



ALPHA
CODE

Texas Music Teachers Association
STUDENT AFFILIATE THEORY TEST

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

Points

- 6 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.*

min MAJ AUG dim AUG min

- 4 2. Spell the triads having these given roots. Use appropriate upper case and lower case letters.
Major Augmented minor diminished

D^b - ___ - ___ ___ - ___ - ___ ___ - ___ - ___ ___ - ___ - ___
G - ___ - ___ ___ - ___ - ___ ___ - ___ - ___ ___ - ___ - ___

- 4 3. Resolve each V_7 chord to its tonic. Use whole notes and proper voice leading.

E Major

V_7 I $V_{\frac{6}{5}}$ I $V_{\frac{4}{3}}$ I V_2 I₆

- 7 4. For the following four-part harmony example:
A. Identify the key signature on the line above the staff.
B. Place Roman numerals below each chord with figured bass numbers (Arabic subscripts) as needed.
Included may be: All primary chords (I, IV, V, V_7) in root position, inversions of all primary chords, or the ii, ii₆, ii₇, iii, vi and vi₆ chords.

_____ Major

9 11. The **Sonata-Allegro Form** consists of three principal parts:

I. _____ II. _____ III. _____

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

Using the division listed above, analyze the first movement of **Sonatina Op. 49, No. 2 by Beethoven.**

I A begins at measure _____ and is in the key of _____.
I B begins at measure _____ and is in the key of _____.
II begins at measure _____.
III A begins at measure _____ and is in the key of _____.
III B begins at measure _____ and is in the key of _____.

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

- | | |
|---------------------|---|
| _____ tonal music | 1. Music that lacks a sense of key |
| _____ figured bass | 2. A composition in which the first theme returns repeatedly (A-B-A-C-A, etc.) |
| _____ atonal music | 3. A short composition with two-part or three-part contrapuntal texture |
| _____ seventh chord | 4. The use of two key signatures at the same time |
| _____ fugue | 5. Music that has a sense of key |
| _____ rondo | 6. An imitative contrapuntal composition alternating exposition and episodic portions |
| _____ invention | 7. A bass line under which numbers tell what intervals should be played over the bass notes |
| _____ <i>tropo</i> | 8. A four-tone chord, produced by adding another third on top of a triad |
| _____ prelude | 9. A small composition that is usually followed by a larger composition in the same key |
| _____ bi-tonal | 10. Too much |

Name _____

(Please print.)

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

A. _____



B. _____



C. _____



D. _____



E. _____



F. _____



EAR TRAINING

- 5 14. You will hear five triads played in broken and blocked form. The triads will be in root position and either Major, minor, Augmented, or diminished. Identify as **MAJ**, **min**, **AUG**, or **dim**.

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

- 4 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 by **type** and **size**. Example: MAJ 3rd, PER 5th, etc.

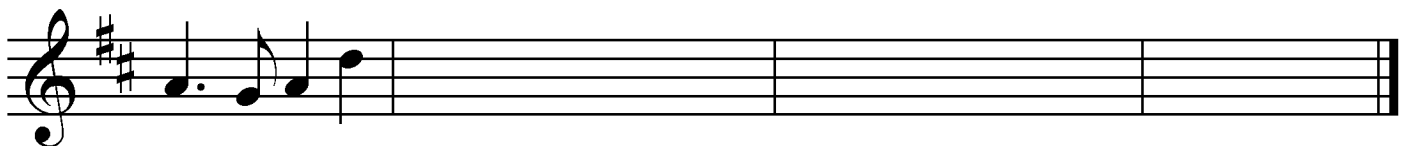


Type: 1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____ 7. _____ 8. _____

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

- 6 16. You will hear eight measures of melodic dictation. Fill in the blank measures.

D Major



1 BONUS QUESTION

Choice of one of the following:

- A. **Sight Singing** eight measures in a **minor** key, or
- B. **Rhythmic Sight Reading** eight measures

Score: _____

(Use red ink.)

Administered by: _____

(Initials)



Texas Music Teachers Association

Student Affiliate Theory Test Ear Training Instructions
Whitlock 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. Explain that the student does not need to write the second note and the beginning notes are given for reference.
3. Play the first test example using the method illustrated in measure one. Pause. Repeat.
4. 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

Question 16: Melodic Dictation

1. Read the test question aloud and answer any questions.
2. Explain that you will play an eight measure melody. Measures one and five 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.
Do not count or tap while playing.
5. Play all eight measures.
6. Play measures one through four. Tell the students they may sing this time. Repeat measures one through four.
7. Play measures one and two. Pause. Repeat.
8. Play measures three and four – preceded by the last note of measure two. Pause. Repeat.
9. Play measures one through four once more. Pause.
10. Repeat steps 6-9 for measures five through eight. Pause. Play all eight measures once more.

MM: ♩ = 60

D Major

(Continued on 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.
- Record the score on the student's paper **in red ink**.

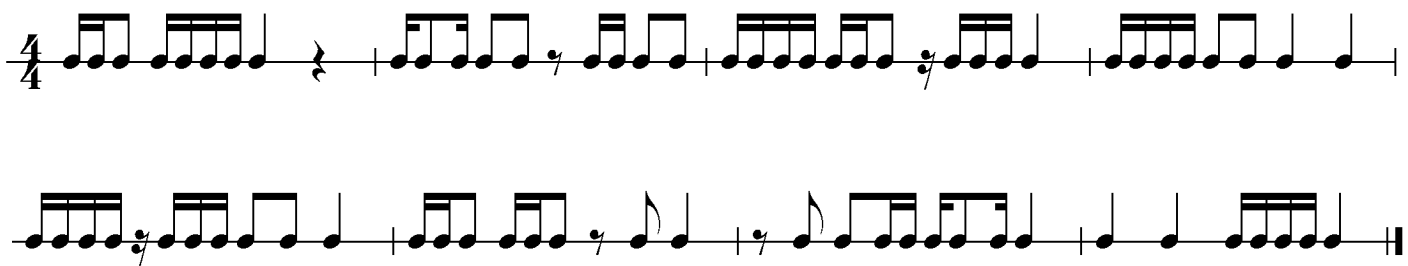
Sight Singing

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.

c melodic minor

**Rhythmic Sight Reading**

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





Texas Music Teachers Association
Student Affiliate Theory Test Ear Training Instructions
Whitlock Level 12

Student's Example

Choose one of the following two options.

SIGHT SINGING

Take a few moments to look over the sight singing bonus question below.

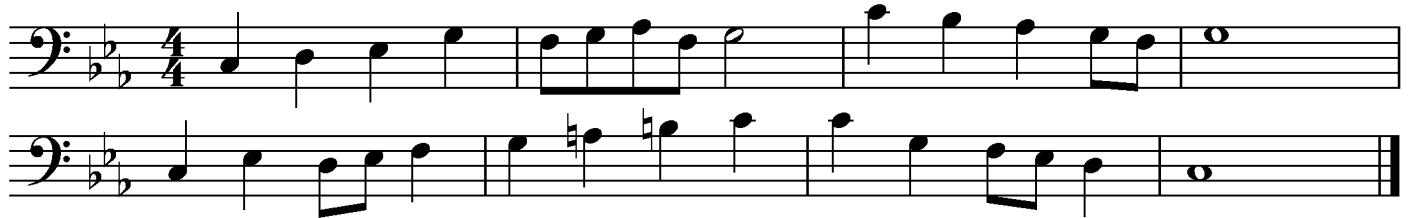
- You may use syllable names, letters, numbers, or neutral syllables in singing.
- You may set your own tempo, but **keep a steady beat**.
- You may have **two tries**.
- You may transpose this example higher or lower, if necessary for your vocal range.
- The teacher will play or sing the scale and tonic triad for you.
- After the first try, the teacher will indicate the location and type of error(s) made.

Please tell the teacher when you are ready to begin.

c melodic minor



or



RHYTHMIC SIGHT READING

Take a few moments to look over the rhythmic sight reading bonus question below.

- 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.

