



Affix **label** here or clearly **print** requested information.

Name \_\_\_\_\_

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

ALPHA CODE School Grade \_\_\_\_\_ Date \_\_\_\_\_

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

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

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

4

Major                      Augmented                      minor                      diminished

B - \_\_\_ - \_\_\_                      \_\_\_ - \_\_\_ - \_\_\_                      \_\_\_ - \_\_\_ - \_\_\_                      \_\_\_ - \_\_\_ - \_\_\_

G $\flat$  - \_\_\_ - \_\_\_                      \_\_\_ - \_\_\_ - \_\_\_                      \_\_\_ - \_\_\_ - \_\_\_                      \_\_\_ - \_\_\_ - \_\_\_

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

1

6

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

5. For the following examples:

- A. Identify the **Major** or **harmonic minor keys** on the lines above the staff.  
 B. Using close position 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 IV I<sup>6</sup> V<sup>7</sup> I

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

i iv i V i

6. On the staves below

- A. Construct the indicated interval **above** each given note. *Do not change the given note.*

Type:      min      PER      MAJ      AUG  
 Size:      3rd      4th      3rd      5th

- B. Classify each of these intervals by **type and size**.  
 Example: MAJ 7th.  
 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

G Major      \_\_\_\_\_ parallel minor      \_\_\_\_\_ relative minor

E Major      \_\_\_\_\_ parallel minor      \_\_\_\_\_ relative minor

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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**.

2
2
1
1
2
4

**b<sup>b</sup> 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  
2 4 4 8 8
  - B. Below each measure specify if the meter is simple, compound, or asymmetrical.

4
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
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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: Clementi Sonatina Op. 36, No. 2. .

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

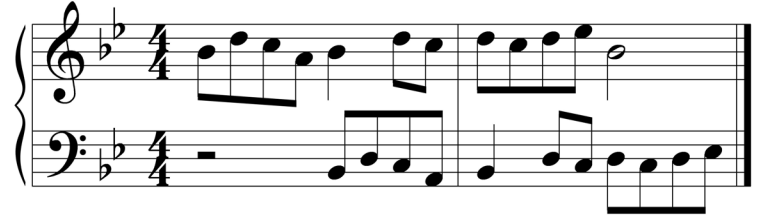
- |  |   |
|--|---|
| <p>_____ ballet</p> <p>_____ Alberti bass</p> <p>_____ <i>cadenza</i></p> <p>_____ simple interval</p> <p>_____ fugue</p> <p>_____ compound interval</p> <p>_____ overture</p> <p>_____ opera</p> <p>_____ phrase</p> <p>_____ <i>oratorio</i></p> | <ol style="list-style-type: none"><li>1. A sacred theatrical drama that is sung, but performed without acting, costumes, or scenery</li><li>2. Part of a melody which pauses or ends with a cadence</li><li>3. An interval that is no greater than an octave</li><li>4. A bass line made up of broken chords</li><li>5. An interval that is greater than an octave</li><li>6. A theatrical dance</li><li>7. An improvised section in a composition that allows the performer artistic creativity</li><li>8. An imitative contrapuntal composition alternating exposition and episodic portions</li><li>9. An orchestral composition used to introduce a large, dramatic work</li><li>10. A theatrical drama that is set to music and sung</li></ol> |
|--|---|

Name \_\_\_\_\_

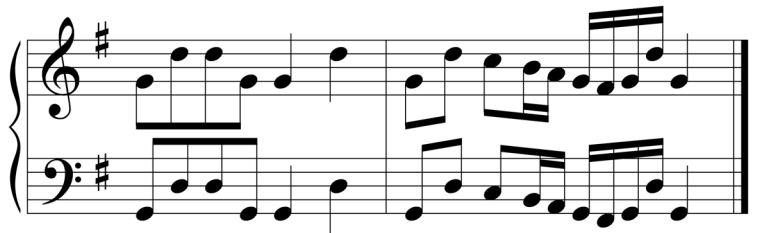
**Last Name, First Name. Please print.**

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

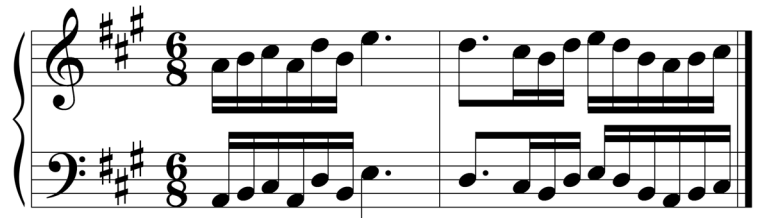
A. \_\_\_\_\_



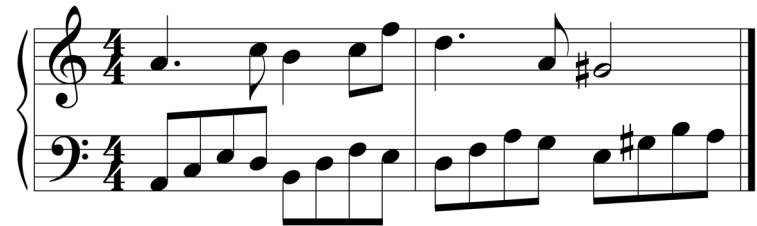
B. \_\_\_\_\_



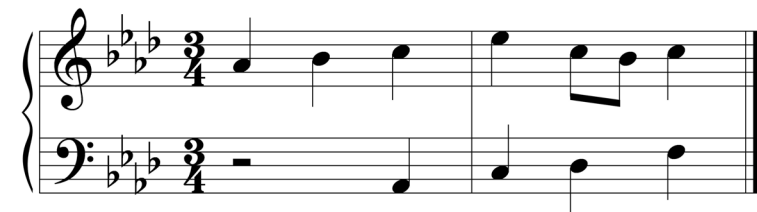
C. \_\_\_\_\_



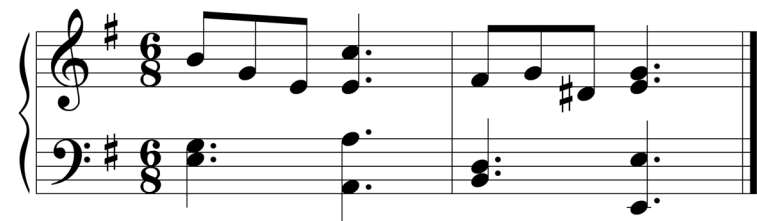
D. \_\_\_\_\_



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.** 4

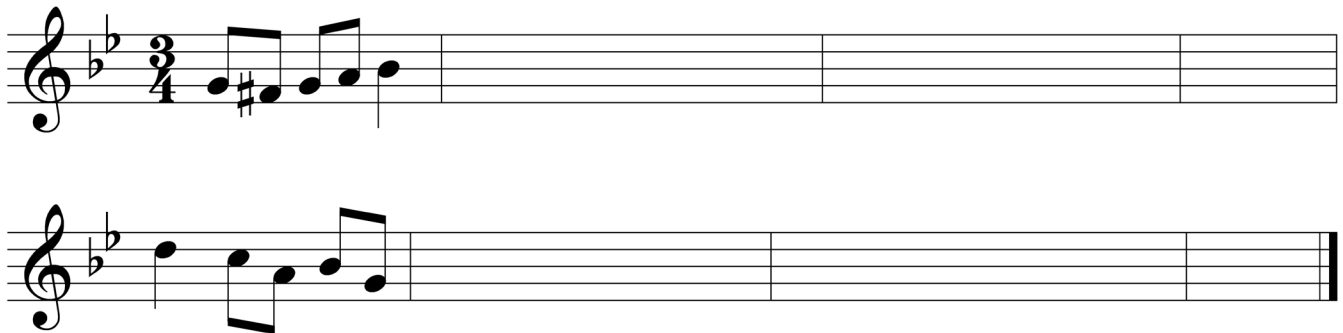
Example: min 3rd, PER 5th, etc.



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

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

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



**BONUS QUESTION**

+ 1/2 or + 1 point only

1

Choice of one of the following:

- A. **Sight Singing** eight measures in a **melodic 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:

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

#### Question 14: Triad Identification

- 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

- 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

- 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 as you repeat measures one through four a second time.
- 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.

**g minor, melodic form**

Continued on the back







*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.

**e minor, melodic form**

or

**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 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.