

Name \_\_\_\_\_  
**Last Name, First Name.** Please print clearly or affix label.  
 ALPHA School Grade \_\_\_\_\_ Date \_\_\_\_\_  
 CODE



Points

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

1. Build and label intervals as instructed below.

- A. In the first measure of each pair, build the indicated interval **above** the given note.
- B. In the second measure of each pair, invert the interval that was built in the first measure.
- C. On the lines below the **second measure** of each pair, **classify** that interval by **type** and **size**.

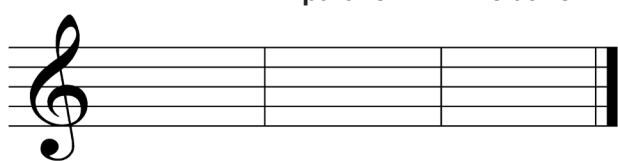
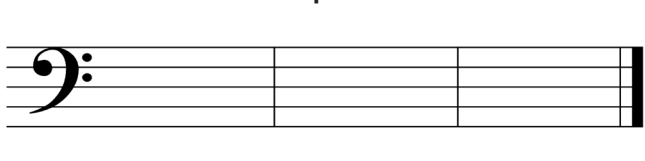
2  
2  
2

 <p>min 3rd      _____      PER 5th      _____</p>	 <p>MAJ 2nd      _____      AUG 4th      _____</p>
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2. Below are the names of two major keys. For each major key:

- A. In the first measure, **draw the major key signature**.
- B. Name the key of the **parallel minor** above the second measure.
- C. In the second measure, draw the **parallel minor key signature**.
- D. Name the key of the **relative minor** above the third measure.
- E. In the third measure, draw the **relative minor key signature**.

1  
1  
1  
1  
1

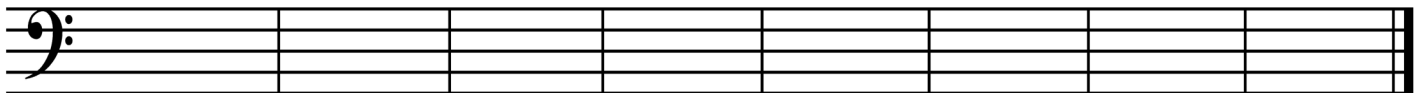
<p>A Major      _____ min parallel      _____ min relative</p> 	<p>B<math>\flat</math> Major      _____ min parallel      _____ min relative</p> 
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3. On the staff below:

- A. Draw the **key signature**.
- B. Using **Roman numerals**, write the scale degree below each note. *Use upper or lower case to indicate major or minor, upper case with a plus for augmented, and lower case with a degree sign for diminished.*
- C. Construct diatonic triads in root position on each scale degree of the indicated **ascending minor scale, harmonic form**. *Use whole notes.*
- D. Identify each root by scale degree name. Example: tonic

1  
2  
2  
2

**b minor, harmonic form**



B. Scale Degree \_\_\_\_\_  
 Use **Roman Numerals**

D. Name of Scale Degree: Tonic, etc.

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

# Practice Test Only-Not Official Test

4. In the given keys, spell the Tonic, Subdominant, and Dominant triads in root position.

6

	Tonic	Subdominant	Dominant
<b>F# Major</b>	___ - ___ - ___	___ - ___ - ___	___ - ___ - ___
<b>e minor, harmonic form</b>	___ - ___ - ___	___ - ___ - ___	___ - ___ - ___

5. On the staff below, build the indicated **triads** in root position. *Do not change the given root of the chord.*

3

min                  dim                  MAJ                  min                  MAJ                  AUG

6. Complete the following two-measure phrase:

- A. Draw the indicated chord and correct bass note.
- B. Use proper voice leading.
- C. Use close harmony.
- D. If there is a common tone, keep the common tone in the same voice.
- E. Use values of notes as indicated by the time signature.
- F. End on a strong beat.

2.5  
2.5  
2.5  
2.5  
.5  
.5

**F# Major**                  I          vi                  IV                  V                  ii<sub>4</sub><sup>6</sup>          V<sup>7</sup>          I

7. In the musical example in question 6, name the type of cadence formed by the **last two chords in measure one** as half, plagal, deceptive, perfect authentic, or imperfect authentic: \_\_\_\_\_

2

8. In the musical example in question 6, name the type of cadence formed by the **last two chords in measure two** as half, plagal, deceptive, perfect authentic, or imperfect authentic: \_\_\_\_\_

2

9. In the key indicated, resolve the V<sup>7</sup> chord to the tonic triad. Use proper voice leading. Chord roots must be in the bass voice in all chords. Use whole notes.

2

**A Major**                  V<sup>7</sup>                  I                  V<sup>7</sup>                  I                  V<sup>7</sup>                  I                  V<sup>7</sup>                  I

Name \_\_\_\_\_  
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10. Write a Roman numeral in the blank below each chord. Chords may be I, IV, V, ii, and vi in root position or any inversion. The V<sup>7</sup>, iii, and vii<sup>o</sup> may be used in root position only.

6

11. Complete this eight-measure melody in the indicated **melodic minor** key.

- A **climactic point** must be evident in the melody either within each 4-measure phrase or over the 8 measures.
- In measure two or three, write a **melodic sequence** of the motif in measure one.
- End the first phrase on a **note of the dominant chord**.
- In measure 6 or 7, write a **melodic inversion** of the motif in measure 5 or 6.
- End the second phrase on the **tonic** using a final cadence of 7 up to 1, 2 or 3 down to 1, or 5 to 1.
- Both phrases must end on a **strong beat**.
- The melody **must demonstrate** correct use of the **melodic form** of the minor scale, **ascending and descending**.

1  
1  
1  
1  
1  
1  
1  
2

**b minor, melodic form**

12. Write the number of the correct definition in the blank. *One definition will not be used.*

10

- |                         |   |
|-------------------------|---|
| _____ <i>Ad Libitum</i> | 1. A composition in which the first theme returns repeatedly: A-B-A-C-A, etc.                       |
| _____ <i>Cadenza</i>    | 2. A theatrical drama that is set to music and sung   |
| _____ Chromatic Scale   | 3. Seven diatonic scales, each using a different arrangement of whole and half steps                |
| _____ Church Modes      | 4. The interval of an augmented 4th or diminished 5th, so-called because it spans three whole steps |
| _____ <i>Opera</i>      | 5. An improvised section in a composition that allows the performer artistic creativity             |
| _____ Parallel Keys     | 6. A twelve-tone scale built using only half steps  |
| _____ Prelude           | 7. A lively, spirited, quick tempo  |
| _____ Rondo Form        | 8. To play simply; without ornament   |
| _____ <i>Semplice</i>   | 9. Major and minor keys that have the same tonic (keynote)  |
| _____ <i>Vivo</i>       | 10. Freedom to improvise or vary the tempo  |
|                         | 11. A smaller composition that is usually followed by a larger composition in the same key          |

# Practice Test Only-Not Official Test

13. Each measure is characteristic of the use of a particular meter:

A. Write the correct time signature at the beginning of each measure. Four time signatures will be used.

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

3 2 3 5 6 9

2 4 4 4 8 8

2

2



meter

meter

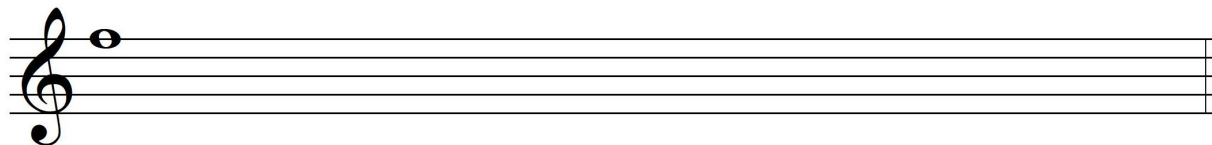
meter

meter

14. On the staff below, draw a **chromatic** scale beginning on the given note and ending one octave higher or lower as directed. Use whole notes. Do not use enharmonic spellings.

1

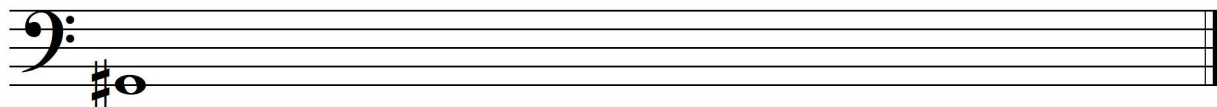
Descending



15. On the staff below, draw a **whole tone** scale beginning on the given note and ending one octave higher or lower as directed. Use whole notes. Do not use enharmonic spellings.

1

Ascending



16. Write the name of the modal scale indicated by the letters of the scale.

F G A B C D E F \_\_\_\_\_

B C D E F G A B \_\_\_\_\_

Scale Name Bank:  
Mixolydian, Lydian, Dorian,  
Aeolian, Ionian, Locrian, Phrygian

1

1

17. Music Analysis - Use the musical example to complete the questions below as requested.

Benda's  
Sonatina in a minor

Allegro



A. Name the **type of meter** (**simple**, **compound**, or **asymmetrical**). \_\_\_\_\_

1

B. The notes in measure 3 make a chord. Name the **root** and **type of chord**. \_\_\_\_\_

1

C. Measure 4 is a(n) (**rhythmic imitation** or **inversion**) of measure 2. \_\_\_\_\_

1

D. Name the **scale degree** for the bass notes boxed in m. 7. \_\_\_\_\_

1

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18. Use the Lead Sheet chord notation printed above the grand staff to complete the following:

A. Draw the notes of the indicated chord in any position on the treble staff.

B. Draw the appropriate bass note on the bass staff as indicated by the Lead Sheet chord notation.

Use chromatic signs as needed to create the requested type of chord.

2  
2

Gmin/B <sup>b</sup>	A <sup>o</sup>	C#	D <sup>+</sup> /A#

## EAR TRAINING

19. Two sets of chord progressions will be played. The half note chords at the end of each progression will form a cadence. Identify each cadence as **authentic**, **half**, or **plagal**. All chords will have the root in the bass.

2

1. \_\_\_\_\_ 2. \_\_\_\_\_

20. You will hear eight intervals. All intervals are within one octave and will be **major (MAJ)**, **minor (min)**, or **perfect (PER)**. Classify each interval as to **type and size**.

4

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

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

21. Six triads played in broken and blocked form. These root position and first inversion triads will be major or minor. Identify each as **MAJ** or **min**.

3

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

22. Eight measures of melodic dictation will be played several times. Fill in the blank measures with the notes and rhythms that are played.

6

## BONUS QUESTION

Write the counts under each note as you would say them out loud.

1

## Theory Test Ear Training Instructions

### For each question:

- Play according to suggested tempo.
- All examples are MM: ♩ = 60 except melodic dictation which has the tempo indicated within the instructions.
- Leave plenty of silence between repetitions to allow hearing mentally.
- Pause the TMTA Ear Training CD as needed to allow students time to write their answers.

### Question 19: Cadence Identificaiton

- Read the test question aloud and answer any questions.
- Play the major scale and scale degrees 1 - 3 - 5 - 3 - 1 in an arpeggio. Play and announce the tonic.
- Play the first two-measure progression as written. Pause.
- Play only the two half note chord cadence in measure 2. Pause.
- Repeat the entire two-measure progression.
- Repeat steps 3 through 5 for each example.
- Play each example once more, pausing briefly between examples.

1. D Major

2. D Major

### Question 20: Intervals

- Read the test question aloud and answer any questions.
- Improvise two practice examples and identify each as to type and size.
- Play the first test example using the method illustrated in measure one. Pause. Repeat.
- Continue through all examples, playing each interval using the procedure defined above in step three.
- Play all examples once more, broken and blocked, pausing briefly between each example.

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

### Question 21: Triad Identification

- Read the test question aloud and answer any questions.
- Play the first triad using the method illustrated in measure one. Pause. Repeat.
- Continue similarly through all examples.
- Play all examples once more, pausing briefly between each example.

Continued on the back

**Question 22: 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 **MM:** ♩ = **50** 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 as measures one through four are repeated.
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.

**A Major**

The musical notation consists of two staves in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The melody is as follows:

- Measure 1: A4 quarter note, C#5 eighth note, E5 eighth note, G5 quarter note, A5 quarter note, C#5 quarter note.
- Measure 2: D5 quarter note, E5 quarter note, F#5 quarter note, G5 quarter note, A5 quarter note, C#5 quarter note.
- Measure 3: D5 quarter note, E5 quarter note, F#5 quarter note, G5 quarter note, A5 quarter note, C#5 quarter note.
- Measure 4: D5 quarter note, E5 quarter note, F#5 quarter note, G5 quarter note, A5 quarter note, C#5 quarter note.
- Measure 5: A4 quarter note, C#5 eighth note, E5 eighth note, G5 quarter note, A5 quarter note, C#5 quarter note.
- Measure 6: D5 quarter note, E5 quarter note, F#5 quarter note, G5 quarter note, A5 quarter note, C#5 quarter note.
- Measure 7: D5 quarter note, E5 quarter note, F#5 quarter note, G5 quarter note, A5 quarter note, C#5 quarter note.
- Measure 8: D5 quarter note, E5 quarter note, F#5 quarter note, G5 quarter note, A5 quarter note, C#5 quarter note.