

# ASMTA THEORY LEVEL TEN - PIANO

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

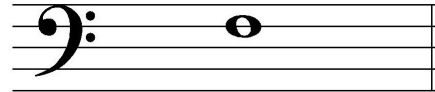
Written Score

Aural Score

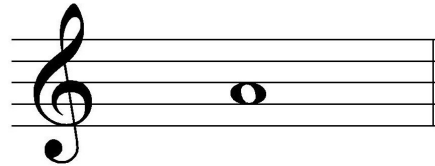
Teacher's Name \_\_\_\_\_

**TOTAL SCORE**

Draw a whole note one octave above the given note.



Draw a whole note one octave below the given note.



Draw one rest on the line to complete one measure in the given time signatures.



Circle the correct time signature for each music example.

$\frac{4}{4}$     $\frac{3}{2}$     $\frac{2}{2}$



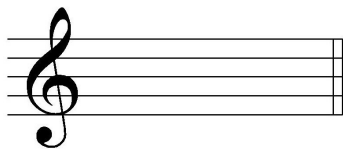
$\frac{12}{8}$     $\frac{6}{8}$     $\frac{9}{8}$



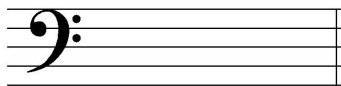
TURN TO THE NEXT PAGE

# ASMTA THEORY LEVEL TEN - PIANO

Draw the key signatures.



B Major



f minor

Write the name of the tonic note of each scale and circle whether the scale is Major, natural minor, harmonic minor, or melodic minor.



Major

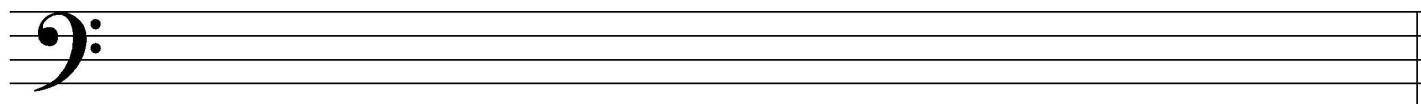
Tonic: \_\_\_\_\_ natural minor  
harmonic minor  
melodic minor



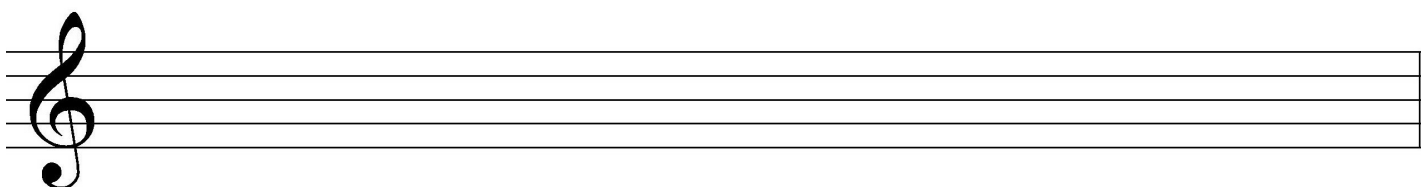
Major

Tonic: \_\_\_\_\_ natural minor  
harmonic minor  
melodic minor

Draw the scales one octave ascending and descending using whole notes. Use accidentals as needed in both directions. Do not use a key signature.



G $\flat$  Major



b $\flat$  melodic minor

TURN TO THE NEXT PAGE

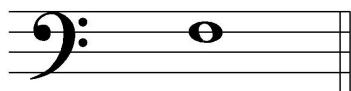
# ASMTA THEORY LEVEL TEN - PIANO

In the key of F# Major, are the following triads Tonic, Supertonic, Mediant, Subdominant, Dominant, Submediant, or Leading tone? Circle the correct answer.

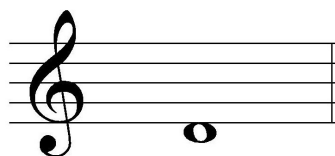


Tonic	Mediant	Leading tone
Subdominant	Subdominant	Supertonic
Dominant	Dominant	Subdominant

Complete each triad in root position above the given note using whole notes. Use accidentals as needed.



diminished triad



Augmented triad

Key: Label the Major key.

Chord: Label each chord with the scale degree Roman numeral. The first one is given.

Cadence: Label each cadence as authentic, plagal, half, or deceptive.

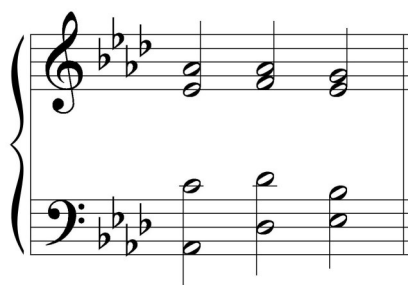
Key: \_\_\_\_\_



Chord: I \_\_\_\_\_

Cadence: \_\_\_\_\_

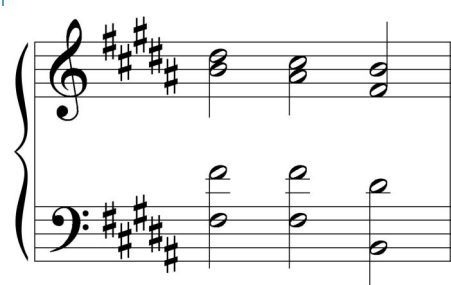
Key: \_\_\_\_\_



Chord: I \_\_\_\_\_

Cadence: \_\_\_\_\_

Key: \_\_\_\_\_



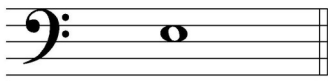
Chord: I \_\_\_\_\_

Cadence: \_\_\_\_\_

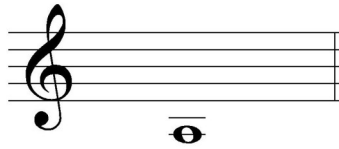
TURN TO THE NEXT PAGE

# ASMTA THEORY LEVEL TEN - PIANO

Draw the interval above each note using a whole note. Use accidentals as needed.



minor 2nd



Augmented 4th



diminished 5th

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

## TERMS

- \_\_\_\_\_ ostinato
- \_\_\_\_\_ supertonic
- \_\_\_\_\_ quasi
- \_\_\_\_\_ tremolo (trem.)
- \_\_\_\_\_ bravura
- \_\_\_\_\_ picardy third
- \_\_\_\_\_ morendo
- \_\_\_\_\_ mediant

## DEFINITIONS

- A. Musical passage requiring considerable technical skill
- B. As if
- C. A clearly defined melodic/rhythmic pattern that is repeated persistently throughout a composition
- D. Scale degree three
- E. A cadence at the end of a minor key piece, where it resolves to a Major tonic chord
- F. Dying away, gradually softer
- G. Scale degree two
- H. Rapid repetition of a pitch, or between two pitches

TURN TO THE NEXT PAGE

# ASMTA THEORY LEVEL TEN - PIANO

Use the music example below to answer the questions on page 6. The measures are numbered. Circle the correct answer or fill in the blank for each question.

The musical score is for a piano piece in A major (three sharps). It consists of 16 measures, numbered 1 through 16. The tempo/mood is 'Con fuoco' and the dynamic is 'f' (forte). The score is written in a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score is divided into four systems of four measures each. Measure 1 is marked 'Con fuoco' and 'f'. Measure 13 has a circled bass line. Measure 16 ends with a double bar line.

Measures 1-4: Treble clef has a melodic line starting on D5, moving up stepwise to A5. Bass clef has a chordal accompaniment of A major triads. Measure 1 is marked 'Con fuoco' and 'f'. Measure 4 ends with a whole note chord of A major.

Measures 5-8: Treble clef continues the melodic line. Measure 6 has a slur over the last two notes. Measure 8 ends with a whole note chord of A major.

Measures 9-12: Treble clef continues the melodic line. Measure 10 has a slur over the last two notes. Measure 12 ends with a whole note chord of A major.

Measures 13-16: Treble clef continues the melodic line. Measure 13 has a circled bass line. Measure 16 ends with a double bar line.

TURN TO THE NEXT PAGE

# ASMTA THEORY LEVEL TEN - PIANO

The key of the music example is \_\_\_\_\_. Include Major or minor in the answer.

The chord progression in measures 5—6 represents which cadence?

Authentic

Plagal

Deceptive

What is the meaning *con fuoco* circled in measure 1?

With freedom

With fire

With force

The chord circled in measure 3 is in which inversion?

1st inversion

2nd inversion

3rd inversion

What type of chord is circled in measure 13?

Major

minor

diminished

END OF WRITTEN EXAM

# ASMTA AURAL AWARENESS LEVELS 9 & 10

Aural Score

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

- |    |           |               |                |               |
|----|-----------|---------------|----------------|---------------|
| 1. | Major     | natural minor | harmonic minor | melodic minor |
| 2. | Major     | natural minor | harmonic minor | melodic minor |
| 3. | Major     | minor         | diminished     | Augmented     |
| 4. | minor 6th | Major 6th     | minor 7th      |               |
| 5. | Authentic | Plagal        | Deceptive      |               |
| 6. | Authentic | Plagal        | Deceptive      |               |



END OF AURAL AWARENESS TEST