



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 |
| 2 |
| 2 |
| 2 |

1. On both staves:
- Draw the key signatures for the Major keys.
 - Identify the **parallel minor** key in the blank provided.
 - Draw the key signature of the **parallel minor** in the second measure.

E Major _____ minor

F Major _____ minor

2. On the staves below:
- Draw the notes of the **minor** scales ascending or descending as instructed. The 7th note of each scale is given and **must not be changed**.
 - Name each **minor** scale.
 - Draw the key signatures at the beginning of **each** staff.
 - Add any necessary accidentals for proper scale form.

| |
|---|
| 2 |
| 2 |
| 2 |
| 4 |

___ melodic minor ascending

___ harmonic minor descending

3. On the staff below:
- Draw the **key signature**.
 - Construct diatonic triads in root position on each scale degree of the indicated **ascending major scale**. Use whole notes.
 - Identify each triad as **MAJ**, **min**, or **dim**.

| |
|---|
| 1 |
| 2 |
| 4 |

E \flat Major _____

4. Identify these triads as **MAJ** (Major), **min** (minor), or **dim** (diminished). The triads may be in root position or inversions.

| |
|---|
| 5 |
|---|

5. Each measure is characteristic of a particular meter. Write the correct time signature in each measure below. Use **four** of these time signatures **once**:

$\frac{3}{2}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{9}{8}$

8

Asymmetrical Simple Simple Compound

6. On the staff below, build Major, minor, Augmented or diminished **triads** in root position on each given note. The type of triad to be built is named below each measure. *Do not change the given note.*

5

min dim MAJ AUG MAJ

7. Write a Roman numeral in the blank below each chord. Chords may be I, IV, V, V⁷, ii, or vi.

4

B \flat Major

8. Write a Roman numeral in the blank below each chord. Chords may be I, IV, V, V⁷, ii, or vi.

6

D \flat Major

9. A. In Question 8, the chords in measure two form a/an _____ cadence.

1

- B. In Question 8, the chords in measure four form a/an _____ cadence.

1

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10. On the staff below

A. On the **fifth (dominant)** note of the Major scale, build the **V⁷ (dominant 7th)** chord in **root position** in the first measure.

B. Write the **three inversions of the V⁷ (dominant 7th)** chord in the other measures.

1
3



B Major

Root Position
V⁷

1st Inversion
V⁶₅

2nd Inversion
V⁴₃

3rd Inversion
V⁴₂

11. Complete this eight-measure melody in the given **Major** key. You must demonstrate use of **melodic sequence and rhythmic imitation** as defined below.

A. In measure two, write a **melodic sequence** of measure one.

B. In measure six, write a **rhythmic imitation** of measure five.

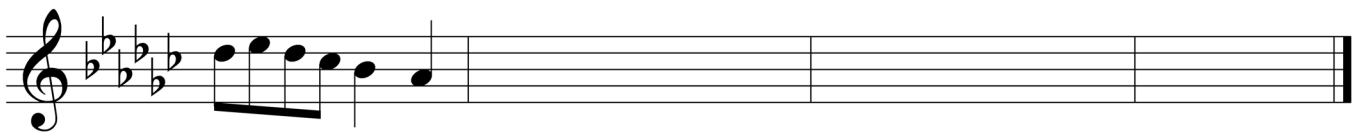
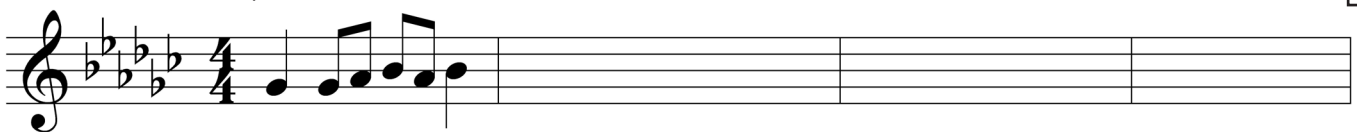
C. End the first phrase on the **dominant** note.

D. End the second phrase on the **tonic** note.

E. Both phrases must end on a **strong** beat.

2
2
2
1
1
2

G^b Major



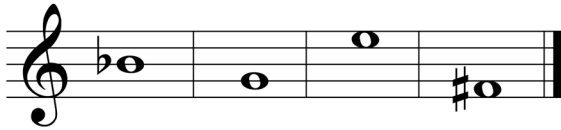
12. Write the number of the correct definition in the blank.

10

- | | |
|--------------------------|---|
| _____ <i>ad libitum</i> | 1. A melody line supported by a chordal accompaniment |
| _____ asymmetrical meter | 2. Part of a melody which pauses or ends with a cadence |
| _____ <i>cadenza</i> | 3. A cadence which progresses from the dominant triad (V) to the tonic triad (I or i) |
| _____ half cadence | 4. A meter which is a combination of an even and odd simple meter. |
| _____ authentic cadence | 5. The distance between two tones played or sung in succession |
| _____ melodic interval | 6. Freedom to improvise or vary the tempo |
| _____ overture | 7. An improvised section in a composition that allows the performer artistic creativity |
| _____ homophonic music | 8. Any cadence which ends on the dominant (V) triad |
| _____ phrase | 9. An orchestral composition used to introduce a large, dramatic work |
| _____ monophonic music | 10. A single line of melody |

13. On the staves below:

A. Build the indicated intervals **above** the given notes. *Do not change the given note.*



PER 5th dim 5th min 2nd MAJ 3rd

B. Classify these intervals by **type** and **size**.

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

Example: min 2nd



Type: _____

Size: _____

4
4

EAR TRAINING

14. You will hear eight intervals above or below the given note. All intervals are within one octave and will be **Major** or **Perfect**. The given notes are for reference only. Classify each interval as to type and size. Example: MAJ 2nd, PER 4th, etc.

4

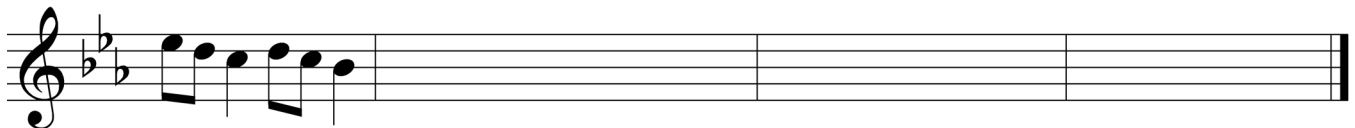
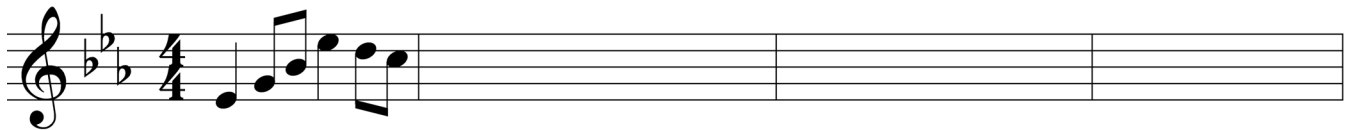


Type: 1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____ 7. _____ 8. _____

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

15. You will hear eight measures of melodic dictation in **E^b Major**. Fill in the blank measures.

6



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

5

1. _____ 2. _____ 3. _____ 4. _____ 5. _____

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

1

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 10

For each question:

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

Question 14: Intervals

- 1. Read the test question aloud and answer any questions.
- 2. Improvise two practice examples and identify each as to type and size.
- 3. Explain that the student does not need to write the second note. The beginning notes are given for reference.
- 4. Play the first test example. Pause. Repeat.
- 5. Continue similarly through all examples.
- 6. Play all examples once more, pausing briefly between each example.

1. 2. 3. 4. 5. 6. 7. 8.

Question 15: Melodic Dictation

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

E♭ Major

Continued on the back

