

# Practice Only-Not Official Test



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ALPHA  
CODE



Whitlock Level **12**  
Fall 2015

ATTENTION: Do NOT make any extra marks or comments on the test. Points may be deducted.

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

dim min AUG min dim MAJ

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

4

Major

Augmented

minor

diminished

E - \_\_\_\_ - \_\_\_\_

\_\_\_\_ - \_\_\_\_ - \_\_\_\_

\_\_\_\_ - \_\_\_\_ - \_\_\_\_

\_\_\_\_ - \_\_\_\_ - \_\_\_\_

D $\flat$  - \_\_\_\_ - \_\_\_\_

\_\_\_\_ - \_\_\_\_ - \_\_\_\_

\_\_\_\_ - \_\_\_\_ - \_\_\_\_

\_\_\_\_ - \_\_\_\_ - \_\_\_\_

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

4

B $\flat$  Major V<sup>7</sup>

I

V<sup>6</sup><sub>5</sub>

I

V<sup>4</sup><sub>3</sub>

I

V<sup>2</sup>

I<sup>6</sup>

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.

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>.

Key of \_\_\_\_\_

\_\_\_\_\_

# Practice Only-Not Official Test

Whitlock Level 12 Fall 2015 Page 2

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.*

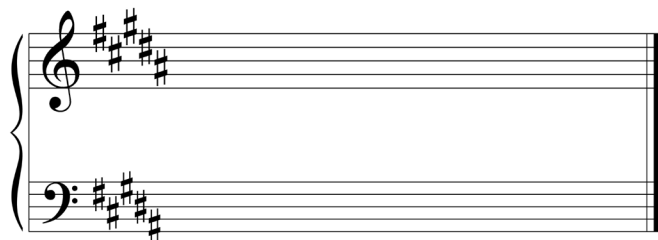
1

4

1

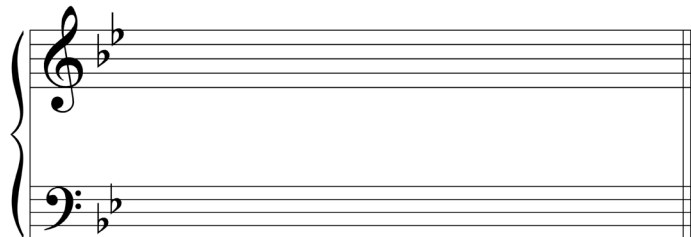
2

Key of \_\_\_\_\_



I    vi    ii    V<sup>7</sup>    I

Key of \_\_\_\_\_

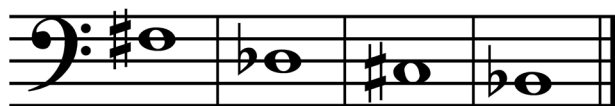


i    iv    i<sub>4</sub><sup>6</sup>    V    i

6. On the staves below,

A. construct the indicated interval **below** each given note.

*Do not change the given note.*



Type:      dim      AUG      min      MAJ

Size:      4th      5th      6th      2nd

B. classify each of these intervals by **type and size**.

Example: MAJ 7th.

Choose MAJ, min, PER, dim, or AUG.



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

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

2

2

7. The names of two **Major** keys are given below. For each **Major** key:

A. Draw the **Major key signature** in the first measure.

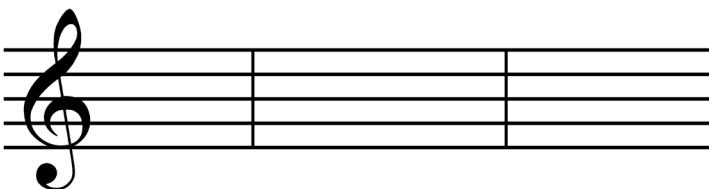
B. Above the second measure, name the **parallel minor** key.

C. Draw the **parallel minor key signature** in the second measure.

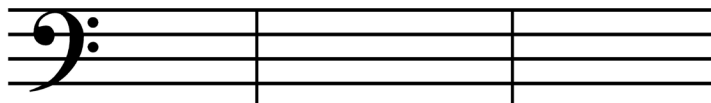
D. Name the **relative minor** key in the blank above the third measure.

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

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



E<sup>b</sup> Major      \_\_\_\_\_ parallel \_\_\_\_\_ relative  
                         minor                    minor



1

1

1

1

1

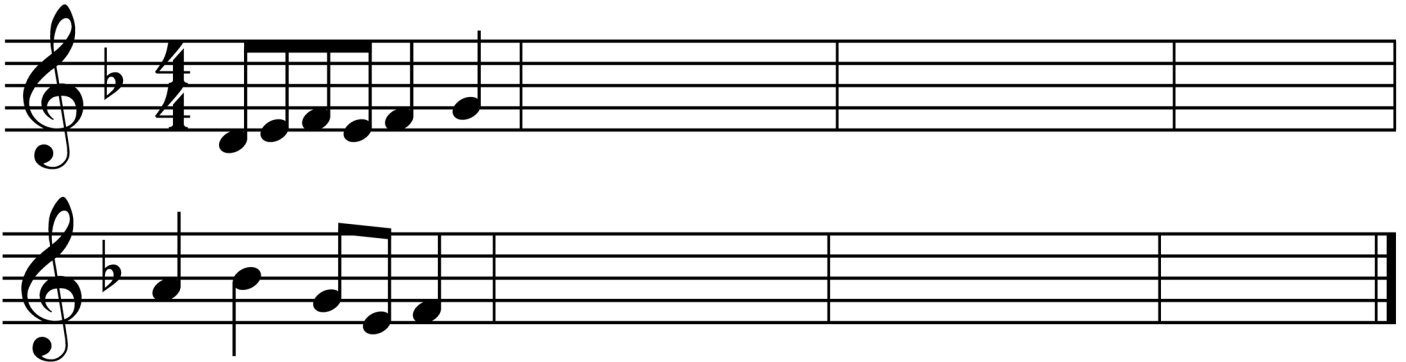
Name\_\_\_\_\_

**Last Name, First Name.**

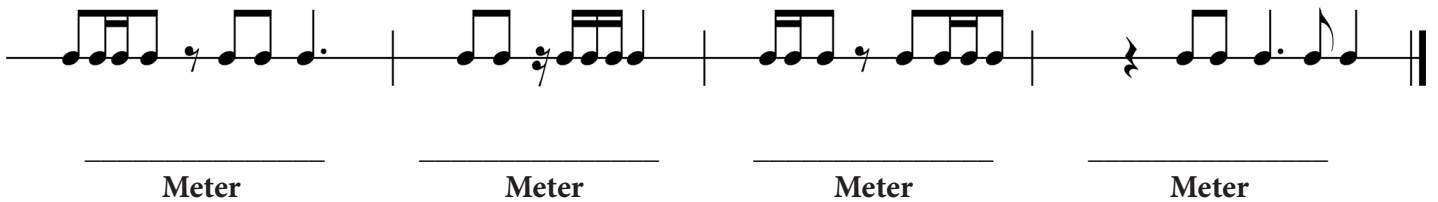
**Please print.**

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

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



- 9.** Each measure is characteristic of the use of a particular meter:
- A. Write the correct time signature at the beginning of each measure.    **3**   **4**   **5**   **6**   **9**
- Use **four** of these time signatures **once**:                                 **4**   **4**   **4**   **8**   **8**
- B. Below each measure specify if the meter is simple, compound, or asymmetrical.



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.

# Practice Only-Not Official Test

Whitlock Level 12 Fall 2015 Page 4

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. 20, 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

\_\_\_\_\_ ~~counterpoint~~

1. A bass line made up of broken chords

\_\_\_\_\_ augmented triad

2. Music that lacks a sense of key

\_\_\_\_\_ authentic cadence

3. An interval that is greater than an octave

\_\_\_\_\_ atonal music

4. A cadence that moves from **V-VI** or **V-vi**.

\_\_\_\_\_ compound interval

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

\_\_\_\_\_ deceptive cadence

6. A theatrical dance

\_\_\_\_\_ Alberti bass

7. ~~The use of two key signatures at the same time~~

\_\_\_\_\_ figured bass

8. A seventh chord that has a minor 3rd from the root to the third and third to the fifth, and has a major 3rd from the fifth to the seventh

\_\_\_\_\_ ballet

9. A triad which has two Major thirds

\_\_\_\_\_ half diminished seventh chord

10. A cadence which progresses from the dominant triad (**V**) to the tonic triad (**I** or **i**)

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Whitlock Level 12 Fall 2015 Page 5

Name \_\_\_\_\_

**Last Name, First Name.**

**Please print.**

**13.** The following musical excerpts are examples of different types of **texture** in music.

3

Label each example as **monophonic**, **homophonic**, or **polyphonic**.

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



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



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



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



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



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



# Practice Only-Not Official Test

Whitlock Level 12 Fall 2015 Page 6

## 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. \_\_\_\_\_

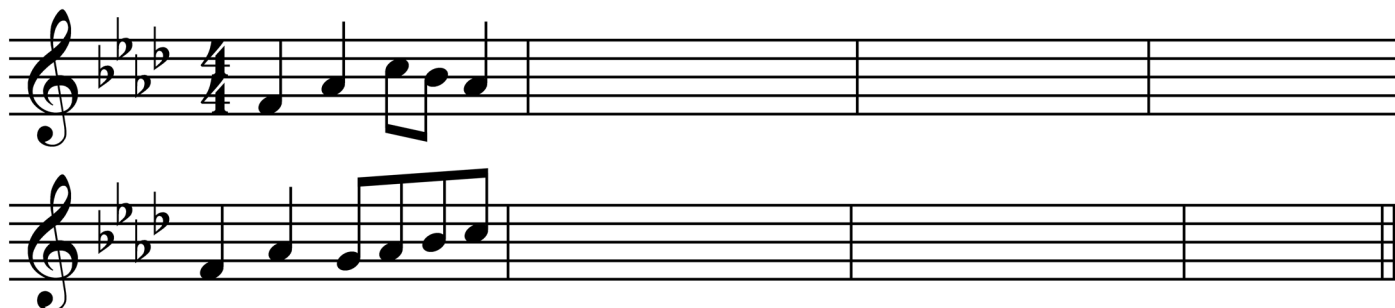
15. You will hear eight intervals above or below the given note. All intervals are within one octave and will be **Major**, **minor** or **Perfect**. The given notes are for reference only. Classify each interval as to **type and size**. 4  
Example: min 3rd, PER 5th, etc.



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

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

16. You will hear four measures of melodic dictation in **f melodic minor**. Fill in the blank measures. 6



## BONUS QUESTION

+ 1/2 or + 1 point only

Choice of one of the following:

- A. **Sight Singing** four measures in a **Major** key, or
- B. **Rhythmic Sight Reading** four measures

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

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

1

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## Student Affiliate Theory Test Ear Training Instructions

### Whitlock Level 12

For each question:

- Play according to suggested tempo.
- All examples are MM: ♩ = 60
- Leave plenty of silence between repetitions to allow hearing mentally.
- Pause the TMTA Ear Training CD as needed to allow students time to write their answers.

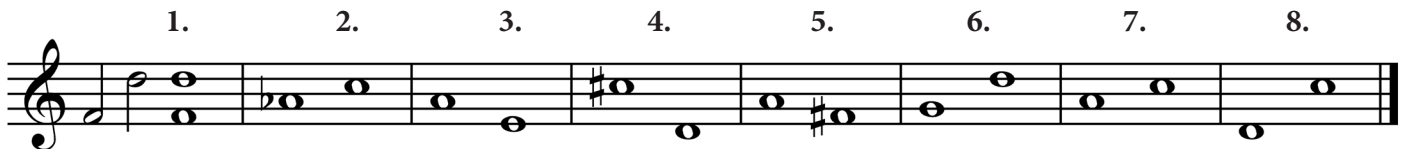
#### Question 14: Triad Identification CD Track 10

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



#### Question 15 Intervals CD Track 1

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



#### Question 16: Melodic Dictation CD Track 12

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



Continued on the back

# Practice Only-Not Official Test

Whitlock Level 12 Fall 2015 Page 2

Ear Training Instructions (Continued)

## 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.

### A. 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.

#### **e minor, melodic form**



### B. Rhythmic Sightreading

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





