

Practice Test Only-Not Official Test

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TMTA★SA
Texas Music Teachers Association
★Student Affiliate★

Whitlock Level
Fall 2021

12

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

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: 3rd 5th root 5th 3rd root

min MAJ dim MAJ AUG min

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

4

	Major	Augmented	minor	diminished
B	___ - ___ - ___	___ - ___ - ___	___ - ___ - ___	___ - ___ - ___
E ^b	___ - ___ - ___	___ - ___ - ___	___ - ___ - ___	___ - ___ - ___

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

4

G Major V⁷ I V₅⁶ I V₃⁴ I V² I⁶

4. On the staves below:

2

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

2

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

Type: PER AUG min MAJ
 Size: 4th 6th 7th 3rd

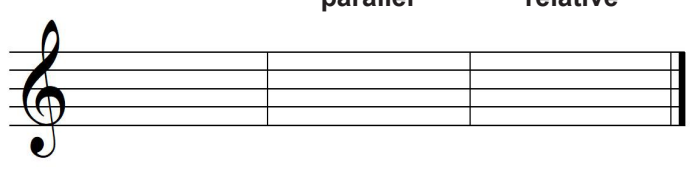
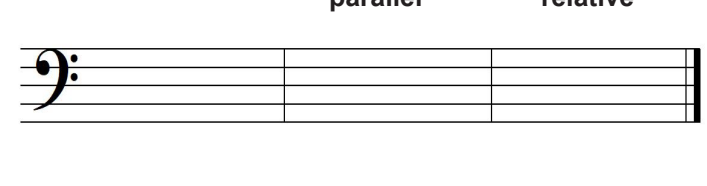
Type: _____
 Size: _____

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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.

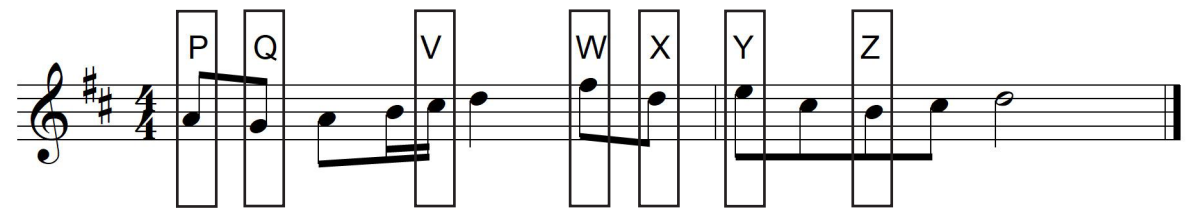
1
1
1
1
1

<p>G Major _____ minor parallel _____ minor relative</p> 	<p>B^b Major _____ minor parallel _____ minor relative</p> 
---	--

6. In the melody below, identify the designated notes by writing their scale degree names in the corresponding blanks.

3.5

D Major



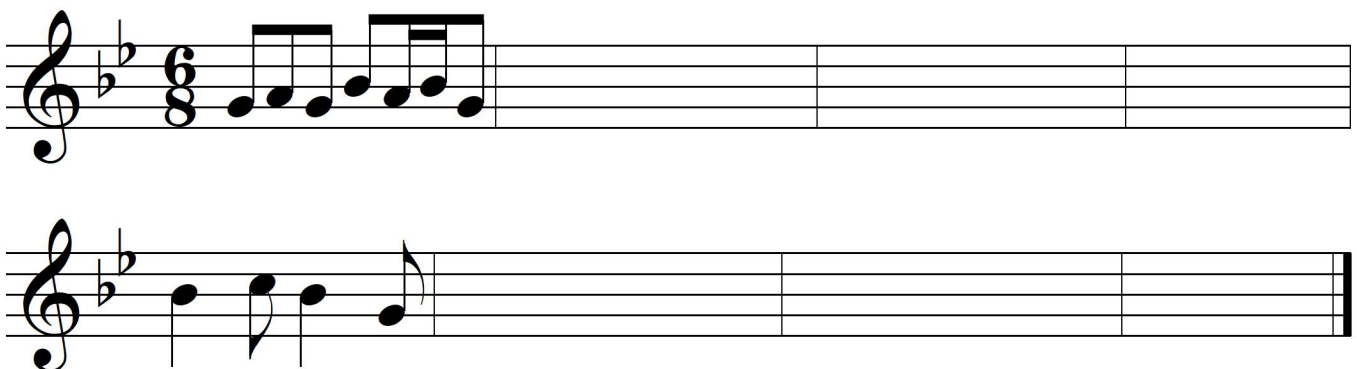
- P. _____ Q. _____ V. _____ W. _____
- X. _____ Y. _____ Z. _____

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 entire melody **must demonstrate** correct use of the **melodic form** of the minor scale **including at least one example of ascending and descending**.

1
1
1
1
1
1
2

g 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

D \flat Major: _____

Cadence _____

Cadence Abbreviations

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

b minor: _____

Cadence _____

f# minor: _____

Cadence _____

B \flat Major: _____

Cadence _____

C Major: _____

Cadence _____

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

- | | |
|----------------|----------------|
| ABCDEFGA _____ | BCDEFGAB _____ |
| EFGABCDE _____ | CDEFGABC _____ |
| GABCDEFG _____ | DEFGABCD _____ |
| FGABCDEF _____ | |

Mode Names

Phrygian	Ionian
Locrian	Dorian
Lydian	Mixolydian
Aeolian	

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

A. Identify the **major** or **harmonic minor** key on the lines 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 the given key and the V^7 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: _____

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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 IV I₄⁶ V⁷ I

Key of _____

i iv₄⁶ 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

C 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# Fmin/C D^{o7} Eb +

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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.4

I A begins at measure _____ and is in the key of _____ 1

I B begins at measure _____ and is in the key of _____ 1

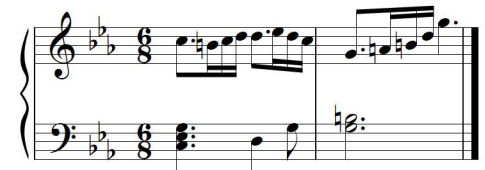
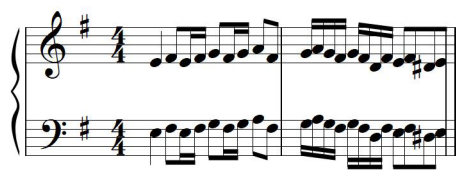
II begins at measure _____ 1

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

- | | |
|---------------------------------|---|
| _____ Aria | 1. A bass line under which numbers tell what intervals should be played over the bass notes |
| _____ Ballet | 2. A composition for solo voice from an opera or oratorio, and must be accompanied |
| _____ Bitonal Music | 3. A sacred theatrical drama that is sung, but performed without acting, costumes, or scenery |
| _____ Dominant Seventh Chord | 4. A seventh chord built on the dominant (V) written as V7 in root position |
| _____ Figured Bass | 5. A theatrical dance |
| _____ Harmonic Interval | 6. An authentic cadence (V-I) which has the root of both chords in the bass and the tonic in the soprano of the I chord |
| _____ Oratorio | 7. An interval that is no greater than an octave |
| _____ Perfect Authentic Cadence | 8. In four-part harmony, the third highest voice |
| _____ Polyphonic Music | 9. Music in which two or more melodies are heard at the same time |
| _____ Simple Interval | 10. Music that uses two tonalities simultaneously |
| | 11. Two tones played or sung at the same time |

Theory Test Ear Training Instructions

For each question:

- Play according to suggested tempo.
- All examples are MM: ♩ = 60
- 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 17: Triad Identification

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

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

Question 18: Intervals

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

1. 2. 3. 4. 5. 6.

Question 19: Melodic Dictation

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

D minor, melodic form

Continued on the back

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Ear Training 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 each example.
7. Play each example once more, pausing briefly between examples.

D Major

1

Musical notation for example 1 in D Major, 4/4 time. The first two measures show a progression of chords: D major, E major, F# major, G major, A major, B major, C# major, and D major. The bass line plays a scale: D, E, F#, G, A, B, C#, D.

2

Musical notation for example 2 in D Major, 4/4 time. The first two measures show a progression of chords: D major, E major, F# major, G major, A major, B major, C# major, and D major. The bass line plays a scale: D, E, F#, G, A, B, C#, D.

3

Musical notation for example 3 in D Major, 4/4 time. The first two measures show a progression of chords: D major, E major, F# major, G major, A major, B major, C# major, and D major. The bass line plays a scale: D, E, F#, G, A, B, C#, D.

4

Musical notation for example 4 in D Major, 4/4 time. The first two measures show a progression of chords: D major, E major, F# major, G major, A major, B major, C# major, and D major. The bass line plays a scale: D, E, F#, G, A, B, C#, D.