

Practice Only-Not Official Test

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Texas Music Teachers Association

Student Affiliate Theory Test

Whitlock Level **9**
Spring 2017



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

Name _____

_____ Last Name, First Name. Please print.

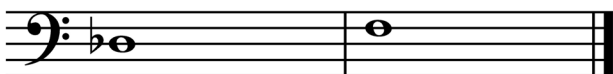
ALPHA CODE School Grade _____ Date _____

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

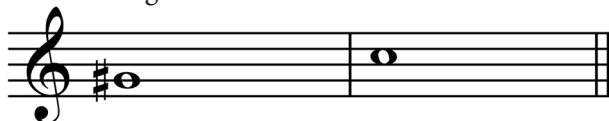
Points

1. On the staves below:

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



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



2

2

2. Classify these intervals by **type** and **size**. All five types may be used: MAJ, min, PER, AUG, and dim.

Example: PER 4th.



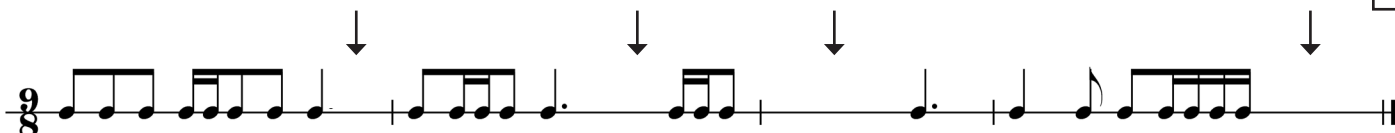
6

3. Draw **two** enharmonic equivalents for each note on the staff below.



4

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



4

5. Each measure is characteristic of a particular meter.

Draw the correct time signature at the beginning of each measure. Use four of these time signatures:

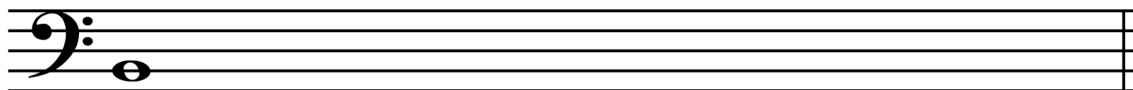
2 5 3 6 9
4 4 8 8 8



4

6. On the staff below, draw the notes of a **chromatic scale** ascending from the given note.

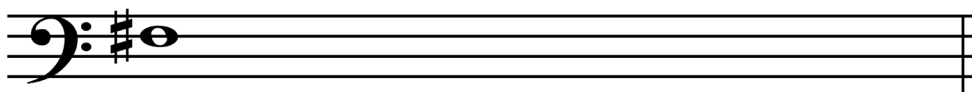
Use whole notes and any chromatic signs necessary. Begin and end on **B**.



2

7. On the staff below, draw the notes of a **whole tone scale** descending from the given note.

Use whole notes and any chromatic signs necessary. Begin and end on **F#**.



2

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8. For the minor scale below:

- A. Draw the **key signature** for the minor scale indicated above the staff.
 B. Using whole notes, write the **minor scale**, **melodic form**, ascending and descending.

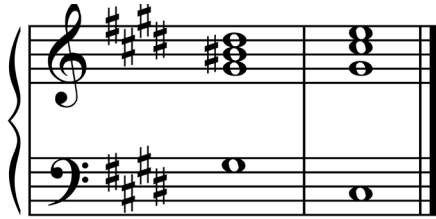
1
2
2

d minor, melodic form



9. Complete parts A, B, C, and D for the cadence below. *For A and B, identify as Soprano, Alto, Tenor, or Bass.*

c# minor

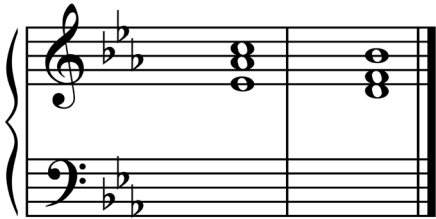


- A. The common tone is kept in the _____ voice.
 B. The leading tone is in the _____ voice.
 C. The leading tone moves to _____. (letter name and # or b if needed)
 D. This is a/an _____ cadence.

1
1
1
1

10. Complete parts A, B, C, and D for the cadence below.

E♭ Major



- A. Draw the **root note** of each chord in the bass.
 B. In the blanks below the staff, identify **each triad** with the correct Roman Numeral.
 C. The **bass note** moves in _____ motion to the upper three voices.
 D. This is a/an _____ cadence.

2
2
1
1

11. On the staff below, build Major or minor triads in **root position** on each given **root note**. The type of triad to be built is named below each measure. *Do not change the given note.*

6



12. The following triads are in root position, 1st inversion, or 2nd inversion.

6

Name the **root** of each triad and identify the triad as MAJ or min. Example: G MAJ, a min, etc.



13. Figured Bass: Identify each chord by Roman numeral and an Arabic number, if needed. Example: IV⁶

2

A♭ Major



f# minor



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Name _____

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14. Transpose the given four measure melody. **On the second staff:**

A. Write the key signature indicated above the second staff.

B. Write the time signature.

C. Transpose the given four measure melody to the new key indicated above the second staff.

1

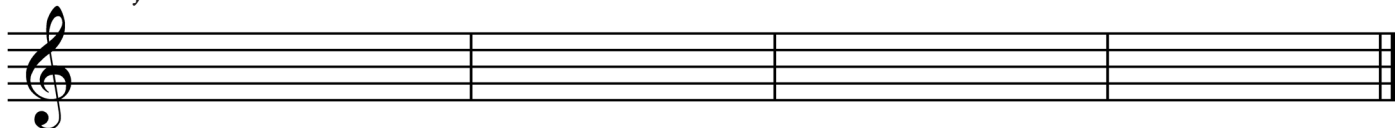
1

4

A Major



F Major



15. Complete this eight measure melody in the Major key named above the first staff. The first measure of each phrase is given. Use of **melodic sequence** or **rhythmic imitation** is strongly encouraged.

2

1

1

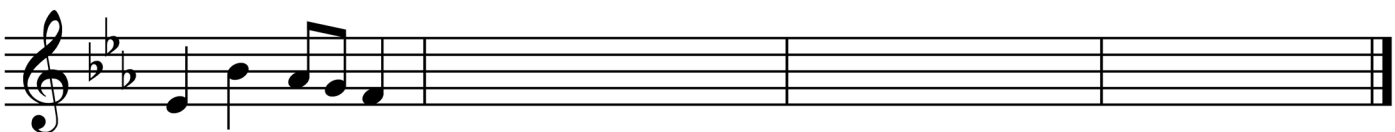
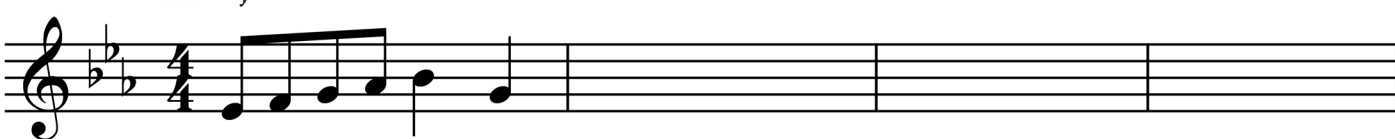
2

A. End the first phrase on the dominant note.

B. End the second phrase on the tonic note.

C. End each phrase on a strong beat.

E♭ Major



16. Write the number of the correct definition in the blank.

10

_____ diminished interval

1. A cadence which progresses from the subdominant triad (IV or iv) to the tonic triad (I or i)

_____ *aria*

2. Always

_____ *Subito*

3. A short contrapuntal piece with one theme

_____ *Più mosso*

4. A Perfect or minor interval that has been decreased by a half step

_____ *Semplice*

5. A composition for solo voice

_____ augmented interval

6. Marked, emphasized

_____ *Marcato*

7. A Perfect or Major interval that has been increased by a half step

_____ invention

8. More motion; quicker

_____ plagal cadence

9. To play simply, without ornament

_____ *Sempre*

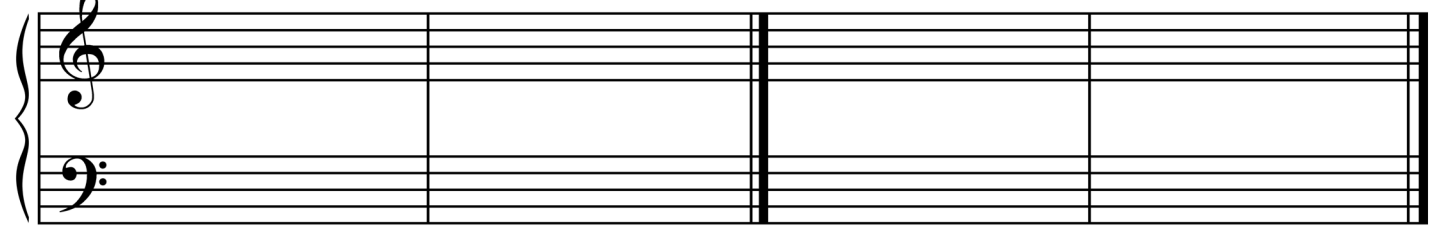
10. Suddenly

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17. On both staves draw the **key signatures** for the parallel Major and minor keys.

8

A^b Major a^b minor B Major b minor



EAR TRAINING

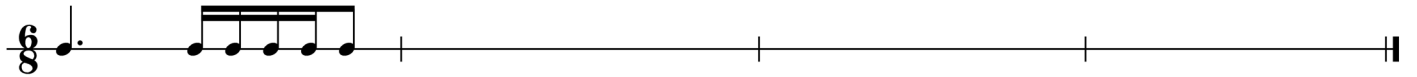
18. You will hear four intervals in a major key. All intervals are within one octave and will be either **Major** or **Perfect**.
Classify each interval by type and size. Example: PER 4th

2

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

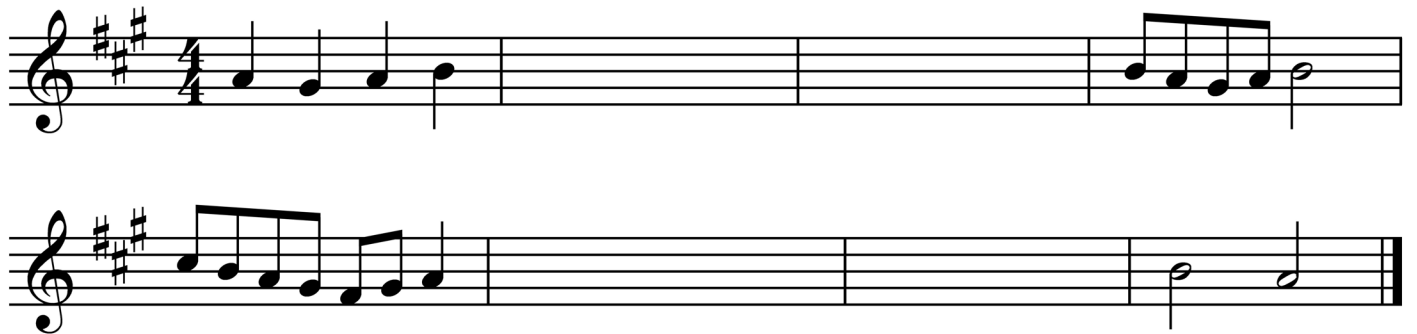
19. You will hear four measures of rhythmic dictation. Fill in the blank measures.

3



20. You will hear eight measures of melodic dictation in **A Major**. Fill in the blank measures.

5



21. You will hear four triads played in broken and blocked form. Identify each as **MAJ**, **min**, or **dim**.

2

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

22. You will hear three minor scales. Each will ascend and descend.

3

Identify each scale as **har min** (harmonic minor), **mel min** (melodic minor), or **nat min** (natural minor).

1. _____ 2. _____ 3. _____

BONUS QUESTION

+ 1/2 or + 1 point only

1

Choice of one of the following:

- A. **Sight Singing** four measures in a **Major** key, or
- B. **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 9

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 18: 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.
- Play all examples once more, pausing briefly between each interval.

F Major

Question 19: 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. MM: ♩ = 50
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.

Question 20: Melodic Dictation

- Read the test question aloud and answer any questions.
- Explain that you will play an eight-measure melody and explain the dictation procedure. The first and last measures of each phrase 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.
- Repeat measures one through four. Tell the students they may sing this time as you repeat measures one through four a second time.
- 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.

MM: ♩ = 60

A Major

Continued on the back

