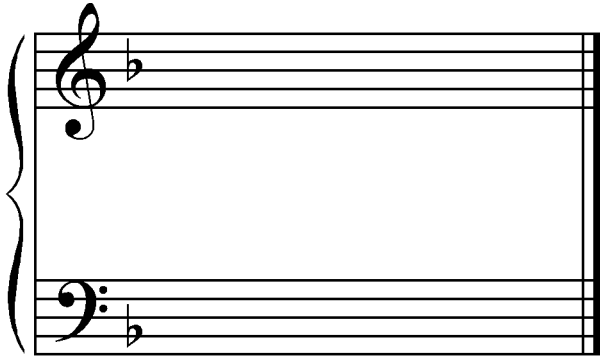


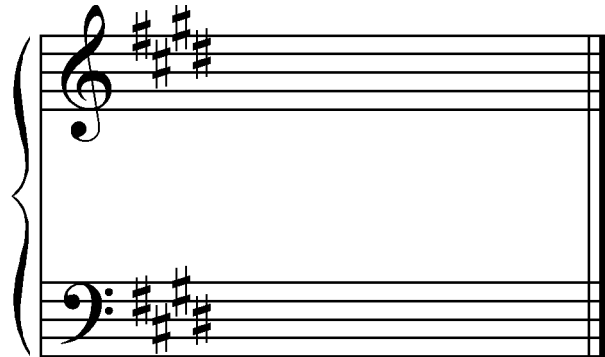


5. For the following examples:

- A. **Identify the MAJOR or minor (harmonic form) keys** on the lines below 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)

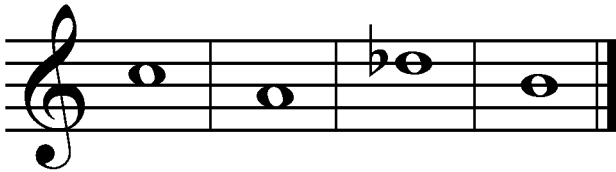


_____ I vi IV V₇ I



_____ 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 PER dim AUG
Size: 7th 4th 5th 6th

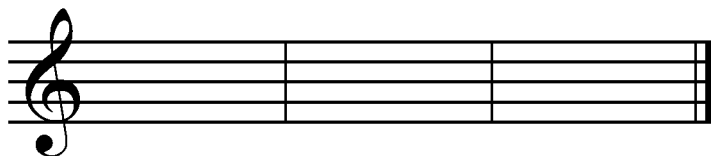
B. On the staff below, classify each of these by **type and size**. Example: **min 2nd**.
Choose: MAJ, min, PER, dim, or AUG. (4)



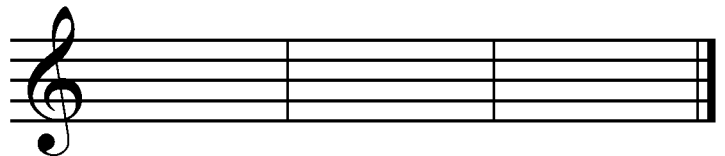
Type: _____
Size: _____

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. Below 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 below the third measure. (1)
- E. Place the **relative minor key signature** in the third measure. (1)



F# MAJOR _____ parallel minor _____ relative minor



G MAJOR _____ parallel minor _____ relative minor



Name _____

(Please print.)

8. Complete this eight-measure melody in the indicated **melodic minor** key. (2)
- A. In measure two, write a **melodic sequence** or **rhythmic imitation** of measure one. (2)
 - B. End the first phrase on a **note of the dominant chord** (half cadence). (1)
 - C. End the second phrase on the **tonic**. (1)
 - D. The last measure **MUST** end on a strong beat. (2)
 - E. The melody **must demonstrate** correct use of the **melodic minor** scale, ascending and descending. (4)

9. Each measure is characteristic of the use of a particular meter: (4)
- A. Place the correct time signature at the **beginning** of each measure. (4)
- You will use **four** of these examples **once**: 4 6 3 9 5
4 8 4 8 4

- B. Below each measure specify if the meter is **simple, compound, or asymmetrical**. (2)

_____ Meter _____ Meter _____ Meter _____ Meter

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

- I. _____
- II. _____
- III. _____

- Parts I and III are divided into two parts: (1)

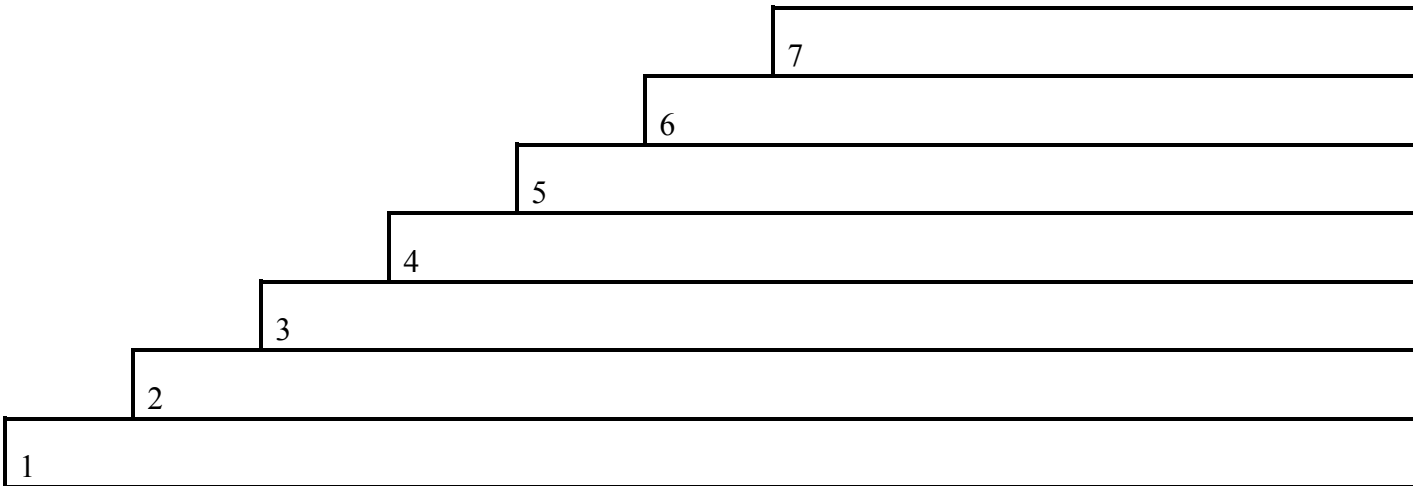
- A. _____ Theme
- B. _____ Theme

Using the division listed above, analyze the first movement of Sonatina Op. 20, No. 1 by Kuhlau.

- 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)



11. On the diagram below, write the names of the scale degrees in the space beside the correct number. (7)



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

- | | |
|-------------------------------------|---|
| _____ figured bass | 1. Without |
| _____ Dominant Seventh chord | 2. A short composition with two part or three part contrapuntal texture |
| _____ Alberti bass | 3. A bass line made up of broken chords |
| _____ seventh chord | 4. A bass line under which numbers tell what intervals should be played over the bass notes |
| _____ fugue | 5. A four tone chord, produced by adding another third on top of a triad |
| _____ rondo | 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. A composition in which the first theme returns repeatedly (A-B-A-C-A, etc.) |
| _____ prelude | 9. A smaller composition that is usually followed by a large composition in the same key |
| _____ <i>senza</i> | 10. A seventh chord that has a minor 3 rd from the root to the third and third to the fifth, and has a major third from the fifth to the seventh |



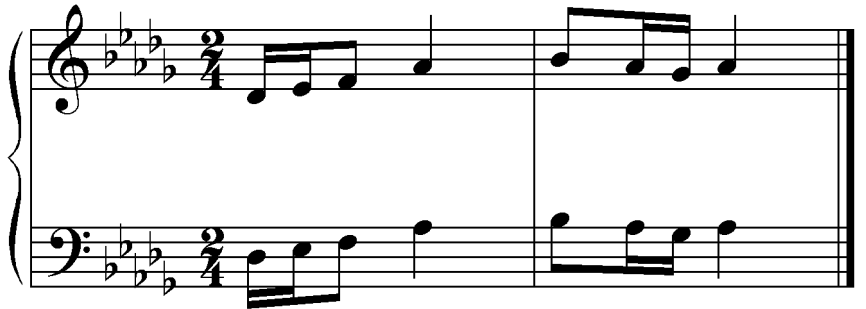
Name _____
Please print.

13. The following musical excerpts are examples of different types of **texture** in music. (3)
Label each example as **monophonic**, **homophonic**, or **polyphonic**.

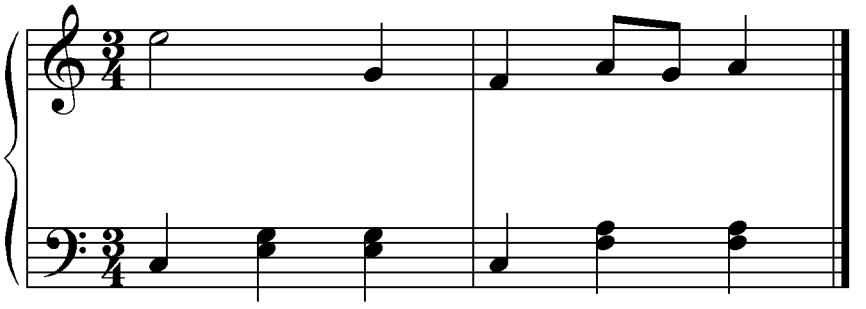
A. _____



B. _____



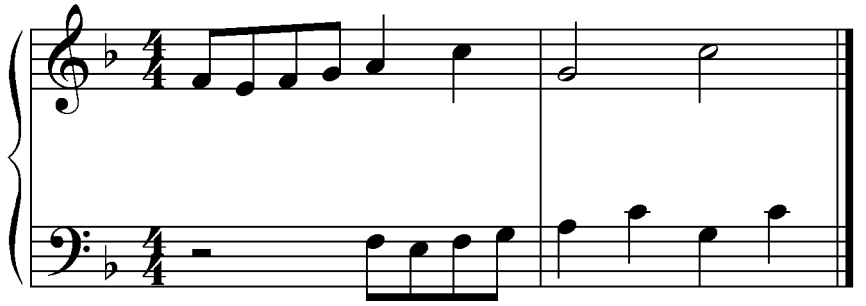
C. _____



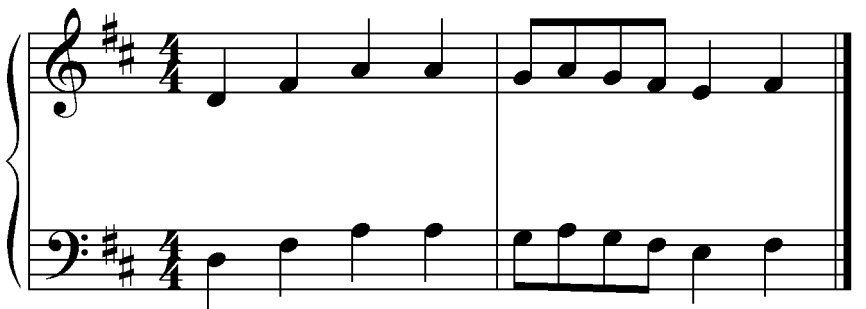
D. _____



E. _____



F. _____





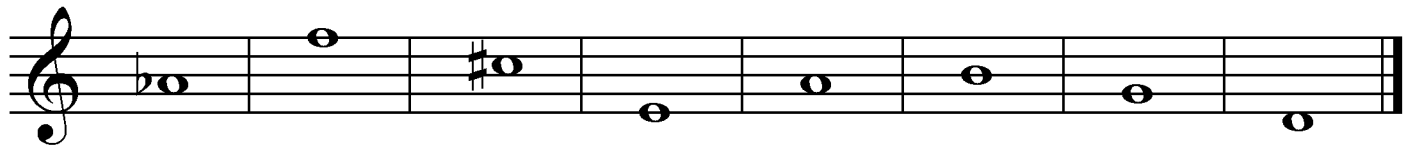
EAR TRAINING

14. You will hear five triads played in broken and blocked form. (5)
The triads will be MAJOR, minor, AUGMENTED or diminished – all in root position.
Identify 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**.

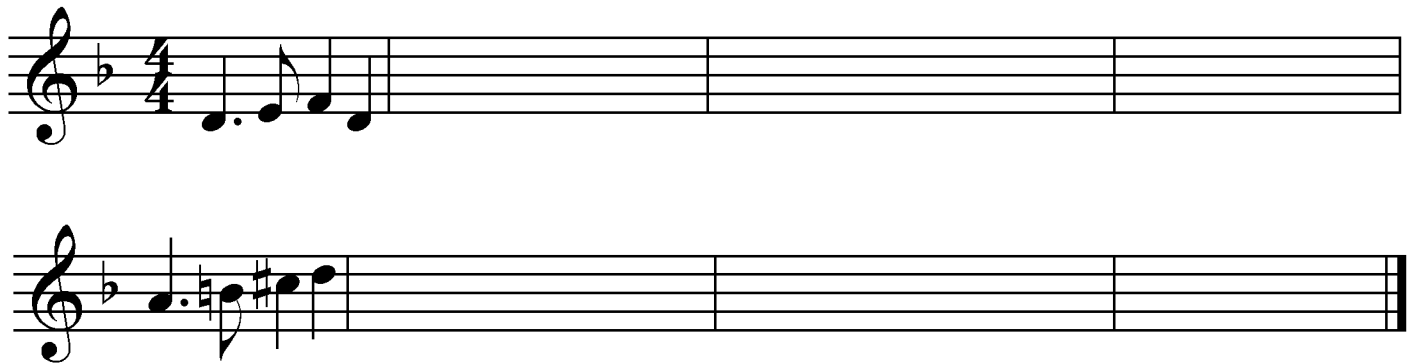
Classify each interval by **type** and **size**. Example: **MAJ 3rd**, **PER 5th**, etc.



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)



BONUS QUESTION

17. Choice of: (1)
SIGHT-SINGING eight measures in a minor key

OR

RHYTHMIC SIGHT-READING eight measures

SCORE: _____
(Use Red Ink)

Administered by: _____
(Initials)



Texas Music Teachers Association
STUDENT AFFILIATE THEORY TEST
EAR TRAINING INSTRUCTIONS

TO BE USED WITH STUDENT TEST LEVEL 12

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

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

1. 2. 3. 4. 5.

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.
5. Repeat all test examples once more, pausing briefly between each example.

MM: ♩ = 60

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

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 measure of each phrase is given.
3. Play the scale and tonic triad tones 1 – 3 – 5 – 3 – 1. Repeat the keynote and say its letter name.
4. Play all eight measures at the tempo indicated.
5. Announce that the dictation procedure will be as follows:
 - A. Play measures one through four. Repeat, asking students to sing along with your playing.
 - B. Play measures one and two. **PAUSE**, repeat.
 - C. Play measures three and four, preceded by last note of measure two. **PAUSE**, repeat.
 - D. Play measures one through four **once more**.
 - E. Repeat directions A through D for measures five through eight.
6. After a pause for writing, play all eight measures **once more**.

MM: ♩ = 60

(Continued on back)



EAR TRAINING INSTRUCTIONS (Continued)

QUESTION 17A: Bonus – SIGHT-SINGING

This question is to be given individually to students.

Each student should have several minutes to look over the example before singing.

Explain that the student may use syllable names, letters, numbers, or neutral syllables in singing.

The student may set the tempo, but must keep a steady beat.

Each student may have **TWO TRIES**.

After the first try, indicate the location and type of error made.

1. Students are to sing from the separate sheet enclosed.
2. If the student wishes to transpose to a more comfortable key, this is permissible.
3. Remind the students that the piece is in e melodic minor. **Play the scale, ascending and descending.** Play the tonic triad and the tonic triad tones 1-3-5-3-1.

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.

4. 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**.



QUESTION 17B: Bonus – RHYTHMIC SIGHT-READING

This question is to be given individually to students.

Each student should have several minutes to look over the example.

Each student may have **TWO TRIES**.

After the first try, indicate the location and type of error made.

1. Students are to use the separate sheet enclosed.
2. Explain that students may tap, clap, say, or play the notes. There is no tempo requirement, but **they must keep a steady beat**.
3. In grading, if 90% or more is correct, award **1 point**. If 50% to 89% is correct, award **½ point**.
4. Record the score on the student's paper **IN RED INK**.





Texas Music Teachers Association
STUDENT AFFILIATE THEORY TEST

RHYTHMIC SIGHT-READING
STUDENT'S EXAMPLE

TO BE USED WITH STUDENT TEST LEVEL 12

QUESTION 17: Bonus

Choose one of the following two options.

SIGHT-SINGING in a MAJOR KEY
STUDENT'S EXAMPLE

The following is a SIGHT-SINGING bonus question. Take a few moments to look it over.

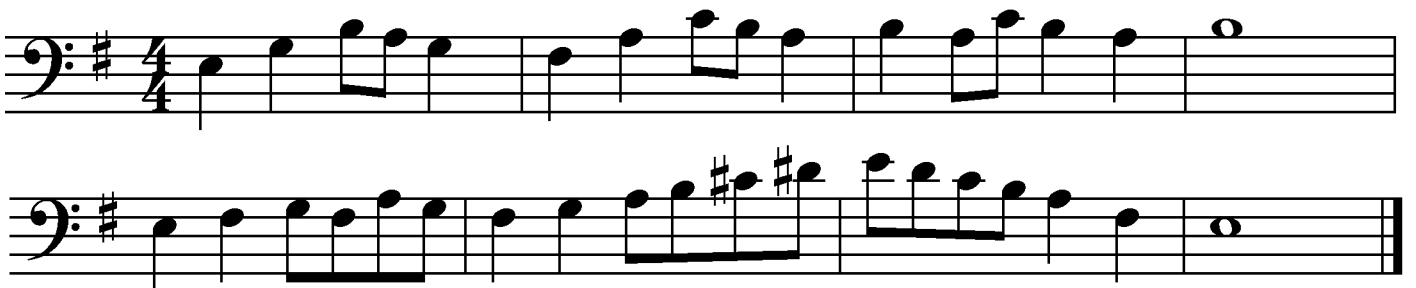
- You may use syllable names, letters, numbers, or neutral syllables in singing.
- You may set your own tempo, but **keep a steady beat.**
- You may have **TWO TRIES.**
- You may transpose this example into a more comfortable minor key, if desired.
- The teacher will play or sing the scale and tonic triad for you.
- After the first try, the teacher will indicate the location and type of any error(s) made.

Please tell the teacher when you are ready to begin.

e melodic minor



OR



RHYTHMIC SIGHT-READING
STUDENT'S EXAMPLE

The following is a RHYTHMIC SIGHT-READING bonus question. Take a few moments to look it over.

- You may tap, clap, say, or play the notes you see.
- You may set your own tempo, but **keep a steady beat.**
- You may have **TWO TRIES.**
- After the first try, the teacher will indicate the location and type of any error(s) made.

Please tell the teacher when you are ready to begin.

