

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. On the staff below, write the indicated **triads** in root position. Use whole notes.

6

The given note is the triad root, third, or fifth of the triad as designated. Do not change the given note.

Given note is: 5th 3rd Root 3rd 5th Root

min AUG dim MAJ dim AUG

2. Spell the triads with the given roots. Use appropriate upper case and lower case letters.

4

Major	Augmented	minor	diminished
F# ___ - ___ - ___	___ - ___ - ___	___ - ___ - ___	___ - ___ - ___
A ^b ___ - ___ - ___	___ - ___ - ___	___ - ___ - ___	___ - ___ - ___

3. Resolve each V⁷ chord to tonic. Use whole notes and proper voice leading.

4

A^b Major V⁷ I V⁶₅ I V⁴₃ I V² I⁶

4. On the staves below:

2

A. Construct the indicated interval **below** each given note. Do not change the given note.

B. Classify each of these intervals by **type and size**. Example: MAJ 7th. Choose MAJ, min, PER, dim, or AUG.

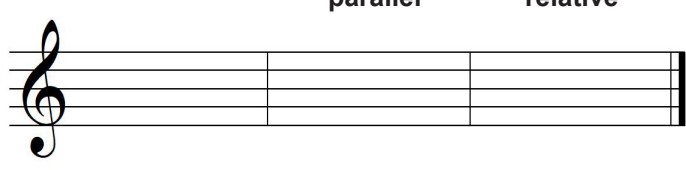
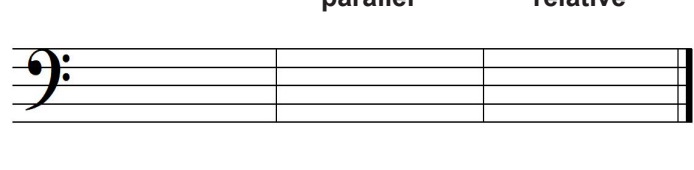
2

Type: dim AUG min MAJ
 Size: 5th 4th 7th 6th

Type: ___ ___ ___ ___
 Size: ___ ___ ___ ___

5. The names of two **major** keys are given below. For each **major** key:
- Draw the major **key signature** in the first measure.
 - Above the second measure, name the **parallel minor key**.
 - Draw the **parallel minor key signature** in the second measure.
 - Name the **relative minor key** in the blank above the third measure.
 - Draw the **relative minor key signature** in the third measure.

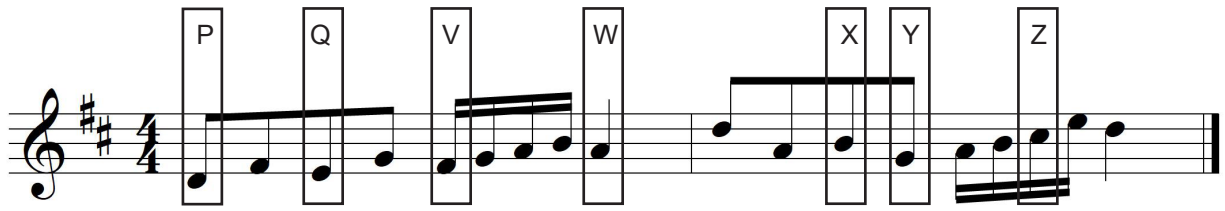
1
1
1
1
1

<p>G Major _____ minor parallel _____ minor relative</p> 	<p>E^b Major _____ minor parallel _____ minor relative</p> 
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6. In the melody below, identify the designated notes by writing their scale degree names in the corresponding blanks.

3.5

D Major



P. _____ Q. _____ V. _____ W. _____

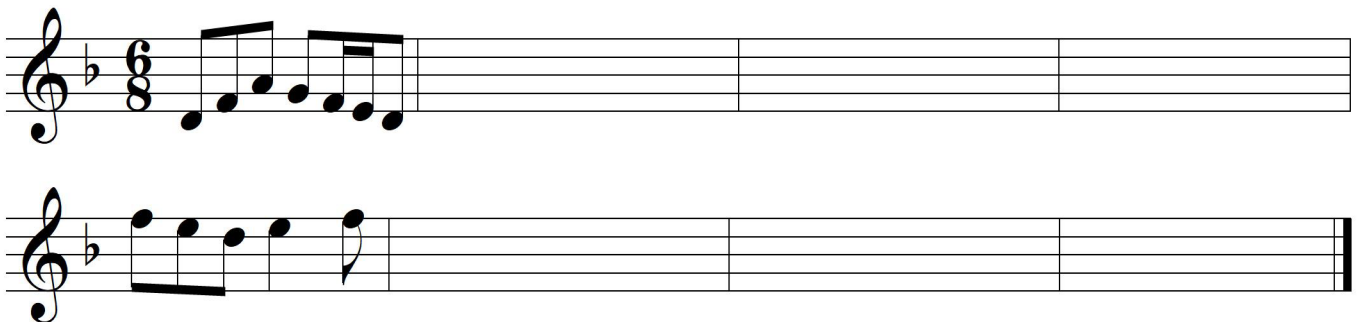
X. _____ Y. _____ Z. _____

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

- A **climactic point** must be evident either within each 4-measure phrase or over the entire 8-measure melody.
- In measure two or three, write a **melodic sequence or rhythmic imitation** of measure one.
- End the first phrase on a **note of the dominant chord**.
- In measure six or seven, write a **melodic inversion** of measure five.
- End the second phrase on the **tonic** using a cadence of leading tone up to tonic, supertonic or mediant down to tonic, or dominant to tonic.
- 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
2

d minor, melodic form

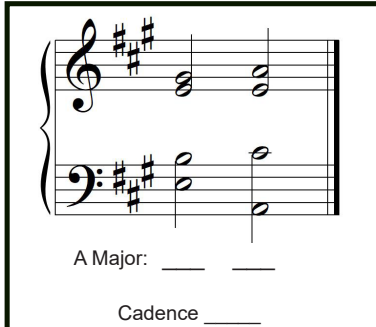


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8. For each of the **chord progressions**:

A. Write **figured bass notation** below each chord using Roman numerals and Arabic numbers, as needed. 2.5

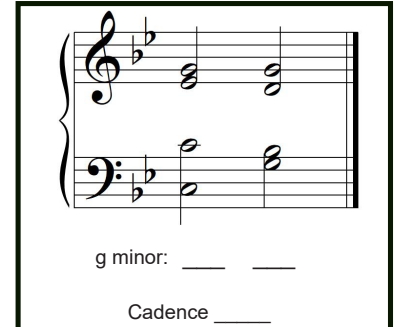
B. Using the Cadence Abbreviations, identify the **type of cadence** in the blank provided below each example. 2.5



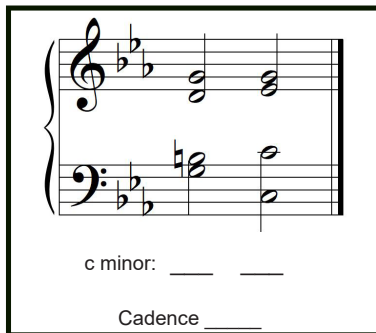
A Major: _____
 Cadence _____

Cadence Abbreviations

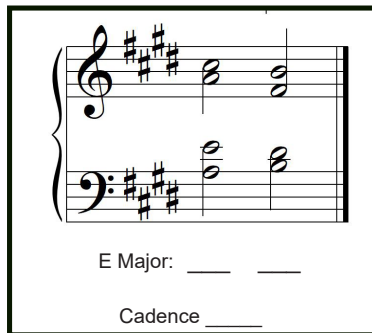
PA - Perfect Authentic
 IA - Imperfect Authentic
 H - Half
 P - Plagal
 D - Deceptive



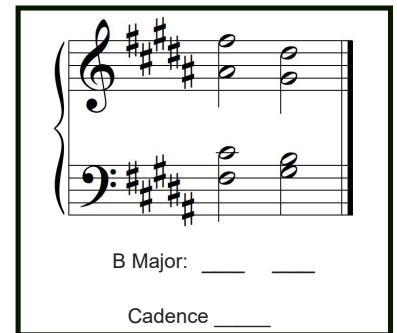
g minor: _____
 Cadence _____



c minor: _____
 Cadence _____



E Major: _____
 Cadence _____



B Major: _____
 Cadence _____

9. Match the name of the **Modes** to the letter names of the scale by writing the Mode name in the blank next to the appropriate letters. 3.5

C D E F G A B C _____ A B C D E F G A _____
 E F G A B C D E _____ B C D E F G A B _____
 G A B C D E F G _____ D E F G A B C D _____
 F G A B C D E F _____

Mode Names

Phrygian Ionian
 Locrian Dorian
 Lydian Mixolydian
 Aeolian

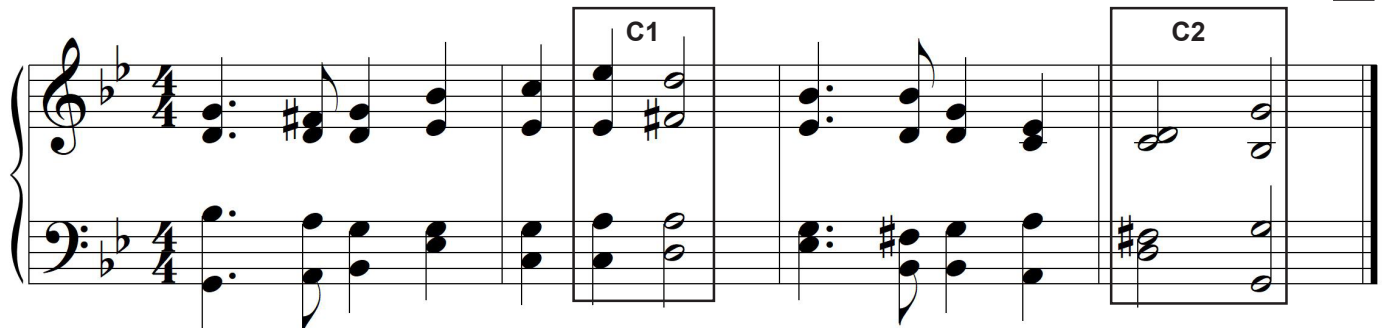
10. For the following **four-part harmony** example:

A. Identify the **key signature** on the line below the staff. 1

B. Write **figured bass notation** below each chord using Roman numerals and Arabic numbers, as needed. 6.5

All root position and inversions of chords within a given key and the V⁷ chord may be used.

C. Identify the **cadences** formed by the last two chords in measures 2 and 4 on the lines below the staff. 2



Key of _____ C1 cadence: _____ C2 cadence: _____

11. For the following examples:

- A. Identify the **major** or **harmonic minor keys** on the lines provided next to each example.
- B. Using four part **open harmony**, write the **indicated chord progressions**.
- C. Use proper voice leading.
- D. Use an acceptable rhythm in each measure according to the time signature.
- E. End on a strong beat.

2
2.5
2.5
1
1

Key of _____

I vi ii V⁷ I

Key of _____

i iv i₄⁶ V i

12. The key name and key signature are shown for the measure below. The notated chord is a secondary dominant (V or V⁷) of a scale degree in the given key. Label the shown chord as the dominant (V or V⁷) in the first blank. In the blank after the slash, write the numerical designation of the scale degree, in the original key, of which the shown chord is a dominant. Examples: V⁷/ii or V/IV

0.5

D Major

____ / ____

13. Draw the notes of the chords in each measure as indicated by the lead sheet chord notation. Use whole notes.

- A. Use root position chords or inversions as desired in the upper voices.
- B. Draw the root or indicated bass note on the bass staff.

2
1

A⁷/C# E⁺ D^{o7} Fmin/C

Name _____
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14. The **Sonata-Allegro Form** consists of three principal parts:

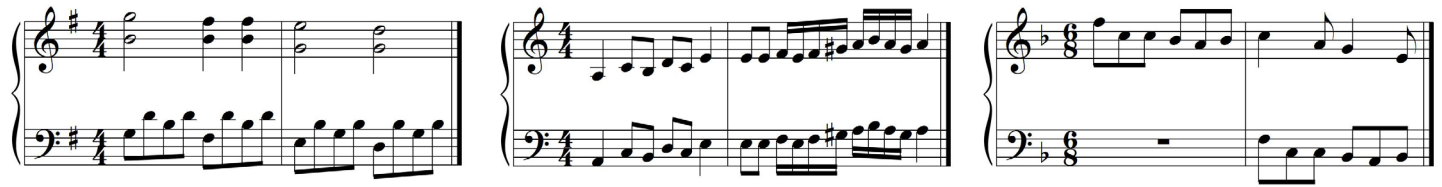
I. _____ II. _____ III. _____ 1.5

Parts I and III are divided into two parts: A. _____ Theme B. _____ Theme 2

Using the divisions listed above, analyze the first movement of: Clementi Op. 36, No.2

I A begins at measure _____ and is in the key of _____.	1
I B begins at measure _____ and is in the key of _____.	1
II begins at measure _____.	1
III A begins at measure _____ and is in the key of _____.	1
III B begins at measure _____ and is in the key of _____.	1

15. The following musical excerpts are examples of different types of **texture** in music. 1.5
 Label each example as **monophonic**, **homophonic**, or **polyphonic**.



16. Write the number of the correct definition in the blank. *One definition will not be used.* 10

- | | |
|---------------------------|--|
| _____ <i>Ad Libitum</i> | 1. A bass line made up of broken chords |
| _____ Alberti Bass | 2. A perfect or minor interval that has been decreased by a half step |
| _____ Alto | 3. A short piece with two-voice or three-voice contrapuntal texture |
| _____ Close Harmony | 4. An imitative contrapuntal composition alternating exposition and episodic portions |
| _____ Diminished Interval | 5. An orchestral composition used to introduce a large dramatic work |
| _____ Fugue | 6. Four-part harmony with less than an octave between the soprano and tenor |
| _____ Overture | 7. Freedom to improvise or vary the tempo |
| _____ <i>Semplice</i> | 8. In four-part harmony, the second highest voice |
| _____ Tonal Music | 9. Music that has a sense of key |
| _____ Tritone | 10. The interval of an augmented 4th or diminished 5th, so-called because it spans three whole steps |
| | 11. To play simply; without ornament |

EAR TRAINING

17. You will hear eight triads played in broken and blocked form. Major and minor triads may be played in root position, 1st inversion, or 2nd inversion. Diminished and augmented triads will be played only in root position. Identify each as **MAJ**, **min**, **AUG**, or **dim**.

4

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

18. You will hear six intervals. All intervals are within one octave and will be **Major**, **minor**, or **Perfect**. Classify each interval as to **type and size**. Example: min 3rd, PER 5th, etc.

3

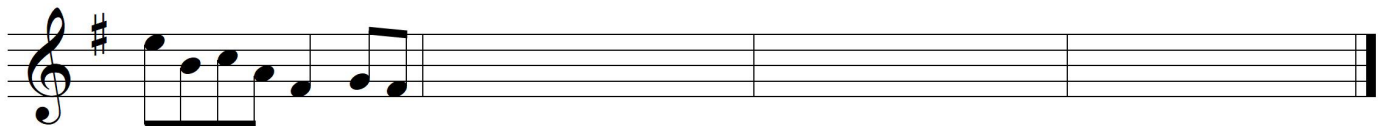
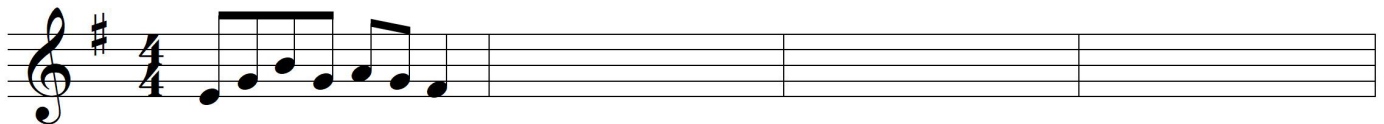
Type: 1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

Size: 1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

19. You will hear eight measures of melodic dictation in a given **minor key using the melodic form**. Fill in the blank measures.

6

e minor, melodic form



20. You will hear four sets of chord progressions. The half note chords will form a cadence at the end of each progression. Identify the cadence for each example as either **Authentic**, **Plagal**, **Half**, or **Deceptive**. All chords will have the root in the bass.

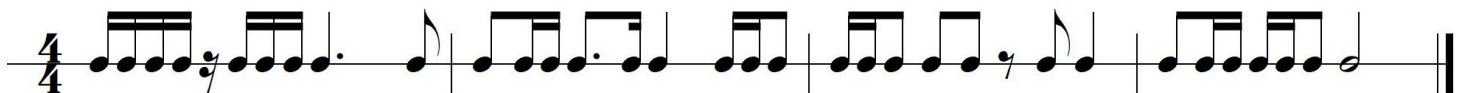
2

1. _____ 2. _____ 3. _____ 4. _____

BONUS QUESTION

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

1



Theory Test Ear Training Instructions

For each question:

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

Question 17: 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. Play each triad as illustrated in example one. Pause. Repeat.
4. Play all examples as illustrated in example one once more, pausing briefly between each example.

Question 18: Intervals

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

Question 19: 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. 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.

e minor, melodic form

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 cadence in measure 2. Pause.
5. Repeat the entire two-measure progression.
6. Repeat steps 3 through 5 for each example.
7. Play each example once more, pausing briefly between examples.

G Major

1

Musical notation for example 1 in G Major, 4/4 time. The first two measures show a progression of chords: G4, B4, D5, C5, and then G4, B4. The bass line consists of quarter notes: G2, B2, D3, C3, followed by half notes: G2, B2.

2

Musical notation for example 2 in G Major, 4/4 time. The first two measures show a progression of chords: G4, B4, D5, C5, and then G4, B4. The bass line consists of quarter notes: G2, B2, D3, C3, followed by half notes: G2, B2.

3

Musical notation for example 3 in G Major, 4/4 time. The first two measures show a progression of chords: G4, B4, D5, C5, and then G4, B4. The bass line consists of quarter notes: G2, B2, D3, C3, followed by half notes: G2, B2.

4

Musical notation for example 4 in G Major, 4/4 time. The first two measures show a progression of chords: G4, B4, D5, C5, and then G4, B4. The bass line consists of quarter notes: G2, B2, D3, C3, followed by half notes: G2, B2.