
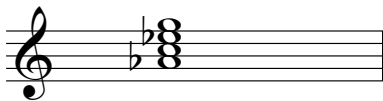

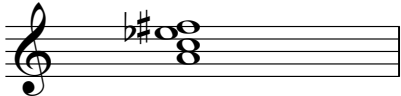




Dorothy Sutton Performance Festival

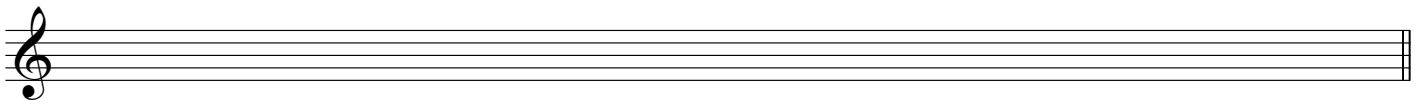
Level 8 Theory Exam - Piano - PRACTICE

Student's Name _____ Teacher Name _____

1. Identify the following harmonies as *Major 7th*, *Dominant 7th*, *minor 7th* or *diminished 7th*. Include the root of the harmony and the inversion. Use 7 (root position), $\frac{6}{5}$ (first inversion), $\frac{4}{3}$ (2nd inversion), or $\frac{2}{1}$ (3rd inversion).

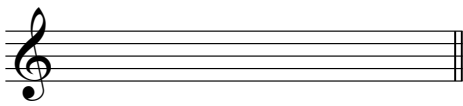
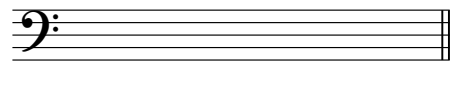
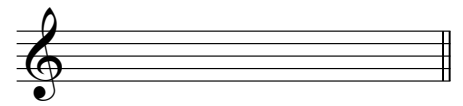
		
_____	_____	_____
		
_____	_____	_____

2. Construct the indicated *seventh chords*. Use whole notes and the correct inversions.


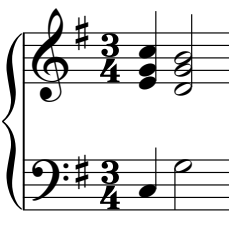




E maj $\frac{4}{2}$	D min $\frac{4}{3}$	Ab dim. $\frac{6}{5}$	C maj 7	Bb $\frac{6}{5}$
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3. Construct the indicated one-octave ascending *modes*. Include all necessary accidentals.

		
F Dorian	C Lydian	Bb Phrygian

4. Identify the following *cadence types*.

			
_____	_____	_____	_____

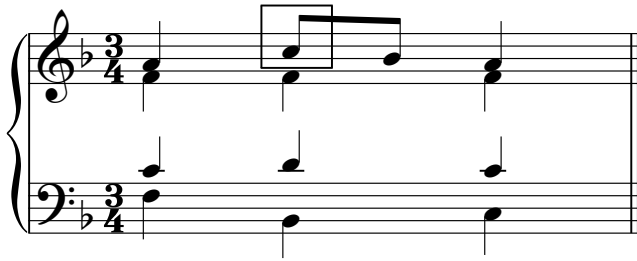
5. Identify the following examples as *simple* or *compound* and *duple*, *triple* or *quadruple meter*



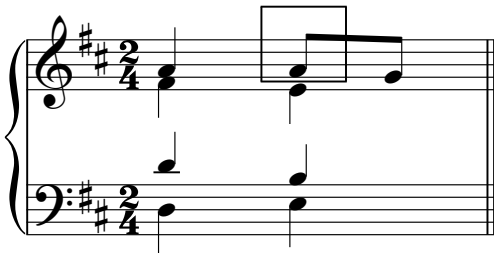


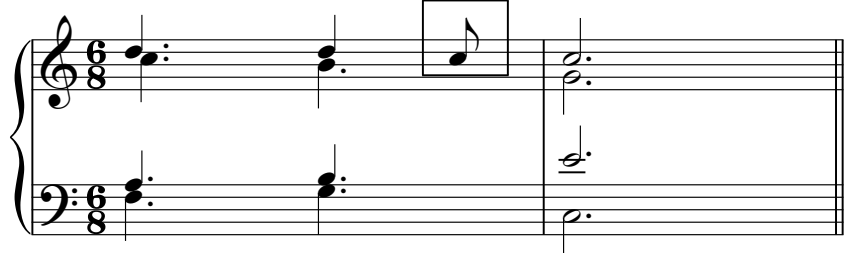


6. Label the boxed non-harmonic tones below as either *anticipation*, *appoggiatura*, *lower neighbor*, *upper neighbor*, *lower neighbor*, *passing tone* or *suspension*.









7. Label the following *ornaments* as: *appoggiatura*, *trill*, *turn*, *mordent* or *grace note*.











8. *Analyze* the following phrase with *roman numerals* below the bass clef. Be sure to include the symbols for *inversions* as necessary.

9. *Match* the following instrumental forms, dances and occasional pieces to their definitions.

- | | | |
|------------------|-----|--|
| a. capriccio | ___ | free form, intended to sound like an improvisation |
| b. scherzo | ___ | instrumental piece in a free form and fanciful style |
| c. tarantella | ___ | a lullaby or cradle song |
| d. toccata | ___ | a light vocal or instrumental piece, means "an evening song" |
| e. minuet | ___ | Romantic-era piece in a melancholy mood, usually for piano |
| f. bolero | ___ | composition divided into several short movements, usually dance forms |
| h. berceuse | ___ | work for keyboard instruments in free form with scales and arpeggios, literally means "touched" |
| i. chamber music | ___ | Spanish dance in triple meter dance |
| j. oratorio | ___ | sonata movement in quick triple meter, literally means "a joke" |
| k. serenade | ___ | Italian dance in a fast six-eighth meter and bold and brilliant style |
| l. ballade | ___ | multi-movement work for chorus and soloists with orchestra that is not staged |
| m. partita | ___ | dramatic instrumental composition often based on historical or legendary themes |
| n. nocturne | ___ | highly developed contrapuntal piece in two or more voices based on a subject stated successively in each voice |

9. *Circle the correct answer* to the following questions.

- | | | | |
|---|----------------|------------------|---------------|
| a. A <i>repeating accompaniment</i> figure is: | 1) stretto | 2) ostinato | 3) glissando |
| b. The <i>submediant</i> is which tone of the scale? | 1) third | 2) seventh | 3) sixth |
| c. " <i>Continue in the same style</i> " describes: | 1) rinforzando | 2) fugue | 3) simili |
| d. <i>L'istesso</i> means: | 1) faster | 2) the same | 3) slower |
| e. When a piece in a <i>minor key</i> ends with a <i>Major chord</i> , the effect is called | 1) suspension | 2) picardy third | 3) trill |
| f. The particular <i>tone color</i> of an instrument is: | 1) timbre | 2) a capella | 3) hemiola |
| g. The indication to play " <i>at will</i> " | 1) loco | 2) ostinato | 3) ad libitum |