



ALPHA  
CODE

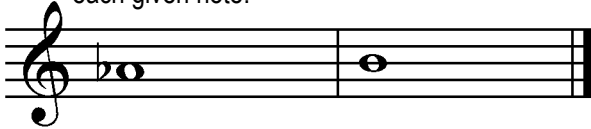
# Texas Music Teachers Association Student Affiliate Theory Test

Name \_\_\_\_\_ School Grade \_\_\_\_\_ Date \_\_\_\_\_

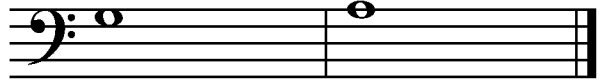
Points

Last Name, First Name. Please print.

- 4 1. On the staves below:  
A. Draw a note that is a **chromatic** half step *below* each given note.



- B. Draw a note that is a **chromatic** half step *above* each given note.



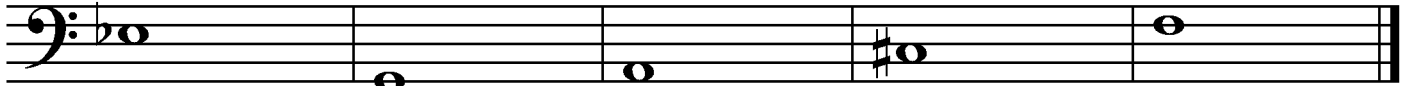
- 4 2. On the staves below:  
A. Draw a note that is a **diatonic** half step *below* each given note.



- B. Draw a note that is a **diatonic** half step *above* each given note.



- 5 3. Construct the following intervals **above** the given note.



Maj 3<sup>th</sup>

Maj 7

Maj 2<sup>nd</sup>

Per 5<sup>th</sup>

Per 4<sup>th</sup>

- 5 4. Each measure is characteristic of a particular meter. Draw the correct time signature at the beginning of each measure. Use **five** of these time signatures **once**: 4 3 5 7 6 9 4 8 4 4 8 8



Asymmetrical

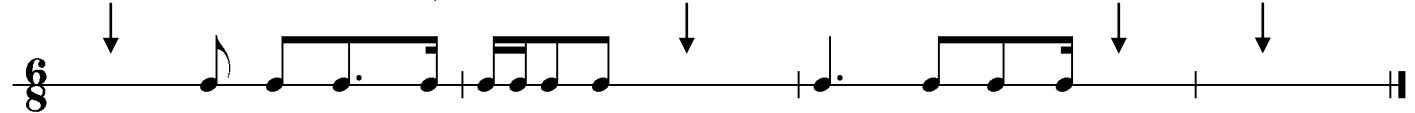
Compound

Simple

Simple

Compound

- 4 5. Below the arrow in each measure, draw the **one note** that has been left out of the measure.



- 4 6. Spell **Major** triads on the given roots. Example A-C#-E

C# - \_\_\_\_\_ - \_\_\_\_\_

B - \_\_\_\_\_ - \_\_\_\_\_

E<sup>b</sup> - \_\_\_\_\_ - \_\_\_\_\_

G<sup>b</sup> - \_\_\_\_\_ - \_\_\_\_\_

- 3 7. The following Major triads are in root position, 1<sup>st</sup> inversion, or 2<sup>nd</sup> inversion. On the line below the staff, name the **root** of each triad.

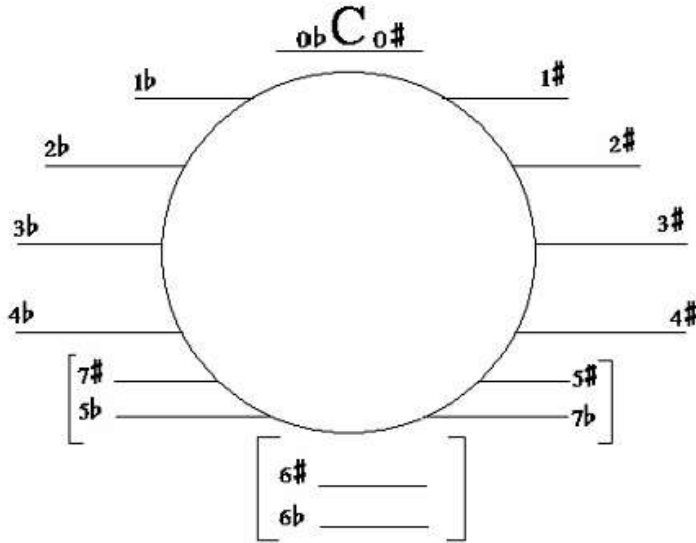


Example

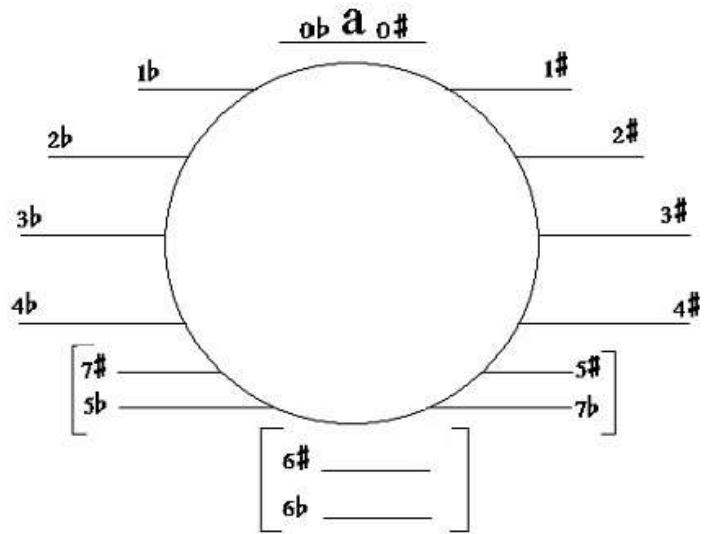
G

\_\_\_\_\_

- 14 8 A. Complete the **Major** Circle of Fifths.  
Write the names of the **Major** keys on the lines provided. Use **CAPITAL LETTERS**.



- B. Complete the **minor** circle of fifths.  
Write the names of the **minor** keys on the lines provided. Use **lowercase letters**.



- 6 9. On the Grand Staff below: A. Draw the indicated **minor** key signature on **both** treble and bass staves.  
B. Write the letter names of the **minor** keys on the lines below the staff.

A grand staff consisting of a treble clef and a bass clef. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one flat (Bb). The staff is divided into three measures. Below the first measure is the label '6#', below the second is '4b', and below the third is '1b'.

\_\_\_\_\_ minor

\_\_\_\_\_ minor

\_\_\_\_\_ minor

- 11 10. Circle the type of minor scale used in the example below.

- natural minor
- harmonic minor
- melodic minor

A musical example showing a four-measure melody in the treble clef and a four-measure accompaniment in the bass clef. The key signature has one flat (Bb). The melody starts on Bb and follows the sequence: Bb, C, D, Eb, F, G, Ab, Bb. The accompaniment consists of chords: Bb, C, D, Eb, F, G, Ab, Bb.

- 5 11. On the staff below: A. Complete this four measure melody. The first measure is given.  
B. Use of melodic sequence or rhythmic imitation is strongly suggested in measure two.  
C. End on the **tonic** (keynote).  
D. The last measure **must** end on a strong beat.

**F Major**

A musical staff in F Major (one flat) and 4/4 time. The first measure contains the notes: F4, G4, A4, Bb4. The rest of the staff is blank for completion.

Name \_\_\_\_\_  
Last Name, First Name. Please print.

12. On the staves below: A. Draw the key signature of the minor scale named above each staff.  
B. Draw the notes of each minor scale (one octave) **ascending only**. Use whole notes.  
C. Add accidentals as needed for the minor scale named above the staff.

**f natural minor**

**c harmonic minor**

**a melodic minor**

13. On the staves below: A. Identify the key signature in the blank above the staff.  
B. Draw the given triad in root, 1<sup>st</sup> inversion, and 2<sup>nd</sup> inversion. Use whole notes.

**Major**

I: Root 1<sup>st</sup> 2<sup>nd</sup> IV: Root 1<sup>st</sup> 2<sup>nd</sup> V: Root 1<sup>st</sup> 2<sup>nd</sup>

**harmonic minor**

i: Root 1<sup>st</sup> 2<sup>nd</sup> iv: Root 1<sup>st</sup> 2<sup>nd</sup> V: Root 1<sup>st</sup> 2<sup>nd</sup>

14. Write the number of the correct definition in the blank.

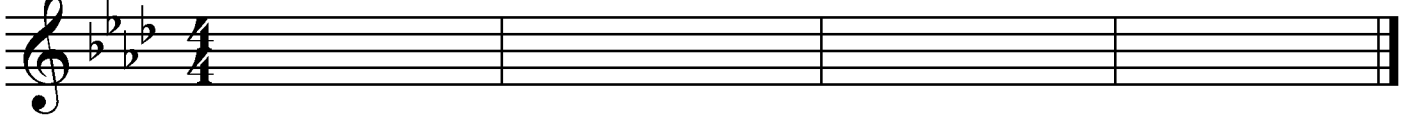
- |                              |                                                                                          |
|------------------------------|------------------------------------------------------------------------------------------|
| _____ suite                  | 1. In a singing style                                                                    |
| _____ <i>cantabile</i>       | 2. A meter in which the beat can be subdivided into groups of three                      |
| _____ Major interval         | 3. The set of intervals in the Major scale using scale degrees 1-2, 1-3, 1-6, or 1-7     |
| _____ root position triad    | 4. Suddenly                                                                              |
| _____ <i>animato</i>         | 5. A triad having two minor thirds                                                       |
| _____ compound meter         | 6. The performing or writing of music in a key other than the one in which it is written |
| _____ second inversion triad | 7. A triad that has its fifth on the bottom                                              |
| _____ <i>subito</i>          | 8. A triad with its root as the lowest pitch                                             |
| _____ transposition          | 9. A collection or set of pieces that are related to one another in some way             |
| _____ diminished triad       | 10. Animated, lively                                                                     |

- 4 15. Transpose this four measure phrase to the new key indicated above the second staff.

**B<sup>b</sup> Major**



**A<sup>b</sup> Major**



**EAR TRAINING**

- 2 16. You will hear eight intervals in a Major scale. Name the type and size of each interval. Example: MAJ 2<sup>nd</sup>, PER 4<sup>th</sup>, etc.

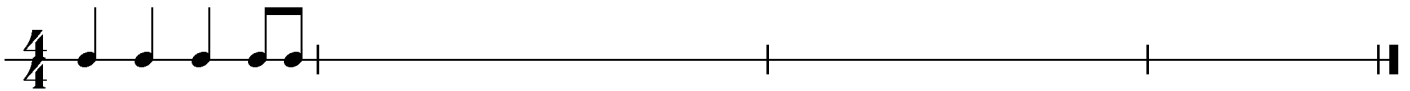
**Type:** 1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_ 7. \_\_\_\_\_ 8. \_\_\_\_\_

**Size:** 1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_ 7. \_\_\_\_\_ 8. \_\_\_\_\_

- 2 17. You will hear eight triads played in broken and blocked form. Identify each triad as **MAJ** (MAJOR), **min** (minor), or **N** (neither).

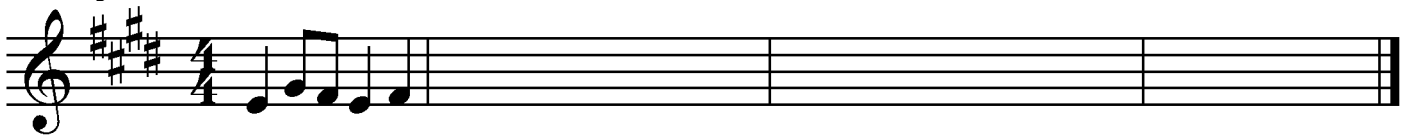
1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_ 7. \_\_\_\_\_ 8. \_\_\_\_\_

- 4 18. You will hear four measures of rhythmic dictation. Fill in the blank measures.



- 3 19. You will hear four measures of melodic dictation. Fill in the blank measures.

**E Major**



- 4 20. You will hear four scales. Each will ascend and descend. Identify each scale heard as **MAJ** (Major), **har min** (harmonic minor), **mel min** (melodic minor), or **nat min** (natural minor).

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_

**BONUS QUESTION**

Four measures of Rhythmic Sight Reading.

SCORE: \_\_\_\_\_ Administered by: \_\_\_\_\_  
(Use red ink.) (Initials)



*Texas Music Teachers Association*

## Student Affiliate Theory Test Ear Training Instructions Whitlock Level 8

- For each question:**
- A. Play according to suggested tempo.
  - B. Leave plenty of silence between repetitions.
  - C. All examples are **MM:** ♩ = 60
  - ▶ D. Pause the TMTA Ear Training CD as needed to allow students time to write their answers.

### Question 16: Intervals CD Track 6

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.
4. Continue through all examples using the method illustrated in example one.
5. Play all examples once more, pausing briefly between each interval.

#### **G Major**

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

### Question 17: Triad Identification CD Track 7

1. Read the test question aloud and answer any questions.
2. Play each triad using the method illustrated in example one. Pause. Repeat.
3. Play all examples once more, pausing briefly between each triad.

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

### Question 18: Rhythmic Dictation CD Track 8

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.
3. Establish the tempo and beat by tapping and counting aloud one measure before each time you play.  
Do not count or tap while playing.
4. Play the example through, accenting the first beat of each measure.
5. Play again while the students clap and count aloud. Play a third time, then wait while they write.
6. 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.

(Continued on back)





*Texas Music Teachers Association*  
**Student Affiliate Theory Test Rhythmic Sight Reading**  
**Whitlock Level 8**

Student's Example

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

- You may tap, clap, say, or play the notes.
- 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.

