



Place label here or clearly print requested information.

Name _____

ALPHA Last Name, First Name. Please print.

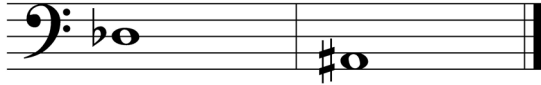
CODE School Grade Date

Notice: Do NOT make extra marks or comments on the test. Points may be deducted.

Points

1. On the staves below:

A. Draw a note that is a **chromatic** half step **below** each given note.



B. Draw a note that is a **chromatic** half step **above** each given note.



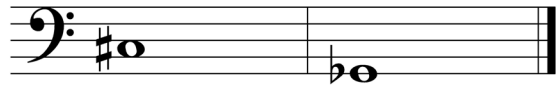
2
2

2. On the staves below:

A. Draw a note that is a **diatonic** half step **below** each given note.



B. Draw a note that is a **diatonic** half step **above** each given note.



2
2

3. Construct the following intervals **above** the given note.

3

MAJ 7th MAJ 3rd PER 4th MAJ 2nd PER 8^{ve} PER 5th

4. Each measure is characteristic of a particular meter. Draw the correct time signature at the beginning of each measure.

Use five of these meters **once**:

5

3 2 3 4 5 6
2 4 4 4 4 8

Simple Compound Simple Simple Asymmetrical

5. Below the arrow in each measure, draw the **one note** that has been left out of the measure.

4

Practice Only-Not Official Test

6. Spell **Major** triads on the given roots. *Example: C-E-G*

4

D^b - ___ - ___ A - ___ - ___ A^b - ___ - ___ G ___ - ___

7. On the grand staff below:

- A. Draw the key signature in the first measure of the key named below the staff.
- B. On the **treble staff**, draw the tonic, subdominant, and dominant triads and their inversions as indicated.
- C. On the **bass staff**, draw **only the root** of the indicated chord. *Use whole notes for triads and bass notes.*

1

4.5

4.5

	root position	1st inversion	2nd inversion	root position	1st inversion	2nd inversion	root position	1st inversion	2nd inversion

g harmonic minor

i i i iv iv iv V V V

8. On the grand staff below, the major triads are indicated with lead sheet notation. *Use accidentals as needed.*

- A. On the treble staff, draw the corresponding notes of the named major triad.
- B. On the bass staff, draw the lowest note indicated. *Use whole notes for triads and bass notes.*

6

6

G/D	C	A	D/A	B/F #	B ^b /D

9. On the Grand Staff below:

- A. Draw the indicated major key signature on **both** treble and bass staves in the first measure of each pair.
- B. Draw the indicated parallel minor key signature on **both** staves in the second paired measure.

3

3

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A Major a minor C# Major c# minor E^b Major e^b minor

10. On the staff below: A. Complete this four measure melody. The first measure is given.

- B. Use a melodic sequence or rhythmic imitation in measure two.
- C. Use a good final melodic cadence: 7-1, 2-1, 5-1.
- D. End on the **tonic** (keynote).
- E. The last measure must end on a strong beat.

1

1

1

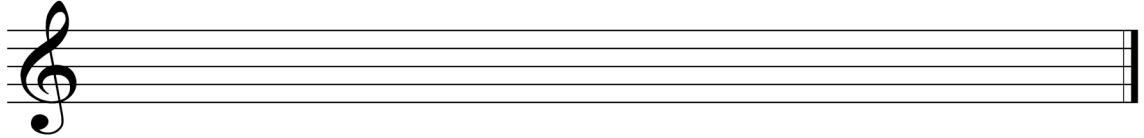
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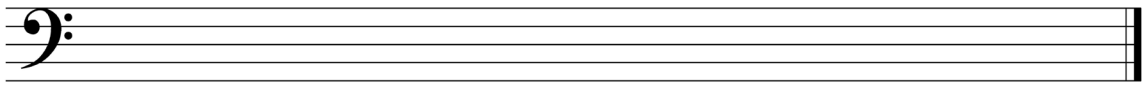
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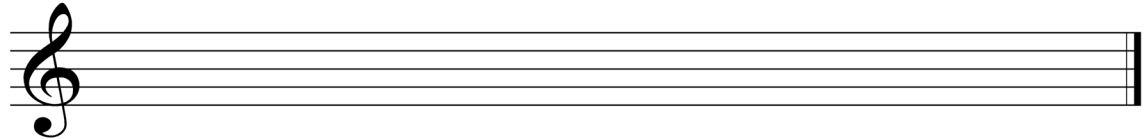
F Major

Name _____
Last Name, First Name. Please print.

11. On each staff below: 3
- A. Draw the key signature of each minor scale named to the left of the staff. 3
- B. Draw the notes of each minor scale one octave **ascending only**. Use whole notes. 3
- C. Add accidentals as needed for the minor scale named.

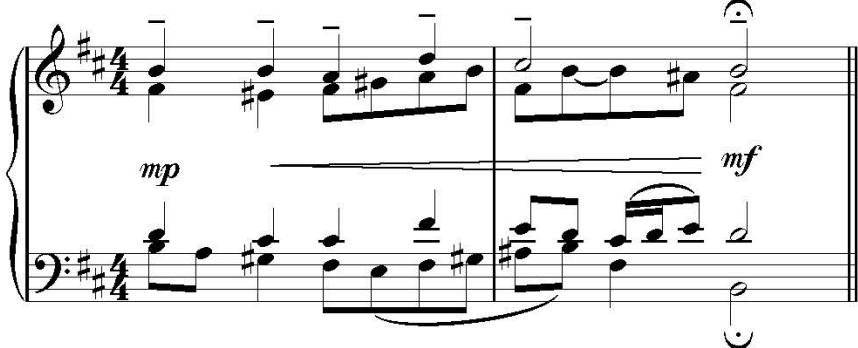
d melodic minor 

b^b harmonic minor 

natural minor 

12. In the musical example below:
- A. To the left of the staff, label the key of this example. Include major or minor in the key name. 2
- B. What is the letter name of the half note chord? (Include whether it is major or minor) _____ 2
- C. In the first measure on the bass staff, circle the quarter notes which form a Perfect 4th. 2

Key name: _____



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

- | | |
|---------------------------|---|
| _____ <i>Arpeggio</i> | 1. A chord whose pitches are sounded in succession, harp-like |
| _____ Chromatic Half Step | 2. A collection or set of pieces that are related to one another in some way |
| _____ Diminished Triad | 3. A half step using the same letter name |
| _____ <i>Lento</i> | 4. A piece that states a musical idea in the opening section and then alters it, usually rhythmically |
| _____ <i>Più Mosso</i> | 5. A slow tempo |
| _____ Root Position Triad | 6. A triad built with two minor thirds |
| _____ <i>Subito</i> | 7. A triad with its root as the lowest pitch |
| _____ Suite | 8. Marked, emphasized |
| _____ Theme and Variation | 9. More motion; quicker |
| _____ Triad Third | 10. Suddenly |
| | 11. The middle pitch of a triad |

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14. Transpose this four measure phrase to the new key indicated above the second staff.

4

C Major

B \flat Major

EAR TRAINING

15. You will hear eight intervals in a major scale. All intervals are within one octave and will be either **Major** or **Perfect**. Name the **type and size** of each interval. Examples: PER Unison, MAJ 2nd, etc.

4

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

5. _____ 6. _____ 7. _____ 8. _____

16. You will hear eight triads played in broken and blocked form.

Identify each triad as **MAJ** (Major), **min** (minor), or **dim** (diminished).

2

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

17. You will hear four measures of rhythmic dictation. Fill in the blank measures.

3

18. You will hear four measures of melodic dictation in **F Major**. Fill in the blank measures.

3

19. You will hear six scales. Each will ascend and descend. Identify each scale heard as **MAJ** (Major), **har min** (harmonic minor), **mel min** (melodic minor), or **nat min** (natural minor).

3

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

BONUS QUESTION

+ 1/2 or + 1 point only

1

Rhythmic Sight Reading four measures

SCORE: _____ (1 pt for 90 – 100% OR ½ pt for 50 – 89%)
(Use red ink.)

Administered by: _____
(Initials)



Texas Music Teachers Association

Student Affiliate Theory Test Ear Training Instructions

Whitlock Level 8

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 audio tracks as needed to allow students time to write their answers.

Question 15: Intervals

- Read the test question aloud and answer any questions.
- Play the scale and tonic triad tones 1-3-5-3-1. Repeat the keynote and say its letter name.
- Play the first example as a melodic interval and a harmonic interval. Pause. Repeat.
- Continue through all examples using the method illustrated in example one.
- Play all examples once more, pausing briefly between each interval.

D Major

Question 16: Triad Identification

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

Question 17: Rhythmic Dictation

- Read the test question aloud and answer any questions.
- Explain that you will play a four-measure example, all on one pitch. The students are to draw the types of notes they hear, where they are needed. The first measure is printed on the test.
- 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 the example through, accenting the first beat of each measure.
- Play again while the students clap and count aloud. Play a third time, then wait while they write.
- Announce and play the first two measures. Pause. Repeat. Announce and play the last two measures. Pause. Repeat. After a pause for writing, play all four measures once more.

Continued on the back

Question 18: Melodic Dictation

1. Read the test question aloud and answer any questions. Explain that you will play a four-measure melody and explain the dictation procedure. The first measure is printed on the test.
2. Play the scale and tonic triad tones 1-3-5-3-1. Repeat the keynote and say its letter name.
3. Establish the tempo and beat by tapping and counting aloud one measure before each time you play. Do not count or tap while playing.
4. Play all four measures at the tempo indicated. Repeat as the students sing along.
5. Repeat all four measures once again while they write.
6. Announce and play the first two measures. Pause. Repeat.
7. Announce and play the last two measures preceded by the last note of measure two. Pause. Repeat.
8. After a pause for writing, play all four measures once more.

F Major

Question 19: Scale Identification

1. Read the test question aloud and answer any questions.
2. Play each example, as illustrated, twice.
3. Play all examples once more, pausing briefly between them.

f natural minor

G Major

c harmonic minor

d melodic minor

Bb Major

a harmonic minor

Bonus: Rhythmic Sight Reading

- This question is to be given individually to students. Students are to use the Student Example Page only.
- Each student should have several minutes to look over the example.
- Each student may have two tries. After the first try, indicate the location and type of error made.
- Explain that students may tap, clap, say, or play the notes.
- There is no tempo requirement, but they must keep a steady beat.
- If 90% or more is correct, award one point. If 50% to 89% is correct, award 1/2 point.
- Record the score on the student's paper in red ink.

Texas Music Teachers Association
Student Affiliate Theory Test Rhythmic Sight Reading
Whitlock Level 8

Student's Example

Take a few moments to look over the rhythmic sight reading below.

- You may tap, clap, say, or play the notes.
- You may set your own tempo, but **keep a steady beat**.
- You may have **two tries**.
- After the first try, the teacher will indicate the location and type of any error(s) made.

Please tell the teacher when you are ready to begin.

