

## Student Affiliate Theory Test



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 staves below:

A. Draw a note that is a **diatonic** half step above each given note.



B. Draw a note that is a **chromatic** half step below each given note.

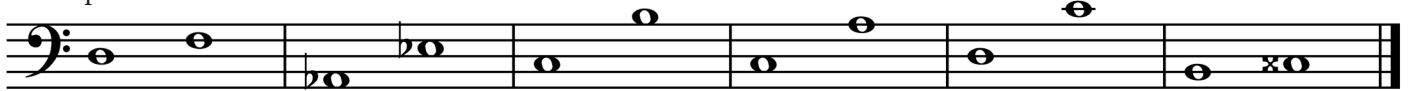


2

2

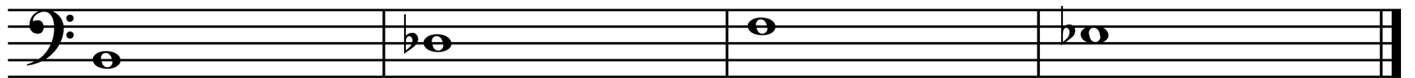
2. Classify these intervals by **type** and **size**. All five types may be used: MAJ, min, PER, AUG, and dim.

Example: PER 4th.



6

3. Draw **two** enharmonic equivalents for each note on the staff below.



4

4. Below the arrow in each measure, draw the **one rest** that has been left out of the measure.

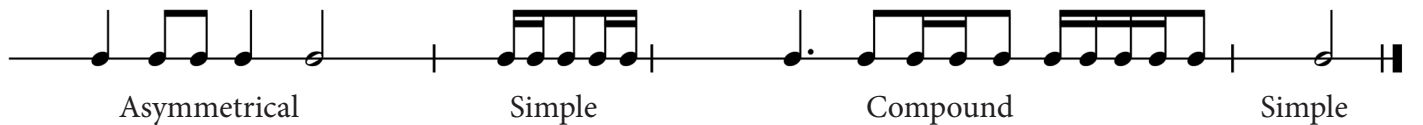


4

5. Each measure is characteristic of a particular meter.

Draw the correct time signature at the beginning of each measure. Use four of these time signatures:

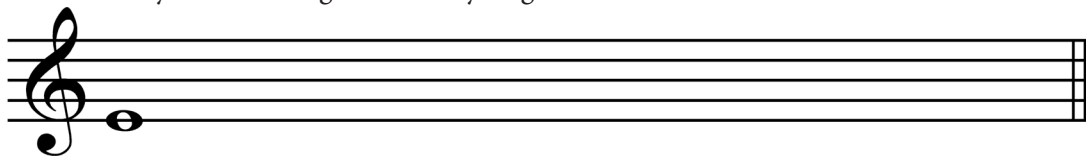
2 5 3 6 9  
4 4 8 8 8



4

6. On the staff below, draw the notes of a **chromatic scale** ascending from the given note.

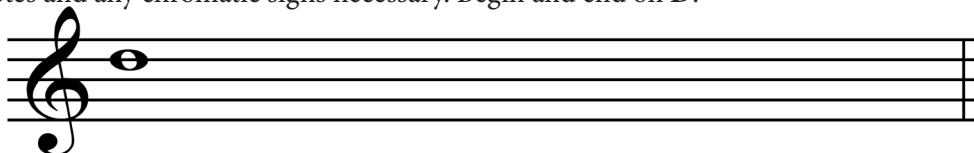
Use whole notes and any chromatic signs necessary. Begin and end on E.



2

7. On the staff below, draw the notes of a **whole tone scale** descending from the given note.

Use whole notes and any chromatic signs necessary. Begin and end on D.



2

# Practice Only - Not Official Test

8. For the minor scale below:

- A. Draw the **key signature** for the minor scale indicated above the staff.  
 B. Using whole notes, write the **minor scale, melodic form**, ascending and descending.

1  
2  
2

**b b minor, melodic form**

9. Complete parts A, B, C, and D for the cadence below. *For A and B, identify as Soprano, Alto, Tenor, or Bass.*

**B Major**

- A. The common tone is kept in the \_\_\_\_\_ voice.  
 B. The leading tone is in the \_\_\_\_\_ voice.  
 C. The leading tone moves to \_\_\_\_\_. (letter name and # or b if needed)  
 D. This is a/an \_\_\_\_\_ cadence.

1  
1  
1  
1

10. Complete parts A, B, C, and D for the cadence below.

**b harmonic minor**

- A. Draw the **root note** of each chord in the bass.  
 B. In the blanks below the staff, identify **each triad** with the correct Roman Numeral.  
 C. The **bass note** moves in \_\_\_\_\_ motion to the upper three voices.  
 D. This is a/an \_\_\_\_\_ cadence.

2  
2  
1  
1

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

6

12. The following triads are in root position, 1st inversion, or 2nd inversion.

6

Name the **root** of each triad and identify the triad as MAJ or min. Example: G MAJ, a min, etc.

13. Figured Bass: Identify each chord by Roman numeral and an Arabic number, if needed. Example: IV<sup>6</sup>

2

**C# Major**

**c minor**

Name \_\_\_\_\_

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

**14.** Transpose the given four measure melody. **On the second staff:**

- A. Write the key signature indicated above the second staff.
- B. Write the time signature.
- C. Transpose the given four measure melody to the new key indicated above the second staff.

1

1

4

**E $\flat$  Major**



**G Major**



**15.** Complete this eight measure melody in the Major key named above the first staff. The first measure of each phrase is given. Use of **melodic sequence** or **rhythmic imitation** is strongly encouraged.

2

1

1

2

**D Major**




**16.** Write the number of the correct definition in the blank.

10

- |                          |  |
|--------------------------|--|
| _____ soprano            | 1. Part of a melody which pauses or stops with a cadence |
| _____ <i>marcato</i>     | 2. A triad having two minor thirds                       |
| _____ alto               | 3. The second highest voice in four part harmony         |
| _____ phrase             | 4. The highest voice in four part harmony                |
| _____ <i>subito</i>      | 5. Marked, emphasized                                    |
| _____ <i>accelerando</i> | 6. Suddenly  |
| _____ <i>semplice</i>    | 7. In a singing style                                    |
| _____ diminished triad   | 8. Increasing the tempo gradually                        |
| _____ augmented triad    | 9. A triad having two major thirds                       |
| _____ <i>cantabile</i>   | 10. To play simply, without ornament                     |

17. On both staves draw the **key signatures** for the parallel Major and minor keys.

8

**E<sup>b</sup> Major**
**e<sup>b</sup> minor**
**G Major**
**g minor**

## EAR TRAINING

18. You will hear four intervals in a major key. All intervals are within one octave and will be either **Major** or **Perfect**.

2

Classify each interval by type and size. Example: PER 5th

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

19. You will hear four measures of rhythmic dictation. Fill in the blank measures.

3

20. You will hear eight measures of melodic dictation in **D Major**. Fill in the blank measures.

5

21. You will hear four triads played in broken and blocked form. Identify each as **MAJ**, **min**, or **dim**.

2

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

22. You will hear three minor scales. Each will ascend and descend.

3

Identify each scale as **har min** (harmonic minor), **mel min** (melodic minor), or **nat min** (natural minor).

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

## BONUS QUESTION

+ 1/2 or + 1 point only

1

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)



Texas Music Teachers Association

## Student Affiliate Theory Test Ear Training Instructions

### Whitlock Level 9

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 18: Intervals

- Read the test question aloud and answer any questions.
- Play the scale and tonic triad tones 1-3-5-3-1. Repeat the keynote and say its letter name.
- Play the first example as a melodic interval and a harmonic interval. Pause. Repeat.
- Play all examples once more, pausing briefly between each interval.

C Major

1. 2. 3. 4.

#### Question 19: Rhythmic Dictation

- Read the test question aloud and answer any questions.
- Explain that you will play a four-measure example, all on one pitch. The students are to draw the types of notes they hear, where they are needed. The first measure is printed on the test.
- Establish the tempo and beat by tapping and counting aloud one measure before each time you play. MM: ♩ = 50  
Do not count or tap while playing.
- Play the example through, accenting the first beat of each measure. Play again while the students clap and count aloud. Play a third time, then wait while they write.
- Announce and play the first two measures. Pause. Repeat. Announce and play the last two measures. Pause. Repeat.
- After a pause for writing, play all four measures once more.

6/8

#### Question 20: Melodic Dictation

- Read the test question aloud and answer any questions.
- Explain that you will play an eight-measure melody and explain the dictation procedure. The first and last measures of each phrase 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.

MM: ♩ = 60

D Major

Continued on the back

### Question 21: Triad Identification

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

1.                      2.                      3.                      4.



### Question 22: Scale Identification

1. Read the test question aloud and answer any questions.
2. Play each example, as illustrated, twice.
3. Play all examples once more, pausing briefly between them.

f# harmonic minor



d natural minor



c# melodic minor



### BONUS - For either Sight Singing or Rhythmic Sight Reading

- 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 1/2 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.

G Major



### B. Rhythmic Sightreading

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

