

TEXAS MUSIC TEACHERS
ASSOCIATION

STUDENT AFFILIATE
MUSIC THEORY
*UPDATED SYLLABUS AND
THEORY MANUAL*

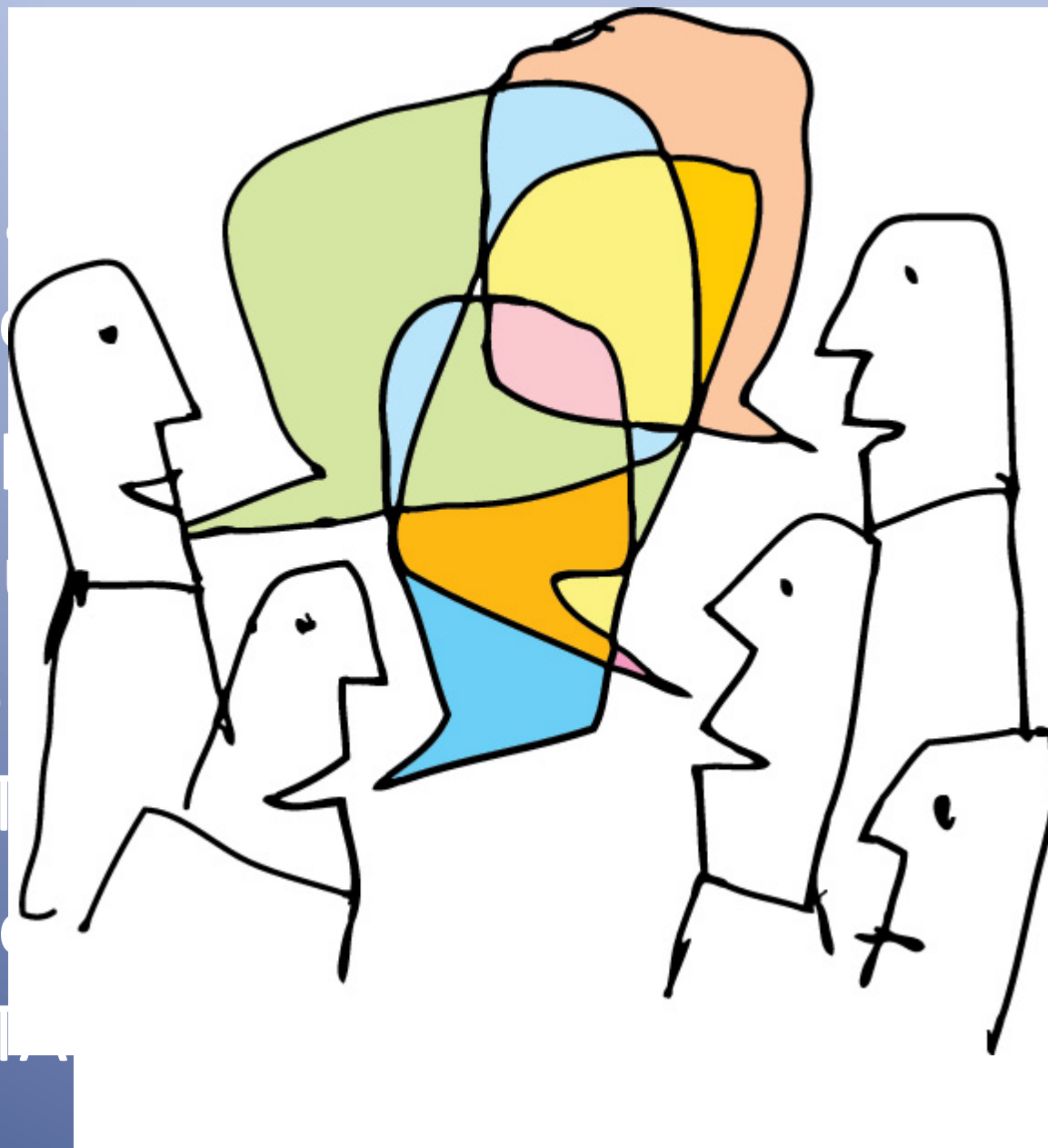


STUDENT AFFILIATE
TEXAS MUSIC TEACHERS ASSOCIATION

Theory Syllabus



- Initi
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- Info
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WHY?

- No original paper or digital file
- More professional type and examples
- Use of color to assist understanding of concepts

WHAT?

- New levels for some concepts
- Additional concepts in various levels
- Music analysis questions
- Updated layout

WHEN?

| | |
|---------------------------|--------------------|
| Fall 2016 and Spring 2017 | Levels 1 – 8 ONLY |
| Fall 2017 and Spring 2018 | Levels 1 – 9 ONLY |
| Fall 2018 and Spring 2019 | Levels 1 – 10 ONLY |
| Fall 2019 and Spring 2020 | Levels 1 – 11 ONLY |
| Fall 2020 and Spring 2021 | Levels 1 – 12 |

WHO?

- Students who are testing 2016-2017 in level 8 will be the first students to complete the testing in the New TMTA Syllabus.
- Students testing in Level 9 and above this year (2016-2017) will NOT test using the New Syllabus.

WHERE ARE MATERIALS AVAILABLE?

- The New Syllabus and Student Theory Manual was sent to all members as a link to a Dropbox location in an email. Click on the link to download the Syllabus and Theory Manual.
- Syllabus and Sample Tests are available on a Members Only Portal on the Texas Music Teachers Association website

Member Log In tmta.org

The screenshot shows the homepage of the Texas Music Teachers Association (TMTA). At the top left is the TMTA logo, a circular emblem with a star and musical notes. To its right is a search bar with the text "Search". Further right are social media icons for Twitter, Facebook, and LinkedIn, followed by a "Sign In" button. A red arrow points from the "Sign In" button to a red "DONATE TODAY" button located below the navigation menu. The navigation menu includes links for "ABOUT", "TEACHERS", "STUDENT ACTIVITIES", "COLLEGIATE", "CONVENTION", "GRANTS/AWARDS", and "MEMBERS ONLY". Below the navigation is a large banner image featuring four women standing in front of a piano. A dark overlay on the banner contains the text "BECOME A NATIONALLY CERTIFIED TEACHER OF MUSIC" and a "READ MORE" button. At the bottom of the banner are five numbered tabs, with the third tab (numbered "3") selected. Below the banner are four columns of content, each with a title, a short paragraph, and a "learn more" link with a right-pointing arrow.

Q Search Follow Us **Sign In**

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READ MORE

1 2 **3** 4 5

Membership Info
TMTA has over 2,100 members. Join one of the largest state affiliates of MTNA.
[learn more →](#)

Updated Student Affiliate Enrollment Procedures
Enrollment Instructions are now available for SA Chairs and Teachers.
[learn more →](#)

Teacher Info
Are you looking for a music teacher? Use TMTA's **Find a Teacher** to locate a teacher near you.
[learn more →](#)

Student Info
TMTA also offers many activities for music students ranging from beginners to the advanced level.
[learn more →](#)

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Q Search

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1 2 3 4 5

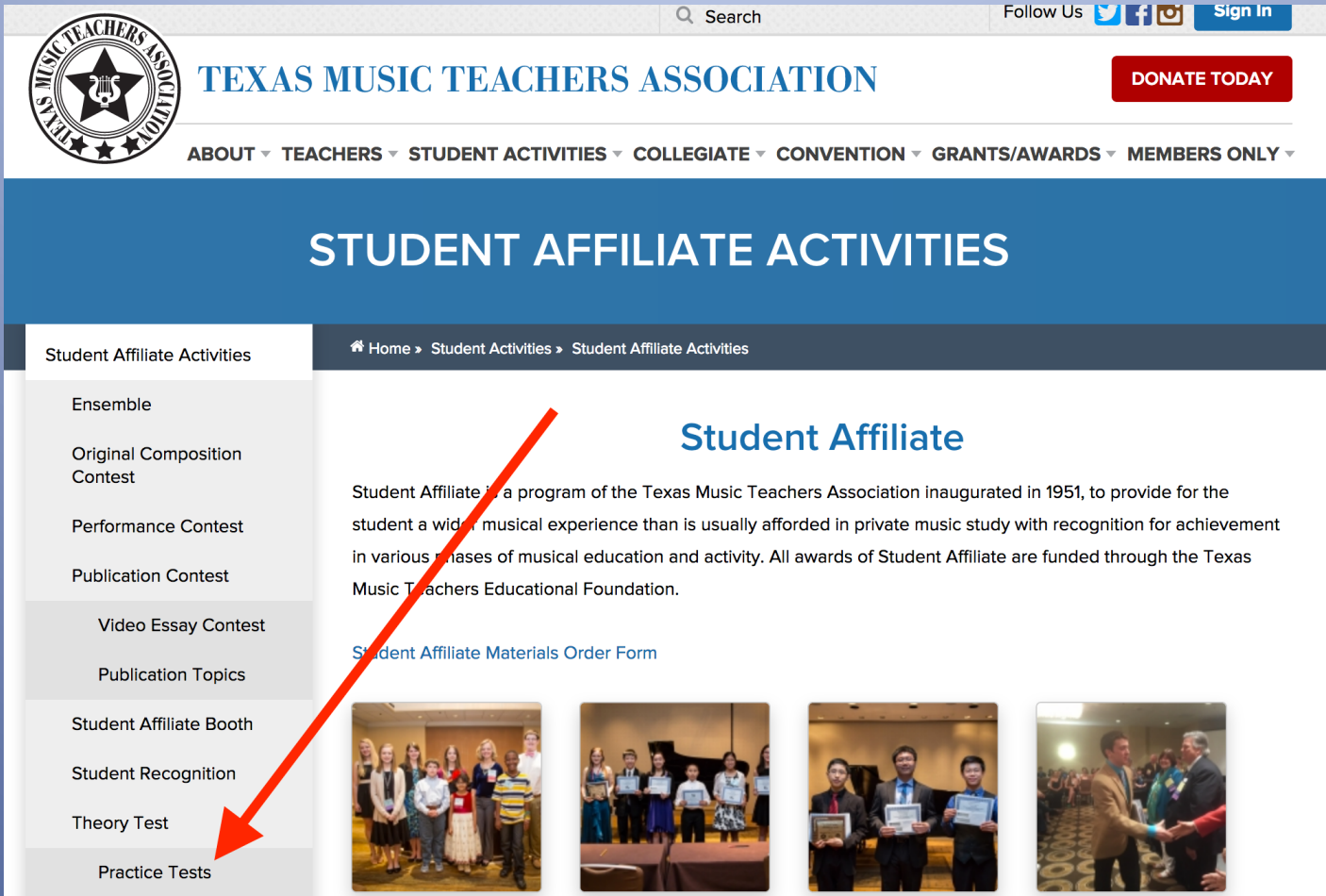
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Click on *Practice Tests*.



The screenshot shows the Texas Music Teachers Association website. At the top left is the logo, a star with a lyre inside, surrounded by the text 'TEXAS MUSIC TEACHERS ASSOCIATION'. To the right of the logo is the text 'TEXAS MUSIC TEACHERS ASSOCIATION' and a 'DONATE TODAY' button. Below this is a navigation menu with links: ABOUT, TEACHERS, STUDENT ACTIVITIES, COLLEGIATE, CONVENTION, GRANTS/AWARDS, MEMBERS ONLY. A search bar and social media icons are also present. The main header is 'STUDENT AFFILIATE ACTIVITIES'. Below this is a breadcrumb trail: Home > Student Activities > Student Affiliate Activities. A left sidebar lists various activities: Ensemble, Original Composition Contest, Performance Contest, Publication Contest, Video Essay Contest, Publication Topics, Student Affiliate Booth, Student Recognition, Theory Test, and Practice Tests. A red arrow points to 'Practice Tests'. The main content area is titled 'Student Affiliate' and contains a paragraph: 'Student Affiliate is a program of the Texas Music Teachers Association inaugurated in 1951, to provide for the student a wider musical experience than is usually afforded in private music study with recognition for achievement in various phases of musical education and activity. All awards of Student Affiliate are funded through the Texas Music Teachers Educational Foundation.' Below the text is a link for 'Student Affiliate Materials Order Form' and four photographs showing students and teachers at an event.

Student Affiliate Activities

Home > Student Activities > Student Affiliate Activities

Ensemble

Original Composition Contest

Performance Contest

Publication Contest

Video Essay Contest

Publication Topics

Student Affiliate Booth

Student Recognition


Theory Test

Practice Tests

Student Affiliate

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[Student Affiliate Materials Order Form](#)



Download Syllabus and Tests.

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TEXAS MUSIC TEACHERS ASSOCIATION

ABOUT ▾ TEACHERS ▾ STUDENT ACTIVITIES ▾ COLLEGIATE ▾ CONVENTION ▾ GRANTS/AWARDS ▾ MEMBERS ONLY ▾

PRACTICE THEORY TESTS

Home > Student Activities > Student Affiliate Activities > Theory Test > Practice Tests

Student Affiliate Activities

- Ensemble
- Original Composition Contest
- Performance Contest
- Publication Contest
- Video Essay Contest
- Publication Topics
- Student Affiliate Booth
- Student Recognition
- Theory Test
- Practice Tests
- Ear Training

- Grading Guidelines
- Theory Testing Guidelines for Teachers
- Guidelines for Administering Theory and World Of Music Tests to Special Needs Students
- Theory Syllabus | Must be a TMTA member to access
- Practice Tests Using the New Syllabus | Must be a TMTA member to access
- Student Affiliate Materials Order Form

2014 Spring Theory Tests

| | | | |
|---------|----------|----------|----------|
| LEVEL 1 | LEVEL 2 | LEVEL 3 | LEVEL 4 |
| LEVEL 5 | LEVEL 6 | LEVEL 7 | LEVEL 8 |
| LEVEL 9 | LEVEL 10 | LEVEL 11 | LEVEL 12 |

2013 Fall Theory Tests

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TEXAS MUSIC TEACHERS ASSOCIATION
STUDENT AFFILIATE THEORY



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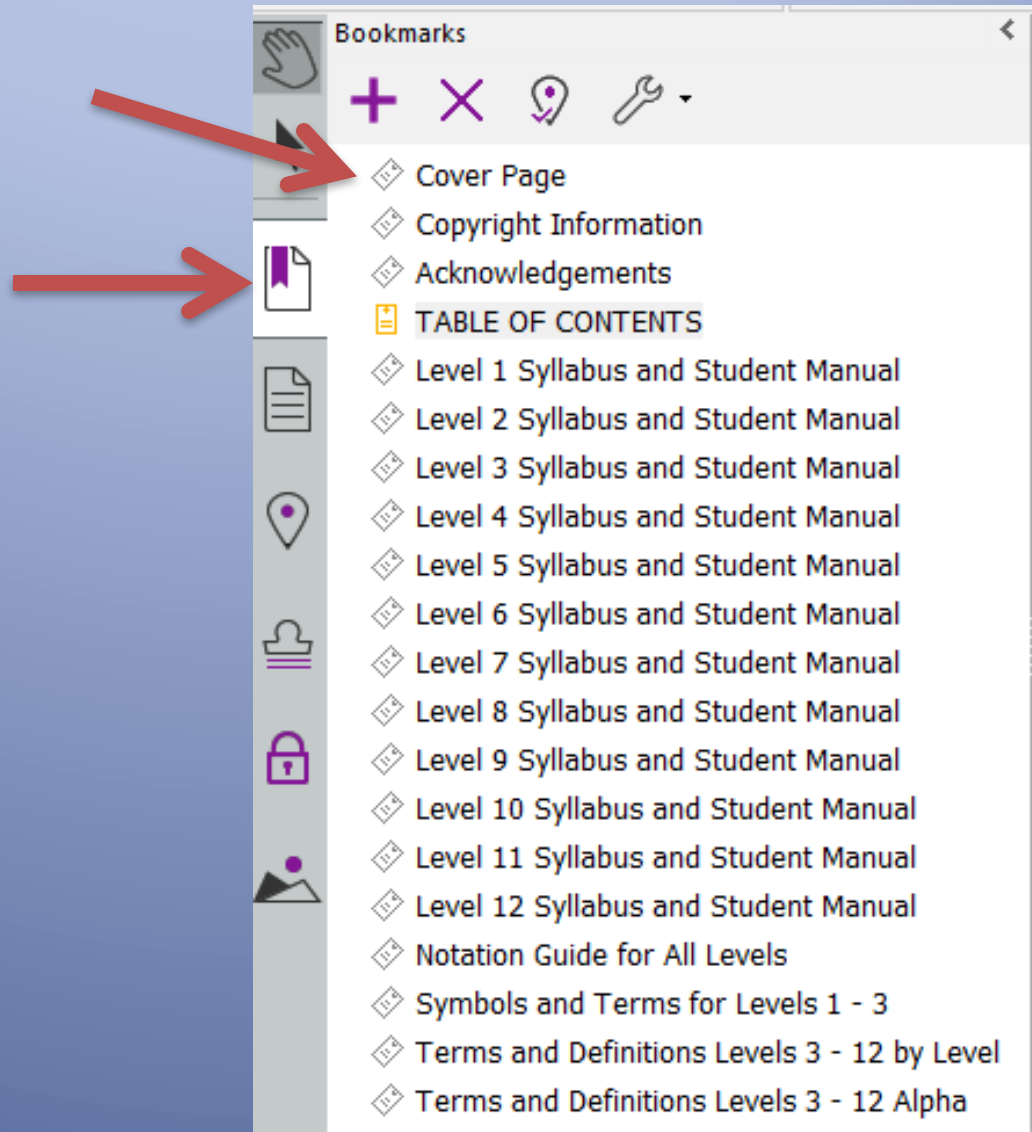
TMTA SA Logo

- To return to the Table of Contents from ANY page in the publication, click on the TMTA SA logo at the top of the page.



Bookmarks

Click on Bookmarks for ease of navigation to different sections of the Syllabus and Theory Manual.



Organization

Syllabus and Theory Manual

- Consistent in the order of presentation from one level to the next
- Logical progression

Theory Tests

- Effort to group questions to assist students
- Effort to make the questions in logical order within space limitations

New Test Feature

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Texas Music Teachers Association

Student Affiliate Theory Test

Whitlock Level **9**
NEW SYLLABUS
SAMPLE



Place label here or clearly print the requested information.

Name _____

Last Name, First Name. Please print.

ALPHA

CODE School Grade _____ Date _____

Notice: Do NOT make any extra marks or comments on the test. Points may be deducted.

Points

Level 1

Staff

- Fill in the blanks for the number of lines and the number of spaces in a staff.
“A staff has __ lines and __ spaces.”
- Identify notes printed on the grand staff including Middle C and D below the treble clef, B and C above the bass clef by writing the note name in the blank below the staff.
- On the grand staff, mark any incorrectly named notes with an “X”.

Notation

- Draw quarter, half, and whole notes on a blank line as directed using correct notation.

6. If the note on the staff and the note name do **not** match, draw an **X** through the letter name.
Look at the clef signs.

6

B A C C G A

Level 1



Theory Application/Analysis

- A musical example will be given. One analysis-type application will be on each test from the following:
 - Circle a step or skip (as directed) within a given musical example.
 - Circle notes moving up, down, or repeated (as directed) within a musical example.
 - Circle the musical example with notes that move up by steps, down by skips, or repeated (varied each test) with two different musical examples given.
 - Identify within a given musical example any of the musical terms for this level.

14. In the **last measure** of the music below, circle the **two notes that step**.

2



New Bonus Question for Level 1

Bonus Question



- Two musical examples will be given with one designated as “*p*” for soft and the other as “*f*” for loud. Circle the example with the specified dynamic level as “Loud” or “Soft.” No partial credit (NPC) will be awarded. There is no deduction for an incorrect answer.

BONUS QUESTION

1

There are two musical examples below. One is labeled *f* for forte, and the other is labeled *p* for piano. Circle the example that is labeled to be performed loudly.

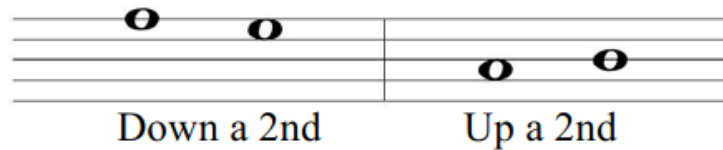


Level 2

Intervals

An **interval** is the distance (how far it is) between two notes.

Notes which move from a line to the very next space or from a space to the very next line form an interval of a **2nd**, also known as a **step**.



On a keyboard, two notes that form a 2nd are next to each other. They can be two white notes, two black notes, or a black and a white note.



Level 2

DIVISION I, LEVEL 1

Down a 3rd

Up a 3rd



C (skip D) to E

D (skip E) to F#

G (skip A) to B

Level 2

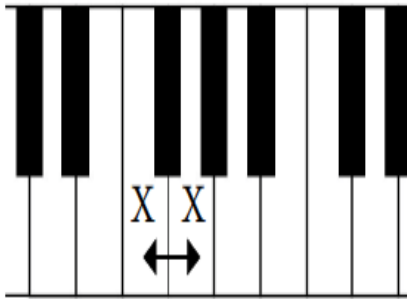
Intervals

- Identify the correct size of intervals of seconds and thirds, ascending and descending by circling the correct interval size (2nd or 3rd).
- • On a keyboard example, different lines will be drawn between two neighboring white keys. Identify the distance between the two keys as half step or whole step by circling the correct words (Half Step or Whole Step).

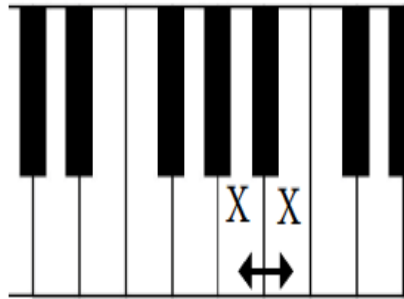
Level 2

5. In the box below each keyboard, circle either **half step** or **whole step** to show the distance between the two white keys marked with X's and an arrow.

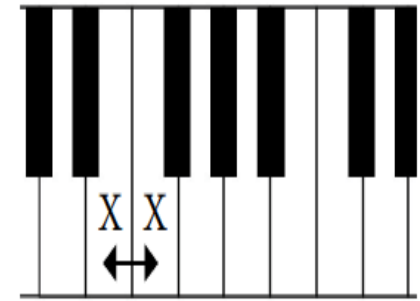
3



half step whole step




half step whole step



half step whole step

Level 2



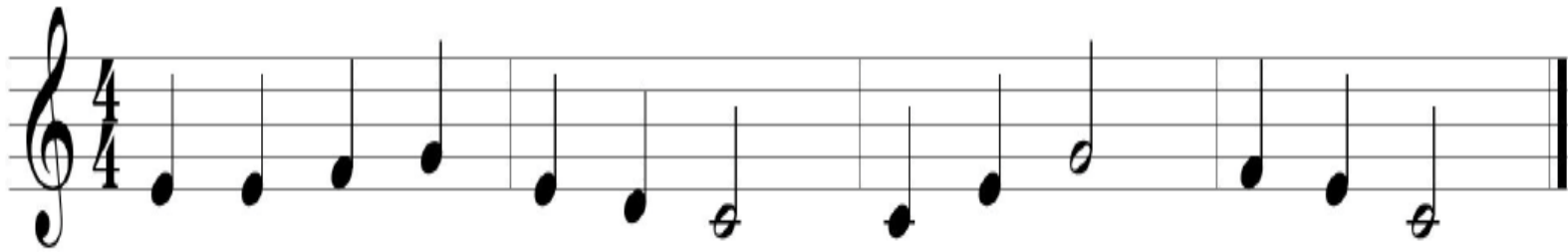
Theory Application/Analysis

- A musical example will be given. One analysis-type question will be on each test from the following:
 - Identify a 2nd or 3rd moving up or down as directed by circling the correct notes.
 - Identify how many beats are in each measure.
 - Identify the dynamic sign (*p*, *mp*, *mf*, *f*).
 - Write the counts below the example.
 - Name specific notes in an example.

Level 2 Analysis Question

11. On the music below, circle the **measure** with notes that move **only by 3^{rds}**.

1



Level 3

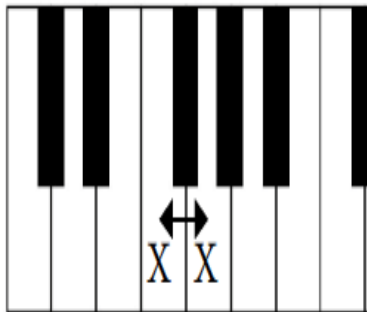
Intervals

- Identify the correct size of intervals of seconds (2nds), thirds (3rds), fourths (4ths), and fifths (5ths) ascending and descending by writing the correct interval size (2nd, 3rd, etc.).
- On a keyboard example, lines will be drawn between any two neighboring keys, white or black. Identify the distance between the two keys as whole step or half step by circling the correct words (Whole Step or Half Step).

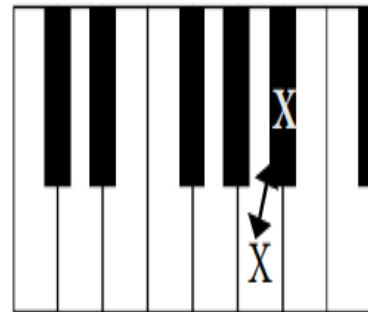
Level 3 – Whole and Half Steps

10. Circle either **half step** or **whole step** in each box to indicate the distance between the two keys marked with X's and an arrow.

4



half step
whole step



half step
whole step

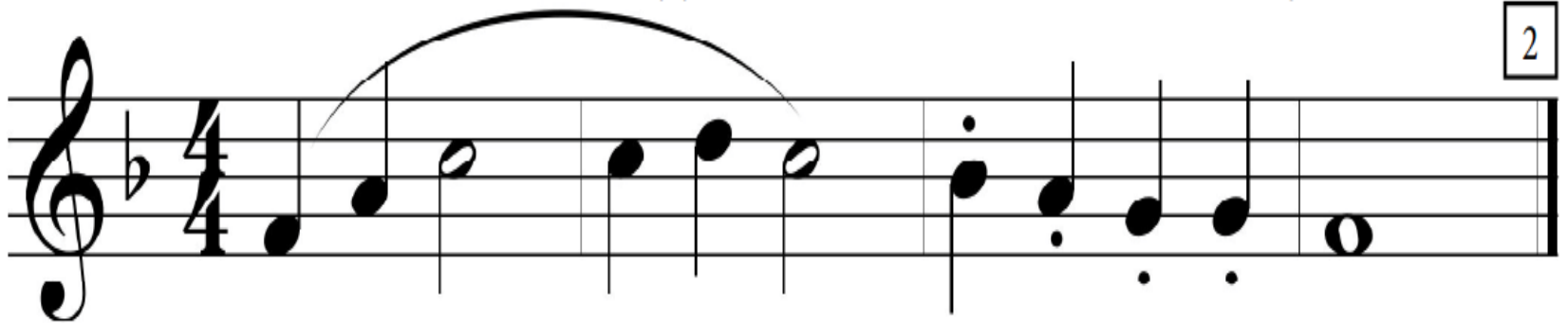
Level 3

Theory Application/Analysis

- A musical example will be given. One analysis-type application will be on each test from the following:
 - Identify a 2nd, 3rd, 4th, or 5th moving up or down as directed by circling the correct notes
 - Identify the key signature as C, G, or F Major
 - Identify a slur or tie as directed by circling the correct symbol
 - Identify staccato or legato notes as directed
 - Identify as directed any concept in levels 1 – 3.

Level 3 – Analysis Question

14. On the staff below, circle the measure(s) that contains notes indicated to be played staccato.



A musical staff in 4/4 time with a key signature of one flat (B-flat). The staff contains the following notes and markings from left to right:

- Measure 1: Quarter note G2, quarter note A2, quarter note B2, quarter note C3.
- Measure 2: Quarter note D3, quarter note E3, quarter note F3, quarter note G3.
- Measure 3: Quarter note A3, quarter note B3, quarter note C4, quarter note D4.
- Measure 4: Quarter note E4, quarter note F4, quarter note G4, quarter note A4.
- Measure 5: Quarter note B4, quarter note C5, quarter note D5, quarter note E5.
- Measure 6: Quarter note F5, quarter note G5, quarter note A5, quarter note B5.
- Measure 7: Quarter note C6, quarter note D6, quarter note E6, quarter note F6.
- Measure 8: Quarter note G6, quarter note A6, quarter note B6, quarter note C7.
- Measure 9: Quarter note D7, quarter note E7, quarter note F7, quarter note G7.
- Measure 10: Quarter note A7, quarter note B7, quarter note C8, quarter note D8.

A slur covers the notes in measures 2, 3, and 4. A box containing the number '2' is located in the upper right corner of the staff area.

Level 4

Staff

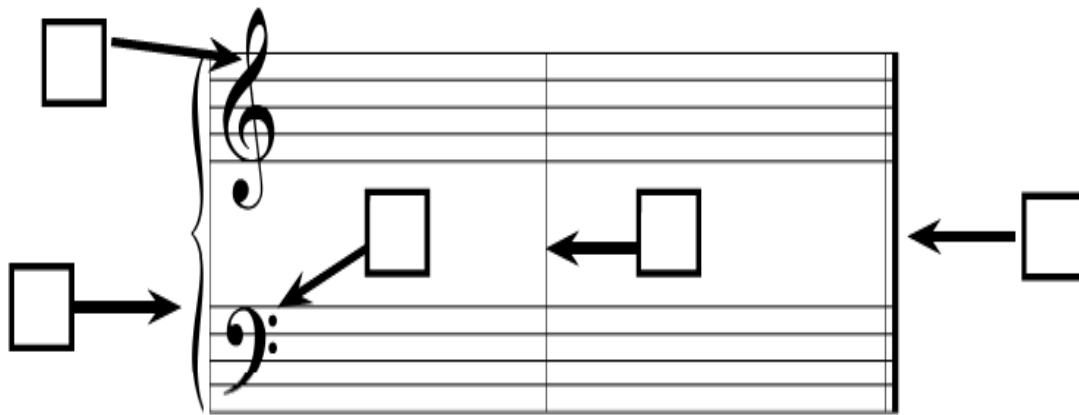
- A grand staff with bass and treble clef signs, brace, bar line, and double bar line will be printed on the test. Label each item. Required words will be given in a word bank.
- Draw notes and rests on treble and bass staves as directed.
- On a treble and bass staff, write the letter name of each note printed.

Level 4 – Grand Staff Question

1. On the grand staff below, arrows point to each part of the grand staff.

5

Label each part by writing the number of the term in the box for each indicated staff part.



TERMS

1. bar line
2. bass clef
3. brace
4. treble clef
5. double bar line

Level 4

- Major scales, tonic, and key signatures for C, G, D, A, E and F majors. (no change)

Scales, Key Signatures, and Tonic Triad

Level 4 tests will include major keys through four sharps and one flat

- Draw sharps or flats before the notes on the given scale to make a major scale in the keys of C, G, D, A, E, or F major. No partial credit. Treble or bass staves may be used.
- Draw slurs (curved lines over or under connecting two notes) between the half steps.
- Write the order of the seven sharps in a key signature on the blanks. Sharp signs will be provided.
- Identify the key signature and draw the tonic (keynote): C, G, D, A, E, or F major.

Level 4 – Order of Sharps Question

Presented in logical progression to assist student.

7. On the lines below, write the **order of sharps** as they would occur in a key signature. 7

_____# _____# _____# _____# _____# _____# _____#

8. Name the Major key for each key signature drawn below. Use capital letters. 5

A musical staff in treble clef showing four key signatures. The first measure contains two sharps (F# and C#). The second measure contains one flat (B). The third measure contains three sharps (F#, C#, and G#). The fourth measure contains two sharps (F# and C#).

9. On both of the two staves below:

A. Mark the half steps on each staff with slurs (curved lines) where they occur in the Major scales. 2


LEVELS 4 - 12

Vocabulary

- Write the number of the correct definition in the blank beside each symbol or term. The number of definitions will be one more than the number of terms listed.

**The Musical Terms and Definitions Appendix contains terms and symbols.
(Levels 1-4)**

Level 4



Theory Application/Analysis

- A musical example will be given. One or more analysis-type applications will be on each test from the following:
 - Identify the key signature as C, G, D, A, E, or F major.
 - Identify a C, G, D, A, E, or F major tonic triad within the musical example.
 - Identify intervals as directed: 2nd, 3rd, 4th, 5th, and/or 8ve.
 - Identify a slur or tie as directed by circling the correct symbol.
 - Identify a staccato or legato as directed.
 - Identify musical dynamic signs as directed.
 - Identify any music concepts presented in Levels 1 – 4 as directed.

Level 4 – Analysis Question

10. In the musical example below:

A. Draw a box around the **key signature**.

B. Write **I** under the **tonic triad**.

The musical notation consists of a grand staff with two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notes are: a quarter note G4, a quarter note chord (F#4, C#5), a quarter note G4, a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), a quarter note G4, and a quarter note chord (F#4, C#5). The tonic triad (F#4, C#5, G#5) is located in the fourth measure.

2

2

Level 5

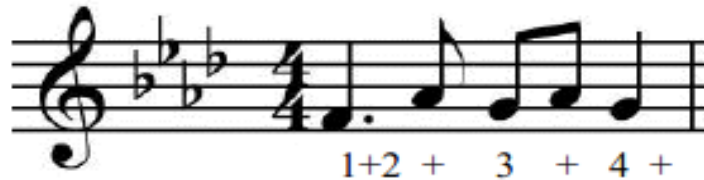
LEVEL 5

Notation



Dotted Quarter Note A quarter note with a stem and a dot

In any meter where the quarter note receives one beat, the **dotted quarter note** receives $1 \frac{1}{2}$ beats. The dotted quarter note is usually followed by an eighth note, an eighth rest, or two sixteenth notes.



Sixteenth Note A colored-in note with a stem and **two flags or beams** is a sixteenth note. The sixteenth note is equal to half of an eighth note, or it takes two sixteenth notes to equal an eighth note.


Level 5

- Scales and key signatures remain through four sharps and four flats in major keys.
- **NO CHANGE!**

Level 5

Scales, Key Signatures, and Primary Triads

Major keys through four sharps and four flats.

- 
- Write the order of sharps and flats in a key signature on the blank lines.
 - Draw sharps or flats before the notes on the given scale to make a major scale in the keys of C, G, D, A, E, F, B^b, E^b, or A^b Major. No partial credit. Treble or bass staff may be used.
 - Draw slurs (curved lines over or under connecting two notes) between the half steps in a major scale.
 - Write the name of the tonic and the dominant notes of each scale on the blanks provided.
 - Draw key signature and tonic triad in root position of the major scale named for each measure on the treble staff, and the root of the tonic triad on the bass staff. The order of sharps or flats in the key signature must be correct to receive credit for the key signatures.
 - Identify drawn major key signatures.

Level 5 – Sharps and Flats

Questions proceed in logical order to assist students.

12. On the lines to the right:

3.5

A. Write the **order of sharps** as they would occur in a key signature.

_____ # _____ # _____ # _____ # _____ # _____ # _____ #

B. Write the **order of flats** as they would occur in a key signature.

3.5


_____ b _____ b _____ b _____ b _____ b _____ b _____ b

13. Name the **major** key for each key signature drawn below.

5

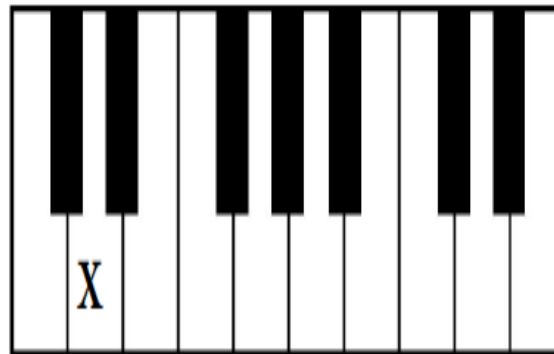
Level 5

Intervals

- Identify pairs of notes written on a treble or bass staff as a whole step using “W”, half step using “H”, and no step/enharmonic using “O”.
- Identify intervals of seconds (2nd), thirds (3rd), fourths (4th), fifths (5th), sixths (6th), sevenths (7th), and octaves (8^{ve}) written on the treble or bass staff.
- Draw notes one octave (8^{ve}) above or below given notes as directed using ledger lines as needed.
-  Circle one key on a drawn keyboard that is a major third (MAJ 3rd) or minor third (min 3rd), as directed, up or down from the key labeled with an “X” or an arrow.

Level 5 - Thirds

11. On the keyboard below, circle the key that is an interval of a **major 3rd** above the marked note.



1

Level 5

Theory Application/Analysis

- Identify in a musical example two or more of the following which will vary for each testing period.
 - Identify the key signature as C, G, D, A, E, F, B^b, E^b, or A^b major.
 - Identify a tonic or dominant triad within the musical example written in the key of C, G, D, A, E, F, B^b, E^b, or A^b major.
 - Identify intervals as directed: 2nd, 3rd, 4th, 5th, 6th, 7th, and/or Octave (8^{ve}).
 - Identify a slur or tie as directed by circling the correct symbol.
 - Identify staccato or legato notes as directed.
 - Identify dynamic signs.
 - Identify any concept in Levels 1 – 5.

Level 5 – Analysis Question

17. In the musical example below:

A. Circle the correct answer: The music in box A below should be performed

staccato.

1

legato.

1

B. Circle a tonic triad in the example.

The musical score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The melody in the treble clef consists of the following notes: a quarter note B-flat, a quarter note A, a half note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B-flat, and a quarter note A. A box labeled 'A' encloses the notes G, F, and E. The bass line consists of a quarter note B-flat, a quarter note A, a half note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B-flat, and a quarter note A. The bass line also features a tonic triad (C, E-flat, G) in the first measure.

Level 6

Notation



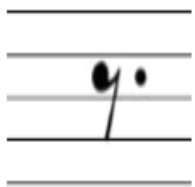
Dotted Eighth Note

The dotted eighth note receives the value of the eighth note plus a sixteenth note value, or is equal to three sixteenth notes.



Dotted Quarter Rest

The dotted quarter rest is equal to a quarter rest plus an eighth rest, and is most often used in a meter where the bottom number is an eight.



Dotted Eighth Rest

The dotted eighth rest is equal to the value of an eighth rest plus a sixteenth rest, or is equal to three sixteenth rests.

Level 6

Intervals

- Measure and identify whole step using “W”, half step using “H”, whole + half step using “W + H”, and no step/enharmonic using “O” from written examples on treble or bass staff.
- Identify intervals of seconds through octaves written on treble or bass staff by writing: 2nd, 3rd, 4th, 5th, 6th, 7th, and 8ve.
- Draw intervals second (2nd) through one octave (8ve) above or below given notes as directed using ledger lines as needed.
- Identify major thirds (MAJ 3rd) or minor thirds (min 3rd) drawn on the treble or bass staff.

Level 6 – Major and Minor 3rds

5. Label each 3rd on the staff to the right as **major (MAJ)** or **minor (min)**.
Note the clef sign.

A musical staff in bass clef with four measures. Each measure contains a large number '8' representing an interval. The first measure has a natural sign on the first line (G4). The second measure has a flat sign on the second line (F4). The third measure has a natural sign on the fourth line (C5). The fourth measure has a natural sign on the first line (G4). Below the staff are four horizontal lines corresponding to the measures.

Level 6

Triads

- On the grand staff:
 - Draw the key signature named below each measure. No partial credit.
 - Construct the I (tonic), IV (subdominant), and V (dominant) triads in root position on the treble staff in the given major key. No partial credit.
 - Draw only the root of each chord in the bass staff. No credit for entire triad in bass clef.
- Identify the designated note of a root position triad as the root (R), third (3rd) or fifth (5th).
- Identify a primary chord drawn in root position in a given major key as I, IV, or V.

Level 6 – Triad Identification

14. On the staff to the right, each triad has one note filled in. Identify the filled note as either the **root**, **3rd**, or **5th** of the triad by writing **root**, **3rd**, or **5th** on the line below each chord.



Level 6 – Triad Identification

16. Above each staff:


A. Name the **major** key for each key signature drawn on each staff.

B. Circle the correct Roman numeral to identify the triad as I, IV, or V.

2

2

_____ Major I IV V




A musical staff in bass clef with a key signature of one sharp (F#). The triad consists of the notes G3, B3, and D4.

_____ Major I IV V



A musical staff in treble clef with a key signature of one flat (Bb). The triad consists of the notes G4, Bb4, and D5.

Level 6



Theory Application/Analysis

- Identify in a musical example two or more of the following which will vary for each testing period.
 - Identify the major key signature.
 - Identify a Tonic, Subdominant, or Dominant Triad within the musical example written in any major key.
 - Identify a major or minor 3rd as directed by circling the correct notes.
 - Identify intervals as directed: 2nd, 3rd, 4th, 5th, 6th, 7th, and/or Octave (8ve).
 - Identify or label any concept in levels 1 – 6.

Level 6 – Analysis Question

15. In the musical example below:

A. Circle the interval of a **minor third** in measure 3. *Remember to check the key signature.*

B. Label the **subdominant triad** by writing **IV** under the triad that is the subdominant.

1

1

Musical score in 4/4 time, key of B-flat major. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a harmonic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score is divided into four measures. The first measure has a treble staff starting with a quarter note B-flat and a bass staff with a chord of B-flat major. The second measure has a treble staff with eighth notes and a bass staff with a chord of B-flat major. The third measure has a treble staff with eighth notes and a bass staff with a chord of E-flat major. The fourth measure has a treble staff with eighth notes and a bass staff with a chord of B-flat major.

Level 7

- Scales and key signatures for all major and minor keys is required, as in the original theory syllabus.
- Only natural minor scales are requested in level 7.
- Relative major and minor key signatures.

Level 7

Triads

- Build major triads in blocked form on each given note which is the triad root. Use accidentals when necessary. The given whole notes will be on the treble staff or bass staff and must not be changed.
- On a grand staff:
 - Identify a primary chord in a given major key as I, IV, or V.
 - ○ Identify the note on the bass staff as the Root (R), third (3rd), or fifth (5th) of the treble triad.

Level 7 - Triads

15. For each measure below:

A. Name the major key.

B. Identify the triad in the treble clef by **circling** the correct Roman numeral.

C. Identify the note in the bass clef as the root, 3rd, or 5th of the triad named in the treble clef by **circling** either root, 3rd, or 5th.

| |
|---|
| 2 |
| 2 |
| 2 |

Identify key: ___ Major ___ Major ___ Major ___ Major

Identify triad: I IV V | I IV V | I IV V | I IV V

Identify bass note: root 3rd 5th | root 3rd 5th | root 3rd 5th | root 3rd 5th

NEW ADDITION TO CONCEPTS

LEAD SHEET CHORDS

- Beginning in Level 7, each level will be asked a question to demonstrate the appropriate level of understanding of Lead Sheet Chords.

Level 7



Lead Sheet Triads

- On the grand staff, chords will be provided with a triad in the treble staff in root position, first inversion, or second inversion, and a single note of the triad in the bass staff.
 - Identify the root of the triad by letter name to the left of the slash.
 - Identify the letter name of the bass staff note to the right of the slash.

Example: C / G
 triad root / bass note

Level 7 – Lead Sheet Triads


Page 4 Whitlock Level 7 NEW SYLLABUS SAMPLE

17. For each chord below, write the name of the major chord. If the note in the bass is different from the root, name the bass note after writing a slash. Examples: C, C/E, C/G

The image shows a four-measure musical sequence on a grand staff. The treble clef is on the top staff and the bass clef is on the bottom staff. The notes are as follows:

| Measure | Treble Clef Notes | Bass Clef Note |
|---------|-------------------|----------------|
| 1 | C4, E4, G4 | C3 |
| 2 | C#4, E4, G4 | C3 |
| 3 | Bb4, D5, F5 | Bb2 |
| 4 | C4, E4, G4 | C3 |

Level 7



Theory Application/Analysis

- Analyze a musical example written in 3/4, 4/4, 5/4, 3/8, or 6/8 meter. Answer two or more of the following questions which will vary for each testing period.
 - Identify the major or minor key signature.
 - Identify the meter as simple, asymmetrical, or compound.
 - Identify the Tonic, Subdominant, or Dominant Triad within the musical example.
 - Identify or label any concept in levels 1 – 7.

Level 7 – Analysis Question

18. In the musical example below:

A. On the lines to the left of the staff, **write** the **name of the key** for this example.

Include **Major** or **minor** in the key name.

B. **Circle** all notes in the music below that are not in the key signature of this example.

Key name:

The musical notation consists of two staves in 4/4 time. The treble staff contains the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The bass staff contains the following notes: D3 (half), G2 (half), F#3 (quarter), G3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half), C3 (half).

1

1

Level 7

Bonus Question

Spell two major triads on the given roots using letter names as well as sharps and/or flats as needed. Roots will be C, F, or G for question 1, and D, E, A, or B for question 2. Each correctly spelled triad, including correct chromatic signs, will receive $\frac{1}{2}$ point. No partial credit will be awarded for a triad if any of the letters or chromatic signs is incorrect, and no enharmonic spellings will be accepted. There is no deduction for an incorrect answer.

Level 7 – Bonus Question

BONUS QUESTION

On the lines below, **use upper case letters** to spell the notes of the indicated **major triad** ascending from the given root. Any sharps or flats needed to spell the triad correctly must be included in the note name.

Enharmonic spellings will **not** be counted as correct.

F _____

B _____

1/2

1/2

Level 8

Notation Guide

Notation which may be used for questions in Level 8 includes:

- Sixteenth (flagged and beamed), eighth (flagged and beamed), eighth note triplet, dotted eighth, quarter, dotted quarter, half, dotted half, and whole notes
- Sixteenth, eighth, dotted eighth, quarter, dotted quarter, half, dotted half, and whole rests *Clarification: For a whole measure of rest regardless of the time signature, whole rests are used exclusively.*
- Sharp, flat and natural signs

The TMTA notation appendix details correct construction.

Level 8

Notation



Dotted Half Rest

A **dotted half rest** indicates silence for the number of beats equal to a dotted half note. These rests are mostly used in meters where the eighth note receives one beat.

Special note: Whole rests are to be used exclusively for a whole measure of rest. Even though a dotted half rest will fill a whole measure of rest in 3/4 or 6/8 time, the whole rest is to be used to indicate a whole measure of rest in any full measure of rest regardless of the meter.

Dotted Quarter Rest as Answer

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

The image shows a musical staff with a treble clef and a 4-measure exercise. The notes in each measure are as follows:

- Measure 1: Quarter note G4, quarter note A4, dotted quarter note B4. An arrow points to the space between the second and third notes.
- Measure 2: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. An arrow points to the space between the second and third notes.
- Measure 3: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. An arrow points to the space between the second and third notes.
- Measure 4: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. An arrow points to the space between the second and third notes.

A box containing the number 4 is located in the top right corner of the exercise area.

Level 8

Triads

- Spell with letters the major triads on each given note which is the root. Use chromatic signs when necessary.
- On a grand staff :
 - Draw the key signature of the given key in the first measure on both staves.
 - On the treble staff, draw the root position, first inversion and second inversion of the I, IV, and V triads in a specified major key or the i, iv, and V triads in a specified minor key using whole notes.
 - On the bass staff, draw the root of each triad, which is not necessarily the lowest note of the treble triad.

Level 8 – Triad and Inversions

7. On the each grand staff below:

A. Draw the key signature in the first measure of the key named below the staff.

B. In the **treble clef**, draw the tonic, subdominant, and dominant triads and their inversions as indicated.

C. In the **bass clef**, draw **only the root** of the indicated chord. *Use whole notes for triads and bass notes.*

1

4.5

4.5

Treble Triad Positions

Root 1st Inv. 2nd Inv. Root 1st Inv. 2nd Inv. Root 1st Inv. 2nd Inv.

b \flat minor

i

i

i

iv

iv

iv

V

V

V

Level 8



Lead Sheet Triads

- With the given chord names and bass note indication, students will draw the corresponding notes of the chords on the grand staff using whole notes. Chords will be written with a triad in the treble clef and the root, third, or fifth of the triad on the bass staff as indicated. Chords will be major.

Level 8 – Triads

8. On grand staff below, the major triads are indicated with lead sheet notation. *Use accidentals as needed.*

A. In the treble clef, draw the corresponding notes of the named major triad.

B. In the bass clef, draw the lowest note indicated. *Use whole notes for triads and bass notes.*

| |
|---|
| 6 |
| 6 |

G/B A D/A C/E F# D \flat /F

Level 8

Composition

- Complete a 4-measure melody in a major key in simple meter. The first measure is given.
 - End melody with a strong beat on the tonic (keynote).
 - Use a melodic sequence or rhythmic imitation in measure two.
 - Each measure must contain the correct number of beats.
 - Use a good final melodic cadence of 2-1, 7-1, or 5-1; also acceptable is 3-1.

Level 8 - Composition

10. On the staff below: A. Complete this four measure melody. The first measure is given.
B. Use a melodic sequence or rhythmic imitation in measure two.
C. Use a good final melodic cadence: 7-1, 2-1, 5-1.
D. End on the **tonic** (keynote).
E. The last measure must end on a strong beat.

A \flat Major

The musical staff is a single five-line staff in treble clef. The key signature consists of three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first measure contains three notes: a quarter note G4, a dotted quarter note F4, and a quarter note E4. The second, third, and fourth measures are empty, with vertical bar lines separating them. The staff ends with a double bar line at the end of the fourth measure.

1


1

1

1/2

1/2

Level 8



Theory Application/Analysis

- A musical example will be given in 3/4, 4/4, 5/4, or 6/8 meter within which students will identify the form of minor scale used in the example.
- Other concepts contained in Levels 1 – 8 can also be requested.

Level 8 – Analysis Question

12. In the musical example below:

A. Circle the **type of minor scale** used in the example below.

natural minor harmonic minor melodic minor

2

B. Determine the **time signature** and write it on the staff where it should appear **on each staff** in the example below.

2

C. Identify the **type and size** of the **interval** inside the box. Name the interval: _____

2

The musical score is written for piano in a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The melody in the treble clef consists of a half note G4, followed by quarter notes A4, B-flat4, and C5. A box highlights the interval between the G4 and C5 notes. The bass line consists of quarter notes: G3, A3, B-flat3, C4, D4, E-flat4, F4, G4, A4, B-flat4, C5, and D5.

Level 9

- Thirty-second notes and rests are introduced, but not used in rhythmic or melodic dictation.

Notation



Thirty-second Note

A **thirty-second note** is a colored-in note with a stem and three flags or beams. The thirty-second note is equal to one-half of a sixteenth note.



Flag up Flag down Beams up Beams down
Below is a sample measure with 32nd notes shown on beat four.

Below is a sample measure with 32nd notes shown on beat four.



Thirty-second Rest

A **thirty-second rest** is a symbol which calls for silence equal in time to the sound of a thirty-second note. See the Notation Guide for construction.


Level 9

- Rhythm – Omitted completion of measures with notes or rests for levels 9 and higher.
- Scales – Chromatic is now in level 10, and whole tone scale has been moved level 11.
- Triads – Construction of triads is in the new Lead Sheet Chords question.
- Figured Bass Question simplified.

Level 9

Triads

- Identify root position, first inversion, or second inversion triads printed on the treble or bass staff by letter name and type (MAJ or min).



Chord Analysis/Figured Bass

- Identify figured bass chord definitions of I, I6, I6/4, IV, IV6, IV6/4, V, V6, or V6/4 by matching each with the explanation of the chord.

Example:

____ I
____ I⁶
____ I⁶
____ I₄

A. Tonic chord with 3rd in the bass

B. Tonic chord with 5th in the bass

C. Tonic chord with root in the bass

Triads and Figured Bass

9. The following triads are in root position, 1st inversion, or 2nd inversion.

Name the **root** of each triad and identify the triad as **MAJ** or **min**. Example: G MAJ, a min, etc.

6



10. Identify figured bass definitions by matching the description of the chord to the chord symbol. Write the letter of the explanation in blank to the right of each chord figure.

3

I_4^6 _____

A. Tonic triad with the triad 3rd in the bass

I _____

B. Tonic triad with the triad root in the bass

I_6 _____

C. Tonic triad with the triad 5th in the bass


Level 9

- Perfect and Imperfect Authentic Cadences and proper voice leading for the cadence is introduced as it was previously.
- The Half Cadence has been moved to Level 10.

Level 9

Four-Part Harmony

- Analyze authentic cadence(s), major or minor, in terms of common tone, leading tone location, and leading tone resolution.
 - Identify and label the cadence(s) as perfect or imperfect authentic.
 - Draw the bass notes.
 - Label the chords as V and I or V and i, with any Arabic numerals as needed to indicate the root.
 - Identify soprano, alto, tenor, and/or bass voices.
 - Identify in what voice the common tone occurs.
 - Identify in what voice the leading tone occurs.



Any combination of the questions above may be used, and will vary with each testing season.

Level 9 – Four Part Harmony

11. Complete each part in the box to the right of the cadence.

D \flat Major

A. The **common tone** is kept in which voice? (*circle one*)
soprano alto tenor bass

1

B. In the **V** chord, the name of the note in the alto voice is _____.
Use letter name and # or \flat if needed.

1

C. Name the note to which the **leading tone** moves. _____.
Use letter name and # or \flat if needed.

1

D. This is a (*circle one*) **perfect** or **imperfect** authentic cadence.

1

12. Complete each part in the box to the left of the cadence.

b minor, harmonic form

A. Draw the **root** of each chord in the bass. *Use whole notes.*

2

B. In the blanks below the staff, identify **each triad** with the correct Roman numeral. *Upper case letters for major chords and lower case for minor chords must be used.*

2

C. This is a (*circle one*) **perfect** or **imperfect** authentic cadence.

1

Level 9



Lead Sheet Triads

- On a grand staff, draw whole notes on the staff with the three notes of the triad in any position on the treble staff, and the note indicated after the slash on the bass staff. If only a chord is indicated without a slash and bass note, then the root of the chord is to be drawn on the bass staff. Major, minor, diminished, and augmented chords will be indicated.

Level 9 – Lead Sheet Chords

12. For each lead sheet chord:



A. Draw the triad indicated on the treble clef.

B. Draw only the lowest note on the bass staff as indicated by the lead sheet chord symbols.

Chords will be major, minor, diminished, or augmented. Use chromatic signs as needed.

3

3

| | F/A | B min/D | G ^b | D dim/F | E ⁺ | A min/E |
|--|-----|---------|----------------|---------|----------------|---------|
|  | | | | | | |
|  | | | | | | |

Level 9

Composition

- Complete a four-measure melody in a major key in simple meter. The first measure is given. Points are awarded for each of the following:
 - End the phrase on a strong beat.
 - End the phrase on tonic.
 - Use a melodic sequence or rhythmic imitation in measure two.
 - ○ Use of melodic writing principles such as unity, variety, contrast, and balance are to be demonstrated. *See pages 13 and 14 of the Level 9 TMTA Student Manual.*
 - Each measure must contain the correct number of beats
 - ○ Use a good final cadence of 2-1, 7-1, or 5-1. Also acceptable is 3-1.

Level 9 Composition

4. Complete this eight measure melody in the major key named above the first staff. The first measure of each phrase is given. Compose the remaining measures using the following elements of composition.

- A. In measure two, write either a melodic sequence or a rhythmic imitation of measure one.
- B. Use melodic writing principles of unity, variety, contrast, balance.
- C. End the first phrase on the dominant note.
- D. Use a good final melodic cadence before the final tonic of 7 - 1, 5 - 1, or 2 - 1.
- E. End the second phrase on the tonic note.
- F. End each phrase on a strong beat.

| |
|---|
| 1 |
| 1 |
| 1 |
| 1 |
| 1 |
| 1 |

B Major

The image shows two musical staves in B Major (three sharps: F#, C#, G#) and 4/4 time. The first staff begins with a treble clef, key signature, and time signature. The first measure contains a quarter note B4, a quarter note C#5, a quarter note D5, and a quarter note E5. The second staff begins with a treble clef and key signature. The first measure contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. Both staves have three empty measures following the first measure of each phrase.

Level 9 EAR TRAINING

- Ear Training
 - Omitted scale identification
 - Added augmented triads to triad identification
 - Rhythmic dictation will be in 6/8 meter

Level 10

- Added: Labeling the meters as “Simple,” “Compound,” or “Asymmetrical” is now required of the student.

Rhythm

- Identify the time signature of each measure.
Meters to be used are: $2/2$, $3/2$, $2/4$, $3/4$, $4/4$, $5/4$, $6/4$, $6/8$, $9/8$, and $12/8$.
- Label the meters as “Simple,” “Compound,” or “Asymmetrical” Meter. A word bank will be provided within the question.

Level 10

Chord Analysis

- Analyze a short musical example in Classical style by identifying the basic chords in each measure using Roman numerals, and Arabic numerals when applicable. Chords may be any inversions of primary chords I, IV, V, and root positions of ii, V⁷, or vi.
- • Identify the cadence at the end of the first phrase as half or plagal.

Cadence Identification

7. Write a Roman numeral in the blank below each chord. Chords may be I, IV, V, \bar{V} , ii, or vi.

6

8. A. In Question 7, the chords in measure two form a/an _____ cadence.

1

B. In Question 7, the chords in measure four form a/an _____ cadence.

1

Level 10

Four-Part Harmony

- In each two-measure example(s) of four-part harmony in a major key:
 - Write Roman numerals below each chord to identify the chord. Chords may be any inversion of primary chords I, IV, and V, and root positions of ii, V⁷, and vi. Use Arabic numbers to indicate any inversions.
 - Identify the final cadence in each example. Cadences may include plagal, half, perfect authentic, or imperfect authentic. No partial credit will be awarded.
- In each two-chord cadence in major or minor keys:
 - Complete the second chords of authentic, plagal and half cadences as directed using proper voice leading. Chords will be written in close or open harmony as specified.
 - Identify each chord with a Roman numeral. Roots of each chord will be in the bass.

Half, Plagal, Authentic Cadences

12. For each of the cadences below:

- Identify each chord with a Roman numeral.
- Draw the notes of the second chord in each example to complete each of the cadences as specified using proper voice leading rules. *Use whole notes.*
- Use open or close harmony as specified.
- Use only the root of each chord in the bass.

| |
|-----|
| 3 |
| 3 |
| 1.5 |
| 1.5 |

Half Cadence in close harmony

E Major _____

Plagal Cadence in close harmony

Perfect Authentic Cadence in open harmony

Level 10



Lead Sheet Chords

- Four blank measures will be provided with lead sheet chord notation above the grand staff. Chords will be within the given key and dominant seventh chords will be designated. No suspensions or accidentals other than the raised 7th in a minor key will be used.
 - Draw the indicated chord in each measure in the treble, with only the indicated bass note on the bass staff. Use inversions in upper voices to avoid large leaps.

Lead Sheet Chords

Includes 7th chords

9. On the grand staff provided in each measure:

A. Draw the named triad on the treble staff in root position or inversion.

B. Draw the bass note as indicated on the bass staff.

2

2

G Major

The image shows a grand staff for G Major, consisting of a treble clef and a bass clef, both with a key signature of one sharp (F#). The staff is divided into four measures by vertical bar lines. Above the first measure is the chord symbol 'G', above the second is 'C/G', above the third is 'D⁷/A', and above the fourth is 'Emin/B'. The treble staff is intended for drawing the triad for each chord, and the bass staff is intended for drawing the bass note for each chord. The label 'G Major' is positioned to the left of the staff.

Level 10

Composition

- Complete an eight measure melody in a major key in compound meter. The first and fifth measures are given. Points are awarded for each of the following:
 - End each four-measure phrase on a strong beat.
 - End the first phrase on dominant, and the second phrase on tonic.
 - • Use a melodic sequence in measure two.
 - • Use a rhythmic imitation of measure 5 in measure 6.
 - Each measure must contain the correct number of beats.
 - • Use a good final melodic cadence of 2-1, 7-1, or 5-1. Also acceptable is 3-1.

Level 10 Composition

11. Complete this eight-measure melody in the given **major** key using good melodic writing principles such as unity, variety, contrast, and balance.

- A. In measure **two**, write a **melodic sequence** of measure one.
- B. In measure **six**, write a **rhythmic imitation** of measure five.
- C. End the first phrase on the **dominant** note.
- D. End the second phrase on tonic using a final cadence of 7 - 1, 2 - 1, or 5 - 1.
- E. Both phrases must end on a **strong** beat.

| |
|---|
| 1 |
| 1 |
| 1 |
| 1 |
| 1 |
| 1 |



Level 10

Ear Training

- **Melodic Dictation:** In an 8-measure melody in a major key in 3/4 or 4/4 meter, fill in the missing measures. The first measure of each phrase is given. Grading is by interval and rhythm. Note values will be sixteenth through whole notes.
- **Interval Dictation:** Identify and classify intervals unison through octave, each based on a different root, as to type and size.
- **Triad Identification:** Identify each triad in a series of triads as Major (MAJ), minor (min), diminished (dim), or augmented (AUG) in root position.
- **Cadence Identification:** In each two-measure example, identify final cadence as half or authentic cadence.

Level 10 Ear Training

Question 20: Cadence Identification CD Track

1. Read the test question aloud and answer any questions.
2. Play the first cadence using block chords only. Pause. Repeat.
3. Continue similarly through second cadence.
4. Play each example once more, pausing briefly between each example.

1.



Musical notation for cadence 1: A grand staff in 4/4 time with one flat (B-flat major). The right hand plays a block chord of B-flat major (F4, A-flat4, B-flat4) in the first measure, followed by a half note B-flat4 in the second measure. The left hand plays a block chord of B-flat major (B-flat3, D4, F4) in the first measure, followed by a half note B-flat3 in the second measure.

2.



Musical notation for cadence 2: A grand staff in 4/4 time with two sharps (D major). The right hand plays a block chord of D major (F#4, A4, B4) in the first measure, followed by a half note B4 in the second measure. The left hand plays a block chord of D major (D3, F#3, A3) in the first measure, followed by a half note D3 in the second measure.

Level 10

- All scale degree names are introduced, but not tested in level 10.
- Inflections of voice leading rules are explained.

Level 10 – Voice Leading Errors

Example of **infractions** of the above rules:

The image shows a musical score in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The score consists of two staves: a treble clef staff and a bass clef staff. The first measure contains four chords: I (C major), vi (E-flat major), IV (F major), and V (C major). The second measure contains three chords: ii (D minor), V (C major), and I (C major). Colored lines connect notes between the IV and V chords in the first measure to highlight voice leading errors: a blue line connects the bass voice of IV (F) to the bass voice of V (C), indicating parallel 5ths; a green line connects the tenor voice of IV (A) to the tenor voice of V (G), indicating parallel 4ths; and an orange line connects the alto voice of IV (A) to the alto voice of V (G), indicating parallel octaves. Below the staves, the Roman numerals I, vi, IV, V, ii, V, I are aligned with the chords in each measure.

Analysis of above example reveals the following errors to avoid:

1. **Parallel 5ths** occur between the bass and tenor voices of the IV chord and the V chord on beats in the first measure.
2. **Parallel octaves** occur in the alto and bass voices between the IV chord and the V chord in measure one.
3. **Parallel 4ths** occur in the tenor and alto between the IV chord and the V chord in measure one.

Level 11

- Whole tone scale is introduced (previously in level 9)
- Modal scales are introduced as more than just a definition.

Level 11

Scales and Key Signatures

- **Chromatic Scale:** From the given note, draw the notes of a chromatic scale ascending or descending as directed. Do not use enharmonic spelling of white keys.
- **Whole Tone Scale:** From the given note, draw the notes of a whole tone scale ascending or descending as directed. Do not use enharmonic spelling of white keys.
- **Key Signatures:** The major key name will be given.
 - Draw the major key signature in the first measure.
 - In the second measure, draw the key signature for the parallel minor key and write the key name.
 - In the third measure, draw the key signature for the relative minor key, and write the key name.
- **Modal Scales:** Match the name of the modal scale(s) with the written scale. The scales will be written using letters only.

Level 11 – Modal Scales

| MODE NAME | SCALE PATTERN | | | | | | | EXAMPLE OF MODAL SCALE | | | | | | | |
|-------------------|---------------|---|---|---|---|---|---|------------------------|---|---|---|---|---|---|---|
| Ionian | W | W | H | W | W | W | H | C | D | E | F | G | A | B | C |
| Dorian | W | H | W | W | W | H | W | D | E | F | G | A | B | C | D |
| Phrygian | H | W | W | W | H | W | W | E | F | G | A | B | C | D | E |
| Lydian | W | W | W | H | W | W | H | F | G | A | B | C | D | E | F |
| Mixolydian | W | W | H | W | W | H | W | G | A | B | C | D | E | F | G |
| Aolian | W | H | W | W | H | W | W | A | B | C | D | E | F | B | A |
| Locrian | H | W | W | H | W | W | W | B | C | D | E | F | G | C | B |



Level 11 – Modal Scales

One way to remember the whole and half step modal patterns is to use the white keys on the keyboard. Each scale uses only white keys beginning on the key indicated below for each scale. The modes, just as the major and minor scales, can begin on any note using the whole and half step pattern for the selected scale.




Level 11

Triads and Chords

- Construct major, minor, diminished, and augmented triads as indicated from the given notes which will be the roots of the triads. Treble or bass staff will be used.
- On a treble or bass staff:
 - Draw the named minor key signature in the first measure.
 - Construct root position diatonic triads on each scale degree of an ascending minor scale using the harmonic form.
 -  ○ Identify each constructed diatonic triad by type, using “MAJ”, “min”, “AUG”, or “dim”.
 -  ○ Write the name of each scale degree of the root of the chord.
- Using letter names and accidentals, spell the tonic, subdominant, and dominant triads of the given key(s). Harmonic form is to be used for minor keys.

Level 11



Lead Sheet Chords

- Four blank measures will be provided with chord notation above the grand staff.
 - Chords may include any major, minor, augmented, diminished chord with any bass note, and sevenths chords with major, minor, and diminished sevenths.
 - Draw the indicated chord in each measure.
 - Use inversions in upper voices to avoid large leaps.
 - Draw the root or indicated bass note in the bass clef.

Level 11

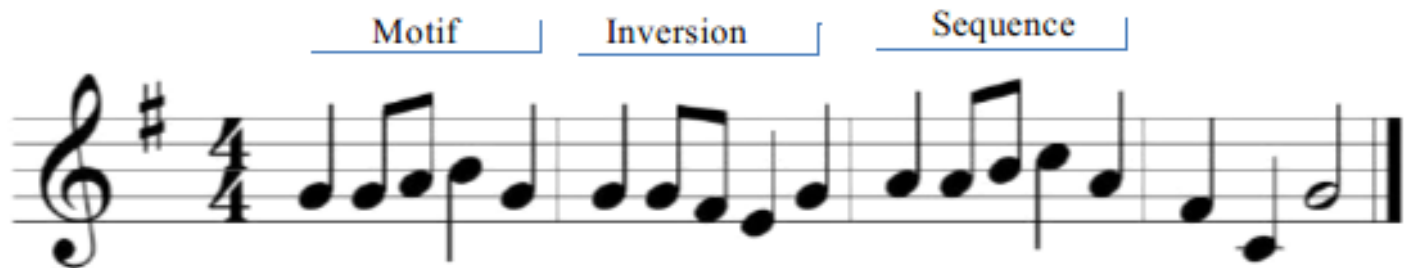
Composition

- Complete an eight measure melody in a minor key in simple or compound meter. The first and fifth measures are given. (See the Student Manual, Levels 9 – 11, for principles of traditional and minor melody writing.) Points are awarded for each of the following:
 - End each four-measure phrase on a strong beat.
 - End the first phrase (measure 4) on a tone of the dominant chord.
 - ○ End the second phrase on tonic. Use a good final melodic cadence of 2-1, 7-1, or 5-1. Also acceptable is 3-1.
 - ○ In measure 2 or 3, write a melodic sequence of measure 1. In measure 6 or 7, write a melodic inversion of measure 5 or 6.
 - ○ Proper use of the melodic form of the minor scale, ascending and descending, must be demonstrated -- which does not have to occur sequentially.
 - ○ A climatic point must be evident in the melody either within each 4-measure phrase, or over the entire 8-measure melody.
 - Each measure must contain the correct number of beats.

Level 11

Inversion

An **inversion** is a sequence of a motif which moves in the opposite direction from the original motif.




Level 11

Imitation

Imitation is the process of repeating a motif/motive in different voices in a polyphonic composition.

The image shows a musical score in 2/4 time with a key signature of one sharp (F#). The score consists of two staves: a treble clef staff and a bass clef staff. A blue bracket labeled "Motif" spans the first two measures of the treble staff. The motif consists of a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, and a quarter note E5. In the second measure, the treble staff continues with a quarter note F#5, an eighth note G5, a quarter note A5, and a quarter note B5. The bass staff has a whole rest in the first measure. In the second measure, the bass staff begins with a quarter note G3, an eighth note A3, a quarter note B3, an eighth note C4, a quarter note D4, and a quarter note E4. A blue bracket labeled "Imitation" spans the second measure of the bass staff, indicating that this passage is an imitation of the motif from the treble staff.

Level 11



Musical Analysis

- A four to eight measure musical example on the grand staff will be printed to use for musical analysis. Questions will vary from test to test and will include one or more of the following.
 - Analyze and name the type of cadence for each identified cadence.
 - Identify key signature and meter.
 - Identify specified melodic composition elements.
 - Identify specified composition elements such as motif/motive, sequence, imitation, inversion, or rhythmic imitation.
 - Identify specified chords in the composition.
 - Identify or answer questions related to any concept in the TMTA Student Manual Levels 1 – 11.

Level 11

Ear Training

- **Melodic Dictation:** In an 8-measure melody in a major key in 6/8 meter, fill in the missing measures. The first measure of each phrase is given. Grading is by interval and rhythm. Note values will be sixteenth through dotted half notes.
- **Interval Dictation:** Identify and classify intervals, each based on a different root and played above or below the given note, as to type and size. Major, minor, and perfect intervals will be used, played broken and blocked.
- **Triad Identification:** Identify each triad played in root position or 1st inversion in a series of triads as Major (MAJ) or minor (min). Triads will be played in both broken and blocked form.
- **Cadence Identification:** Identify each cadence played as authentic, plagal, or half.

Level 11

Four-Part Harmony



Deceptive Cadence

A **deceptive cadence** is a chord progression at a closing point moving from V to vi. This cadence is called deceptive because the music moves in an unexpected direction. This cadence is often used to move to the relative minor of the original major key of a composition.

Level 12

- Sixty-fourth notes and rests are introduced, but not used in test questions.

Notation



Sixty-Fourth Note

Sixty-fourth notes are colored-in notes with three flags or beams. Eight sixty-fourth notes equal the value of an eighth note.



Sixty-Fourth Rest

Sixty-fourth notes are colored-in notes with three flags or beams. A sixty-fourth rest is silence equal to a sixty-fourth note.


Level 12


Intervals

Natural, sharp, double sharp, flat, and double flat signs are to be used where necessary. No partial credit will be awarded if sign is incorrect or missing.

- Two measures on either the treble or bass staff will be given with one note printed in the first measure. All sizes (unison – octave) and types of intervals (perfect, major, minor, diminished, augmented) may be used on the treble or bass staff.

- Construct the specified type and size interval below the given note.

-  ○ In the second measure, draw the inverted interval constructed in the first measure.

-  ○ Identify the type and size of interval constructed in the second measure.

Level 12

Scales and Key Signatures

- From the given letter name of the major key:
 - Draw the major key signature in the first measure.
 - In the second measure, draw the key signature for the parallel minor key and write the key name.
 - In the third measure, draw the key signature for the relative minor key, and write the key name.
- • Match the name of the modal scales to the letter names of the scale as it would be played using only white keys on the piano. All modal scales are included.

Level 12


Chord and Cadence Analysis

- Analyze each given two-measure chord progression and cadence.


- Identify the key name.

- Write figured bass notation using Roman numerals and Arabic subscripts.

Chords may include I, IV, V, and V7 chords in root position or any inversion, and ii, ii6, iii, vi, and vi6 chords.

-  ○ Identify the type of cadence: perfect authentic, imperfect authentic, half, plagal, or deceptive.

Level 12



Lead Sheet Chords

- Four blank measures will be provided with chord notation above the grand staff.
 - Chords may include any chord within the given key, plus suspended 4ths, major sevenths, minor sevenths, half-diminished sevenths, and fully-diminished sevenths.
 - Draw the indicated chord in each measure.
 - Use root position or inversions in upper voices.
 - Draw the root or indicated bass note in the bass clef.

Level 12

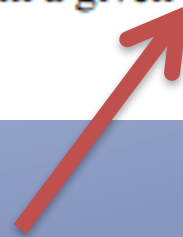
Composition

- Complete an eight measure melody in a minor key in simple or compound meter. The first measure is given.
 - Each measure must contain the correct number of beats.
 - End each four-measure phrase on a strong beat.
 - End the first phrase (measure 4) on a tone of the dominant chord.
 - End the final phrase (measure 8) on a tone of the tonic triad.
 - In measure 2 or 3, use a melodic sequence or rhythmic imitation of measure 1.
 - In measure 6 or 7, write a melodic inversion of measure 5.
 - Melody must demonstrate use of melodic writing principles – unity, variety, contrast, and balance.
 - A climatic point must be evident either within each 4-measure phrase, or over the entire 8-measure melody.
 - Use a good final melodic cadence.
 - The melodic minor form must be demonstrated in the melody, both ascending and descending, but do not have to be written together.

Level 12

Scale Degree Names

- Identify the designated scale degree names in a given 2-measure melody as tonic, supertonic, etc.




Level 12

- Ear Training

- **Triad Identification:** Identify each triad played in a series of triads as major (MAJ), minor (min), diminished (dim), or augmented (AUG). Triads will be played in both broken and blocked form. Major or minor triad played in root position, 1st inversion, or 2nd inversion. Diminished and augmented triads will be played in root position.

Identification of the triad as played in root or inverted is not required.

- 
- **Cadence Identification:** Identify cadences played as authentic, half, plagal, and deceptive.

Level 12

- Secondary Dominant Chords

Cadences may include plagal, half, perfect authentic, imperfect authentic, or deceptive.

- Identify printed key, and the chord(s) drawn on the grand staff as a Secondary Dominant Chord(s) (V or V7) of ___ chord in the original key. *Example: V/ii*

Melodic Dictation Guide for ALL Levels

Melodic Dictation Writing Guidelines

| Level | Tonality | Specifications for Intervals and Notes <i>For All Levels</i> NO RESTS in any level NO ACCIDENTALS outside of those needed for the melodic or harmonic scale | Meter |
|---------|----------|---|-------------------|
| Level 5 | Major | Steps and skips within a 5-note Major Scale 4 Measures: first and third measures are preprinted Eighth through whole note – No dotted quarter notes | Meter: 3/4 or 4/4 |
| Level 6 | Major | Steps and skips within a 5-note Major Scale 4 Measures: first and third measures are preprinted Eighth through whole note – No dotted quarter notes | Meter: 3/4 or 4/4 |
| Level 7 | Major | Steps and skips within a Major Scale Range: an octave above tonic 4 Measures: first and third measures are preprinted Eighth through whole notes - No dotted quarter notes | Meter: 3/4 or 4/4 |
| Level 8 | Major | 2nds, 3rds, 5ths within a Major Scale Range: an octave above tonic to a 2 nd below tonic | Meter: 3/4 or 4/4 |

TWO Dictionaries

- Dictionary arranged by Level of Introduction
- Dictionary arranged alphabetically, but the introduction level is included

Terms and Definitions Level 3 – 12 Listed by the Level Term is Introduced

| INTRODUCTION LEVEL | TERM <i>Italian Terms are in <i>Italics</i></i> | DEFINITION |
|-------------------------------|---|--|
| Level 3 | Half Step | The distance on the keyboard from one key to the very next key |
| Level 3 | Key Signature | Placement of sharps or flats at the beginning of each line of music indicating which notes are to be raised or lowered in performance of the music |
| Level 3 | Major Scale | A scale made up of whole steps and half steps used in ascending order: W W H W W W H |
| Level 3 | Scale Degree | An Arabic number given to each note of the ascending scale |

Terms and Definitions Levels 3 – 12 Listed in Alphabetical Order

TEXAS MUSIC TEACHERS ASSOCIATION STUDENT AFFILIATE THEORY
STUDENT MANUAL



TERMS AND DEFINITIONS FOR LEVELS 3 - 12

Section Two - All Terms and Definitions Listed Alphabetically

| INTRODUCTION LEVEL | TERM Italian Terms are in Italics | DEFINITION |
|-----------------------|---|--|
| Level 8 | <i>Accelerando</i> | Increasing the tempo gradually |
| Level 5 | Accidental | A chromatic sign used in front of a note to change the note from what the key signature requires or from what has occurred previously in the measure |
| Level 9 | Ad Libitum | Freedom to improvise or vary the tempo |