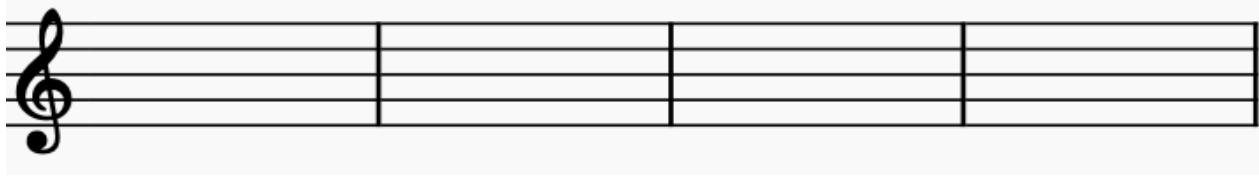


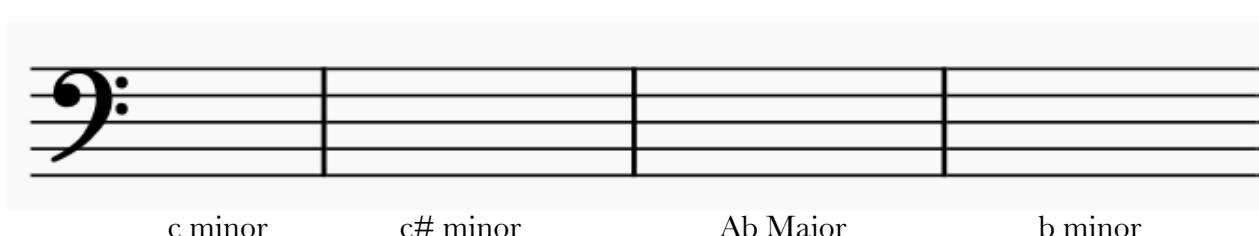
NYSMTA – DISTRICT 4 - Written Exam
Theory Test - Level Seven - SAMPLE - 60 Points

1. Draw the key signatures. (8 points)



Four blank staff lines for drawing key signatures. Below the staff lines are the names of the keys:

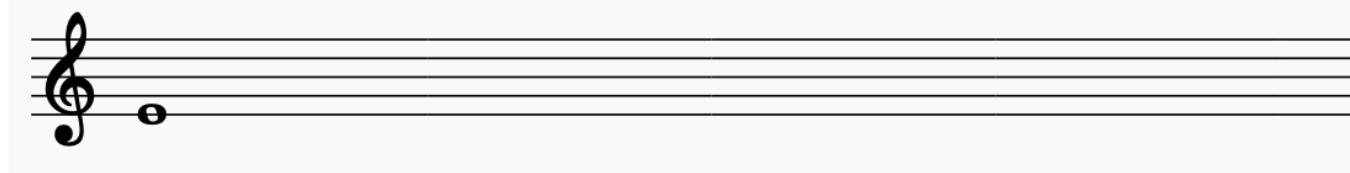
F# minor B Major g minor Db Major



Four blank staff lines for drawing key signatures. Below the staff lines are the names of the keys:

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)



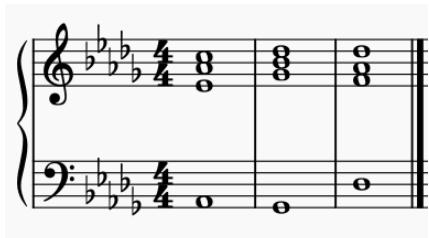
A staff line with a note on the second line, followed by four blank staff lines for writing a whole tone scale.

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: 6_5 , second inversion: 4_3 , third inversion: 4_2 . (2pts/ea: 16pts)



A staff line with various 7th chords and figured bass symbols: $\#8$, $\flat 8$, $\#8$, $\flat \flat 8$, 7 , 8 , $\flat 8$, $\flat \flat 8$, $\#8$.

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



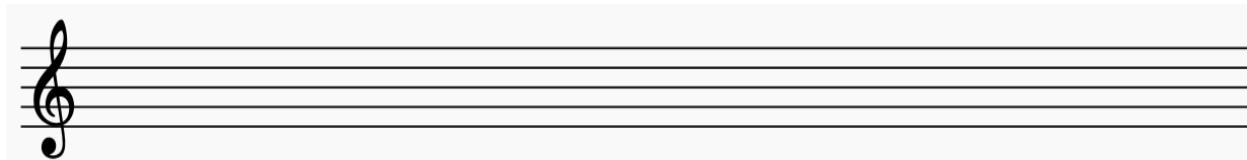
A staff line with a half-cadence in 4/4.



A staff line with a plagal cadence in 3/4.



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 $\text{♩} = 176$

