

# OMTA THEORY LEVEL 13 — PIANO

Student's Name \_\_\_\_\_

Teacher's Name \_\_\_\_\_

Written Score	
Aural Score	
<b>TOTAL SCORE</b>	

Test code: Florence Price

Match the forms with the structures. Write the letter of the structure on the blank line.

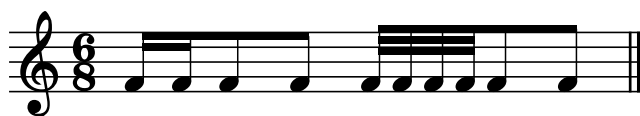
**FORMS**

- \_\_\_\_\_ Ternary
- \_\_\_\_\_ Binary
- \_\_\_\_\_ Rounded Binary
- \_\_\_\_\_ Sonata-Allegro
- \_\_\_\_\_ Rondo

**STRUCTURES**

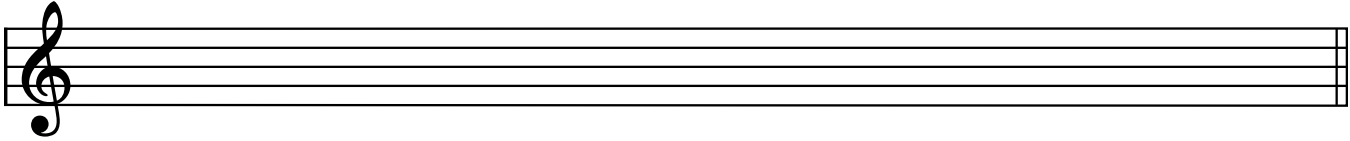
- A. ABACA
- B. AB
- C. ABA
- D. ABa
- E. Exposition, Development, Recapitulation

Identify the meter in each example as simple, compound, or asymmetrical (irregular).

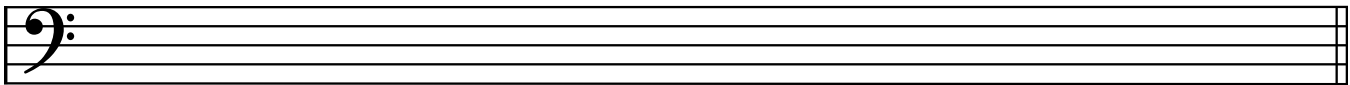


# OMTA THEORY LEVEL 13 — PIANO

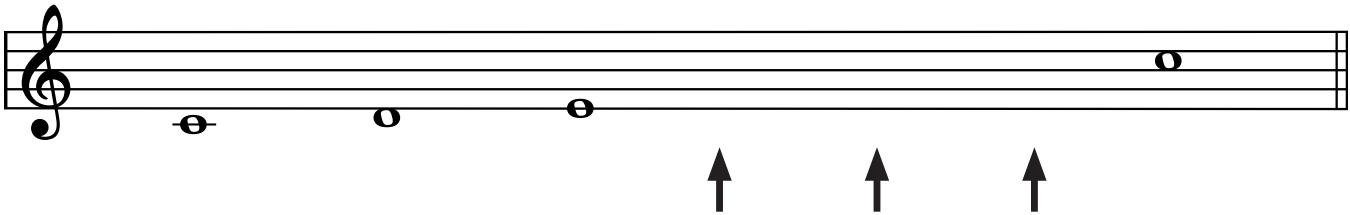
Draw the **D Mixolydian** scale one octave ascending using whole notes. Use accidentals as needed. Do not use a key signature.



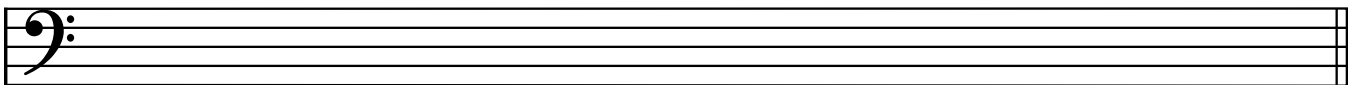
Draw the **C# Lydian** scale one octave ascending using whole notes. Use accidentals as needed.



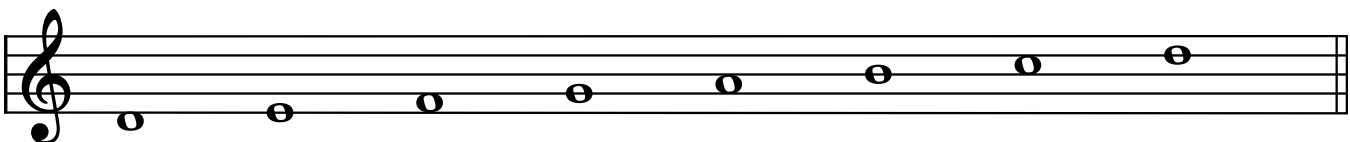
Draw each missing note of the **C whole tone** scale above the arrows using whole notes. Use accidentals as needed. Do not use a key signature.



Draw the **A Phrygian** scale one octave ascending using whole notes. Use accidentals as needed. Do not use a key signature.



Write the name of the tonic note of the mode and circle the correct mode name.



Tonic: \_\_\_\_\_  
Dorian  
Lydian  
Phrygian  
Mixolydian

# OMTA THEORY LEVEL 13 — PIANO

Is the following an example of tonal, bitonal, or atonal music? \_\_\_\_\_

*etwas langsamer*  
*sehr zart*

*p*  
*(m)*

The score shows a piano piece with a complex, chromatic melody and accompaniment. The key signature changes multiple times throughout the piece, including D major, C major, B-flat major, and A-flat major. The tempo is marked 'etwas langsamer' and the dynamics are 'sehr zart' (p) and '(m)'. The piece is written for piano with a grand staff.

Is the following an example of tonal, bitonal, or atonal music? \_\_\_\_\_

The score shows a piano piece with a complex, chromatic melody and accompaniment. The key signature changes multiple times throughout the piece, including D major, C major, B-flat major, and A-flat major. The tempo is marked 'etwas langsamer' and the dynamics are 'sehr zart' (p) and '(m)'. The piece is written for piano with a grand staff.

Transpose the following melody in the key of A Major to the key of D $\flat$  Major.

The first staff shows a melody in the key of A Major (two sharps) in 4/4 time. The second staff is an empty staff in the key of D $\flat$  Major (two flats) in 4/4 time, intended for the transposed melody.

Complete the chord progression for the 12-bar blues.

- I    I    I    \_\_\_
- IV  \_\_\_  I    I
- V    \_\_\_  I    \_\_\_

## OMTA THEORY LEVEL 13 — PIANO

Match the terms with the definitions. Write the letter of the correct definition on the blank line.

### TERMS

### DEFINITIONS

- |                       |  |
|-----------------------|--|
| _____ Mixolydian mode | A. Major with a raised 4th scale degree  |
| _____ monophonic      | B. Minor with a lowered 2nd scale degree   |
| _____ turn            | C. Minor with a raised 6th scale degree  |
| _____ Dorian mode     | D. Major with a lowered 7th scale degree   |
| _____ polyphonic      | E. Italian, right hand   |
| _____ homophonic      | F. Italian, left hand  |
| _____ appoggiatura    | G. A music ornament usually played just before the main beat and printed smaller to indicate that it is melodically and harmonically nonessential                                |
| _____ mordent         | H. Extends the principal note by a portion of its time value   |
| _____ Lydian mode     | I. Begins on the written note, steps down, and returns to the written note; should be played quickly and begins on the beat  |
| _____ mano sinistra   | J. A quick alternation between the written note and a step above; usually begins on the upper note but may begin on the written note depending on the musical context and period |
| _____ Phrygian mode   | K. Having one melodic line at a time, the other voices or parts serving as accompaniment   |
| _____ grace note      | L. Consisting of a single musical line without accompanying harmony or chords  |
| _____ Modes           | M. Play the note above the written note, the written note, the note below the written note, and the written note again   |
| _____ mano destra     | N. Seven scales with different arrangements of whole- and half-step patterns   |
| _____ short trill     | O. "Many voices" two or more parts each having a melody of its own; contrapuntal   |

Label time periods of music history above the dates given.

\_\_\_\_\_

1600-1750

\_\_\_\_\_

1750-1825

\_\_\_\_\_

1900–Present

\_\_\_\_\_

1825-1900

TURN TO THE NEXT PAGE

# OMTA THEORY LEVEL 13 — PIANO

Use the music example below to answer the questions on pages 6–7. Circle the correct answer for each question or fill in the blank.

**Allegro**

*f* Theme 1 *p*

7 *f* Theme 2




12



16 *p* *f*

# OMTA THEORY LEVEL 13 — PIANO

Label the three main sections of Sonata-Allegro Form in the empty boxes on the score.

The symbol circled in measure 1 is another way of writing which time signature?

**$\frac{2}{4}$**

**$\frac{2}{2}$**

**$\frac{4}{4}$**

Write the chord names—not the Roman numerals—for the chords in measures 16–21. Include the appropriate Major (M), minor (m), or dominant seventh (7) chord symbol for each chord. Use the boxes provided below each measure. Exclude measure 18 from your analysis. Inversions are not required.

## OMTA THEORY LEVEL 13 — PIANO

The First Theme (starting in measure 1) is in the key of \_\_\_\_\_.  
Include Major or minor in the answer.

The Second Theme (starting in the pickup to measure 9) is in the key of \_\_\_\_\_.  
Include Major or minor in the answer.

The return of the First Theme (starting in measure 24) is in the key of \_\_\_\_\_.  
Include Major or minor in the answer.

The return of the Second Theme (starting in measure 32) is in the key of \_\_\_\_\_.  
Include Major or minor in the answer.

What is the cadence occurring at the end of measure 30 and the beginning of measure 31?

Half

Authentic

Plagal

The treble clef passage in measures 5–6 is an example of \_\_\_\_\_.

Imitation

Repetition

Sequence

Using Roman numerals, label the harmony on the score in measures 9–12. Include the correct inversion with your answers. For inversions, remember to consider all notes in the measure from bottom to top.

Identify the scale circled in the treble clef of measure 10.

G Major

b minor

D Major