

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 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

min MAJ min dim AUG dim

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

4

Major	Augmented	minor	diminished
B - ___ - ___	___ - ___ - ___	___ - ___ - ___	___ - ___ - ___
A ^b - ___ - ___	___ - ___ - ___	___ - ___ - ___	___ - ___ - ___

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

4

E^b 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.
- 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.
Key of _____

1

6

Practice Only - Not Official Test

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 ii⁶ V⁷ I

Key of _____

i iv i⁶ 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 2nd 3rd 6th

- 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

C# Major _____ parallel _____ relative
 minor minor

F Major _____ parallel _____ relative
 minor minor

Name _____

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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

f 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. $\frac{2}{2}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{6}{8}$ $\frac{9}{8}$
- Use **four** of these time signatures **once**: $\frac{2}{2}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{8}{8}$ $\frac{8}{8}$
- 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

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 Op. 36, No. 3.

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

- | | |
|--------------------|--|
| _____ half cadence | 1. A bass line made up of broken chords |
| _____ church modes | 2. A theatrical dance |
| _____ figured bass | 3. Too much |
| _____ atonal | 4. A composition in which the first theme returns repeatedly. (A-B-A-C-A-etc.) |
| _____ ballet | 5. A bass line under which numbers tell what intervals should be played over the bass notes |
| _____ overture | 6. Any cadence which ends on the dominant triad (V) |
| _____ invention | 7. An orchestral composition used to introduce a larger dramatic work |
| _____ <i>tropo</i> | 8. Music that lacks a sense of key |
| _____ <i>rondo</i> | 9. A short piece with two-voice or three-voice contrapuntal texture |
| _____ Alberti bass | 10. Seven diatonic scales that are comprised of different arrangements of whole steps and half steps |

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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. _____



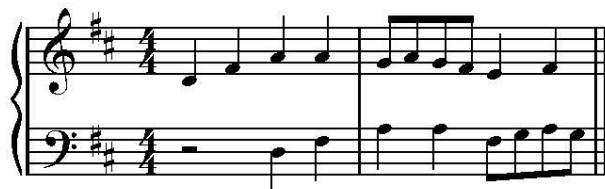
D. _____



E. _____



F. _____



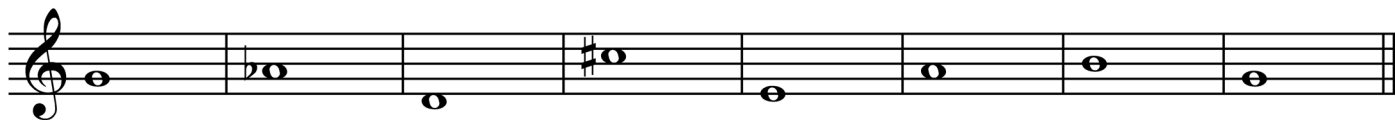
EAR TRAINING

14. You will hear five triads played in broken and blocked form. 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

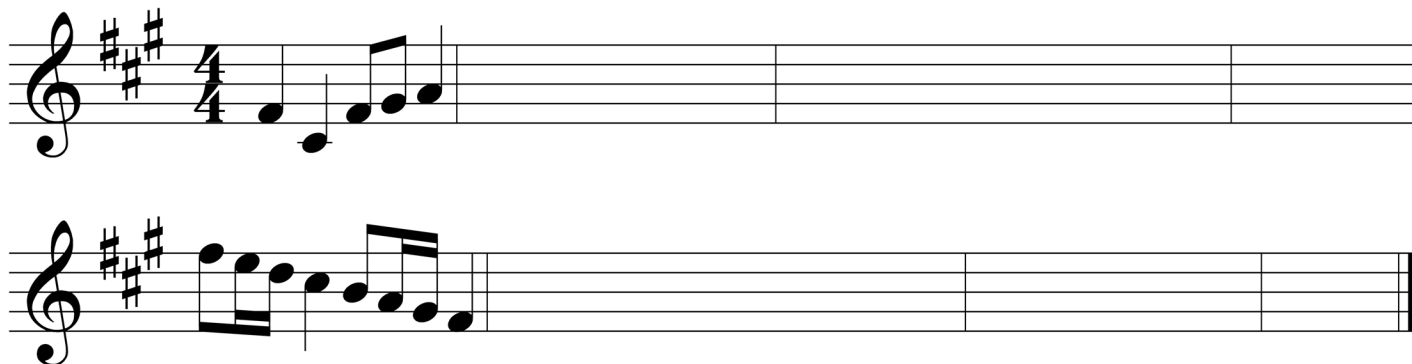
Example: min 3rd, PER 5th, etc.



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)



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

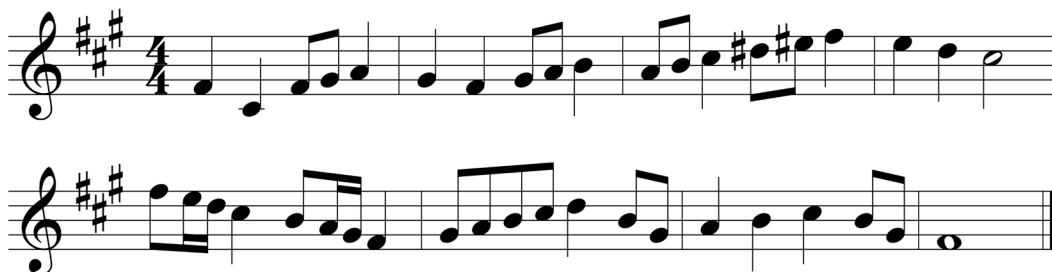
- Read the test question aloud and answer any questions.
- Explain that the student does not need to write the second note. The beginning notes are given for reference.
- Play the first test example using the method illustrated in measure one. Pause. Repeat.
- Continue through all examples, playing each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

f# minor, melodic form



Continued on the back

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 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.

b minor, melodic form



B. Rhythmic Sightreading

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



