



ALPHA
CODE

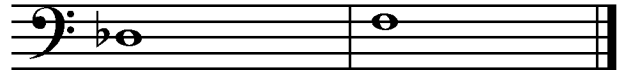
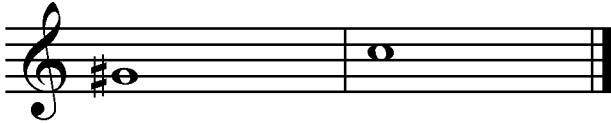
Texas Music Teachers Association
STUDENT AFFILIATE THEORY TEST

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

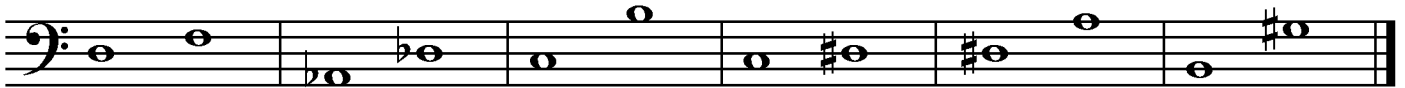
- On the staves below: A. Place a note that is a **DIATONIC** half step **ABOVE** each given note. (4)
B. Place a note that is a **CHROMATIC** half step **BELOW** each given note.

A. DIATONIC HALF STEP ABOVE

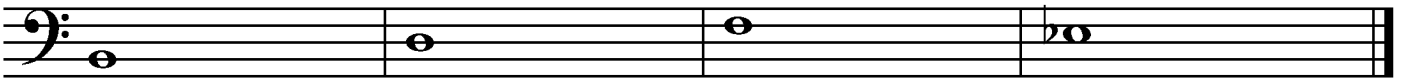
B. CHROMATIC HALF STEP BELOW



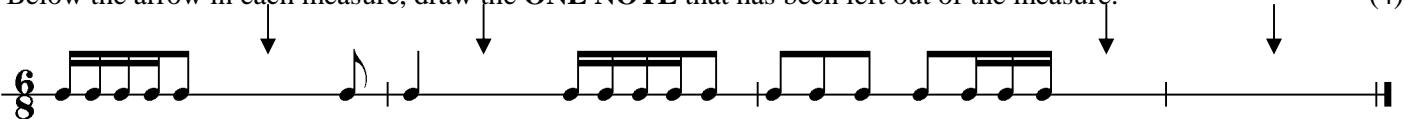
- Classify these intervals by **type** and **size**. Example: PER 4th. (6)
All five types may be used (MAJ, min, PER, AUG, and dim).



- Place **TWO** enharmonic equivalents for each note on the staff below. (4)

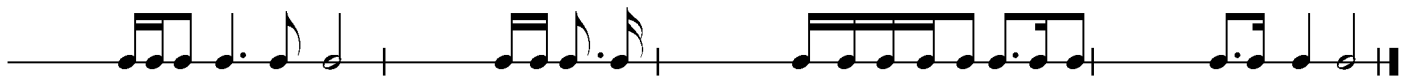


- Below the arrow in each measure, draw the **ONE NOTE** that has been left out of the measure. (4)



- Each measure is characteristic of a particular meter. (4)

Place the correct time signature at the beginning of each measure. Use four of these time signatures: 2 3 5 6 7
2 8 4 8 4



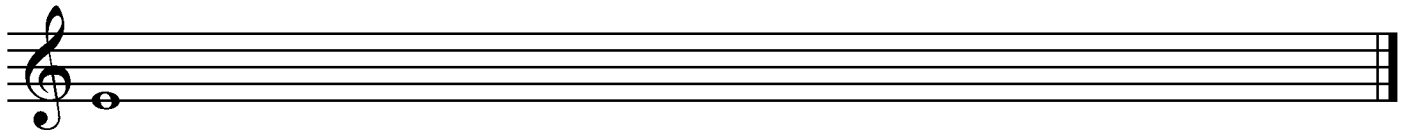
Asymmetrical Meter

Simple Meter

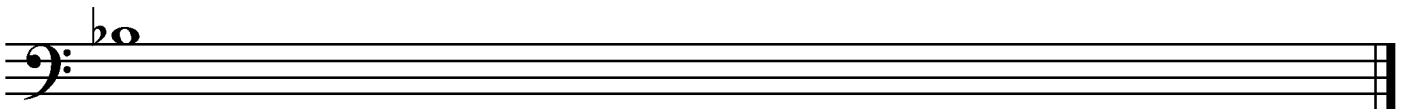
Compound Meter

Simple Meter

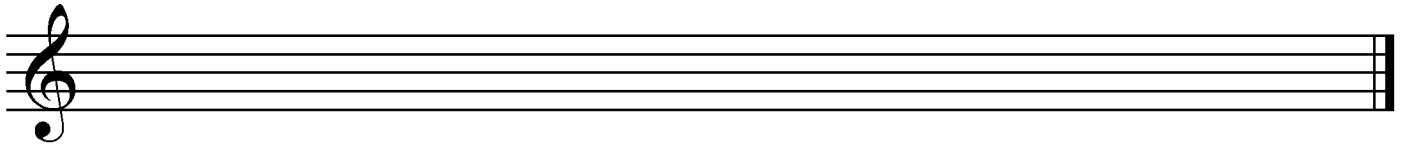
- On the staff below, draw the notes of a **CHROMATIC SCALE** ascending from the given note. (2)
Use whole notes and any chromatic signs necessary. Begin and end on **E**.



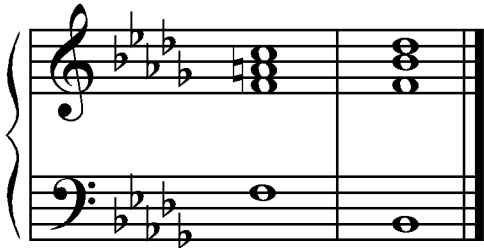
- On the staff below, draw the notes of a **WHOLE TONE SCALE** descending from the given note. (2)
Use whole notes and any chromatic signs necessary. Begin and end on **B^b**.



8. For the minor scale below: A. Place the KEY SIGNATURE for the minor scale indicated above the staff. (2)
 f# melodic minor B. Using whole notes, write the **melodic minor** scale ascending and descending. (2)

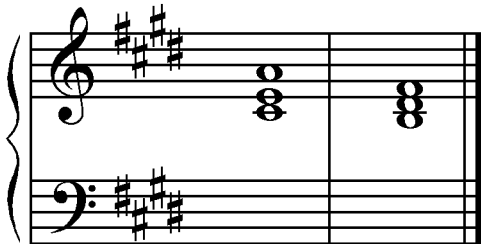


9. Complete parts A, B, C, and D for the cadence below. For A and B, identify Soprano, Alto, Tenor or Bass.
 b b harmonic minor



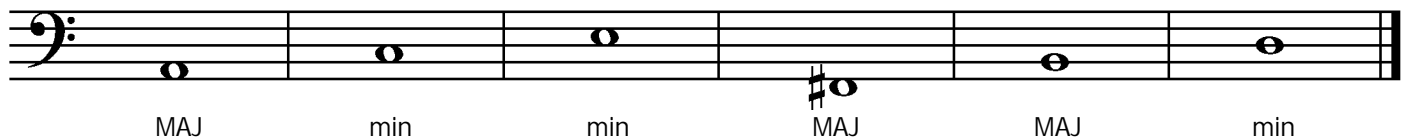
- A. The COMMON TONE is kept in the _____ voice. (1½)
 B. The LEADING TONE is in the _____ voice. (1½)
 C. The LEADING TONE moves to _____ (letter name). (1)
 D. This is a (an) _____ cadence. (1)

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



- A. Draw the root note of each chord in the bass. (2)
 B. Identify each triad with the correct Roman Numeral. (2)
 C. The bass note moves in _____ motion to the upper three voices. (1)
 D. This is a (an) _____ cadence. (1)

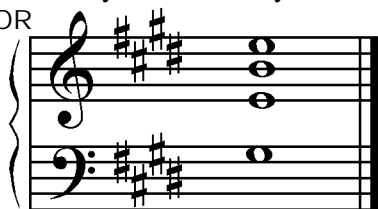
11. On the staff below, build Major or minor triads in ROOT position on each given note. (6)
 The type of triad to be built is named below each measure. DO NOT CHANGE THE GIVEN NOTE.



12. The following triads are in root position, 1st inversion, or 2nd inversion. (6)
 Name the ROOT of each triad. Then, identify the triad as MAJ or min. Example: G MAJ, e min, etc.



13. Figured Bass: Identify each chord by Roman numeral and, if needed, an Arabic number. Example: IV6 (2)
 E MAJOR c harmonic minor



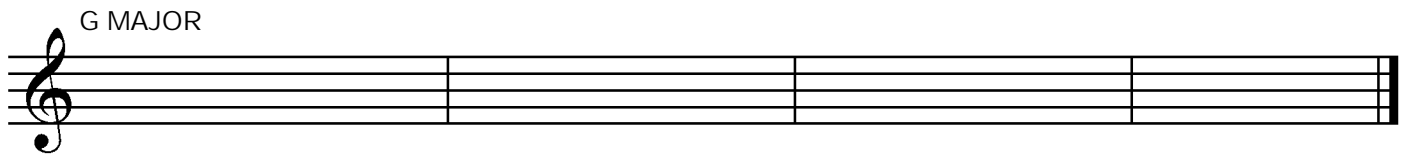
Name _____
(Please print.)

14. Transpose the given four measure melody. **On the second staff :**
- A. Write the key signature indicated above the second staff. (1)
 - B. Write the time signature. (1)
 - C. Transpose the given four measure melody to the new key indicated above the second staff. (4)

C MAJOR

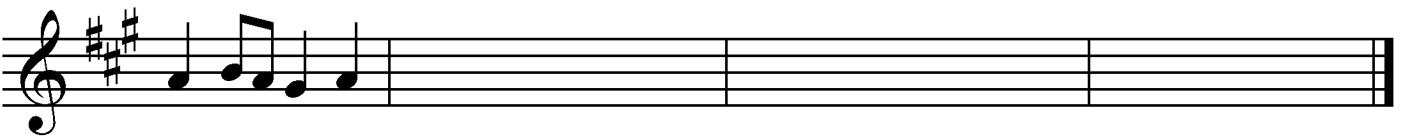


G MAJOR



15. Complete this eight measure melody in a MAJOR key. The first measure of each phrase is given. (3)
- Use of **melodic sequence** or **rhythmic imitation** is strongly encouraged.
- A. End the first phrase on the dominant note. (1)
 - B. End the second phrase on the tonic note. (1)
 - C. End each phrase on a strong beat. (1)

A MAJOR

16. Place the number of the correct definition on the line beside each term. (10)

- | | |
|---------------------------|---|
| _____ soprano | 1. More motion; quicker |
| _____ diminished interval | 2. A cadence which progresses from the subdominant triad (IV or iv) to the Tonic triad (I or i) |
| _____ <i>marcato</i> | 3. A short contrapuntal piece with one theme |
| _____ diminished triad | 4. Suddenly |
| _____ invention | 5. A triad having two minor thirds |
| _____ <i>piu mosso</i> | 6. A Perfect or minor interval that has been decreased by a half step |
| _____ <i>subito</i> | 7. A Perfect or Major interval that has been increased by a half step |
| _____ augmented interval | 8. A composition for solo voice |
| _____ plagal cadence | 9. The highest voice in four part harmony |
| _____ aria | 10. Marked, emphasized |

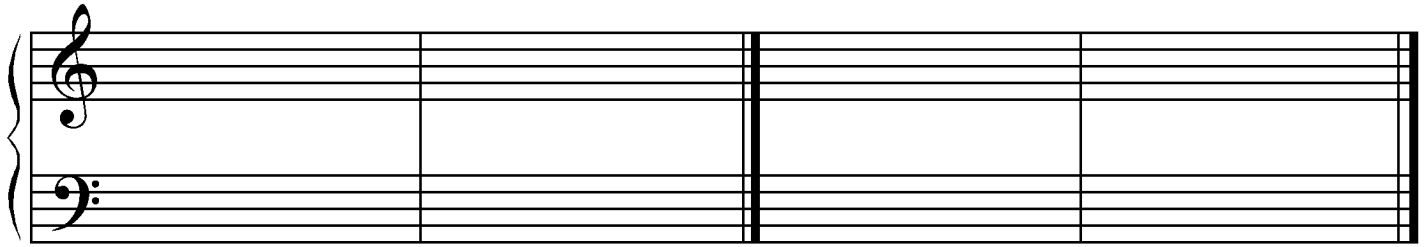
17. On both staves place the KEY SIGNATURE for the parallel MAJOR and minor keys. (8)

F# MAJOR

f# minor

D MAJOR

d minor

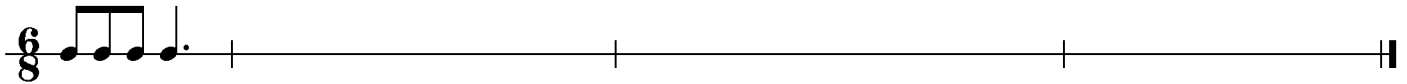


EAR TRAINING

18. You will hear four intervals in a major key. All intervals are within one octave and will be either MAJOR or PERFECT. Classify each interval by **type** and **size**. Example: PER 4th (2)

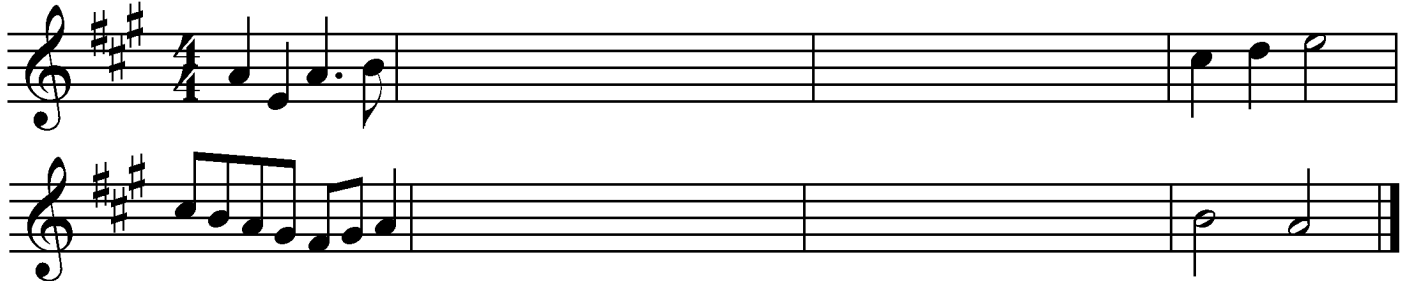
1. _____ 2. _____ 3. _____ 4. _____

19. Rhythmic dictation (4 measures). The first measure is given. (3)



20. Melodic dictation (eight measures). The first and last measures of each phrase are given. (5)

A MAJOR



21. You will hear four triads played in broken and blocked form. (2)

These root-position triads will be MAJOR, minor, or diminished. Identify each as **MAJ**, **min**, or **dim**.

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

22. You will hear three minor scales. Each will ascend and descend. (3)

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

1. _____ 2. _____ 3. _____

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 9

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

Question 18: Interval Identification

1. Read the test question aloud and answer any questions.
2. Play the scale and tonic triad tones **1-3-5-3-1**. Repeat the keynote and say its letter name.
3. Play the first example as a melodic interval and a harmonic interval. **Pause**. Repeat. MM: ♩ = 60
4. Play each example ONCE MORE, pausing briefly between each.

Question 19: Rhythmic Dictation

1. Read the test question aloud and answer any questions.
2. 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. MM ♩ = 40
3. **Establish the tempo and beat by tapping and counting aloud one measure before each time you play.**
4. 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.
5. 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.

Question 20: Melodic Dictation

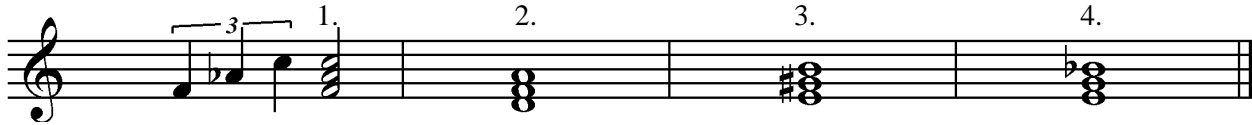
1. Read the test question aloud and answer any questions.
2. Explain that you will play an eight measure melody. The first and last measures of each phrase are given.
3. Play the scale and tonic triad tones **1-3-5-3-1**. Repeat the keynote and say its letter name.
4. **Establish the tempo and beat by tapping and counting aloud one measure before each time you play.**
5. Play all eight measures, then:
 - 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. MM: ♩ = 60

A MAJOR

(Continued on 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 interval. **Pause.** Repeat. **MM:** ♩ = 60
3. Play all examples **ONCE MORE**, pausing briefly between each.

**Question 22: Scale Identification**

1. Read the test question aloud and answer any questions.
2. Play each example, as illustrated, twice. **MM:** ♩ = 60
3. Play all examples **ONCE MORE**, pausing briefly between them.

1. a melodic minor



2. g harmonic minor



3. e natural 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 **½ point**.
- Record the score on the student's paper **IN RED INK**.

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 examples prior to the administration of the test question.

E MAJOR

**RHYTHMIC SIGHT READING**

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



