

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

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

Points

1. On both staves:

- A. Draw the key signature for the **major key** in the **first measure** of each staff.
- B. Name the **relative minor key below** the **first measure** of each staff.
- C. Name the **parallel minor key below** the **second measure** of each staff.
- D. Draw the key signature of the **parallel minor key** in the **second measure** of each staff.

2
2
2
2

D Major

A musical staff with a treble clef and a bass clef, both with a brace on the left. The staff is empty, with a double bar line at the end.

A Major

A musical staff with a treble clef and a bass clef, both with a brace on the left. The staff is empty, with a double bar line at the end.

Relative: _____ minor Parallel: _____ minor

Relative: _____ minor Parallel: _____ minor

2. On the staves below:

- A. Draw the notes of the minor scales ascending or descending as instructed.
The 7th note of each scale is given and must not be changed.
- B. Name each minor scale.
- C. Draw the key signatures at the beginning of each staff.
- D. Add any necessary accidentals for proper scale form.

2
2
2
1

_____ melodic minor ascending

A musical staff with a treble clef. The 7th measure contains a whole note with a sharp sign (#).

_____ harmonic minor descending

A musical staff with a bass clef. The 2nd measure contains a whole note with a flat sign (b).

3. On the staff below:

- A. Draw the key signature.
- B. Construct a triad in root position on each scale degree of the indicated ascending major scale. *Use whole notes.*
- C. Identify each triad as **MAJ**, **min**, or **dim**.

1
2
4

B Major

A musical staff with a treble clef. The staff is empty, with a double bar line at the end.

4. Identify these triads by **root and type** of chord: **MAJ**, **min**, **AUG**, or **dim**. The triads may be in root position or inversions. Example: C MAJ

5

A musical staff with a bass clef. It contains five triads in root position: 1. B-flat MAJ, 2. B-flat min, 3. B MAJ, 4. B MAJ, 5. B-flat MAJ.

Practice Test Only-Not Official Test

5. On the staff below, build major, minor, augmented, or diminished triads in root position on each given root. The type of triad to be built is named below each measure. Do not change the given note.

2

MAJ AUG min dim

6. In each blank, write a Roman numeral to identify the chord above the blank. If the lowest note of the chord is other than the root, use Arabic numbers to indicate the inversion. Chords may be I, IV, and V in root position or inversions, and V7, ii, and vi chords in root position only.

4

B Major: _____

7. Write a Roman numeral in the blank below each chord. Use Arabic numbers as needed to detail figured bass. Chords may be I, IV, and V in root position or inversions, and V7, ii, and vi chords in root position only.

6

E Major

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

9. For each lead sheet chord:

A. Draw the indicated chord on the treble staff.

2

B. On the bass staff, draw the indicated bass note.

2

G⁷ Bdim/D Amin/C Dmin

C Major

Name _____
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10. On the staff below:
- A. Write the name of the key in the blank provided.
 - B. On the **fifth (dominant)** note of the major scale, build the **V⁷ (dominant 7th)** chord in **root position** in the first measure.
 - C. Write the **three inversions of the V⁷ (dominant 7th)** chord in the remaining measures.

.5
1
1.5

_____ Major

V⁷ Root Position 1st Inversion 2nd Inversion 3rd Inversion

11. Complete this eight-measure melody in the given major key.
- A. Correct number of beats in each measure.
 - B. Demonstration of good melodic writing principles such as unity, variety, contrast, and balance.
 - C. In measure **two**, write a **melodic sequence** of measure one.
 - D. In measure **six**, write a **rhythmic imitation** of measure five.
 - E. End the first phrase on the **dominant**.
 - F. End the second phrase on the **tonic**.
 - G. End the second phrase using a final cadence of 7 up to 1, 2 down to 1, 3-1 or 5-1.
 - H. Both phrases must end on a **strong** beat.

.5
.5
1
1
1
1
1
1

A Major

12. For each of the cadences below:
- A. Identify each chord with a Roman numeral.
 - B. Draw the notes of the second chord in each example to complete each of the cadences as specified using proper voice leading rules, such as common tone, leading tone, and no parallel 4ths, 5ths, and 8ves. *Use whole notes.*
 - C. Use open or close harmony as specified.
 - D. Place the root of each chord in the bass voice. No inversions.

3
3
1.5
1.5

<p>Half Cadence in close harmony</p>	<p>Plagal Cadence in close harmony</p>	<p>Perfect Authentic Cadence in open harmony</p>
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E Major _____ _____ _____

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

10

- | | | |
|-------|-----------------------------|--|
| _____ | Close Harmony | 1. A half step using two letter names; a minor second |
| _____ | Diatonic Half Step | 2. A seventh chord built on the dominant (V) written as V7 in root position |
| _____ | Dominant Seventh Chord | 3. A single line of melody |
| _____ | Imperfect Authentic Cadence | 4. An orchestral composition used to introduce a large dramatic work |
| _____ | Monophonic Music | 5. Any authentic cadence (V-I) which does not have the root in the bass on both chords and the soprano voice of the I chord is not tonic |
| _____ | Overture | 6. Four-part harmony with less than an octave between the soprano and tenor |
| _____ | Parallel Keys | 7. In four-part harmony, the lowest voice |
| _____ | Polyphonic Music | 8. Major and minor keys that have the same tonic (keynote) |
| _____ | Senza | 9. Music in which two or more melodies are heard at the same time |
| _____ | Tritone | 10. The interval of an augmented 4th or diminished 5th, so-called because it spans three whole steps |
| | | 11. Without |

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

1

ascending

15. On the staves below:

A. Build the indicated melodic intervals **above** the given notes. *Do not change the given note.*

B. Classify these harmonic intervals by **type** and **size**.

Use **MAJ**, **min**, **PER**, **dim**, or **AUG**.

2
4

MAJ 6th AUG 4th min 2nd dim 5th

Type: _____
Size: _____

16. Each measure is characteristic of a particular meter.

2
2

- A. Draw the correct time signature at the beginning of each measure. Four time signatures will be used.
B. Write the correct label below each measure: **Simple, Compound, or Asymmetrical.**

3 2 3 4 5 7 6 9
2 4 4 4 4 4 8 8

Theory Test Ear Training Instructions

For each question:

- A. Play according to suggested tempo.
- B. All examples are MM: ♩ = 60 except as noted.
- C. Leave plenty of silence between repetitions to allow hearing mentally.
- D. Pause the TMTA Ear Training as needed to allow students time to write their answers.

Question 17: Intervals

♩ = 60

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

Question 18: Melodic Dictation

- 1. Read the test question aloud and answer any questions.
- 2. Explain that you will play an eight-measure melody. Measures one and five are given.
- 3. Play the scale and tonic triad tones 1-3-5-3-1. Repeat the keynote and say its letter name.
- 4. Establish the tempo and beat by tapping and counting aloud one measure before each time you play.
Do not count or tap while playing.
- 5. Play all eight measures.
- 6. Repeat measures one through four. Tell the students they may sing this time. Repeat measures one through four.
- 7. Play measures one and two. Pause. Repeat.
- 8. Play measures three and four – preceded by the last note of measure two. Pause. Repeat.
- 9. Play measures one through four once more. Pause.
- 10. Repeat steps 6-9 for measures five through eight. Pause. Play all eight measures once more.

D Major

Question 19: Triad Identification

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

Continued on the back

Question 20: Cadence Identification

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

B Major

Musical notation for B Major, 4/4 time. The key signature has four sharps (F#, C#, G#, D#). The first two measures show a progression of chords: B major (B4, D#5, F#6), B major (B4, D#5, F#6), and B major (B4, D#5, F#6). The bass line consists of quarter notes: B2, C#3, D#4, E5, followed by a half note cadence: B2, E5.

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