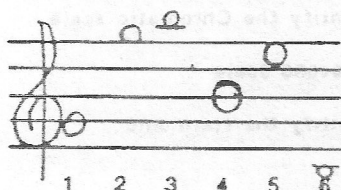


#8

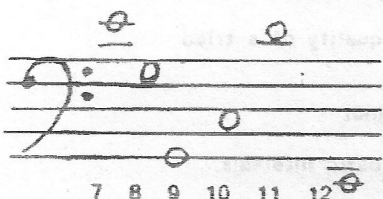
LEVEL C PRACTICE MUSIC THEORY EXAM - 1985-86 IMTA DISTRICT PIANO AUDITIONS

Exam Committee: Betsy Brown (chairman), Lise Struck Marcell (co chairman), Joan Hopkins, Venita Christ, Evonne Phillips, Doris Miller, Mary Severseike, and Marvin Thostenson.

1-12. CIRCLE THE ANSWER



1. A B C D E F G
2. A B C D E F G
3. A B C D E F G
4. A B C D E F G
5. A B C D E F G
6. A B C D E F G

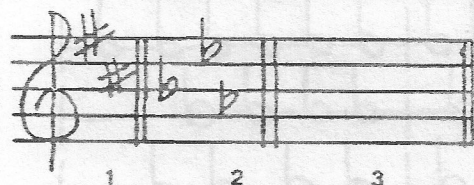


7. A B C D E F G
8. A B C D E F G
9. A B C D E F G
10. A B C D E F G
11. A B C D E F G
12. A B C D E F G

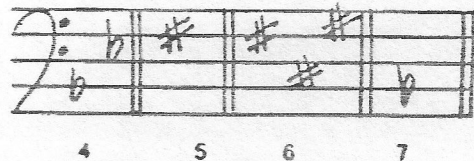
13. SCALES (Matching)

1. Eb MAJOR _____ A B C# D E F# G# A
2. Dm (HARMONIC) _____ A B C D E F G# A
3. A MAJOR _____ D E F# G A B C# D
4. D MAJOR _____ D E F G A Bb C# D
5. Am (HARMONIC) _____ Eb F G Ab Bb C D Eb

14. MAJOR KEY SIGNATURES (Matching)



- _____ G Major
- _____ D Major
- _____ A Major
- _____ C Major
- _____ F Major
- _____ Bb Major
- _____ Eb Major



15. Write the ORDER OF SHARPS in Key Signature.

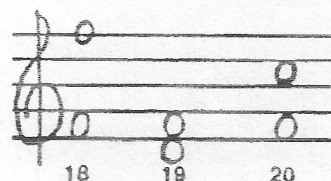
16. Write the ORDER OF FLATS in Key Signature.

17. PATTERN OF WHOLE AND HALF STEPS

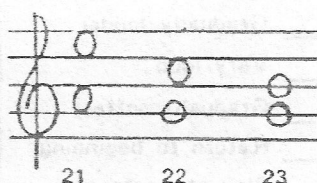
W W H W W W H

1. MAJOR scale
2. minor scale

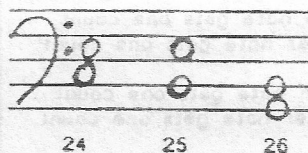
18-28. INTERVALS (Circle the answer)



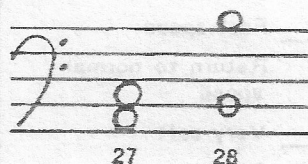
18. P1 m3 M3 P4 P5 P8
19. P1 m3 M3 P4 P5 P8
20. P1 m3 M3 P4 P5 P8



21. P1 m3 M3 P4 P5 P8
22. P1 m3 M3 P4 P5 P8
23. P1 m3 M3 P4 P5 P8



24. P1 m3 M3 P4 P5 P8
25. P1 m3 M3 P4 P5 P8
26. P1 m3 M3 P4 P5 P8



27. P1 m3 M3 P4 P5 P8
28. P1 m3 M3 P4 P5 P8

MAJOR TRIADS (Circle the answer)

29. G _ D 29. A B C D E F G
30. Bb _ F 30. A B C D E F G
31. Eb _ Bb 31. A B C D E F G
32. C E _ 32. A B C D E F G
33. F _ C 33. A B C D E F G
34. A C# _ 34. A B C D E F G
35. D F# _ 35. A B C D E F G

MINOR TRIADS (Circle the answer)

36. Cm C E G
37. Fm F A C
38. Am A C# E
39. Gm G Bb D
40. Bbm Bb Db F

41. RHYTHMIC NOTATION (Draw note or rest)

- Whole Rest _____
- Quarter Rest _____
- Sixteenth Rest _____
- Half Rest _____
- Half Note _____
- Dotted Half Note _____
- Eighth Note _____
- Sixteenth Note _____

42. TERMS (Matching)

- | | | |
|----|---|--|
| e. |  | ☐ Hold, Fermata |
| d. |  | ☐ Repeat of section |
| c. |  | ☐ Octave |
| d. | 8va | ☐ Gradually louder |
| e. |  | ☐ Very loud |
| f. | D.C. | ☐ Gradually softer |
| g. |  | ☐ Return to beginning |
| h. |  | ☐ Play one note or chord louder |

43. 6 a. Eighth note gets one count
8 b. Quarter note gets one count
- 3 a. Eighth note gets one count
4 b. Quarter note gets one count

44. TERMS (Matching)

- | | |
|---------------|---------------------------------------|
| a. allegro | _____ Fast speed |
| b. moderato | _____ Return to normal speed |
| c. a tempo | _____ Very soft |
| d. andante | _____ Speed between andante & allegro |
| e. fine | _____ A walking speed |
| f. pianissimo | _____ The end |

45. TRANSPOSITION UP A MAJOR SECOND (Circle answer)

EAR TRAINING

46. Listen to two MAJOR scales. Identify the MAJOR scale.
First scale Second scale
47. Listen to two scales. Identify the Chromatic scale.
First scale Second scale
48. Listen to two scales. Identify the Harmonic minor scale.
First scale Second scale
49. Listen to and identify the quality of a triad in root position only.
MAJOR minor
50. Listen to and identify the basic intervals.
2 3 4 5 6 7 8
51. Listen to a melody played; add the missing note.

Handwritten musical notation on a five-line staff. The key signature has one sharp (F#) and the time signature is 3/4. The melody consists of eighth and quarter notes, ending with a question mark.

52. Listen to a rhythmic phrase and match the phrase with one of several choices of rhythmic notation.