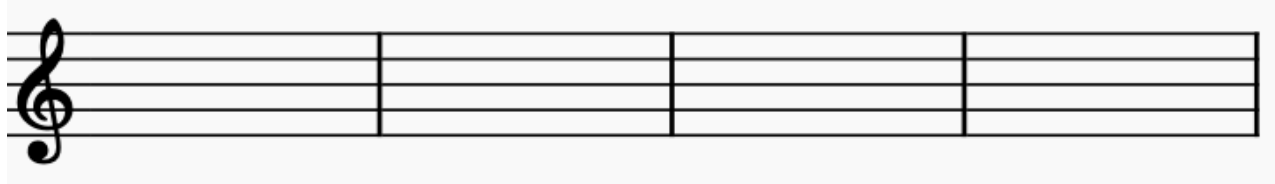


NYSMTA – DISTRICT 4 - Written Exam
Theory Test - Level Seven - SAMPLE - 60 Points

1. Draw the key signatures. (8 points)



F# minor

B Major

g minor

Db Major



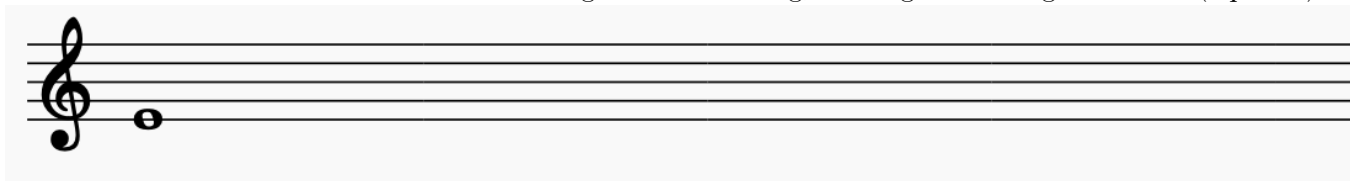
c minor

c# minor

Ab Major

b minor

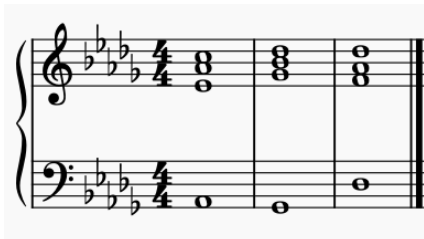
2. Notate a whole tone scale: 1 8va ascending and descending, starting from the given note. (6 points)



3. Name each 7th chord (letter name of the root), its quality (Maj, Dom, min, half-dim, dim), and its position, using figured bass: root position: ⁷, first inversion: ⁶₅, second inversion: ⁴₃, third inversion: ⁴₂). (2pts/ea: 16pts)

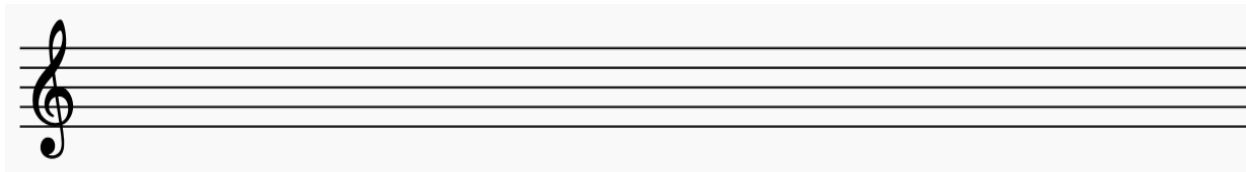
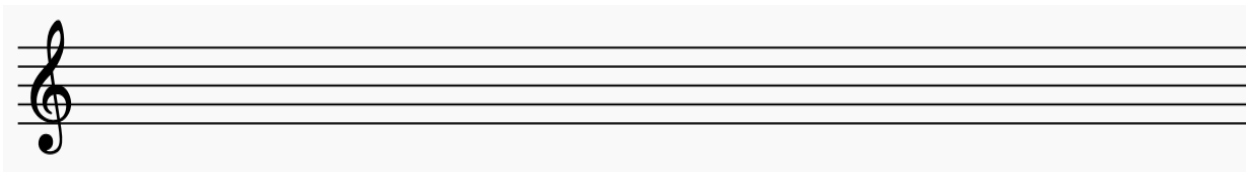


4. Name these cadences (Authentic, Plagal, Deceptive or Half) (2pts/ea: 8pts)





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. (2 points)



6. Match the terms in the left column by writing the number of the correct sign or term from the right column. (1pt/ea: 10pts)

Largo _____
 Animato _____
 Con brio _____
 Suspension _____
 Meno mosso _____
 Presto _____
 Anticipation _____
 Enharmonic _____
 Allargando _____
 Loco _____

1. A new tone of the following chord
2. A tone held over from the previous chord
3. Play where written
4. Very slow, broad
5. Lively
6. Same pitch, but spelled differently
7. Less quickly
8. With vigor
9. Growing slower and fuller
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) (1pt/ea: 10pts)

- 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 and a key signature of one sharp (F#). The time signature is 3/4. 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 measure number in a circle: 1, 6, 11, and 16. The first system includes a first ending bracket and a 'p' (piano) dynamic marking. The second system includes a 'mf' (mezzo-forte) dynamic marking. The third system includes a 'p' (piano) dynamic marking. The fourth system includes a 'dim. rall.' (diminuendo and rallentando) marking. The score features various musical notations including eighth and sixteenth notes, rests, and fingerings. The bass line is primarily composed of chords and single notes, while the treble line contains more complex melodic passages.