



ALPHA
CODE

Texas Music Teachers Association
STUDENT AFFILIATE THEORY TEST

Name _____ School Grade _____ Date _____
(Please print.)

1. On the staff below, write the indicated triads in root position. Use **whole** notes. (6)
The given note is the **FIFTH** of the triad. **DO NOT CHANGE THE GIVEN NOTE.**

MAJ min AUG dim min MAJ

2. Spell the triads having these given roots. Use appropriate upper case and lower case letters. (4)

MAJOR	AUGMENTED	minor	diminished
A \flat - ___ - ___	___ - ___ - ___	___ - ___ - ___	___ - ___ - ___
B - ___ - ___	___ - ___ - ___	___ - ___ - ___	___ - ___ - ___

3. Resolve each V₇ chord to its tonic. Use proper voice leading. **USE WHOLE NOTES.** (4)

A 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. (1)
B. Place Roman numerals below each chord with figured bass numbers (Arabic subscripts) as needed. (6)

Included may be: All Primary chords (I, IV, V, V₇) in root position, Inversions of all Primary Chords, or the ii, ii₆, ii₇, iii, vi and vi₆ chords.

___ MAJOR

5. For the following examples:

- A. Identify the **MAJOR** or **harmonic minor** keys on the lines above the staff. (2)
- B. Using four-part harmony, write the **indicated chord progressions**. (2 ½)
 - 1. Roots **MUST** be in the bass voice unless **otherwise indicated**. (1)
 - 2. Use proper voice leading. (2)
 - 3. Use **WHOLE NOTES**. (½)

I vi IV V7 I

i iv i₆₄ V i

6. A. On the staff below, construct the indicated interval **BELOW** each given note. **DO NOT CHANGE THE GIVEN NOTE.**

Type: MAJ dim PER AUG
 Size: 6th 4th 5th 6th

B. On the staff below, classify each of these by **type and size**. Example: **min 2nd**. Choose: MAJ, min, PER, dim, or AUG (4)

Type: _____
 Size: _____

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

- A. Place the **MAJOR key signature** in the first measure. (1)
- B. Above the second measure, name the **parallel minor key**. (1)
- C. Place the **parallel minor key signature** in the second measure. (1)
- D. Name the **relative minor key** in the blank above the third measure. (1)
- E. Place the **relative minor key signature** in the third measure. (1)

E \flat MAJOR _____ parallel minor _____ relative minor

D MAJOR _____ parallel minor _____ relative minor

11. The **Sonata-Allegro Form** consists of three principal parts: (3)

I. _____ II. _____ III. _____

Parts I and III are divided into two parts: A. _____ Theme B. _____ Theme (1)

Using the division listed above, analyze the first movement of **Sonatina Op. 36, No. 2 by Clementi**.

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. Place the number of the correct definition in the blank. (10)

- | | |
|-------------------------------------|---|
| _____ phrase | 1. A cadence that moves from IV-I or iv-i |
| _____ dominant seventh chord | 2. An interval that is no greater than an octave |
| _____ deceptive cadence | 3. A short composition with two-part or three-part contrapuntal texture |
| _____ simple interval | 4. A cadence that moves from V-VI or V-vi |
| _____ fugue | 5. An interval that is greater than an octave |
| _____ compound interval | 6. An imitative contrapuntal composition alternating exposition and episodic portions |
| _____ invention | 7. A seventh chord in root position built on the dominant, scale step five, written as V_7 |
| _____ half diminished seventh chord | 8. Part of a melody which pauses or stops with a cadence |
| _____ prelude | 9. A small composition that is usually followed by a large composition in the same key |
| _____ plagal cadence | 10. A seventh chord that has minor 3 rd s from the root to the third and third to the fifth, and has a major third from the fifth to the seventh |

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**.

(3)

A. _____



B. _____



C. _____



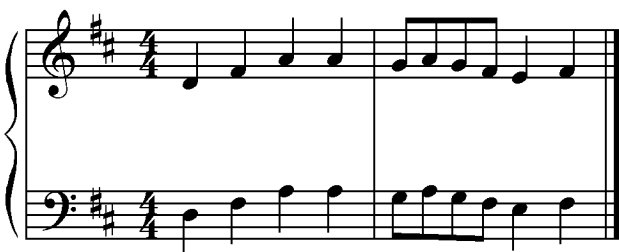
D. _____



E. _____



F. _____

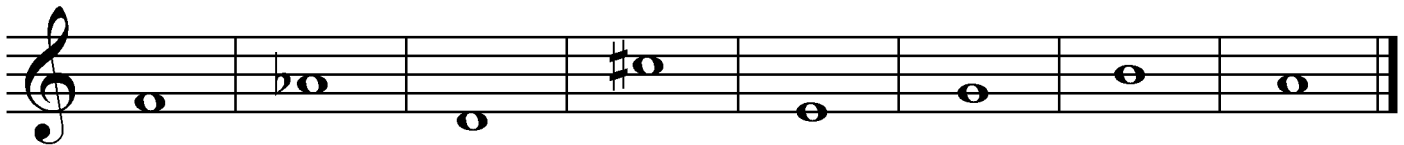


EAR TRAINING

14. You will hear five triads played in broken and blocked form. (5)
 The triads will be in root position and either MAJOR, minor, AUGMENTED or diminished.
 Identify each triad as **MAJ**, **min**, **AUG**, or **dim**.

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

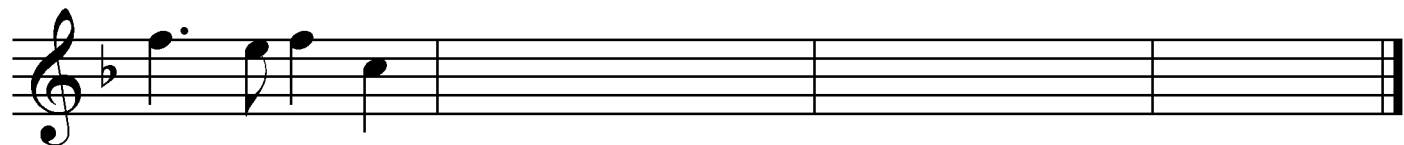
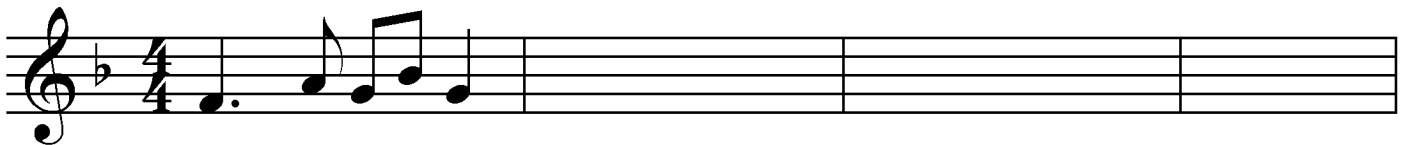
15. You will hear eight intervals **above** or **below** the given note on the staff below. (4)
 All intervals are within one octave and will be **MAJOR**, **minor**, or **PERFECT**.
 Classify each interval by **type** and **size**. Example: **MAJ 3rd**, **PER 5th**, etc.



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

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

16. Melodic dictation (eight measures). The first measure of each phrase is given. (6)
 F MAJOR



BONUS QUESTION

Choice of one of the following:

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

SCORE: _____

(Use red ink.)

Administered by: _____

(Initials)



Texas Music Teachers Association
STUDENT AFFILIATE THEORY TEST

EAR TRAINING INSTRUCTIONS for STUDENT TEST LEVEL 12

- FOR EACH QUESTION:** A. Play according to suggested tempos.
B. Leave plenty of silence between repetitions.

QUESTION 14: Triad Identification

1. Read the test question aloud and answer any questions.
2. Play the first triad **using the method illustrated in measure one. PAUSE.** Repeat.
3. Continue similarly through all examples.
4. Play all examples **ONCE MORE**, pausing briefly between them. MM: ♩ = 60

QUESTION 15: 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 using the method illustrated in measure one. **PAUSE.** Repeat. Continue through all examples, playing each interval broken and then blocked. MM: ♩ = 60
5. Repeat all test examples once more, pausing briefly between each example.

QUESTION 16: Melodic Dictation

1. Read the test question aloud and answer any questions.
2. Explain that you will play an eight measure melody. The first and last measures of each phrase 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.**
5. Play all eight measures, then: MM: ♩ = 60
 - A. Play measures one through four. Repeat, asking the students to sing along with your playing.
 - B. Play measures one and two. **Pause.** Repeat.
 - C. Play measures three and four – preceded by the last note of measure two. **Pause.** Repeat.
 - D. Play measures one through four **ONCE MORE.**
 - E. Repeat A-D for measures five through eight.
6. After a pause for writing, play all eight measures **ONCE MORE.**

F MAJOR

(Continued on back)

