



# OMTA Theory Test Study Guidelines

Updated 2025

The theory guidelines serve as a study guide for students preparing for the District Achievement Audition Theory Test. Using the information from each level's guidelines, teachers can determine the appropriate test level for students new to the OMTA Theory Test process.

## General Information

- **New for 2025:** In the past, Merit Division entrants were required to take a theory test during the District Achievement Audition, but there was no minimum score required to continue in the Merit Division. Now, entrants must score 75 or higher on the theory test to remain in the Merit Division for the State Achievement Audition. Entrants must still receive a District performance rating of I+ or I to satisfy the other requirement to remain in the Merit Division category for the State Achievement Audition.
- **New for 2025:** Based on feedback from teachers and students, entrants who score a 100 on the test will now receive a gold ribbon instead of a lapel pin.
- Teachers may begin administering the theory tests on February 1.
- E-Achievement students' tests are due by April 7.
- In-person students' tests are due to the teacher's District Chair by April 1.
- Students in grades K-12 may take a theory test whether entered in the Solo, Merit, or Theory-Only Divisions. Students registered for the Merit Division must complete a theory test as part of that division's requirement.
- It is recommended that students possess adequate reading skills before taking the level one theory test. If necessary, a teacher may read the exam to the student.
- Theory tests include two sections, written and aural.
- Teachers are encouraged to use and share the theory guidelines with each student.
- Beginning with level two, students should study information from the previous level(s) and the current level.
- Previous years' theory tests are on the OMTA website. These tests are a great resource to use with students as practice tests for both the written and aural sections.
- It is the teacher's responsibility to make sure the student knows any sign or symbol associated with the concepts presented on each theory level.

For more information, entry procedures, and awards, please visit the OMTA [Theory webpage](#).

## OMTA Piano Theory Overview

Level	Major/minor Key Signatures and Triads/Chords	Scale Degrees and Roman Numerals	Major/minor Scales All minor forms: natural, harmonic, melodic	Intervals	Time Signatures	Note and Rest Values
1				step (2 <sup>nd</sup> ) skip (3 <sup>rd</sup> )	<b><math>\frac{4}{4}</math> <math>\frac{3}{4}</math> <math>\frac{2}{4}</math></b>	Whole note Half note Quarter note
2						Dotted half note
3	C Major G Major F Major <b>Root position triads/chords</b>					Two eighth notes beamed Whole rest Half rest Quarter rest
4			C Major G Major F Major	2 <sup>nd</sup> 3 <sup>rd</sup> 4 <sup>th</sup>		Dotted quarter note Single eighth note Eighth rest
5	C Major a minor G Major e minor F Major d minor <b>Root position triads/chords</b>		C Major a minor G Major e minor F Major d minor	Major 2 <sup>nd</sup> minor 2 <sup>nd</sup> Major 3 <sup>rd</sup> minor 3 <sup>rd</sup> 5 <sup>th</sup>		Four sixteenth notes beamed
6	D Major b minor B $\flat$ Major g minor <b>Root position triads/chords</b>	Major Tonic <b>I</b> Major Subdominant <b>IV</b> Major Dominant <b>V</b> minor tonic <b>i</b> minor subdominant <b>iv</b>	D Major b minor B $\flat$ Major g minor	6 <sup>th</sup> 7 <sup>th</sup>		Eighth-note triplet Two sixteenth notes beamed
7	A Major f# minor E $\flat$ Major c minor <b>Root position triads/chords</b>		A Major f# minor E $\flat$ Major c minor	Perfect 4 <sup>th</sup> Perfect 5 <sup>th</sup> Major 6 <sup>th</sup> minor 6 <sup>th</sup>	<b><math>\frac{6}{8}</math></b>	Dotted quarter rest Single sixteenth note Sixteenth rest
8	E Major c# minor A $\flat$ Major f minor <b>Root position triads/chords</b>	Dominant Seventh <b>V7</b>	E Major c# minor A $\flat$ Major f minor	Major 7 <sup>th</sup> minor 7 <sup>th</sup>	<b><math>\frac{6}{8}</math></b>	Dotted eighth note Dotted sixteenth note Dotted Eighth rest Dotted sixteenth rest Dotted half rest
9	B Major g# minor D $\flat$ Major bb minor <b>All chord positions</b>		B Major g# minor D $\flat$ Major bb minor Chromatic scale	Tritone (definition only)	<b><math>\frac{3}{32}</math></b>	Thirty-second note Thirty-second rest




Level	Major/minor Key Signatures and Triads/Chords	Scale Degrees and Roman Numerals	Major/minor Scales All minor forms: natural, harmonic, melodic	Intervals	Time Signatures	Note and Rest Values
10	F# Major d# minor Gb Major eb minor <b>All chord positions</b>	minor supertonic <b>ii</b> minor mediant <b>iii</b> minor submediant <b>vi</b> diminished leading tone <b>vii°</b>	F# Major d# minor Gb Major eb minor	All Augmented intervals	<b>12</b> <b>8</b>	Quarter-note triplet
11	C# Major a# minor Cb Major ab minor <b>All chord positions</b>	diminished supertonic <b>ii°</b> Augmented Mediant <b>III+</b> Major Submediant <b>VI</b>	C# Major a# minor Cb Major ab minor	All diminished intervals	<b>2</b> <b>2</b>	Double-dotted quarter note  Double-dotted quarter rest
12					<b>3</b> <b>3</b>	Double-dotted half note Double-dotted eighth note Double-dotted half rest Double-dotted eighth rest
13	Transposition		Parallel keys Modes Major pentatonic scale Whole tone scale		Meter types: Asymmetrical Simple Compound	

# OMTA Theory Piano Level 1 Written and Aural Guidelines



Students should be able to identify, label, draw or define any of the following and their associated symbols.

## Written Guidelines

- Any note on the staff from fourth-line bass clef to second-line treble clef
- Any white key on the keyboard
- Whole note , half note , and quarter note 
- Step (2<sup>nd</sup>) and skip (3<sup>rd</sup>)
- The meaning of the time signatures:  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

## Note-Naming Range



## Terms and Definitions

**Bar line** – a line dividing the staff into measures

**Double bar line** – two bar lines close together meaning the end of a piece of music

**Measure** – the space between two bar lines

**Staff** – five lines and four spaces

**Forte, *f*** – loud

**Piano, *p*** – soft

**Legato** – to play smoothly, connected

**Slur** – a curved line over or under notes which means to play legato

**Staccato** – a dot placed above or below a notehead telling us to play separated or disconnected

**Repeat sign** – two bar lines close together with two dots meaning to “play again”


**Dynamics** – how loudly or softly to play music


**Time signature** – two numbers, one placed on top of the 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 Skills 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 going up or going down
- A melody played legato or staccato

# OMTA Theory Piano Level 2 Written and Aural Guidelines



Students should be able to identify, label, draw or define any of the following and their associated symbols. **Beginning with level two, students should study information from the previous level(s) and the current level.**

## Written Guidelines

- Any note of the treble or bass staff
- Dotted half note 

## Note-Naming Range



## Terms and Definitions

**Mezzo forte, *mf*** – medium or moderately loud

**Mezzo piano, *mp*** – medium or moderately soft

**Flat  $\flat$**  – lowers a note one half step

**Sharp  $\sharp$**  – 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** – the speed of a music composition

**Ritardando, ritard, rit.** – to play gradually slower

## Aural Skills 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
- Two tones in which the second tone is played louder or softer than the first tone
- Four tones played going up or going down
- A melody played legato or staccato

# OMTA Theory Piano Level 3 Written and Aural Guidelines



Students should be able to identify, label, draw or define any of the following and their associated symbols. **Students should study information from the previous levels and the current level.**

## 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 2<sup>nd</sup> and 3<sup>rd</sup> (no distinction between Major or minor)
- Recognize the Major scale pattern: WWHWWWH

## Terms and Definitions

**8va** – when written above notes, it means to play the notes one octave higher. When written below notes, it means to play the notes one octave lower.

**Loco** – in the written octave

**Octave** – an interval of eight notes

**Accidental** – a sharp, flat, or 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 played separately, creating a “melody”

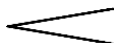
**Natural** – cancels a sharp or a flat

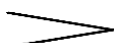
**Triad** – chord of three tones, consisting of a root, 3<sup>rd</sup>, and 5<sup>th</sup> above the root


**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 Skills 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 2<sup>nd</sup> or 3<sup>rd</sup> (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
- A melody played legato or staccato
- A melody growing gradually louder or gradually softer

# OMTA Theory Piano Level 4 Written and Aural Guidelines



Students should be able to identify, label, draw or define any of the following and their associated symbols. **Students should study information from the previous levels and the current level.**

## Written Guidelines

- Dotted quarter note , single eighth note , and eighth rest 
- C Major, G Major, F Major scales
- Write the Major scale pattern of whole steps and half steps: WWHWWWH
- Know the correct placement of sharps, flats, and naturals (before the note  and after the letter name Ab)
- Intervals of a 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup> (no distinction between Major or minor)

## 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 opposite directions

**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 Skills 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 2<sup>nd</sup> or 3<sup>rd</sup> (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 growing gradually louder or gradually softer

# OMTA Theory Piano Level 5 Written and Aural Guidelines



Students should be able to identify, label, draw or define any of the following and their associated symbols. **Students should study information from the previous levels and the current level.**

## 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 of a Major 2<sup>nd</sup>, minor 2<sup>nd</sup>, Major 3<sup>rd</sup>, minor 3<sup>rd</sup>, 4<sup>th</sup>, and 5<sup>th</sup>
- Using notes and rests studied so far, complete examples of notation in:  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

## Terms and Definitions

**A tempo** – return to the original tempo after a ritardando or 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

**Fortissimo, *ff*** – very loud

**Pianissimo, *pp*** – 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 6<sup>th</sup> scale degree of the relative Major key

**Harmonic minor scale** – a natural minor scale with a raised 7<sup>th</sup> scale degree, ascending and descending

**Melodic minor scale** – a natural minor scale with raised 6<sup>th</sup> and 7<sup>th</sup> scale degrees ascending and lowered descending

**Ledger (leger) lines** – lines added above or below the staff to extend the staff

**Major triad** – triad with four half steps between notes in the lower third and three half steps between the notes in the upper third

**Minor triad** – triad with three half steps between notes in the lower third and four half steps between notes in the upper third

## Aural Skills Guidelines

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

- Recognize harmonic and melodic intervals: 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, and 5<sup>th</sup> (quality will be Major or Perfect)
- 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 notes and accidentals 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





# OMTA Theory Piano Level 6 Written and Aural Guidelines



Students should be able to identify, label, draw or define any of the following and their associated symbols. **Students should study information from the previous levels and the current level.**

## 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 of a 6<sup>th</sup> and 7<sup>th</sup> (no distinction between Major and minor)

## 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 Skills 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 5<sup>th</sup> (quality will be Major or Perfect)
- 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 notes and accidentals 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

# OMTA Theory Piano Level 7 Written and Aural Guidelines



Students should be able to identify, label, draw or define any of the following and their associated symbols. **Students should study information from the previous levels and the current level.**

## Written Guidelines

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

## Terms and Definitions

**Allargando**, *allarg.* – broadening or slowing

**Cantabile** – in a singing style

**Con moto** – with motion

**Espressivo** – expressive, with feeling and emotion

**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 Skills Guidelines

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







- Recognize harmonic and melodic intervals: minor 2<sup>nd</sup>, minor 3<sup>rd</sup>, Perfect 4<sup>th</sup>, and Perfect 5<sup>th</sup>
- Identify tempos from current and previous levels
- Identify root position Major and minor triads (chords)
- Recognize Major, natural minor, harmonic minor, or melodic minor scales in contrary and parallel motion
- Select or complete a rhythmic pattern or melody using time signatures from the current and previous levels
- Add missing notes to a Major or harmonic minor melody using accidentals as needed

# OMTA Theory Piano Level 8 Written and Aural Guidelines



Students should be able to identify, label, draw or define any of the following and their associated symbols. **Students should study information from the previous levels and the current level.**

## 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 of a Major 7th and minor 7th
- Use notes and rests to complete examples of notation in: 

## Terms and Definitions

**Inversion** – a rearrangement of chord tones so that the lowest note is not the root

**1st inversion triad** – a triad with the 3rd as the lowest note

**2nd inversion triad** – a triad with the 5th as the lowest note

**Agitato** – agitated or restless

**Leggiero (or 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 soft pedal


**Una corda, u.c.** – one string, depress the soft pedal

**Damper pedal** – a pedal on a piano, that when depressed with the foot, 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 Skills Guidelines

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




- Recognize harmonic and melodic intervals: minor 2<sup>nd</sup>, minor 3<sup>rd</sup>, Perfect 4<sup>th</sup>, and Perfect 5<sup>th</sup>
- Identify tempos from current and previous levels
- Identify root position Major and minor triads (chords)
- Recognize Major, natural minor, harmonic minor, or melodic minor scales in contrary and parallel motion
- Select or complete a rhythmic pattern or melody using time signatures from the current and previous levels
- Add missing notes to a Major or harmonic minor melody using accidentals as needed

# OMTA Theory Piano Level 9 Written and Aural Guidelines



Students should be able to identify, label, draw or define any of the following and their associated symbols. **Students should study information from the previous levels and the current level.**

## Written Guidelines

- Thirty-second note  and thirty-second rest 
- Key signatures, all positions of triads/chords, and scales for:
  - B Major and g-sharp minor
  - D-flat Major and b-flat minor
- Use notes and rests to complete examples of notation in: 

## 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 Skills 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 Octave
- Identify tempos from current and previous levels
- Identify scales from the current and previous levels
- Select or complete a rhythmic pattern or melody using time signatures from the current and previous levels
- Determine whether a music example is in a Major or minor key

# OMTA Theory Piano Level 10 Written and Aural Guidelines



Students should be able to identify, label, draw or define any of the following and their associated symbols. **Students should study information from the previous levels and the current level.**

## 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
- Authentic cadence (V-I) and plagal cadence (IV-I)
- All augmented intervals
- Use 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** – a 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 a 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. Notated as  or 

**Senza** – without

**Sforzando, *sf* or *sfz*** – 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<sup>o</sup>** – diminished triad built on scale degree seven

## Aural Skills 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 Octave
- Identify tempos from current and previous levels
- Identify scales from the current and previous levels
- Select or complete a rhythmic pattern or melody using time signatures from the current and previous levels
- Determine whether a music example is in a Major or minor key

# OMTA Theory Piano Level 11 Written and Aural Guidelines



Students should be able to identify, label, draw or define any of the following and their associated symbols. **Students should study information from the previous levels and the current level.**

## Written Guidelines

- Double-dotted quarter note and double-dotted quarter rest
- Key signatures, triads/chords and inversions (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
- All diminished intervals
- Use notes and rests to complete examples of notation in:  $\frac{2}{2}$

## 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** – a 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<sup>o</sup>** – a diminished triad built on scale degree two

**Augmented mediant triad, III<sup>+</sup>** – an Augmented triad built on scale degree three

**Major submediant triad, VI** – a Major triad built on scale degree six

**Trill, *tr* or *tr*** – alternation of two notes a second apart

## Aural Skills 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 incorrect notes in a melody
- 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

# OMTA Theory Piano Level 12 Written and Aural Guidelines



Students should be able to identify, label, draw or define any of the following and their associated symbols. **Students should study information from the previous levels and the current level.**

## Written Guidelines

- Double-dotted half note, double-dotted eighth note, double-dotted half rest, and double-dotted eighth rest
- Half cadence (ii-V or I-V)
- Using notes and rests to complete examples of notation in: **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 Skills 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 incorrect notes in a melody
- 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

# OMTA Theory Piano Level 13 Written Guidelines

\*Level 13 only includes a written theory test\*



Students should be able to identify, label, draw or define any of the following and their associated symbols. Students should study information from the previous levels and the current level.

## Terms and Definitions

**Sonata-Allegro form** - a form with three main sections (Exposition, Development, and 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 a 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 4 <sup>th</sup> scale degree
	Mixolydian	Major with a lowered 7 <sup>th</sup> scale degree
Minor	Aeolian	Same as the natural minor scale
	Dorian	Minor with a raised 6 <sup>th</sup> scale degree
	Phrygian	Minor with a lowered 2 <sup>nd</sup> scale degree
	Locrian	Minor with a lowered 2 <sup>nd</sup> and 5 <sup>th</sup> 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

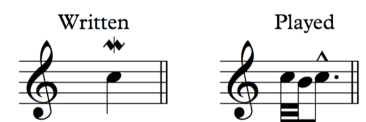
**Monophonic** – consisting of a single musical line without accompanying harmony or chords


**Polyphonic** – “many voices” two or more parts each having a melody of its own; contrapuntal

 **Turn** – play the note above the written note, the written note, the note below the written note, and the written note again




 **Mordent** – begins on the written note, steps down, and returns to the written note; should be played quickly and begins on the beat

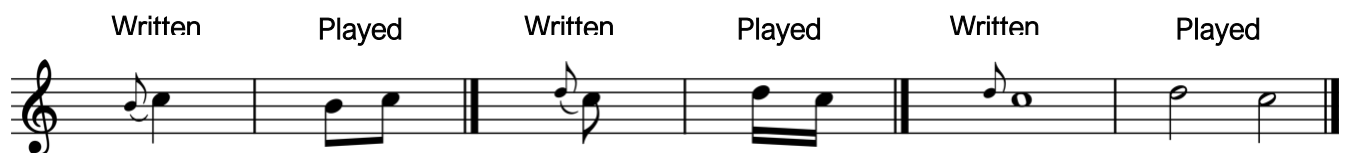


 **Short trill** – a quick alternation between the written note and a step above; usually begins on the upper note but may begin on the written note depending on the musical context and period



 **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** – is 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 and printed in small character without the oblique stroke.



Time Periods of Music History			
<b>Baroque</b>	<b>Classical</b>	<b>Romantic</b>	<b>Contemporary</b>
1600-1750	1750-1825	1825-1900	1900-present