



*Texas Music Teachers Association*  
**Student Affiliate Theory Test**

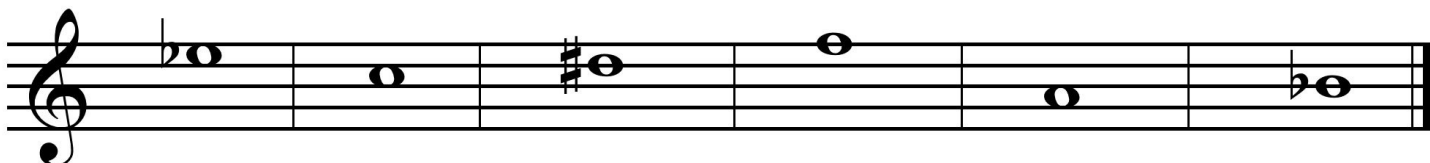
Name \_\_\_\_\_ School Grade \_\_\_\_\_ Date \_\_\_\_\_

**Last Name, First Name. Please print.**

1. On the staff below, write the indicated **triads** in root position. Use whole notes.  
The given note is the **fifth** of the triad. Do not change the given note.

Points

6



**MAJ dim AUG min MAJ dim**

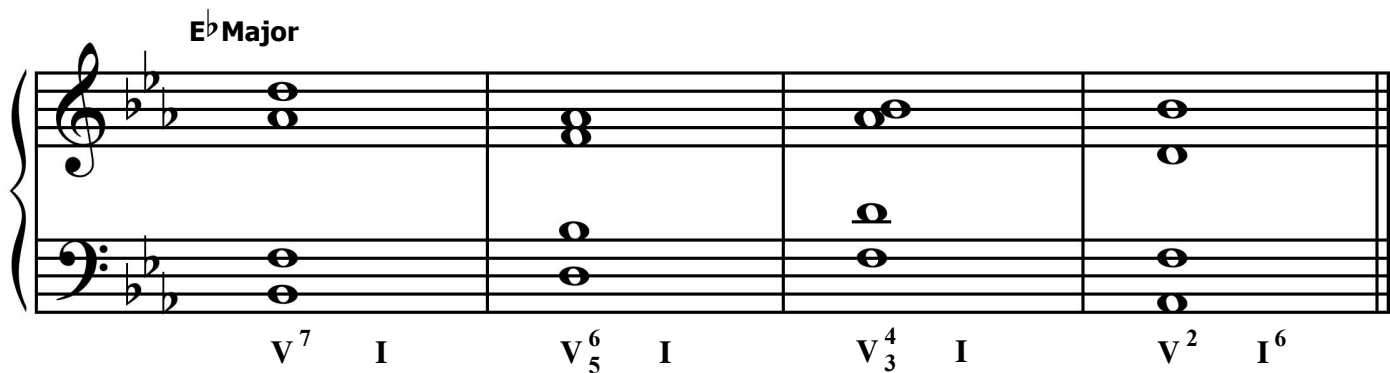
2. Spell the triads having these given roots. Use appropriate upper case and lower case letters.

4

Major	Augmented	minor	diminished
<b>A</b> - ____ - ____	____ - ____ - ____	____ - ____ - ____	____ - ____ - ____
<b>C#</b> - ____ - ____	____ - ____ - ____	____ - ____ - ____	____ - ____ - ____

3. Resolve each **V<sup>7</sup>** chord to its tonic. Use whole notes and proper voice leading.

4



4. For the following four-part harmony example:

1

A. Identify the key signature on the line above the staff.

B. Write Roman numerals below each chord with figured bass numbers (Arabic superscripts) as needed.

6

Included may be: All primary chords (**I, IV, V, V<sup>7</sup>**) in root position or inversions, and the **ii, ii<sup>6</sup>, ii<sup>7</sup>, iii, vi and vi<sup>6</sup>**.



\_\_\_\_\_

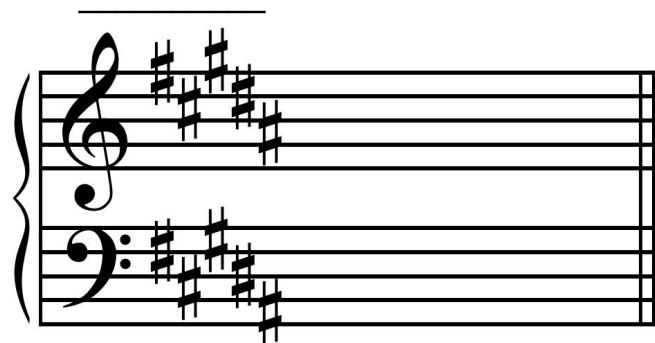
5. For the following examples:

- A. Identify the **Major** or **harmonic minor** keys on the lines above the staff.  
 B. Using four-part harmony, write the **indicated chord progressions**. *Use whole notes.*  
 Roots **must** be in the bass voice unless **otherwise indicated**.  
*Use proper voice leading.*

1  
4  
1  
2

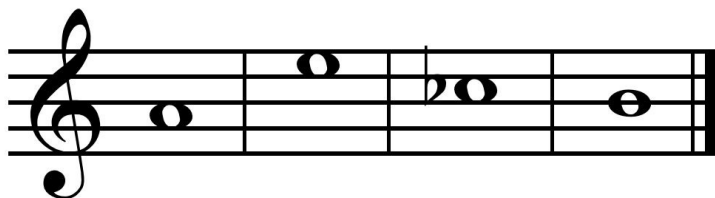


I vi IV V I



i iv i V i

6. A. On the staff below, construct the indicated interval **below** each given note.  
*Do not change the given note.*

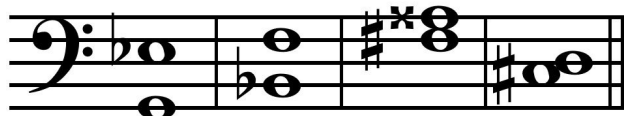


Type:    **MAJ**        **AUG**        **min**        **dim**  
 Size:    **6<sup>th</sup>**        **4<sup>th</sup>**        **3<sup>rd</sup>**        **5<sup>th</sup>**

- B. On the staff below, classify each of these intervals by **type** and **size**. Example: MAJ 7<sup>th</sup>.  
 Choose: MAJ, min, PER, dim, or AUG

2

2



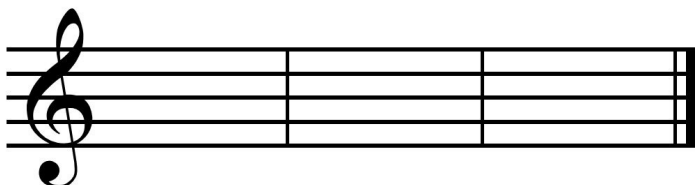
Type:    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_  
 Size:    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_

7. The names of two **Major** keys are given below. For each **Major** key:  
 A. Draw the **Major key signature** in the first measure.  
 B. Above the second measure, name the **parallel minor key**.  
 C. Draw the **parallel minor key signature** in the second measure.  
 D. Name the **relative minor key** in the blank above the third measure.  
 E. Draw the **relative minor key signature** in the third measure.

1  
1  
1  
1  
1

**F Major**    \_\_\_\_\_ **parallel**    \_\_\_\_\_ **relative**  
                                  **minor**                                   **minor**

**A Major**    \_\_\_\_\_ **parallel**    \_\_\_\_\_ **relative**  
                                  **minor**                                   **minor**

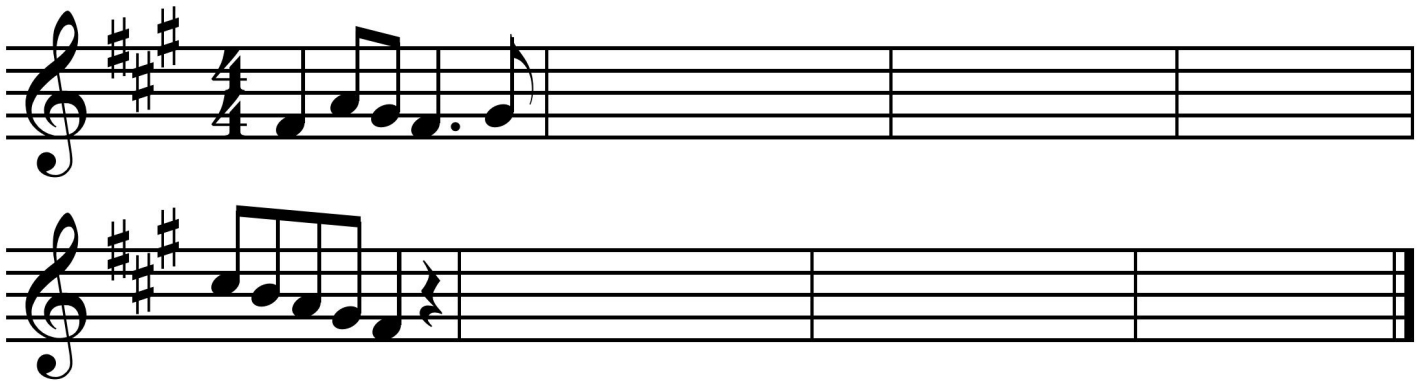


Name \_\_\_\_\_  
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8. Complete this eight measure melody in the indicated **minor key, melodic form**.
- In measure two, write a **melodic sequence or rhythmic imitation** of measure one.
  - End the first phrase on a **note of the dominant triad**.
  - End the second phrase on the **tonic**.
  - Both phrases must end on a **strong beat**.
  - The melody **must demonstrate** correct use of the **melodic form of the minor scale, ascending and descending**.

2  
2  
1  
1  
2  
4

f# minor, melodic form

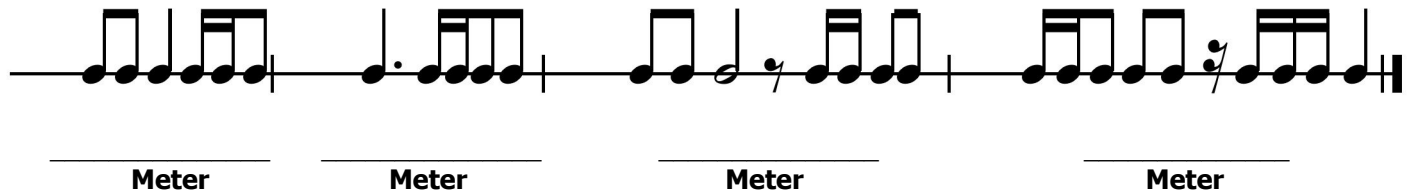


9. Each measure is characteristic of the use of a particular meter:
- Write the correct time signature at the **beginning** of each measure.  
 Use **four** of these time signatures **once**: 3 4 5 6 9  
 4 4 4 8 8

4

- B. Below each measure specify if the meter is **simple, compound, or asymmetrical**.

2



10. On the diagram below, write the names of the scale degrees in a major or harmonic minor key, in the space beside the correct number.

7

7	
6	
5	
4	
3	
2	
1	

11. The **Sonata-Allegro Form** consists of three principal parts:

3

I. \_\_\_\_\_ II. \_\_\_\_\_ III. \_\_\_\_\_

Parts I and III are divided into two parts: A. \_\_\_\_\_ Theme B. \_\_\_\_\_ Theme

1

Using the divisions listed above, analyze the first movement of: Clementi Op. 36, No. 3.

I A begins at measure \_\_\_\_\_ and is in the key of \_\_\_\_\_.

1

I B begins at measure \_\_\_\_\_ and is in the key of \_\_\_\_\_.

1

II begins at measure \_\_\_\_\_.

1

III A begins at measure \_\_\_\_\_ and is in the key of \_\_\_\_\_.

1

III B begins at measure \_\_\_\_\_ and is in the key of \_\_\_\_\_.

1

12. Write the number of the correct definition in the blank.

10

- |                         |   |
|-------------------------|---|
| _____ rondo             | 1. The interval of an Augmented 4th or a diminished 5th                                     |
| _____ fugue             | 2. The use of two or more melodic lines   |
| _____ deceptive cadence | 3. A six-tone scale built only of whole tones   |
| _____ counterpoint      | 4. A bass line under which numbers tell what intervals should be played over the bass notes |
| _____ invention         | 5. The use of two key signatures at the same time   |
| _____ compound interval | 6. A composition in which the first theme returns repeatedly. (A-B-A-C-A-etc.)              |
| _____ whole tone scale  | 7. A cadence that moves from <b>V-VI</b> or <b>V-vi</b>                                     |
| _____ tritone           | 8. An imitative contrapuntal composition alternating exposition and episodic portions       |
| _____ bi-tonal          | 9. An interval that is greater than an octave   |
| _____ figured bass      | 10. A short composition with two-part or three-part contrapuntal texture                    |

Name \_\_\_\_\_  
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13. The following musical excerpts are examples of different types of **texture** in music.  
 Label each example as **monophonic**, **homophonic**, or **polyphonic**.

3

A. \_\_\_\_\_



B. \_\_\_\_\_



C. \_\_\_\_\_



D. \_\_\_\_\_



E. \_\_\_\_\_



F. \_\_\_\_\_



**EAR TRAINING**

14. You will hear five triads played in broken and blocked form. These triads will be in root position and either Major, minor, Augmented or diminished. Identify each as **MAJ**, **min**, **Aug**, or **dim**.

5

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_

15. You will hear eight intervals above or below the given note. All intervals are within one octave and will be **Major**, **minor** or **Perfect**. The given notes are for reference only. Classify each interval as to **type** and **size**. Example: min 3<sup>rd</sup>, PER 5<sup>th</sup>, etc.

4

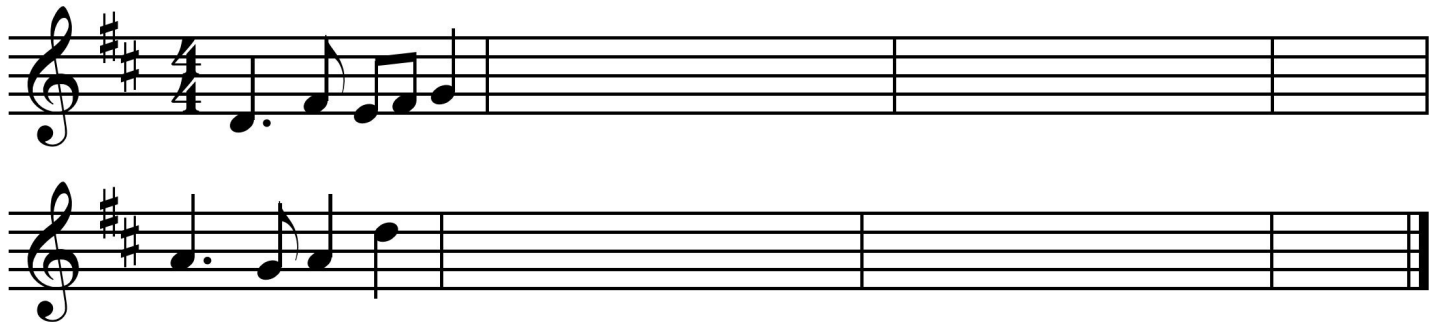


**Type:** 1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_ 7. \_\_\_\_\_ 8. \_\_\_\_\_

**Size:** 1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_ 7. \_\_\_\_\_ 8. \_\_\_\_\_

16. You will hear eight measures of melodic dictation. Fill in the blank measures.

6



**BONUS QUESTIONS**

1

+ ½ or + 1 point only

Choice of one of the following:

- A. **Sight Singing** eight measures in a **minor** key, or
- B. **Rhythmic Sight Reading** eight measures

SCORE: \_\_\_\_\_ (1 pt for 90 – 100% OR ½ pt for 50 – 89%)  
(Use red ink.)

Administered by: \_\_\_\_\_  
(Initials)



## Texas Music Teachers Association

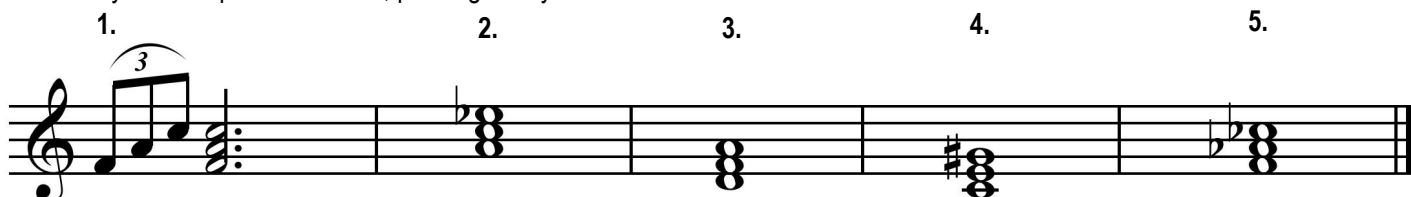
# Student Affiliate Theory Test Ear Training Instructions

## Whitlock Level 12

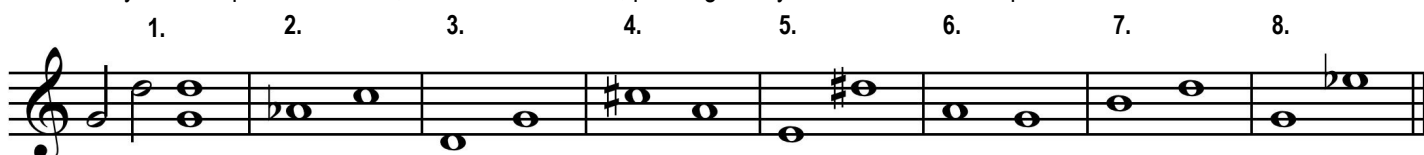
- For each question:**
- A. Play according to suggested tempo.
  - B. All examples are **MM: ♩ = 60** except when marked otherwise.
  - C. Leave plenty of silence between repetitions to allow hearing mentally.
  - D. Pause the TMTA Ear Training CD as needed to allow students time to write their answers.

**Question 14: Triad Identification CD Track 10**

1. Read the test question aloud and answer any questions.
2. Play each triad using the same method for each example. Pause. Repeat.
3. Continue similarly through all examples.
4. Play all examples once more, pausing briefly between each.

**Question 15: Intervals CD Track 11**

1. Read the test question aloud and answer any questions.
2. Explain that the student does not need to write the second note and the beginning notes are given for reference.
3. Play the first test example using the method illustrated in measure one. Pause. Repeat.
4. Continue through all examples, playing each interval broken and then blocked.
5. Play all examples once more, broken and blocked, pausing briefly between each example.

**MM: ♩ = 60****Question 16: Melodic Dictation CD Track 12**

1. Read the test question aloud and answer any questions.
2. Explain that you will play an eight-measure melody. Measures one and five are given.
3. Play the scale and tonic triad tones 1-3-5-3-1. Repeat the keynote and say its letter name.
4. Establish the tempo and beat by tapping and counting aloud one measure before each time you play.  
Do not count or tap while playing.
5. Play all eight measures.
6. Repeat measures one through four. Tell the students they may sing this time. Repeat measures one through four.
7. Play measures one and two. Pause. Repeat.
8. Play measures three and four – preceded by the last note of measure two. Pause. Repeat.
9. Play measures one through four once more. Pause.
10. Repeat steps 6-9 for measures five through eight. Pause. Play all eight measures once more.

D Major



(Continued on the back)

**BONUS – For either Sight Singing or Rhythmic Sight Reading: CD Track 13**

- This question is to be given individually to students.
- Each student should have several minutes to look over the example.
- The student may set the tempo, but must keep a steady beat.
- Students are to use the separate sheet enclosed.
- Each student may have two tries. After the first try, indicate the location and type of error made.
- In grading, if 90% or more is correct, award 1 point. If 50% to 89% is correct, award ½ point.
- Teachers, indicate +1/2 or +1 point only for bonus.
- Record the score on the student's paper in **red ink**.

## Sight Singing

1. Explain that the student may use syllable names, letters, numbers, or neutral syllables in singing.
2. If the student wishes to transpose to a more comfortable key, this is permissible.
3. Play the scale, ascending and descending. Play the tonic triad and the tonic triad tones 1-3-5-3-1.
4. Repeat and identify the keynote. Suggestion: The student may sing more comfortably if the teacher will sing the scale and triad prior to the administration of the test question, but this is not required.

### **d minor, melodic form**



## Rhythmic Sight Reading

Explain that students may tap, clap, say, or play the notes.







*Texas Music Teachers Association*  
**Student Affiliate Theory Test**  
**Rhythmic Sight Reading**  
**Whitlock Level 12**

Student's Example

Choose one of the following two options.

**SIGHT SINGING**

Take a few moments to look over the sight singing bonus question below.

- You may use syllable names, letters, numbers, or neutral syllables in singing.
- You may set your own tempo, but **keep a steady beat**.
- You may have **two tries**.
- You may transpose this example higher or lower, if necessary for your vocal range.
- The teacher will play or sing the scale and tonic triad for you.
- After the first try, the teacher will indicate the location and type of any error(s) made.

Please tell the teacher when you are ready to begin.

**d minor, melodic form**

