

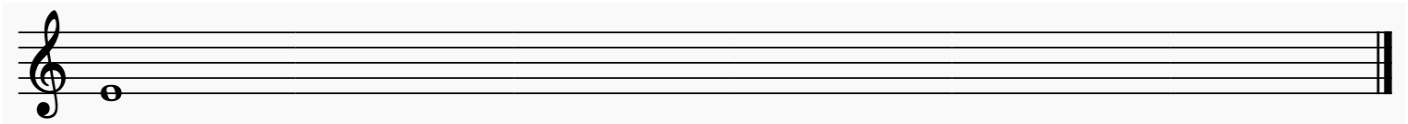
NYSMTA – DISTRICT 4
Theory Test - Level Seven - SAMPLE

1. Draw the key signatures. (16 points)

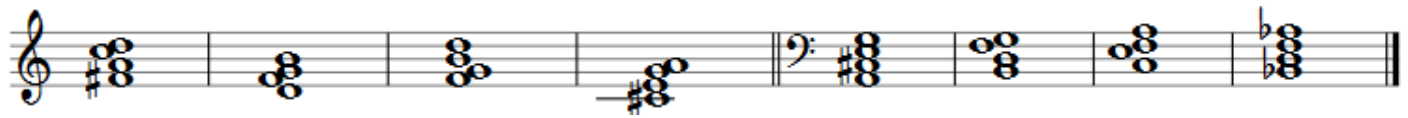


F# minor B Major g minor Db Major c minor c# minor Ab Major b minor

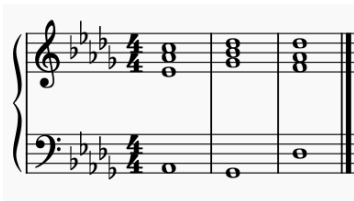
2. Notate a whole tone scale: 1 8va ascending and descending, starting from the given note. (5 points)



3. Name each 7th chord (letter name of the root), its quality (Maj, Dom, min, half-dim, dim), and its position, (root, 1st inversion, 2nd inversion, 3rd inversion). For example: A_{Dom}7_{1st}. (24 points)



4. Name these cadences (Authentic, Plagal, Deceptive or Half) (4 points)

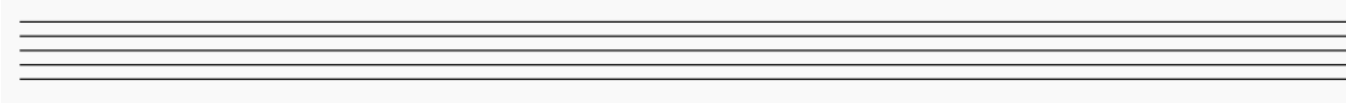
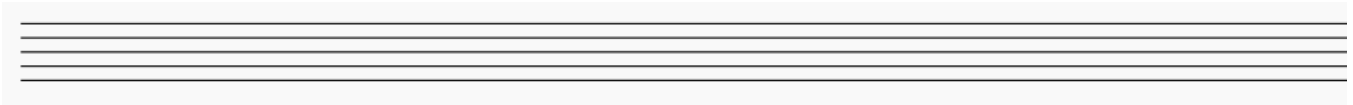








5. Notate a four-bar melody in 4/4 in the key of your choice, making each measure different. You must begin and end on the tonic, use a variety of note *and* rest values, articulation marks, *and one example of syncopation*. (4 points)



6. Match the terms in the left column by writing the number of the correct sign or term from the right column.

Largo	_____	1. A new tone of the following chord
Animato	_____	2. A tone held over from the previous chord
Con brio	_____	3. Play where written
Suspension	_____	4. Very slow, broad
Meno mosso	_____	5. Lively
Presto	_____	6. Same pitch, but spelled differently
Anticipation	_____	7. Less quickly
Enharmonic	_____	8. With vigor
Allargando	_____	9. Growing slower and fuller
Loco	_____	10. Very fast

7. Answer the following questions on the excerpt below.
(Burgmüller, *La styrienne Op.100, No.14*, Bar 4 (2nd beat) to bar 20 (1st beat) (10 points)

- a) Does the excerpt begin and end in the same key? _____
- b) Identify the cadence in bars 11-12 (1st beat) _____
- c) Identify the cadence in bars 19-20 (1st beat),
excluding treble clef note E in bar 19 _____

Identify the roman numeral of the chord (upper case for Major: I, IV, V, V7; lower case for minor: ii, vi), and the position of the chord (root, 1st inversion, 2nd inversion, 3rd inversion). For example: IV1st inversion. Consider notes on both staves:

- d) bar 5, *excluding* treble clef "A, C, C#"; _____
- e) bar 6, *excluding* treble clef "E"; _____
- f) bar 13, *excluding* treble clef "F#"; _____
- g) bar 12, first beat only; _____
- h) bar 16, *excluding* treble clef notes "D#, F#, A"; _____
- i) bar 18, *excluding* treble clef note "E"; _____
- j) Bars 13-20 are best described as: (circle the correct answer below)

Sequence

Modulation

Repetition

La styrienne

Steirisch — Styrian

Mouvement de valse ♩ = 176

14.

The musical score is written for piano and bass. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Mouvement de valse' with a quarter note equal to 176 beats per minute. The score is divided into four systems, each with a circled measure number (1, 6, 11, 16) in the left margin. The first system includes a first ending bracket and the dynamic marking 'p. grazioso'. The second system features a circled measure number 6. The third system includes a circled measure number 11 and the dynamic marking 'mf'. The fourth system includes a circled measure number 16 and the dynamic marking 'dim. rall.'. The score concludes with a double bar line and a final chord in the bass clef.