Arkansas State Music Teachers Association
Theory Test Study Guidelines

This document is a study guide for students preparing for the written theory and aural skills tests at ASMTA Regional Festivals.

General information:

- The theory tests are administered during the regional festival competitions.
- Teachers are encouraged to use and share the theory guidelines with each student.
- Students should study information from the previous level(s) and the current level.
- Practice theory tests are on the ASMTA website. These tests are a great resource to use with students as they prepare.
- It is the teacher's responsibility to include any sign or symbol associated with the concepts presented in each category within the theory level.

ASMTA Written Theory Overview

Level	Major and minor key signatures	Major and minor triads/ chords	Roman numerals triads/chords	Major and minor scales Minors include: natural, harmonic, and melodic forms	Harmonic and melodic intervals	Time signatures	Note and rest values
A					step (2nd) skip (3rd)	2 3 4 4 4 4	whole note half note quarter note
B							dotted half note
1	C Major G Major F Major	C Major G Major F Major Root Position					two eighth notes whole rest half rest quarter rest
2				C Major G Major F Major	Major 2nd Major 3rd 4th		dotted quarter note single eighth note eighth rest
3	C Major a minor G Major e minor F Major d minor	C Major a minor G Major e minor F Major d minor Root position		C Major a minor G Major e minor F Major d minor	minor 2nd minor 3rd 5th		four sixteenth notes beamed

Level	Major and minor key signatures	Major and minor triads/ chords	Roman numerals triads/chords	Major and minor scales Minors include: natural, harmonic, and melodic forms	Harmonic and melodic intervals	Time Signatures	Note and rest values
4	D Major b minor B-flat Major g minor	D Major b minor B-flat Major g minor Root position	I, IV, V i, iv	D Major b minor B-flat Major g minor	6th 7th		eighth-note triplet two sixteenth notes beamed
5	A Major f-sharp minor E-flat Major c minor	A Major f-sharp minor E-flat Major c minor Root position		A Major f-sharp minor E-flat Major c minor	Perfect 4th Perfect 5th Major 6th minor 6th	6 8	dotted quarter rest single sixteenth note sixteenth rest
6	E Major c-sharp minor A-flat Major f minor	E Major c-sharp minor A-flat Major f minor Root position		E Major c-sharp minor A-flat Major f minor	Major 7th minor 7th	9 8	dotted eighth note dotted sixteenth note dotted eighth rest dotted sixteenth rest dotted half rest

Level	Major and minor key signatures	Major and minor triads/ chords	Roman numerals triads/chords	Major and minor scales Minors include: natural, harmonic, and melodic forms	Harmonic and melodic intervals	Time signatures	Note and rest values
7	B Major g-sharp minor D-flat Major b-flat minor	B Major g-sharp minor D-flat Major b-flat minor All positions		B Major g-sharp minor D-flat Major b-flat minor Chromatic scale	All Augmented intervals Tritone	3 8	thirty-second note thirty-second rest
8	F-sharp Major d-sharp minor G-flat Major e-flat minor	F-sharp Major d-sharp minor G-flat Major e-flat minor All positions	ii, iii, vi, vii^{o}	F-sharp Major d-sharp minor G-flat Major e-flat minor		12 8	quarter-note triplet
9	C-sharp Major a-sharp minor C-flat Major a-flat minor	C-sharp Major a-sharp minor C-flat Major a-flat minor All positions	ii^{o}, III+, VI	C-sharp Major a-sharp minor C-flat Major a-flat minor	All diminished intervals	2 2	double dotted quarter note double dotted quarter rest
10						3 2	double dotted half note double dotted eighth note double dotted half rest double dotted eighth rest
11	Transposition			Parallel keys Modes Major pentatonic scale Whole tone scale		Asymmetrical meter Simple meter Compound meter	

ASMTA Theory Piano Primary A Written and Aural Awareness Guidelines
Students should be able to identify, label, draw, or define any of the following:

Written Guidelines

- Any note of the treble staff and the bass staff
- Whole note, half note, and quarter note
- Step (2nd) and skip (3rd)
- The meaning of the time signatures $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Terms and Definitions:

- Bar line - a line dividing the staff into measures
- Double bar line - two bar lines close together indicating the end of a piece of music
- Measure - the space between two bar lines
- Staff - five lines and four spaces
- ***f*** - forte, loud
- ***p*** - piano, soft
- Legato - to play smooth and connected
- Slur - a curved line over or under notes which means to play legato
- Staccato - a dot placed above or below a note head indicating to play separated or disconnected
- Repeat sign - two bar lines close together with two dots that means to "play again"
- Dynamics - how loudly or softly to play music
- Time signature - two numbers placed on top of each other at the beginning of a piece of music. The top number tells how many beats are in each measure. The bottom number tells what type of note receives the beat.
- Music alphabet - ABCDEFG
- Step - from a line to a space or a space to a line on the staff
- Skip - from a line to a line or a space to a space on the staff

- Treble clef, also known as G clef; most music written above Middle C is notated in this clef (high)

- Bass clef, also known as F clef; most music written below Middle C is notated in this clef (low)

Aural Awareness Guidelines

Music examples will be played in which students may be asked to recognize the following:

- A tone sounding high or low in pitch
- A tone sounding forte or piano
- Two tones sounding the same or different
- Two tones in which the second tone is played higher or lower than the first tone
- Four tones played as going up or played as going down
- A melody played legato or staccato

ASMTA Theory Piano Primary B Written and Aural Awareness Guidelines

Students should be able to identify, label, draw, or define any of the following and concepts from Level A.

Written Guidelines

- Dotted half note

Terms and Definitions:

- ***mf*** - mezzo forte, medium or moderately loud
- ***mp*** - mezzo piano, medium or moderately soft
- ♭Flat - lowers a note one half step
- ♯ Sharp - raises a note one half step
- Interval - the distance between two notes
- Whole step - equal to two half steps, can be represented as "W"
- Half step - the closest distance between two notes, can be represented as "H"
- Tempo - speed of a music composition
- Ritardando, ritard (rit.) - to play gradually slower

Aural Awareness Guidelines

Music examples will be played in which students may be asked to recognize the following:

- A tone sounding high or low in pitch
- A tone sounding forte or piano
- Two tones sounding the same or different
- Two tones in which the second tone is played higher or lower than the first tone
- Four tones played as ascending or descending
- A melody played as legato or staccato

ASMTA Theory Piano Level 1 Written and Aural Awareness Guidelines

Students should be able to identify, label, draw, or define any of the following and concepts from previous levels.

Written Guidelines

- Two eighth notes beamed, whole rest, half rest, and quarter rest
- Key signatures for C Major, G Major, and F Major
- Root position triads/chords in C Major, G Major, and F Major
- Intervals of a 2nd and 3rd (no distinction between Major or minor)
- Recognize the Major scale pattern: W W H W W W H

Terms and Definitions:

- 8va - when written above notes, it means to play the notes an octave higher. When written below notes, it means to play the notes an octave lower
- Loco - in the written octave
- Octave - an interval of eight notes
- Accidental - a sharp, a flat, or a natural sign used in front of a note to change the note for one measure
- Harmonic interval - the distance between two notes which are played together, creating "harmony"
- Melodic interval - the distance between two notes which are play separately, creating a "melody"
- ♮Natural sign - cancels a sharp or a flat
- Triad - chord of three tones, consisting of a root, 3rd, and 5th above the root
- Chord - three or more tones sounding together
- Root - the note in any chord that gives the chord its name
- Key signature - sharps or flats in a specific order and pattern after a clef sign

- Crescendo (cresc.) - to play gradually louder

- Diminuendo (dim.) - to play gradually softer

Fermata - to hold a note or rest for extra value

Aural Awareness Guidelines

Music examples will be played in which students may be asked to recognize the following:

- A tone sounding high or low in pitch
- A tone or melody sounding forte or piano
- Two tones played as a 2nd or as a 3rd (quality will be Major)
- Two tones sounding the same or different
- Two tones in which the second tone is played higher or lower than the first tone
- Two tones in which the second tone is played louder or softer than the first tone
- A melody played legato or staccato
- A melody played growing gradually louder or growing gradually softer

ASMTA Theory Piano Level 2 Written and Aural Awareness Guidelines

Students should be able to identify, label, draw, or define any of the following and concepts from previous levels.

Written Guidelines

- Dotted quarter note, single eighth note, and eighth rest
- C Major, G Major, and F Major scales
- Write the Major scale pattern of whole steps and half steps: W W H W W W H
- Know the correct placement of a sharp sign, flat sign, or natural sign (before the note; after the letter name)
- Interval of a Major 2nd, Major 3rd, and 4th

Terms and Definitions:

- > Accent - a note that is played louder than the notes around it
- Allegro - a quick, fast tempo
- Moderato - a medium or moderate tempo, faster than andante
- Andante - a walking tempo
- Contrary motion - music moving in the opposite direction
- Parallel motion - music moving in the same direction
- D.C. al Fine - return to the beginning and play to Fine
- Fine - the end
- Tie – two notes of the same pitch that are joined together by a curved line; to hold the note for the combined value of both notes

Aural Awareness Guidelines

Music examples will be played in which students may be asked to recognize the following:

- A tone sounding high or low in pitch
- A tone or melody sounding forte or piano
- Two tones played as a 2nd or as a 3rd (quality will be Major)
- Two tones sounding the same or different
- Two tones in which the second tone is played higher or lower than the first tone
- Two tones in which the second tone is played louder or softer than the first tone
- A melody played legato or staccato
- A melody played growing gradually louder or growing gradually softer

ASMTA Theory Piano Level 3 Written and Aural Awareness Guidelines

Students should be able to identify, label, draw, or define any of the following and concepts from previous levels.

Written Guidelines

- 1st and 2nd ledger line and space notes above and below the treble staff and bass staff
- Four sixteenth notes beamed
- Key signatures, root position triads, and scales (all three forms of minor) for:
- C Major and a minor
- G Major and e minor
- F Major and d minor
- Intervals including 5th, minor 2nd and minor 3rd
- Using notes and rests studied so far, complete examples of notation in: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Terms and Definitions:

- A tempo - return to the original tempo after a ritardando or an accelerando
- Accelerando (accel.) - to play gradually faster
- Allegretto - a tempo slower than allegro and faster than moderato
- Coda - a section or passage added to the end of a music composition
- D.S. - Dal segno, from the sign
- D.S. al Fine - return to the sign and play to fine
- ***ff*** - fortissimo, very loud
- ***pp*** - pianissimo, very soft
- Relative Major and minor keys - two keys that share the same key signature
- Scale degree - name and/or number given to each note of the scale
- Natural minor scale - scale beginning on the 6th scale degree of the relative Major key
- Harmonic minor scale - a natural minor scale with a raised 7th scale degree, ascending and descending
- Melodic minor scale - a natural scale with a raised 6th and 7th scale degree ascending and lowered 6th and 7th scale degree descending
- Ledger (leger) lines - lines added above or below the staff to extend the staff
- Major triad - triad with four half steps between the notes in the lower third and three half steps between the notes in the upper third
- Minor triad - triad with three half steps between the notes in the lower third and four half steps between the notes in the upper third

Aural Awareness Guidelines

Music examples will be played in which students may be asked to recognize, complete, or place the following:

- Recognize harmonic and melodic intervals: 2nd, 3rd, 4th, and 5th
- Identify tempos from current and previous levels
- Determine if a melody contains a crescendo or diminuendo
- Determine if a melody contains an accelerando or ritardando
- Identify the sound of a Major scale played in parallel or contrary motion
- Identify a correct melodic or rhythmic pattern
- Place a fermata or an accent over or under a note in a melodic line
- Add a note(s) and accidental(s) as needed in the keys of C Major, G Major, and F Major
- Add quarter notes, single eighth notes, or two eighth notes beamed to a stepwise melodic line in a Major key
- Add quarter notes, half notes, single eighth notes, or two eighth notes beamed to a rhythmic pattern in time signatures from the current or previous levels

ASMTA Theory Piano Level 4 Written and Aural Awareness Guidelines

Students should be able to identify, label, draw, or define any of the following and concepts from previous levels.

Written Guidelines

- Enharmonic spelling of notes
- Eighth-note triplet and two sixteenth notes beamed
- Key signatures, root position triads, and scales for:
  - D Major and b minor
  - B-flat Major and g minor
- Intervals including 6th and 7th (no distinction)

Terms and Definitions:

- Adagio - a slow tempo, slower than andante
- Con - with
- Con spirito - with spirit
- Dolce - sweetly
- Tonic - scale degree one
- Subdominant - scale degree four
- Dominant - scale degree five
- Roman numerals - used to represent chords in music; upper case = Major, lower case = minor
- Tonic triad, I - Major triad built on scale degree one
- Tonic triad, i - minor triad built on scale degree one
- Subdominant triad, IV - Major triad built on scale degree four
- Subdominant triad, iv - minor triad built on scale degree four
- Dominant triad, V - Major triad built on scale degree five
- Enharmonic - notes spelled differently but sound the same
- Giocoso - joyful or playful
- Marcato - marked, emphasized
- Poco a poco - little by little
- Eighth-note triplet - three eighth notes played in the same time of one quarter note

Aural Awareness Guidelines

Music examples will be played in which students may be asked to recognize, complete, or place the following:

- Recognize harmonic and melodic intervals: 2nd, 3rd, 4th, and 5th
- Identify tempos from current and previous levels
- Determine if a melody contains a crescendo or diminuendo
- Determine if a melody contains an accelerando or ritardando
- Identify the sound of a Major scale played in parallel or contrary motion
- Identify a correct melodic or rhythmic pattern
- Place a fermata or an accent over or under a note in a melodic line
- Add a note(s) and accidental(s) as needed in the keys of C Major, G Major, and F Major
- Add quarter notes, single eighth notes, or two eighth notes beamed to a stepwise melodic line in a Major key
- Add quarter notes, half notes, single eighth notes, or two eighth notes beamed to a rhythmic pattern in time signatures from the current or previous levels

ASMTA Theory Piano Level 5 Written and Aural Awareness Guidelines

Students should be able to identify, label, draw, or define any of the following and concepts from previous levels.

Written Guidelines

- 3rd and 4th ledger line and space notes above and below the treble staff and bass staff
- Dotted quarter rest, single sixteenth note, and sixteenth rest
- Key signatures, root position triads, and scales for:
  - A Major and f-sharp minor
  - E-flat Major and c minor
- Intervals including Perfect 4th, Perfect 5th, Major 6th, and minor 6th
- Using notes and rests to complete examples of notation in: $\frac{6}{8}$

Terms and Definitions:

- Allargando (allarg.) - broadening or slowing
- Cantabile - in a singing style
- Con moto - with motion
- Espressivo - expressive
- Lento - a slow tempo
- Maestoso - majestic, dignified
- Presto - a very fast tempo, faster than allegro
- Root position triad - triad built in thirds
- Subito - suddenly
- Tranquillo - tranquil, in a quiet style
- Perfect intervals - unison, 4th, 5th, and octave
- Perfect fourth - interval of five half steps
- Perfect fifth - interval of seven half steps
- Phrase - a musical idea similar to a sentence
- Fortepiano, ***fp*** - loud followed immediately by soft

Aural Awareness Guidelines

Music examples will be played in which students may be asked to recognize or complete the following:

- Recognize harmonic and melodic intervals: minor 3rd, Perfect 4th, and Perfect 5th
- Identify tempos from current and previous levels
- Identify root position Major and minor triads (chords)
- Recognize Major, natural minor, harmonic, or melodic minor scales in contrary and parallel motion
- Select or complete a rhythmic pattern or melodic line using time signatures from the current and previous levels
- Add note(s) on staff and/or ledger lines to a Major or harmonic minor melodic line using accidentals as needed

ASMTA Theory Piano Level 6 Written and Aural Awareness Guidelines

Students should be able to identify, label, draw, or define any of the following and concepts from previous levels.

Written Guidelines

- Dotted eighth note, dotted sixteenth note, dotted eighth rest, dotted sixteenth rest, and dotted half rest
- Key signatures, root position triads, and scales for:
  - E Major and c-sharp minor
  - A-flat Major and f minor
- Intervals including Major 7th and minor 7th
- Using notes and rests to complete examples of notation in: 9/8

Terms and Definitions:

- Inversion - a rearrangement of chord tones so that the lowest note is not the root
- 1st inversion triad - triad with the 3rd as the lowest note
- 2nd inversion triad - triad with the 5th as the lowest note
- Agitato - agitated or restless
- Leggiero (leggero) - light
- Meno - less
- Meno mosso - less motion, slower
- Non troppo - not too much
- Più - more
- Più mosso - more motion, faster
- Semplice - to play simply
- Sempre - always
- Tre corde (t.c.) - three strings, release the left pedal (the “soft pedal”)
- Una corda (u.c.) - one string, depress the left pedal (the “soft pedal”)
- Damper pedal - the right pedal on a piano; when it is depressed with the foot, it raises the dampers and permits the strings to vibrate and sustain the tone
- Sostenuto pedal - an optional middle pedal that may vary from piano to piano, but generally sustains notes while other notes are being played
- Dominant seventh, V7 - a Major triad built on the fifth scale degree with an added minor 7th above the root

𝄫 Double flat - lowers a note two half steps (or one whole step)

𝄪 Double sharp - raises a note two half steps (or one whole step)

Aural Awareness Guidelines

Music examples will be played in which students may be asked to recognize or complete the following:

- Recognize harmonic and melodic intervals: minor 3rd, Perfect 4th, and Perfect 5th
- Identify tempos from current and previous levels
- Identify root position Major and minor triads (chords)
- Recognize Major, natural minor, harmonic, or melodic minor scales in contrary and parallel motion
- Select or complete a rhythmic pattern or melodic line using time signatures from the current and previous levels
- Add note(s) on staff and/or ledger lines to a Major or harmonic minor melodic line using accidentals as needed

ASMTA Theory Piano Level 7 Written and Aural Awareness Guidelines

Students should be able to identify, label, draw, or define any of the following and concepts from previous levels.

Written Guidelines

- Thirty-second note and thirty-second rest
- Key signatures, all positions of triads, and scales for:
  - B Major and g-sharp minor
  - D-flat Major and b-flat minor
- Using notes and rests to complete examples of notation in $\frac{3}{8}$

Terms and Definitions:

- Affettuoso - tender, warm
- Augmented intervals - Perfect or Major intervals increased by a half step
- Chromatic scale - scale composed entirely of half steps
- Grazioso - gracefully
- Imitation - the immediate restatement of a melodic idea in another voice
- Martellato - hammered
- Opus (op.) - work, composition
- Ostinato - a clearly defined melodic/rhythm pattern that is repeated persistently throughout a composition
- Pesante - heavy, weighty
- Repetition - occurs when a melodic or rhythmic pattern is repeated
- Rubato - expressive variation of tempo
- Sequence - the repetition of melodic or harmonic material at a higher or lower pitch
- Simile - in a similar manner
- Sostenuto (sost.) - sustained
- Tenuto (ten.) - held for the full duration of the note value, emphasized
- Tritone - diminished 5th or Augmented 4th; it divides the octave in half
- Vivace - lively, quick, faster than allegro, slower than presto

Aural Awareness Guidelines

Music examples will be played in which students may be asked to recognize or complete the following:

- Recognize harmonic and melodic intervals: Major 6th, Major 7th, and Perfect 8th (octave)
- Identify tempos from current and previous levels
- Identify scales from the current and previous levels
- Select or complete a rhythmic pattern or melodic line using time signatures from the current and previous levels
- Determine whether a music example is in a Major or minor key

ASMTA Theory Piano Level 8 Written and Aural Awareness Guidelines

Students should be able to identify, label, draw, or define any of the following and concepts from previous levels.

Written Guidelines

- Quarter-note triplet
- Key signatures, all positions of triads/chords (including Tonic, Subdominant, and Dominant 7th), and scales for:
  F-sharp Major and d-sharp minor
  G-flat Major and e-flat minor
- Progression for cadences: authentic cadence (V-I) and plagal cadence (IV-I)
- Intervals: all augmented intervals
- Using notes and rests to complete examples of notation in: $\frac{12}{8}$

Terms and Definitions:

- Ad libitum (ad lib) - at will
- Allegro non troppo - to play fast, but not too fast
- Cadence - a chord progression of at least two chords that ends a phrase or section of a piece of music
- Augmented triad - Major triad with the fifth raised one half step (a triad with four half steps between the notes in the lower third and four half steps between the notes in the upper third)
- Authentic cadence - cadence consisting of V-I chord progression
- Con brio - with vigor and spirit
- Glissando - to slide from one note to another
- Grave - slow, solemn, slower than lento and faster than largo
- Molto - very, much
- Morendo - dying away, gradually softer
- Plagal cadence - cadence consisting of IV-I chord progression
- Portato - playing in a manner between legato and staccato
- Senza - without
- ***sf*** or ***sfz*** - sforzando, strong accent
- Supertonic - scale degree two
- Mediant - scale degree three
- Ornament - decorative embellishment to music
- Submediant - scale degree six
- Leading tone - scale degree seven
- Supertonic triad, ii - minor triad built on scale degree two
- Mediant triad, iii - minor triad built on scale degree three
- Submediant triad, vi - minor triad built on scale degree six
- Leading tone triad, vii^{o} - diminished triad built on scale degree seven

Aural Awareness Guidelines

Music examples will be played in which students may be asked to recognize or complete the following:

- Recognize harmonic and melodic intervals: Major 6th, Major 7th, and Perfect 8th (octave)
- Identify tempos from current and previous levels
- Identify scales from the current and previous levels
- Select or complete a rhythmic pattern or melodic line using time signatures from the current and previous levels
- Determine whether a music example is in a Major or minor key

ASMTA Theory Piano Level 9 written and Aural Awareness Guidelines

Students should be able to identify, label, draw, or define any of the following and concepts from previous levels.

Written Guidelines

- Double dotted quarter note and double dotted quarter rest
- Key signatures, all positions of triads/chords (including Tonic, Subdominant, and Dominant 7th), and scales for:
  C-sharp Major and a-sharp minor
  C-flat Major and a-flat minor
- Augmented and diminished triads (chords) above any given note
- Intervals: all diminished intervals
- Using notes and rests to complete examples of notation in: 2
  2

Terms and Definitions:

- A cappella - unaccompanied
- Alberti bass - an accompaniment pattern using a broken three-note chord played bottom-top-middle-top
- Arpeggio - playing the notes of a chord consecutively in a harp-like manner
- Alla breve - time signature indicating two beats to the measure with a half note receiving one beat
- Assai - very
- Calando - becoming softer and slower
- Chord quality - is determined by the intervals between the notes in a chord; the four types are Major, minor, Augmented, and diminished
- Con fuoco - with fire
- Deceptive cadence - when the dominant chord (V) resolves to a chord other than the tonic (I), usually V-vi or V-VI
- Half cadence - any cadence which ends on V
- Diminished intervals - Perfect or minor intervals decreased by a half step
- Diminished triad - minor triad with the fifth lowered one half step (a triad with three half steps between the notes in the lower and upper third)
- L'istesso tempo - the same tempo
- Largo - very slow
- Scherzando - playful
- Diminished supertonic triad, ii^{o} - a diminished triad built on scale degree two
- Augmented mediant triad, III+ - an Augmented triad built on scale degree three
- Major submediant triad, VI - a Major triad built on scale degree six

• Trill - alternation of two notes a second apart

Aural Awareness Guidelines

Music examples will be played in which students may be asked to recognize or complete the following:

- Recognize harmonic and melodic intervals: minor 6th and minor 7th
- Recognize the sound of a cadence as authentic (V-I), plagal (IV-I), or deceptive (V-vi or V-VI)
- Recognize the sound of an incorrect note(s) in a melodic line
- Identify tempos from current and previous levels
- Identify scales from the current and previous levels
- Select or complete a rhythmic pattern or melodic line using time signatures from the current and previous levels

ASMTA Theory Piano Level 10 written and Aural Awareness Guidelines

Students should be able to identify, label, draw, or define any of the following and concepts from previous levels.

Written Guidelines

- Double dotted half note, double dotted eighth note, double dotted half rest, and double dotted eighth rest
- Progression for cadences: half cadence (ii-V or I-V)
- Using notes and rests to complete examples of notation in: $\frac{3}{2}$

Terms and Definitions:

- Ben - well, very
- Bravura - musical passage requiring considerable technical skill
- Cadenza - brilliant, showy passage for solo instrument or voice
- Quasi - as if
- Tremolo, (trem.) - rapid repetition of a pitch or between two pitches

Picardy third - a cadence at the end of a minor key piece where it resolves to a Major tonic chord

Aural Awareness Guidelines

Music examples will be played in which students may be asked to recognize or complete the following:

- Recognize harmonic and melodic intervals: minor 6th and minor 7th
- Recognize the sound of a cadence as authentic (V-I), plagal (IV-I), or deceptive (V-vi or V-VI)
- Recognize the sound of an incorrect note(s) in a melodic line
- Identify tempos from current and previous levels
- Identify scales from the current and previous levels
- Select or complete a rhythmic pattern or melodic line using time signatures from the current and previous levels

ASMTA Theory Piano Level 11 written and Aural Awareness Guidelines

Students should be able to identify, label, draw, or define any of the following and concepts from previous levels.

Terms and Definitions:

- Sonata-Allegro form - a form with three main sections (Exposition, Development, & Recapitulation)
- Binary - (A-B or A-A-B-B) two-part musical form in which the first part modulates to the dominant or relative minor and the second returns to the tonic
- Ternary - (A-B-A) a musical structure where the first and last sections are identical
- Rondo - (A-B-A-C-A) - music that has a recurring theme (A) that appears between contrasting sections (B, C, etc.)
- Rounded binary - (A-B-a) AB form with a return of all or part of A at the end of B
- Transposition - the same pattern of intervals beginning on a different note
- Whole tone scale - six-tone scale moving by whole steps. It may begin on any note and it has no tonic
- Major pentatonic scale - a scale with five pitches (degrees 1,2, 3, 5, and 6 of the Major scale)
- Parallel keys - Major and minor keys that have the same tonic
- 12-bar blues - refers to the number of measures, or musical bars, used to express the theme of a typical blues song
  - measures 1-4: I-I-I-I
  - measures 5-8: IV-IV-I-I
  - measures 9-12: V-IV-I-I
- Modes - seven scales with different arrangements of whole and half-step patterns

Modes

MAJOR	Ionian	Same as the Major scale
	Lydian	Major with a raised 4th scale degree
	Mixolydian	Major with a lowered 7th scale degree
MINOR	Aeolian	Same as the natural minor scale
	Dorian	Minor with a raised 6th scale degree
	Phrygian	Minor with a lowered 2nd scale degree
	Locrian	Minor with a lowered 2nd and 5th scale degree

- Asymmetrical (irregular) meter - meter in which beats are not grouped into units divisible by two or three. The top number in the time signature will always be an odd number, usually 5, 7, or 11.
- Simple meter - music in which the beat can be divided by two. The top number in the time signature will be 2, 3, or 4.
- Compound meter - music in which the beat can be divided by three. The top number in the time signature will be 6, 9, or 12.
- Duple meter - meter with two beats in each measure
- Triple meter - meter with three beats in each measure
- Quadruple meter - meter with four beats in each measure
- Atonality - the absence of functional harmony as a primary structural element
- Bitonality - music having two tonal centers or keys at the same time
- Contrapuntal - two or more independent lines played at the same time
- Main gauche (m.g.) - French, left hand
- Main droite (m.d.) - French, right hand
- Mano sinistra (m.s.) - Italian, left hand

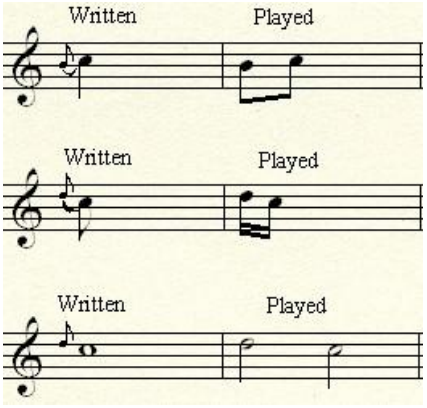
- Mano destra (m.d.) - Italian, right hand
- Homophonic - having one melodic line at a time, the other voices or parts serving as accompaniment
- Monophonic - consisting of a single musical line without accompanying harmony or chords
- Polyphonic - many voices; two or more parts each having a melody of its own; contrapuntal

• Turn - first playing the note above the written note, then the written note, a note below the written note, then the written note again

• Lower mordent - begins on the written note, steps down (half or whole step) then returns to the written note; should be played quickly and begins on the beat

• Upper mordent - begins on the written note, steps up (half or whole step) then return to the written note; should be played quickly and begins on the beat

- Grace note - a music ornament usually played just before the main beat and printed smaller to indicate that it is melodically and harmonically nonessential

- Appoggiatura - an added note that is important melodically and suspends the principal note by a portion of its time-value, often about half. The added note is one degree higher or lower than the written note. An appoggiatura is often prefixed to a written note, printed in small character, and without the oblique stroke.

- Time periods of music history:
  Baroque 1600-1750
  Classical 1750-1825
  Romantic 1825-1900
  Contemporary 1900-present