



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

Name \_\_\_\_\_

	<b>Last Name, First Name.</b>	<b>Please print.</b>
ALPHA	School Grade _____	Date _____
CODE		

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

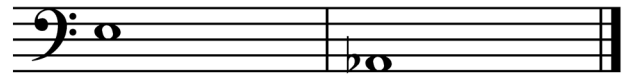
Points

1. On the staves below:

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



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



2  
2

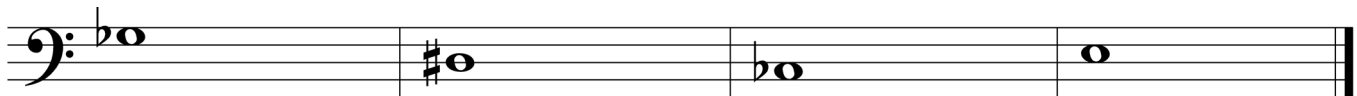
2. Classify these intervals by **type** and **size**. All five types may be used: MAJ, min, PER, AUG, and dim.  
 Example: PER 4th.

6



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

4

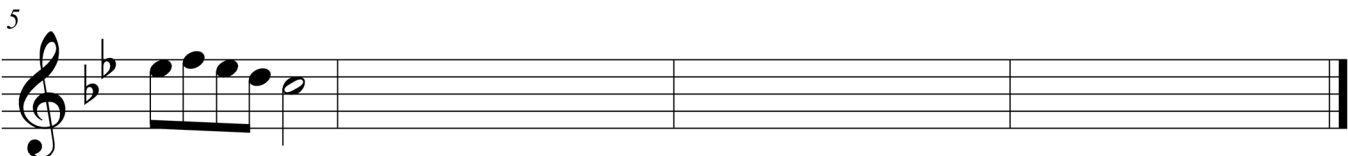
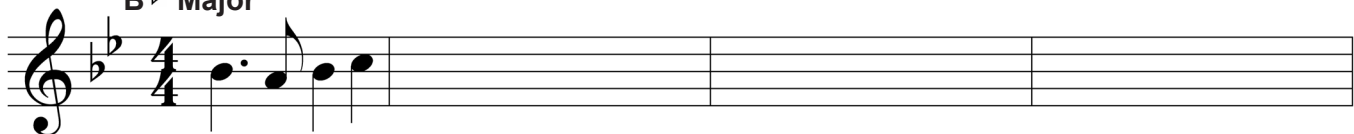


4. Complete this eight measure melody in the major key named above the first staff. Compose the remaining measures using good melodic writing principles such as unity, variety, contrast, and balance. Include the following elements of composition.

1  
1  
1  
1  
1

- A. In measure two, write either a **melodic sequence** or a **rhythmic imitation** of measure one.
- B. End the first phrase on the **dominant note**.
- C. Use a good final **melodic line** to of 7 up to 1, 5-1, or 2 down to 1 to **end the second phrase on tonic**.
- D. End each phrase on a **strong beat**.

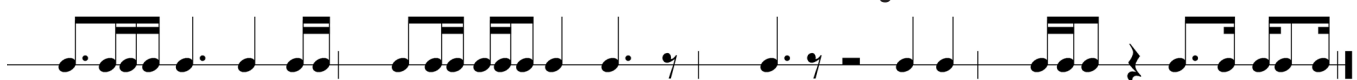
**B $\flat$  Major**



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

4

Use **four** of these time signatures: 3 2 3 4 5 6 9  
2 4 4 4 4 8 8



Compound

Asymmetrical

Simple

Simple

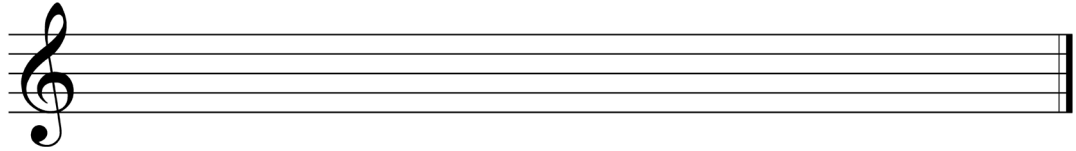
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6. For each minor scale below:

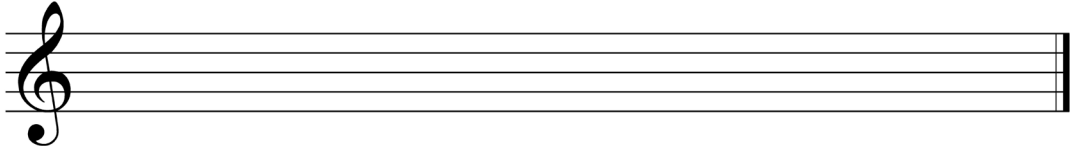
- A. Draw the **key signature** for each minor scale named.
- B. Draw the notes of the **minor scale ascending and descending**. Use whole notes.
- C. Add **chromatic signs** as needed to make the indicated form of the minor scale.

3
3
3

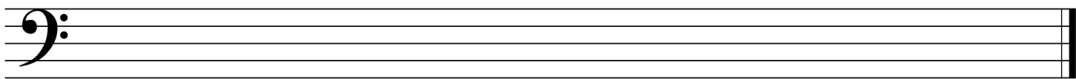
f #minor  
melodic form



c minor  
harmonic form



a minor  
natural form

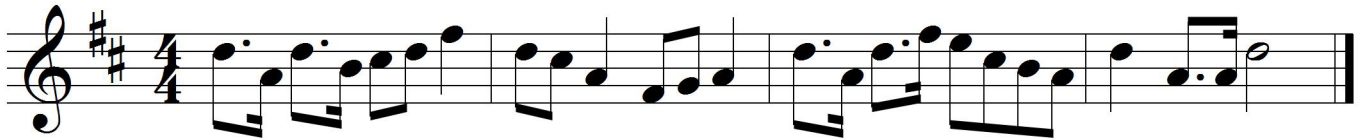


7. Transpose the given four measure melody. **On the second staff:**

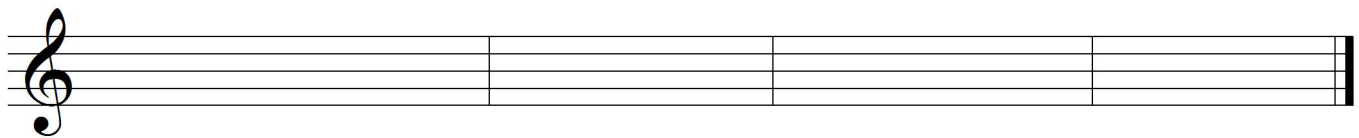
- A. Write the key signature indicated above the second staff.
- B. Write the time signature.
- C. Transpose the given four measure melody to the new key.

1
1
4

D Major



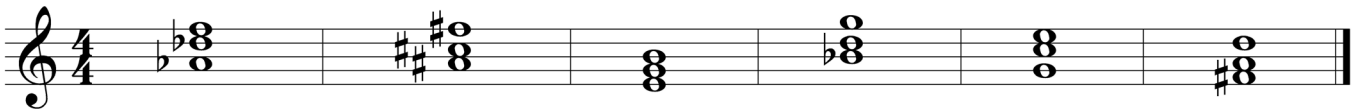
G Major



8. The following triads are in root position, 1<sup>st</sup> inversion, or 2<sup>nd</sup> inversion.

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

6
---



\_\_\_\_\_

9. Identify figured bass definitions by matching the description of the chord to the chord symbol. Write the letter of the explanation in the blank to the right of each chord figure.

I<sup>6</sup><sub>4</sub> \_\_\_\_\_

A. Tonic triad with the triad 5<sup>th</sup> in the bass

I<sup>6</sup> \_\_\_\_\_

B. Tonic triad with the triad root in the bass

I \_\_\_\_\_

C. Tonic triad with the triad 3<sup>rd</sup> in the bass

3
---

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

10. Complete each part in the box to the right of the cadence.

**G $\flat$  Major**

A. The <b>common tone</b> is kept in which voice? ( <i>circle one</i> ) <b>soprano alto tenor bass</b>	<input type="text" value="1"/>
B. In the <b>V</b> chord, the name of the note in the tenor voice is _____. <i>Use letter name and # or <math>\flat</math> if needed.</i>	<input type="text" value="1"/>
C. Name the note to which the <b>leading tone moves</b> . _____. <i>Use letter name and # or <math>\flat</math> if needed.</i>	<input type="text" value="1"/>
D. This is a/an ( <i>circle one</i> ) <b>perfect</b> or <b>imperfect</b> authentic cadence.	<input type="text" value="2"/>

11. Complete each part in the box to the right of the cadence.

**f minor, harmonic form**

A. Draw the <b>root</b> of each chord in the bass. <i>Use whole notes.</i>	<input type="text" value="2"/>
B. In the blanks below the staff, identify <b>each triad</b> with the correct Roman numeral. <i>Upper case letters for major chords and lower case for minor chords must be used.</i>	<input type="text" value="2"/>
C. This is a/an ( <i>circle one</i> ) <b>perfect</b> or <b>imperfect</b> authentic cadence.	<input type="text" value="2"/>

12. For each lead sheet chord:

- A. Draw the triad indicated on the treble clef.
  - B. Draw only the lowest note on the bass staff as indicated by the lead sheet chord symbols.
- Chords will be major, minor, diminished, or augmented. Use chromatic signs as needed.*

	<b>G/B</b>	<b>Emin/G</b>	<b>B<math>\flat</math></b>	<b>Adim/C</b>	<b>E<sup>+</sup></b>	<b>Dmin/A</b>

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

- |  |  |
|--|--|
| <input type="text"/> <i>Cantabile</i>  | 1. A six-tone scale built only of whole steps  |
| <input type="text"/> <i>Marcato</i>    | 2. Marked, emphasized  |
| <input type="text"/> Parallel Keys     | 3. Any cadence which ends on the dominant triad (V)  |
| <input type="text"/> Alto              | 4. Major and minor keys that have the same tonic (keynote)                                 |
| <input type="text"/> Harmonic Interval | 5. In four part harmony, the second-highest voice  |
| <input type="text"/> Half Cadence      | 6. In four part harmony, the lowest voice  |
| <input type="text"/> Phrase            | 7. A smaller composition that is usually followed by a larger composition, in the same key |
| <input type="text"/> Whole Tone Scale  | 8. Part of a melody which pauses or ends with a cadence                                    |
| <input type="text"/> Prelude           | 9. Two tones played or sung at the same time   |
| <input type="text"/> Bass              | 10. In a singing style   |
|  | 11. In four part harmony, the highest voice  |

14. On both staves, draw the **key signatures** for the parallel major and minor keys.

8

**B $\flat$  Major**
**b $\flat$  minor**
**E Major**
**e minor**

The exercise consists of two grand staves (treble and bass clefs). The first grand staff is for B $\flat$  Major and b $\flat$  minor. The second grand staff is for E Major and e minor. Each grand staff has four blank measures for drawing the key signature.

**EAR TRAINING**

15. You will hear four intervals in a major key. All intervals are within one octave and will be either major (**MAJ**) or perfect (**PER**). Classify each interval by type and size. *Example: PER 4th*

4

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_

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

3

A single treble clef staff with a 6/8 time signature. The first measure contains a rhythmic pattern of quarter notes: G4, A4, B4, C5. The second measure contains a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4. The next three measures are blank for dictation.

17. You will hear eight measures of melodic dictation in the labeled major key. Fill in the blank measures.

4

**F Major**

Two treble clef staves in 4/4 time, both in F Major (one flat). The first staff starts with a melodic line: F4, G4, A4, B4, C5, B4, A4, G4. The next three measures are blank. The second staff starts with a melodic line: F4, G4, A4, B4, C5, B4, A4, G4. The next three measures are blank.

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

4

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_

**BONUS QUESTION**

+ ½ 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:

- A. Play according to suggested tempo.
- B. Leave plenty of silence between repetitions to allow hearing mentally.
- C. Pause the audio tracks as needed to allow students time to write their answers.

**Question 15: Intervals**

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

MM: ♩ = 60

**Question 16: Rhythmic Dictation**

- 1. Read the test question aloud and answer any questions.
- 2. 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.
- 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 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.
- 5. Announce and play the first two measures. Pause. Repeat. Announce and play the last two measures. Pause. Repeat.
- 6. After a pause for writing, play all four measures once more.

MM: ♩ = 50

**Question 17: Melodic Dictation**

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

MM: ♩ = 60

F Major

Continued on the back

**Question 18: Triad Identification**

1. Read the test question aloud and answer any questions.
2. Play each triad using the same method for each example. Pause. Repeat.
3. Play all examples once more, pausing briefly between each.

MM: ♩ = 60

**BONUS – For either Sight Singing or Rhythmic Sight Reading:**

- This question is to be given individually to students.
- Each student should have several minutes to look over the example.
- The student may set the tempo, but must keep a steady beat.
- Students are to use the separate sheet enclosed.
- Each student may have two tries. After the first try, indicate the location and type of error made.
- An added beat, a missed beat, or an incorrect rhythm on a beat is counted each as 1 beat missed. If only a portion of the beat was incorrect, 1/2 beat was missed.
- **Use the chart to calculate the percentage.**
- Use the best of the two attempts to calculate the score.
- Record the score on the student's paper in red ink.

Points Awarded	Mistakes in 4/4	Mistakes in 3/4	Mistakes in 6/8
1 point	Up to 2 1/2 beats	Up to 2 beats	Up to 3 1/2 beats
1/2 point	3 - 8 beats	2 1/2 - 6 beats	4 - 12 beats
None	8 1/2 beats or more	6 1/2 beats or more	12 1/2 beats or more

**A. Sight Singing**

1. Explain that the student may use syllable names, letters, numbers, or neutral syllables in singing.
2. If the student wishes to transpose to a more comfortable key, this is permissible.
3. Play the scale, ascending and descending. Play the tonic triad and the tonic triad tones 1-3-5-3-1.
4. Repeat and identify the keynote. Suggestion: The student may sing more comfortably if the teacher will sing the scale and triad prior to the administration of the test question.

G Major

**B. Rhythmic Sight Reading**

Explain that students may tap, clap, say, or play the notes.



*Texas Music Teachers Association*

## Student Affiliate Theory Test Rhythmic Sight Reading Whitlock Level 9

### Student's Example

Choose one of the following two options.

#### SIGHT SINGING

Take a few moments to look over the sight singing bonus question below.

- You may use syllable names, letters, numbers, or neutral syllables in singing.
- You may set your own tempo, but **keep a steady beat**.
- You may have **two tries**.
- You **may transpose** this example higher or lower, if necessary for your vocal range.
- The teacher will play or sing the scale and tonic triad for you.
- 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.

#### G Major



or



#### RHYTHMIC SIGHT READING

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

- You may tap, clap, say, or play the notes.
- You may set your own tempo, but must 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.

