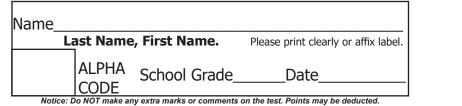
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Points

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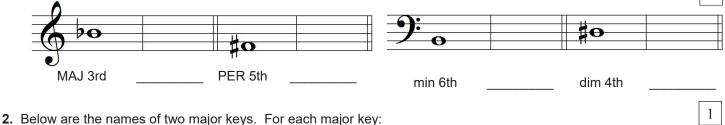
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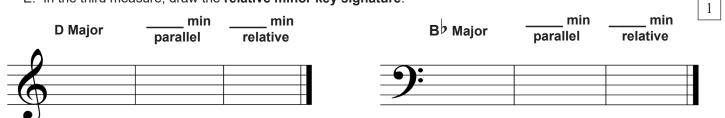
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- 1. Build and label intervals as instructed below.
 - A. In the first measure of each pair, build the indicated interval **above** the given note.
 - B. In the second measure of each pair, invert the interval that was built in the first measure.
 - C. On the lines below the second measure of each pair, classify that interval by type and size.



- A. In the first measure, draw the major key signature.
- B. Name the key of the **parallel minor** above the second measure.
- C. In the second measure, draw the parallel minor key signature.
- D. Name the key of the **relative minor** above the third measure.
- E. In the third measure, draw the **relative minor key signature**.

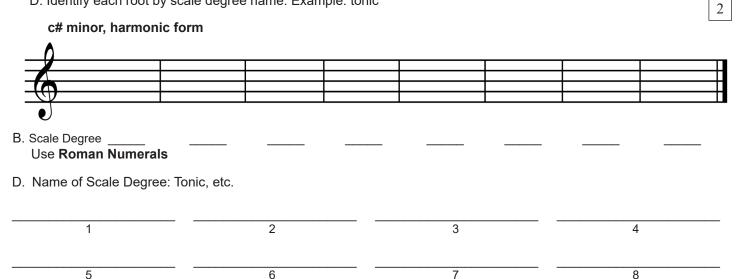


3. On the staff below:

A. Draw the key signature.

B. Using Roman numerals, write the scale degree below each note. Use upper or lower case to indicate major or 2 minor, upper case with a plus for augmented, and lower case with a degree sign for diminished.

- C. Construct diatonic triads in root position on each scale degree of the indicated ascending minor scale, harmonic form. Use whole notes.
- D. Identify each root by scale degree name. Example: tonic



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4. In the given keys, s	spell the Tor	iic, Subdomina	nt, and Domir	nant triads ir	n root posi	tion.		Γ	
		Tonic		Subo	Subdominant			Dominant	
B Major	-								
d minor, harmonic	form								
5. On the staff below,	build the in	dicated triads i	in root positio	n. <i>Do not cl</i>	hange the	given root o	f the chord.	Γ	
	o		11	Π		Ц	1		
		20)		- 0		
	AUG	min	⊕ dim	Ν	ЛАJ	min	MA	۹J	
 Complete the follo A. Draw the indica B. Use proper voi C. Use close harr D. If there is a con E. Use values of i F. End on a strong 	ated chord a ce leading. nony. mmon tone, notes as ind	nd correct base keep the comm	s note. non tone in th		ce.			2 2 2 2	
	4 g 4 g 4 .	\$							
B ^b Major	Ι	ii	V	Ι	IV ⁶	IV	Ι		
7. In the musical exa as half, plagal, de					ed by the I	ast two cho	ords in meas	sure one	
 In the musical exa as half, plagal, dec 					ed by the I	ast two cho	ords in meas	sure two	
9. In the key indicate Chord roots must						ding.			
			0				8		
	8		8		00		0		
9 : b.									
	0		0		0		0		
E ^b Major	V^7	Ι	V ⁷ I		V^7	Ι	V^7	Ι	

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Name

Last Name, First Name. Please print.

10. Write a Roman numeral in the blank below each chord. Chords may be I, IV, V, ii, and vi in root position or any inversion. The V⁷, iii, and vii^o may be used in root position only.

6

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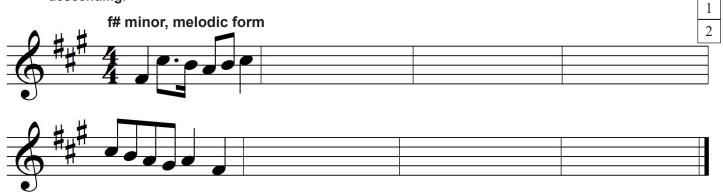
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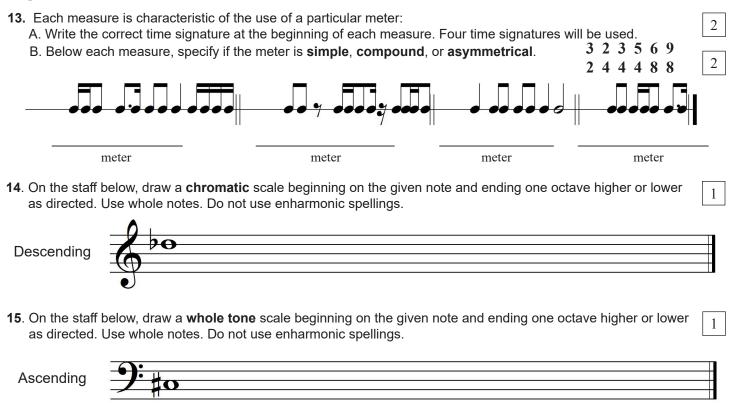


- 11. Complete this eight-measure melody in the indicated melodic minor key.
 - A. A climactic point must be evident in the melody either within each 4-measure phrase or over the 8 measures.
 - B. In measure two or three, write a **melodic sequence** of the motif in measure one.
 - C. End the first phrase on a note of the dominant chord.
 - D. In measure 6 or 7, write a melodic inversion of the motif in measure 5 or 6.
 - E. End the second phrase on the **tonic** using a final cadence of 7 up to 1, 2 or 3 down to 1, or 5 to 1.
 - F. Both phrases must end on a strong beat.
 - G. The melody **must demonstrate** correct use of the **melodic form** of the minor scale, **ascending and descending.**



- 12. Write the number of the correct definition in the blank. One definition will not be used.
- 1. A four-tone chord, built by adding another third on top of a triad **Chromatic Scale** 2. A short piece with two-voice or three-voice contrapuntal texture **Church Modes** 3. A single line of melody Close Harmony 4. A twelve-tone scale built using only half steps Harmonic Interval 5. A very fast or rapid tempo Invention 6. Four-part harmony with less than an octave between the soprano and Melodic Interval tenor 7. Major and minor keys that have the same tonic (keynote) Monophonic Music 8. Seven diatonic scales, each using a different arrangement of whole and Parallel Keys half steps Presto 9. The distance between two tones played or sung in succession Seventh Chord 10. Too much 11. Two tones played or sung at the same time

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- 16. Write the name of the modal scale indicated by the letters of the scale.
 - F G A B C D E F _____ В C D E F G A B _____

Scale Name Bank: Mixolydian, Lydian, Dorian, Aeolian, Ionian, Locrian, Phrygian

1

1

1

1

1

17. Music Analysis - Use the musical example to complete the questions below as requested.

Benda's Allegro Sonatina in a minor

- A. Name the type of meter (simple, compound, or asymmetrical).
- B. The notes in measure 1 make a chord. Name the root and type of chord.
- C. How would you best describe the relationship between m. 1-2 and m. 3-4? **rhythmic imitation** or **melodic sequence** (circle one)
- D. What is the scale degree of the boxed note? dominant or leading tone (circle one)

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Name Last N	Name, First Nam	ne. Pl	ease print.		_			
18. Use the Lead A. Draw the B. Draw the	ad Sheet chord not notes of the indic appropriate bass omatic signs as ne	tation printe ated chord note on the	ed above the gra in any position o e bass staff as ir	on the treble st ndicated by the	taff. e Lead Sheet	Ū	on.	2
	∧ [₽]	36	G°/B♭	D min/ł	F	F ⁺		
			_EAR TF	RAINING	G			
	chord progression entify each cadend	ce as authe	entic, half, or pl	lagal. All chord	ls will have th	he root in the	bass.	2
	1			2				
	r eight intervals. <i>A</i> (PER). Classify ea				be major (N	/IAJ), minor (min),	4
Туре: 1	2	3	4	5	6	7	8	
Size: 1	2	3	4	5	6	7	8	
	ayed in broken an nor. Identify each a			t position and f	first inversior	n triads will be	ý	3
1	2	3	·	4	5		6	
-	ures of melodic dic s that are played.	xation will b	be played severa	al times. Fill in t	the blank me	easures with t	he notes	
6.			BONUS					
Write the counts	s under each note	as vou woi			1			Γ
						·		1
4	÷••••	♪		•••			•••••	



Theory Test Ear Training Instructions

For each question:

- A. Play according to suggested tempo.
- B. All examples are MM: = 60 except melodic dictation which has the tempo indicated within the instructions.
- 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 19: Cadence Identificaiton

- 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.





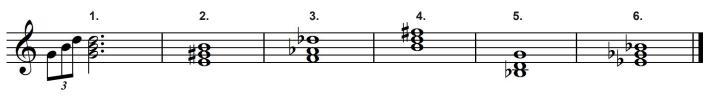
Question 20: Intervals

- 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 21: 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.



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Question 22: 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 **MM**: **J** = **50** 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.

C Major