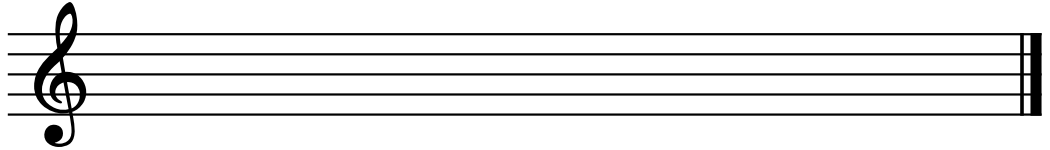


Theory Level 11 - Whole-Tone Scale Practice

Draw the whole tone scales one octave going up. Use whole notes. Use accidentals as needed. Do not use a key signature.

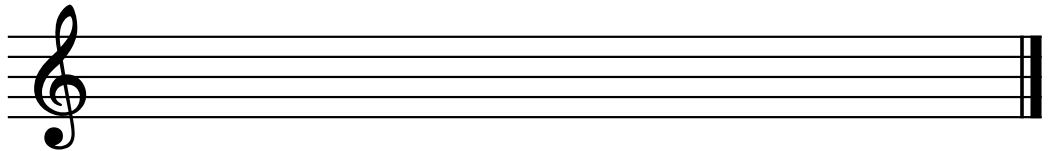
C Whole Tone



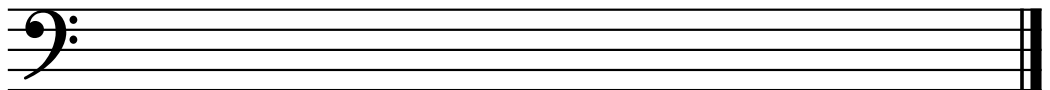
D# Whole Tone



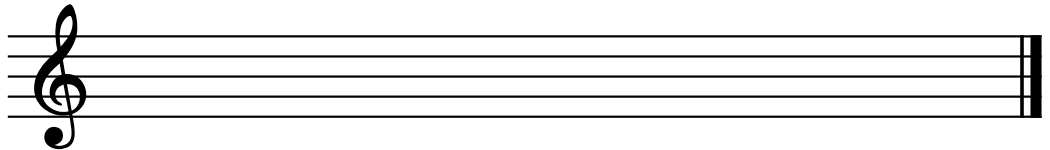
D \flat Whole Tone



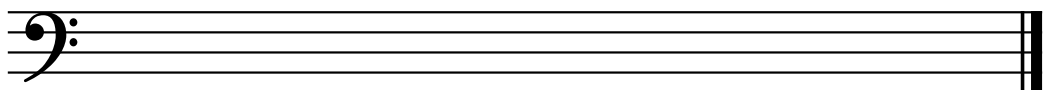
G Whole Tone



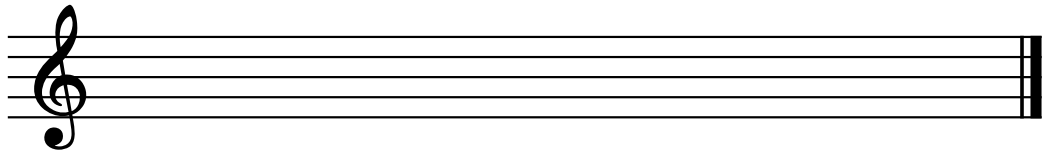
F# WholeTone



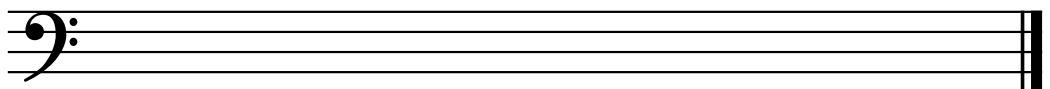
D Whole Tone



G Whole Tone



E# Whole Tone



E \flat Whole Tone



Theory Level 11 - Terms and Definitions Set 1

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

Modes

- | | |
|------------------|--|
| _____ Ionian | A. Minor with a lowered 2nd scale degree |
| _____ Lydian | B. Same as the natural minor scale |
| _____ Mixolydian | C. Minor with a lowered 2nd and 5th scale degree |
| _____ Aeolian | D. Major with a lowered 7th scale degree |
| _____ Dorian | E. Major with a raised 4th scale degree |
| _____ Phrygian | F. Minor with a raised 6th scale degree |
| _____ Locrian | G. Same as Major scale |

Forms

- | | |
|---------------------------|--|
| _____ Sonata-Allegro form | A. A-B-A-C-A |
| _____ Binary | B. A-B or A-A-B-B |
| _____ Ternary | C. Exposition, Development, Recapitulation |
| _____ Rondo | D. A-B-A |
| _____ Rounded Binary | E. A-B-a |

Meters

- | | |
|--------------------------|---|
| _____ Asymmetrical meter | A. Meter with two beats in each measure |
| _____ Simple meter | B. Meter in which beats are not grouped into units divisible by two or three. |
| _____ Compound meter | C. Meter with three beats in each measure |
| _____ Duple meter | D. Meter with four beats in each measure |
| _____ Triple meter | E. Music in which the beat can be divided by two. |
| _____ Quadruple meter | F. Music in which the beat can be divided by three. |

Theory Level 11 - Terms and Definitions Set 2

Fill in each blank with the correct word from the word list.

Word List

transposition	modes	main gauche	homophonic
whole-tone scale	atonality	main droite	monophonic
major pentatonic scale	bitonality	mano sinistra	polyphonic
parallel keys	contrapuntal	mano destra	

- _____ "Many voices" two or more parts each having a melody of its own; contrapuntal
- _____ Italian, left hand
- _____ Consisting of a single musical line without accompanying harmony or chords
- _____ Music having two tonal centers or keys at the same time
- _____ French, left hand
- _____ Having one melodic line at a time, the other voices or parts serving as accompaniment
- _____ Italian, right hand
- _____ French, right hand
- _____ Two or more independent lines played at the same time
- _____ The absence of functional harmony as a primary structural element
- _____ The same pattern of intervals beginning on a different note
- _____ Seven scales with different arrangements of whole- and half-step patterns
- _____ A scale with five pitches
- _____ A six-tone scale moving by whole steps.
- _____ Major and minor keys that have the same tonic

Theory Level 11 - Terms and Definitions Set 3

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

Ornaments

_____ Turn

A. a quick alternation between the written note and a step above; usually begins on the upper note but may begin on the written note depending on the usical context and period

_____ Mordent

B. A music ornament usually played just before the main beat and printed smaller to indicate it is melodically and harmonically nonessential

_____ Short trill

C. Begins on the written note, steps down, and returns to the written note; should be played quickly and begins on the beat

_____ Grace note

D. Play the note above the written note, the written note, the note below the written note, and the written note again

_____ Appoggiatura

E. Is an added note that is important melodically and suspends the principal note by a portion of its time-value, often about half

Musical Periods

Write the starting and ending year for each musical period.
The periods are not listed in any particular order.

Classical _____ to _____

Contemporary _____ to _____

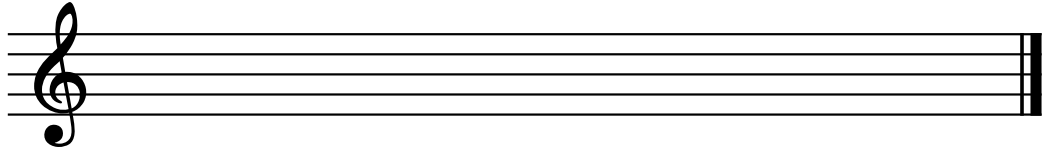
Baroque _____ to _____

Romantic _____ to _____

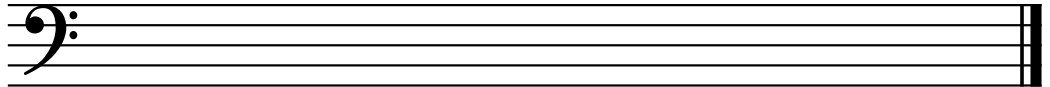
Theory Level 11 - Pentatonic Scale Practice

Draw the major pentatonic scales one octave going up. Use whole notes. Use accidentals as needed. Do not use a key signature. **This list is not complete. Be prepared to write a pentatonic scale starting on any note by memorizing the structure of the pentatonic scale.**

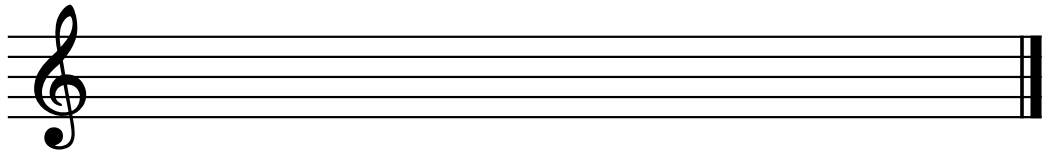
D Pentatonic



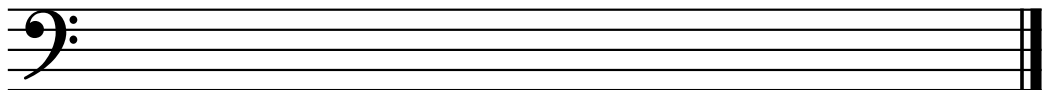
A \flat Pentatonic



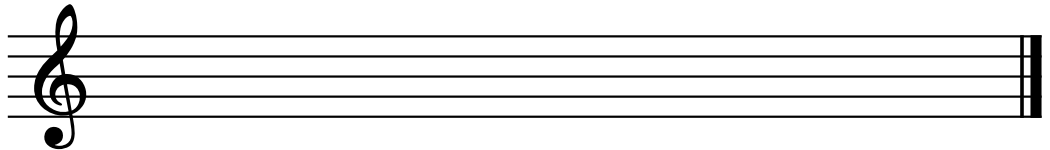
C Pentatonic



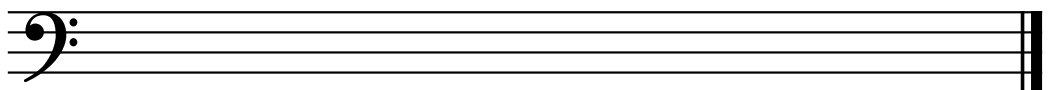
G Pentatonic



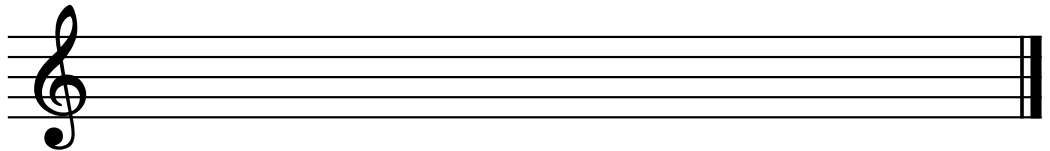
B \flat Pentatonic



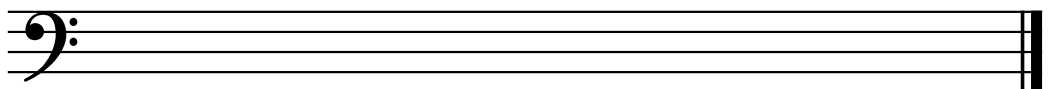
F Pentatonic



A Pentatonic



C \sharp Pentatonic



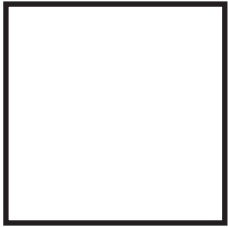
D \sharp Pentatonic



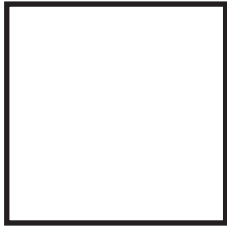
Theory Level 11 - Music Symbol Drawing

Draw the correct music symbol in each box.

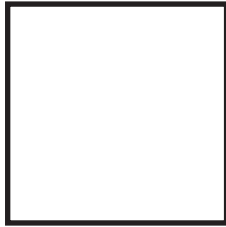
Main gauche



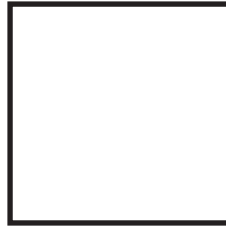
Main droite



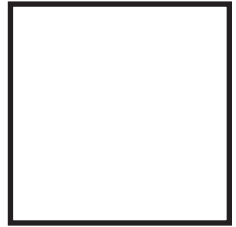
Portato



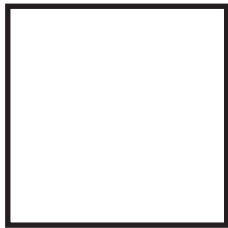
Mano sinistra



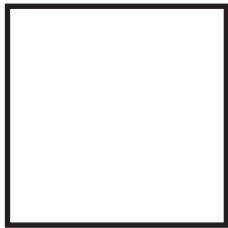
Mano destra



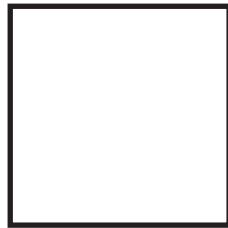
Binary form
pattern



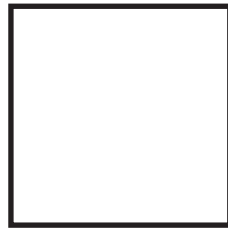
Thirty-second rest



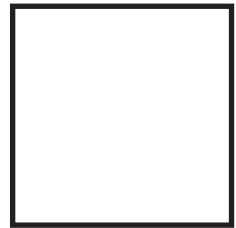
Ternary form
pattern



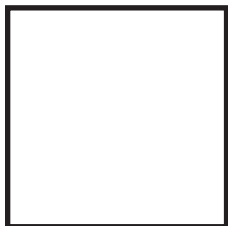
Rondo form
pattern



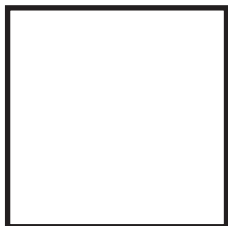
Turn



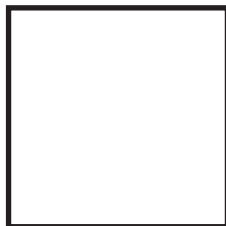
Double-dotted
eighth rest



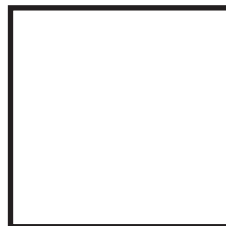
Rounded binary
form pattern



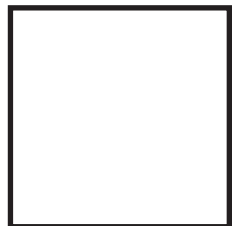
Mordent



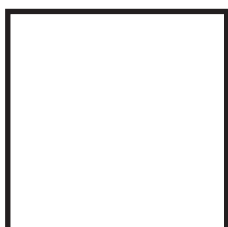
Augmented chord
symbol



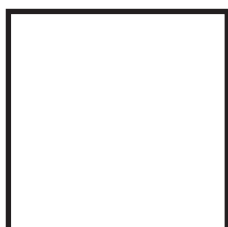
Sostenuto



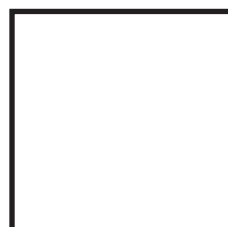
Short trill



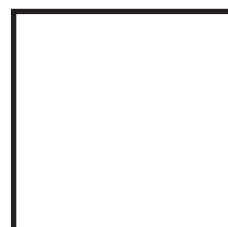
Grace note



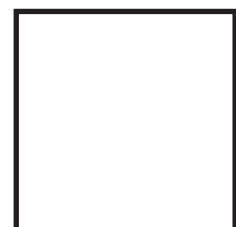
Appoggiatura



Diminished chord
symbol



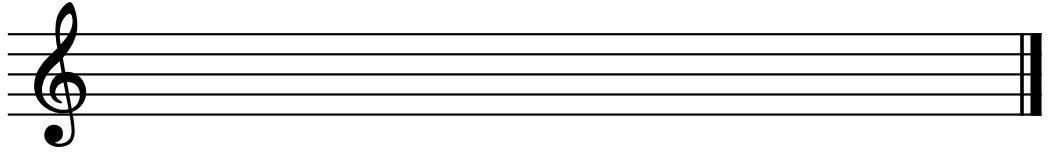
Tenuto



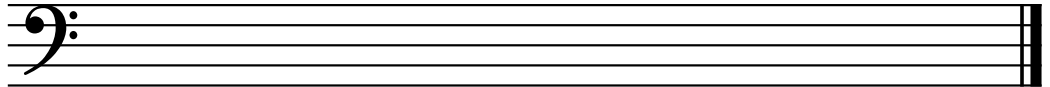
Theory Level 11 - Modes Practice

Draw the modes one octave going up. Use whole notes. Use accidentals as needed. Do not use a key signature. **This list is not complete. Be prepared to write any mode in any key.**

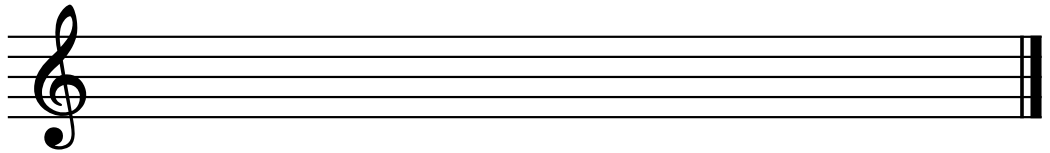
F Lydian



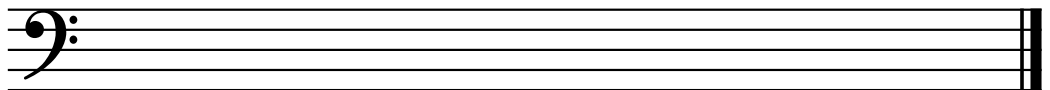
B \flat Mixolydian



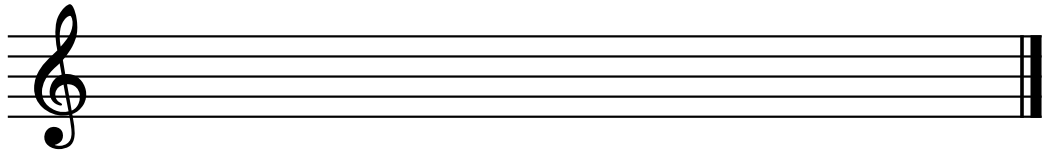
D Dorian



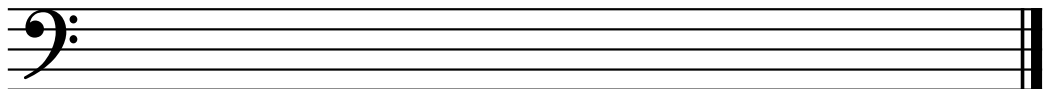
G Phrygian



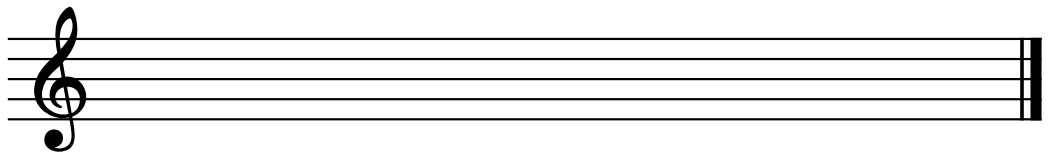
B Locrian



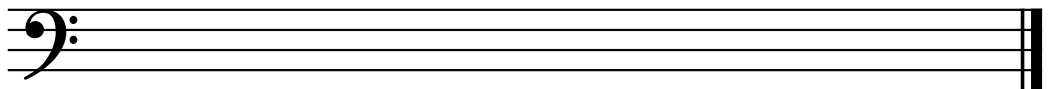
A \flat Lydian



C Lydian



C \sharp Dorian



F \sharp Mixolydian

