# 

### Texas Music Teachers Association ★Student Affiliate★

	Name					
	Last Name,	First Name.	Please print clear	ly or affix label.		
	ALPHA	School Grade_	Date			
	[CODE					Points
1. On both staves: A. Draw the key signatu B. Name the relative m C. Name the parallel m D. Draw the key signatu  D Major	ninor key below the firninor key below the se ure of the parallel min	n the <b>first meas</b> r <b>st measure</b> of e e <b>cond measure</b>	ure of each staff each staff. of each staff. cond measure	f.		2 2 2 2
9:			9:			
Relative: mi	inor Parallel:	_ minor I	Relative:	minor Par	allel: r	ninor
2. On the staves below: A. Draw the notes of the The 7th note of each B. Name each minor sca C. Draw the key signatu D. Add any necessary a  melodic minor ascending	<i>scale is given and mus</i> ale. res at the beginning of	st not be change f each staff.			#o	2 2 2 1
harmonic minor	<b>-6</b> ):	10				
descending		1 1				
3. On the staff below:  A. Draw the key signature B. Construct a triad in reconstruct a triad as  B. Major	oot position on each sc	cale degree of the	e indicated asce	ending major sca	ale. Use whole	notes. 2 4
Ĭ	•		•	•		
4. Identify these triads by reinversions. Example: C		: MAJ, min, AU	G, or <b>dim</b> . The tr	riads may be in	root position o	or 5
); )0	0	#O		#8	28	#
8	20	- 11			8	
	<b>V</b> •					

# Practice Test Only-Not Offical 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.



**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.



**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

2

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.

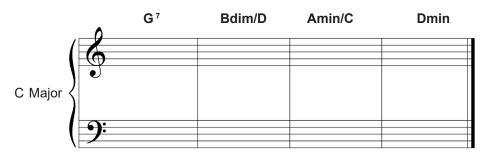
9. For each lead sheet chord:

A. Draw the indicated chord on the treble staff.

2

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

2



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Name Last Name, First Name. Please print.

- 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 V 7 (dominant 7 th) chord in root position in the first measure.

C. Write the **three inversions of the** V <sup>7</sup> (**dominant 7** th) chord in the remaining measures.

1



- 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.





- 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.

#### Half Cadence in close harmony Plagal Cadence in close harmony



Ε	Maj	or			
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### **Perfect Authentic Cadence** in open harmony

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				be used.		10		
Close Harmony	1.	A half step using two	A half step using two letter names; a minor second					
Diatonic Half Step	2.	A seventh chord buil	t on the dominan	t (V) written as	s V7 in root position			
Dominant Seventh	3.	A single line of melo	dy					
Chord		An orchestral composition used to introduce a large dramatic work						
Imperfect Authentic	5.		ny authentic cadence (V-I) which does not have the root in the bass on oth chords and the soprano voice of the I chord is not tonic					
Monophonic Music Overture	6.	Four-part harmony v	vith less than an	octave betwee	n the soprano and			
Parallel Keys	7.	In four-part harmony	, the lowest voice	)				
	8.	Major and minor key	s that have the s	ame tonic (ke	ynote)			
Polyphonic Music	9.	Music in which two	or more melodies	are heard at t	he same time			
Senza	10.	The interval of an au	igmented 4th or o	diminished 5th	, so-called because it			
Tritone		spans three whole s Without	teps					
15. On the staves below:  A. Build the indicated rigiven notes. Do not			and <b>siz</b>		· _	2		
0:			0. x0	20	70			
J	0	#0	J8	20	0 0			
#O		1.0						
		Ond I' Eth	Type:					
MAJ 6 <sup>th</sup> AUG	4 <sup>th</sup> mir	2 <sup>nd</sup> dim 5 <sup>th</sup>	Size:					
	eristic of a p signature at	articular meter. the beginning of eac	h measure. Four	time signature		2 2		
Each measure is characted     A. Draw the correct time	eristic of a p signature at	articular meter. the beginning of eac measure: <b>Simple, C</b>	h measure. Four	time signature	s will be used.	2 2		

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Name	t Name, First Name.	Please print.				
2430	e name, i not name.	-	D TDATNING	ı		
		EAI	R TRAINING	<u> </u>		
	ar six intervals. All intection of the control of t			• ,	or perfect (PER).	3
1	2	3	4	5	6	
18. You will hea						6
	4					
<b>6</b> ##						
	ar five triads played in d, or diminished. Iden				vill be major, minor,	5
1	2	3	4.		5	
	ar two two-measure m final cadence played					1
	1		2			
		BON	US QUESTION			
Write the count	ts under each note as	you would say the	em out loud.			1
4						

### **Theory Test Ear Training Instructions**

**★Student Affiliate★** 

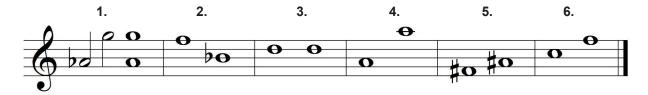
#### For each question:

- 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**

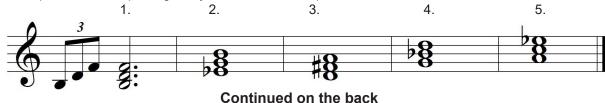
- 1. Read the test question aloud and answer any questions.
- 2. Explain that you will play an eight-measure melody. Measures one and five are given.
- 3. Play the scale and tonic triad tones 1-3-5-3-1. Repeat the keynote and say its letter name.
- 4. Establish the tempo and beat by tapping and counting 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.





### **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.



### Page 2 Whitlock Level 10 Factice Test Only-Not Offical Test Irraining Instructions (Continued)

### **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.



