

# Practice Only - Not Official Test

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Texas Music Teachers Association

Whitlock Level **5**  
Fall 2016

## Student Affiliate Theory Test



Affix **label** here or clearly **print** requested information.

Name \_\_\_\_\_

\_\_\_\_\_ Last Name, First Name. Please print.

ALPHA CODE \_\_\_\_\_ School Grade \_\_\_\_\_ Date \_\_\_\_\_

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

Points

1. On the staff below:

- A. Draw a **brace, treble clef, and bass clef** to complete the grand staff below.
- B. Draw **whole notes** in **both** the treble and bass as directed below each measure.

1.5  
4

**C                                          F                                          B                                          D**

2. On the staff below, add the notes, chromatic signs, or rests that are named below each measure. Remember the stem rules.

4

eighth notes on G and B      sixteenth note on D#      whole rest      sixteenth rest  
*use beam*

3. On the line below the staff, name the distance between each pair of notes.

Use **W** for whole step, **H** for half step, and **O** for no step (enharmonic).

5

4. On the staff below:

- A. Print the letter name of the note in the blank below each measure.
- B. In each measure, draw a note **one octave above** the given note.

2

4

*Use ledger lines as needed. Look at the clef sign.*

5. Name the intervals on the line below each measure. Example: 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, etc.

6



Name \_\_\_\_\_

**Last Name, First Name. Please print.**

14. On each staff below:

2

- A. Mark the **half steps** with slurs where they occur in the major scale.
- B. Draw the sharp(s) or flat(s) that are needed before the notes to make the two major scales.
- C. Write the letter name of the tonic (keynote) and dominant notes in the blanks in the boxes.

2

2

**D Major**

Tonic: \_\_\_\_  
Dominant: \_\_\_\_

**A<sup>b</sup> Major**

Tonic: \_\_\_\_  
Dominant: \_\_\_\_

15. On the grand staff below:

3

- A. On both staves draw the key signature named above each measure.
  - B. After the key signature on the **treble staff**, draw the notes of the **tonic triad** (I chord).
  - C. After the key signature on the **bass staff**, draw **only** the **root** of each tonic triad.
- Use **whole notes**.

3

3

<b>G Major</b>	<b>E<sup>b</sup> Major</b>	<b>F Major</b>
I	I	I

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

10

- |                        |                                                                                                                                                         |
|------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------|
| _____ Accidental       | 1. A chromatic sign used in front of a note to change the note from what the key signature requires or from what has occurred previously in the measure |
| _____ Cadence          | 2. A combination of two half steps                                                                                                                      |
| _____ <i>Da Capo</i>   | 3. A line above or below the five-line staff, to extend the staff                                                                                       |
| _____ Dominant         | 4. A repeated rhythmic or melodic idea, usually short and very distinctive                                                                              |
| _____ Ledger Line      | 5. A rhythmic beat that does not follow the written pulse or meter; an off-beat                                                                         |
| _____ Motive/Motif     | 6. A scale that has only five pitches                                                                                                                   |
| _____ Pentatonic Scale | 7. A term to indicate a repeat from the beginning of the piece                                                                                          |
| _____ Syncopation      | 8. A term to indicate a repeat from the given sign                                                                                                      |
| _____ Tonic Triad      | 9. A triad built on the tonic/scale degree one                                                                                                          |
| _____ Whole Step       | 10. A two-chord progression at the end of a phrase or a section in the music                                                                            |
|                        | 11. The fifth note of a scale, scale degree five, the fifth note above tonic                                                                            |

17. In the musical example below:

A. Circle the correct answer: The example below should be performed

softly.

1

loudly.

1

B. Circle the slurred notes.

## EAR TRAINING

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

5

19. You will hear six intervals played both broken and blocked. They will be either a second or fifth. Write 2<sup>nd</sup> or 5<sup>th</sup> in the proper blank.

3

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

20. You will hear six sets of triads. There are two triads in each set. One of them is a major triad. If the **major triad** is the **first** chord played, circle 1. If the **major triad** is the **second** chord played, circle 2.

3

1 <sup>st</sup> set	2 <sup>nd</sup> set	3 <sup>rd</sup> set	4 <sup>th</sup> set	5 <sup>th</sup> set	6 <sup>th</sup> set
1    2	1    2	1    2	1    2	1    2	1    2

21. You will hear four measures of melodic dictation. Fill in the blank measures.

4

C Major

## BONUS QUESTION

Complete the partial linear major circle of 5<sup>ths</sup>. Fill in the blanks up and down by the interval of a 5<sup>th</sup> from the given note. Upper case letters should be used.

1

Down by 5<sup>ths</sup> ← Start on → Up by 5<sup>ths</sup>

\_\_\_\_\_ b    b    b    b    C    \_\_\_\_\_



*Texas Music Teachers Association*

## Student Affiliate Theory Test Ear Training Instructions

### Whitlock Level 5

For each question:

- Play according to designated 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.

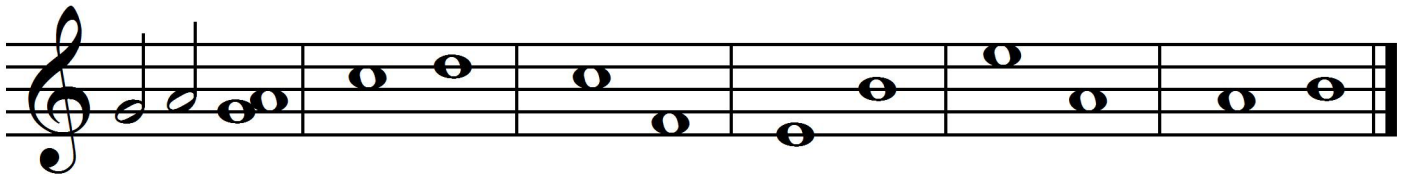
#### Question 18: Rhythmic Dictation

- Read the test question aloud and answer any questions.
- Explain that a four-measure example will be played all on one pitch. Tell students the following: The students are to draw the types of notes they hear, where they are needed in the 2<sup>nd</sup> and 4<sup>th</sup> measures. The 1<sup>st</sup> and 3<sup>rd</sup> measures are printed on the test and the bar lines are already drawn.
- Establish the tempo and beat by tapping and counting aloud two measures before playing each time. 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 again. Pause, giving the students time to write.
- Announce and play the first two measures. Pause. Repeat.
- Announce and play the last two measures. Pause. Repeat.
- Play all four measures once again for a final check.



#### Question 19: Intervals

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

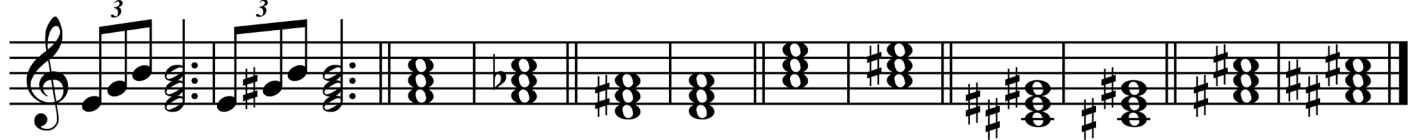


Continued on the back

### Question 20: Triad Identification

1. Read the instructions on the test paper aloud and answer any questions.
2. Tell the students that two triads (chords) will be played for each set and the students are to listen for the major triad.  
Explain that the triads will be played in both broken and blocked form.  
Play a sample set, different from the test examples. Play the first set. Pause. Say “again” and repeat.
3. Continue through all sets similarly. Pause briefly between sets.

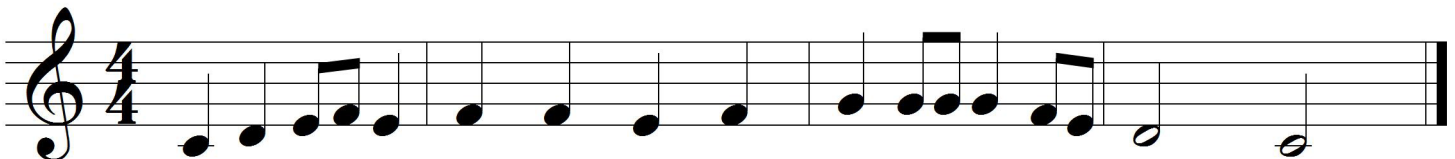
1<sup>st</sup> Set                      2<sup>nd</sup> Set                      3<sup>rd</sup> Set                      4<sup>th</sup> Set                      5<sup>th</sup> Set                      6<sup>th</sup> Set



### Question 21: Melodic Dictation

1. Read the instructions on the test paper aloud and answer any questions.
2. Explain that a four-measure melody will be played and name the major key. The 1<sup>st</sup> and 3<sup>rd</sup> measures are printed on the test and the bar lines are already drawn.
3. Play the major scale and the tonic triad tones 1-3-5-3-1. Repeat the keynote and say its name.
4. Establish the tempo and beat by tapping and counting aloud two measures before playing each time. Do not count or tap while playing.
5. Play all four measures. Repeat as the students sing along. Repeat once again while they write.
6. Announce and play the first two measures. Pause. Repeat.  
Announce and play the last note of the second measure, and play the final two measures. Pause. Repeat.

#### C Major



REMIND STUDENTS TO COMPLETE THE BONUS QUESTION AT THE BOTTOM OF THE TEST.