ALPHA
CODE

Texas Music Teachers Association
Student Affiliate Theory Test

Name _____ School Grade _____ Date _____
Last Name, First Name. Please print

Points

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.

6

AUG dim MAJ dim AUG min

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

4

Major	Augmented	minor	diminished
E - - -	- - -	- - -	- - -
A ^b - - -	- - -	- - -	- - -

3. Resolve each **V⁷** chord to its tonic. Use whole notes and proper voice leading.

4

E Major

V⁷ I V⁶₅ I V⁴₃ I V² I⁶

4. For the following four-part harmony example:

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

1

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

Included may be: All primary chords (I, IV, V, V⁷) in root position or inversions, and the ii, ii⁶, ii⁷, iii, vi and vi⁶ chords.

6

5. For the following examples:

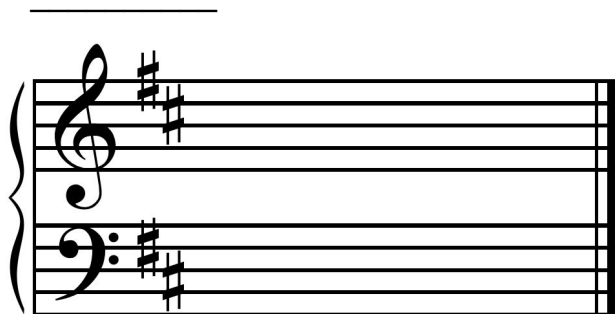
A. Identify the **Major** or **harmonic minor** keys on the lines above the staff.

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.

2
3
1
2



I vi IV V⁷ I



i iv i⁶₄ V i

6. A. On the staff below, construct the indicated interval **below** each given note.

Do not change the given note.



Type: AUG MAJ min PER

Size: 5th 6th 3rd 4th

B. On the staff below, classify each of these intervals by **type** and **size**. Example: min 2nd.

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.

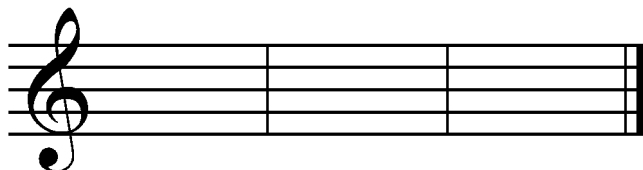
D. Name the **relative minor key** in the blank above the third measure.

E. Draw the **relative minor key signature** in the third measure.

1
1
1
1
1

E^b Major _____ parallel minor _____ relative minor

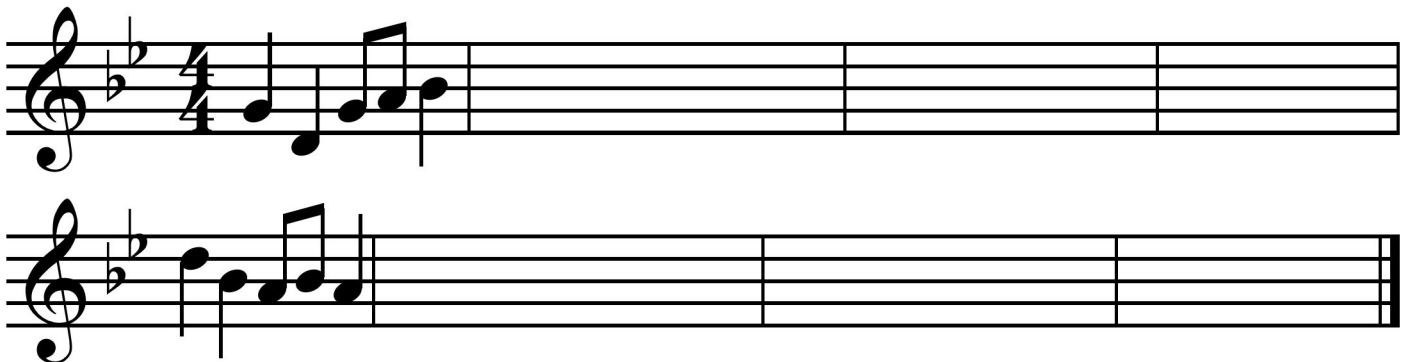
D Major _____ parallel minor _____ relative minor



Last Name, First Name. Please print.

- 2
2
1
1
2
4

g minor, melodic form



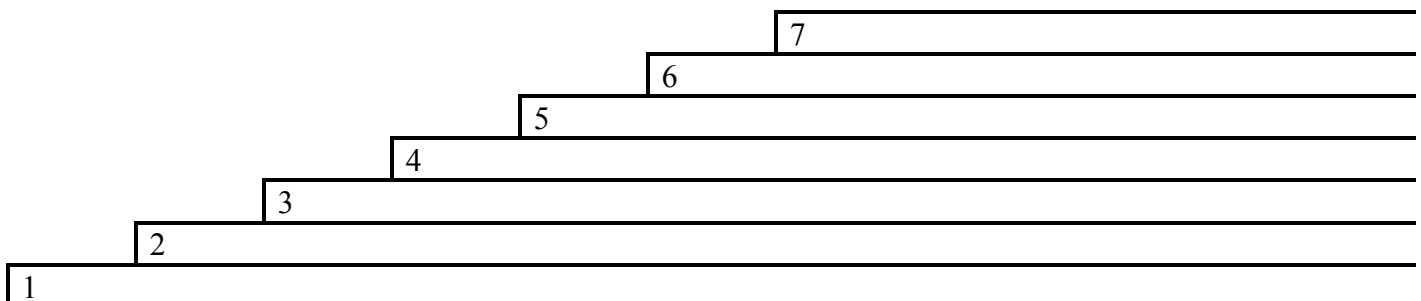
- 4

You will use **four** of these examples **once**: $2 \ 2 \ 6 \ 12 \ 5$
 $2 \ 4 \ 8 \ 8 \ 4$

- 2



- 7



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

I. _____ II. _____ III. _____

3

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

1

Using the divisions listed above, analyze the first movement of: Kuhlau Op. 55, No. 1

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

_____ figured bass

1. A cadence that moves from V - VI or V - vi.

_____ atonal music

2. A composition in which the first theme returns repeatedly. (A-B-A-C-A-etc.)

_____ deceptive cadence

3. A theatrical dance

_____ *rondo*

4. An interval that is no greater than an octave

_____ simple interval

5. Music that lacks a sense of key

_____ ballet

6. The use of two or more melodic lines

_____ church modes

7. An orchestral composition used to introduce a larger dramatic work

_____ counterpoint

8. A triad which has two Major thirds

_____ augmented triad

9. A base line under which numbers tell what intervals should be played over the bass notes

_____ overture

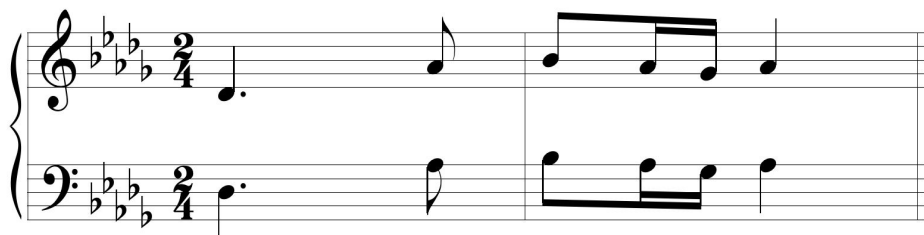
10. Seven diatonic scales that are comprised of different arrangements of whole steps and half steps

Name _____
Last Name, First Name. Please print.

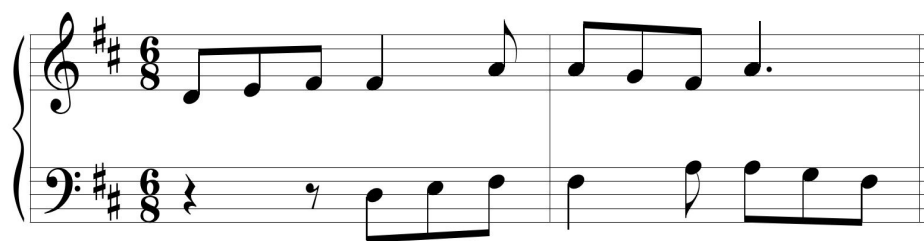
13. The following musical excerpts are examples of different types of **texture** in music.
Label each example as **monophonic**, **homophonic**, or **polyphonic**.

3

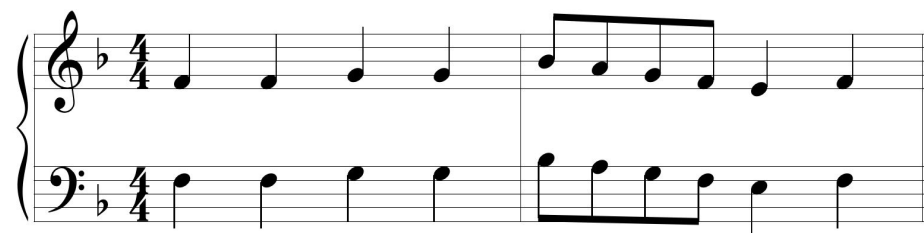
A. _____



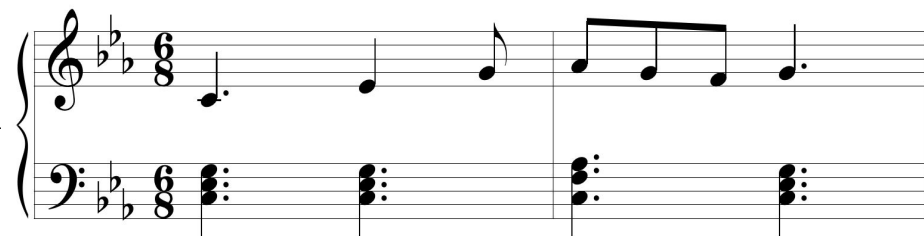
B. _____



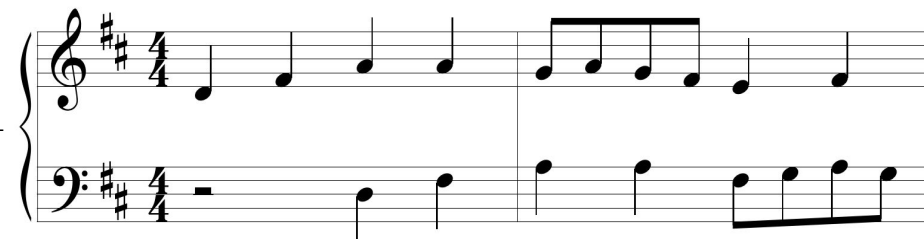
C. _____



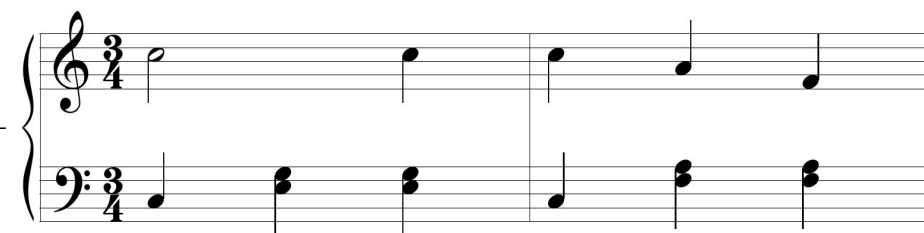
D. _____



E. _____



F. _____

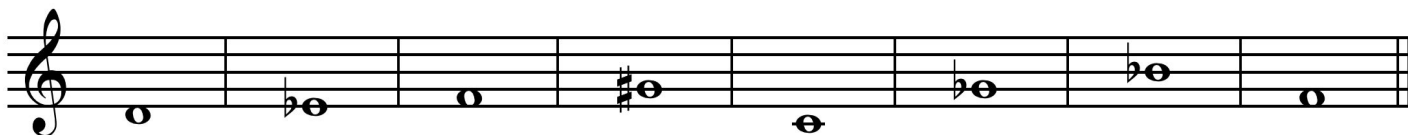


EAR TRAINING

14. You will hear five triads played in broken and blocked form. The triads will be in root position and either Major minor, Augmented, or diminished. Identify 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. [4]
Classify each interval by **type** and **size**. Example: MAJ 3rd, PER 5th, etc.

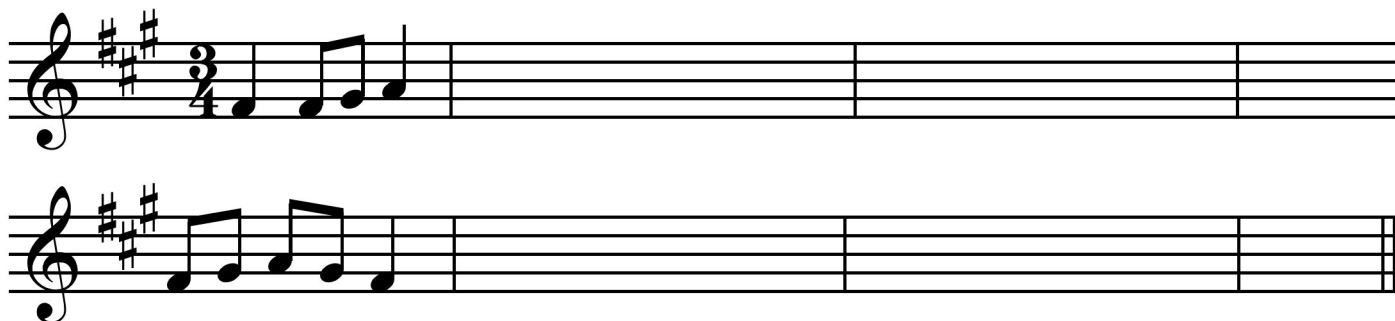


Type: 1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____ 7. _____ 8. _____

Size: 1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____ 7. _____ 8. _____

16. You will hear eight measures of dictation. Fill in the blank measures. [6]

f # minor



BONUS QUESTIONS

+ 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 point for 90 – 100% correct OR ½ point for 50 – 89% correct) Administered by: _____
(Use red ink.) (Initials)



Texas Music Teachers Association

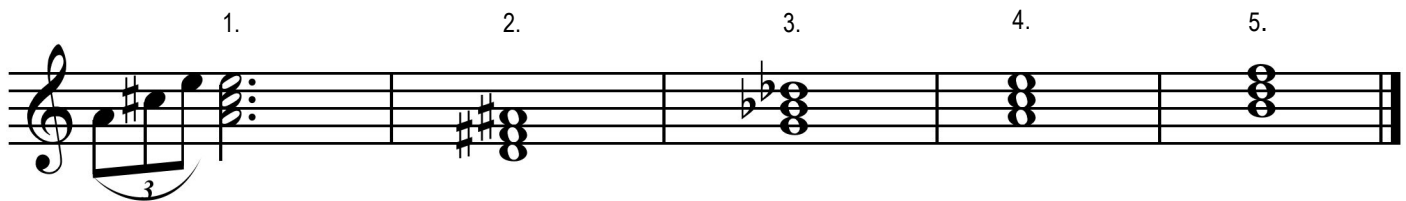
Student Affiliate Theory Test Ear Training Instructions

Whitlock Level 12

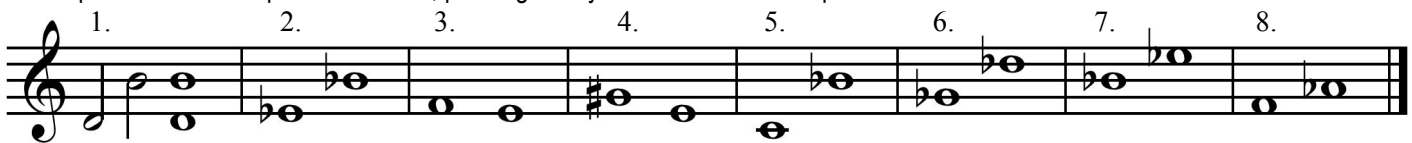
- For each question:
- A. Play according to suggested tempo.
 - B. Leave plenty of silence between repetitions.
 - C. All examples are **MM: ♩ = 60**
 - ▶ D. Pause the TMTA Ear Training CD as needed to allow students time to write their answers.

Question 14: Triad Identification CD Track 10

1. Read the test question aloud and answer any questions.
2. Play the first triad using the method illustrated in measure one. Pause. Repeat.
3. Continue similarly through all examples.
4. Play all examples once more, pausing briefly between them.

**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. **MM: ♩ = 60**
4. Continue through all examples, playing each interval broken and then blocked.
5. Repeat all test examples once more, pausing briefly between each example.

**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. Play 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.

**f #minor
melodic
form**



(Continued on back)

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

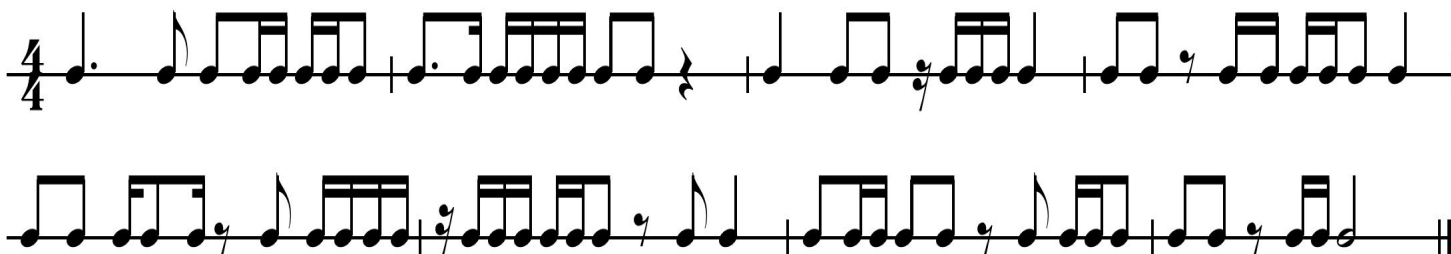
- This question is to be given individually to students.
- Each student should have several minutes to look over the example.
- The student may set the tempo, but must keep a steady beat.
- Students are to use the separate sheet enclosed.
- Each student may have two tries. After the first try, indicate 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.
- 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 Ear Training Instructions

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

RHYTHMIC SIGHT READING

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

- You may tap, clap, say, or play the notes you see.
- You may set your own tempo, but **keep a steady beat**.
- You may have **two tries**.
- 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.