inversions. Example: C MAJ

3. On the staff below:

	iexas	★Student		lion			
	Name						
	Last Name	, First Name.	Please print	clearly or affix la	bel.		
	ALPHA CODE		leDat				Points
On hath stayes	Notice: Do NOT make an	y extra marks or comm	ents on the test. Points	s may be deducted.			2
 On both staves: A. Draw the key signat B. Name the relative r C. Name the parallel r D. Draw the key signat 	ninor key below the f ninor key below the s	irst measure o second measu	of each staff. I re of each staf	ff.	aff.		2 2 2
▲ B Majo	r		∧ E	Major			
9 :			9:				
Relative: m	inor Parallel:	minor	Relative: _	minor	Parallel	l: n	ninor
A. Draw the notes of the The 7th note of each B. Name each minor so C. Draw the key signatu D. Add any necessary a	scale is given and mucale. ures at the beginning of	ust not be chan of each staff.		ea.			2 1
melodic minor						#o	
ascending						TI	
harmonic minor							
descending)	O					
On the staff below: A. Draw the key signatu B. Construct a triad in r C. Identify each triad as A Major	oot position on each s	cale degree of	the indicated a	ascending ma	jor scale. (Jse whole	notes. 2 4
ullet							
	east and type of shore						
 Identify these triads by inversions. Example: 0 		u. IVIAJ, MIN, A	o, or alm. II	ne mads may	De III 100t	position 0	5

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. 4



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.

C Major



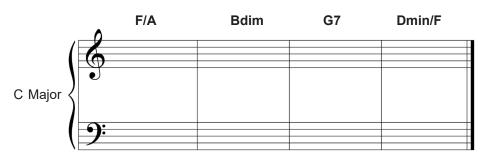
8. A. In Question 7, the chords in measure two form a/an cadence.

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

9. For each lead sheet chord:

A. Draw the indicated chord on the treble staff.

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



6

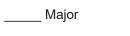
2

- 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 ⁷ (**dominant 7** th) chord in the remaining measures.

1

1

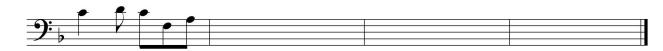
minute 7 y onord in the remaining measures.





- 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.

F Major

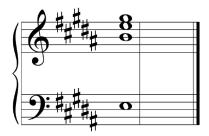


- 12. For each of the cadences below:
 - A. Identify each chord with a Roman numeral.
 - B. Draw the notes of the second chord in each example to complete each of the cadences as specified using proper voice leading rules, such as common tone, leading tone, and no parallel 4ths, 5ths, and 8ves. *Use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

Half Cadence in close harmony Plagal Cadence in close harmony



Plagai Cadence in close narmony



Perfect Authentic Cadence in open harmony



13. Write the number of the correct	1.	A cadence which progresses from the subdominant triad (IV or iv) to the				
Homophonic Music Melody	2.	tonic triad (I or i) A composition for solo voice from an opera or oratorio and must be accompanied				
Open Harmony	3.	A composition in which the first theme returns repeatedly: A-B-A-C-A, etc.				
	4.	A four-tone chord, built by adding another third on top of a triad				
Plagal Cadence	5.	A melody line supported by a chordal accompaniment				
Rondo Form	6.	A six-tone scale built only of whole steps				
Root Position Triad	7.	A triad with its root as the lowest pitch				
Seventh Chord <i>Troppo</i>	8.	An organized group of tones, heard one at a time, which is divided into phrases; a tune				
Whole Tone Scale	9.	Four-part harmony with more than an octave between the soprano and tenor				
	10.	In four-part harmony, the second highest voice				
	11.	Too much				
as directed. Do not use enhances	monic n	scale beginning on the given note and ending one octave higher or lower octes.				
as directed. Do not use enhan	monic n	vals above the given note. B. Classify these harmonic intervals by type and size .				
as directed. Do not use enhance ascending ascending 15. On the staves below: A. Build the indicated melocity	monic n	vals above the given note. B. Classify these harmonic intervals by type and size. Use MAJ, min, PER, dim, or AUG.				
as directed. Do not use enhance ascending ascending 15. On the staves below: A. Build the indicated melocity	monic n	vals above the given note. B. Classify these harmonic intervals by type and size . Use MAJ , min , PER , dim , or AUG .				
as directed. Do not use enhance ascending 15. On the staves below: A. Build the indicated melod given notes. Do not chance as a second process.	monic n	vals above the given note. B. Classify these harmonic intervals by type and size . Use MAJ , min , PER , dim , or AUG .				
as directed. Do not use enhant ascending 15. On the staves below: A. Build the indicated melocity	monic n	by als above the given note. B. Classify these harmonic intervals by type and size. Use MAJ, min, PER, dim, or AUG.				
as directed. Do not use enhant ascending 15. On the staves below: A. Build the indicated melod given notes. Do not chart PER 5 th AUG 4 th 16. Each measure is characteristic A. Draw the correct time signs	dic internge the	vals above the given note. B. Classify these harmonic intervals by type and size. Use MAJ, min, PER, dim, or AUG. Type: Size:				

Name Last Name, First Name.	Please print.				
	EA	R TRAININ	G		
17. You will hear six intervals. All ir Classify each interval as to type			- '	J) or perfect (PEF	R).
1 2	3	4	5	6	
18. You will hear eight measures of A Major					6
19. You will hear five triads played augmented, or diminished. Ide				ds will be major, m	ninor, 5
1 2	3		4	5	
20. You will hear two two-measure Identify the final cadence playe					1
1		2			
	BON	NUS QUESTIO	N		
Write the counts under each note a	s you would say th	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.



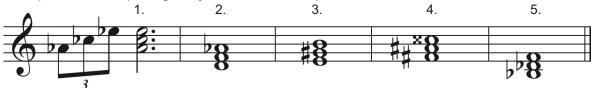
Question 18: Melodic Dictation

- 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.



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.



