



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
2
2
2

1. On both staves:
- Draw the key signatures for the Major keys.
 - Identify the **parallel minor** key in the blank provided.
 - Draw the key signature of the **parallel minor** in the second measure.

C Major _____ minor

B Major _____ minor

2. On the staves below:
- Draw the notes of the **minor** scales ascending or descending as instructed. The 7th note of each scale is given and **must not be changed**.
 - Name each **minor** scale.
 - Draw the key signatures at the beginning of **each** staff.
 - Add any necessary accidentals for proper scale form.

2
2
2
4

____ melodic minor ascending

____ harmonic minor descending

3. On the staff below:
- Draw the **key signature**.
 - Construct diatonic triads in root position on each scale degree of the indicated **ascending major scale**. Use whole notes.
 - Identify each triad as **MAJ**, **min**, or **dim**.

1
2
4

D \flat Major _____

4. Identify these triads as MAJ (Major), **min** (minor), or **dim** (diminished). The triads may be in root position or inversions.

5

Practice Only-Not Official Test

5. Each measure is characteristic of a particular meter. Write the correct time signature in each measure below. Use **four** of these time signatures **once**:

- $\frac{3}{2}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{9}{8}$

8

Compound Simple Compound Simple

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

5

dim min MAJ AUG dim

7. Write a Roman numeral in the blank below each chord. Chords may be I, IV, V, V⁷, ii, or vi.

4

A Major

8. Write a Roman numeral in the blank below each chord. Chords may be I, IV, V, V⁷, ii, or vi.

6

B \flat Major

9. A. In Question 8, the chords in measure two form a/an _____ cadence.

1

B. In Question 8, the chords in measure four form a/an _____ cadence.

1

Practice Only-Not Official Test

Name _____

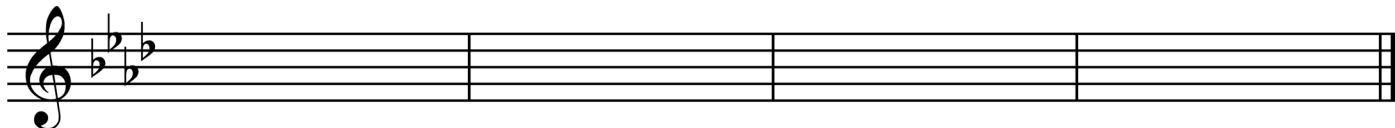
Last Name, First Name. Please print.

10. On the staff below

A. On the **fifth (dominant)** note of the Major scale, build the **V⁷ (dominant 7th)** chord in **root position** in the first measure.

1
3

B. Write the **three inversions of the V⁷ (dominant 7th)** chord in the other measures.



A \flat Major

Root Position
V⁷

1st Inversion
V⁶₅

2nd Inversion
V⁴₃

3rd Inversion
V⁴₂

11. Complete this eight-measure melody in the given **Major** key. You must demonstrate use of **melodic sequence and rhythmic imitation** as defined below.

A. In measure two, write a **melodic sequence** of measure one.

B. In measure six, write a **rhythmic imitation** of measure five.

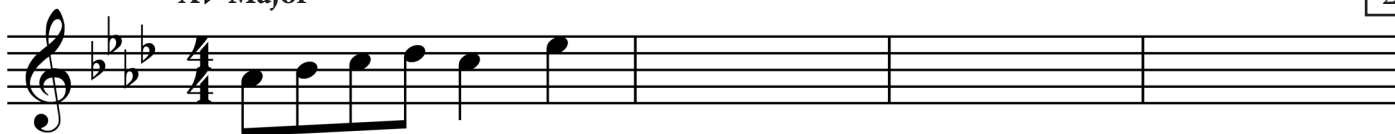
C. End the first phrase on the **dominant** note.

D. End the second phrase on the **tonic** note.

E. Both phrases must end on a **strong** beat.

2
2
2
1
1
2

A \flat Major



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

10

_____ *senza*

1. Freedom to improvise or vary the tempo

_____ tritone

2. The interval of an Augmented 4th or a diminished 5th

_____ open harmony

3. Music in which two or more melodies are heard at the same time

_____ plagal cadence

4. A single line of melody

_____ authentic cadence

5. Without

_____ *ad libitum*

6. A seventh chord built on the dominant

_____ diminished triad

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

_____ polyphonic music

8. A triad which has two minor thirds

_____ dominant seventh chord

9. A cadence which progresses from the dominant triad (V) to the tonic triad (I or i)

_____ monophonic music

10. Four-Part harmony with an octave or more between the soprano and tenor voices

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13. On the staves below:

A. Build the indicated intervals **above** the given notes. *Do not change the given note.*



PER 4th AUG 5th MAJ 2nd min 3rd

B. Classify these intervals by **type** and **size**.

Use MAJ, min, PER, dim, or AUG.

Example: min 2nd



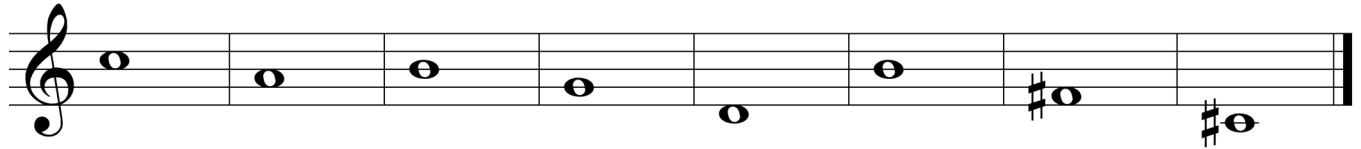
Type: _____

Size: _____

4
4

EAR TRAINING

14. You will hear eight intervals above or below the given note. All intervals are within one octave and will be **Major** or **Perfect**. The given notes are for reference only. Classify each interval as to type and size. Example: MAJ 2nd, PER 4th, etc.

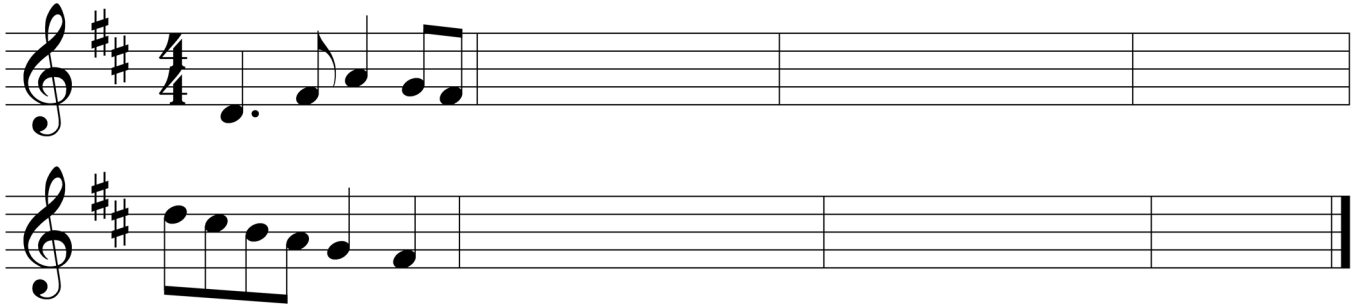


Type: 1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____ 7. _____ 8. _____

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

4

15. You will hear eight measures of melodic dictation in **D Major**. Fill in the blank measures.



6

16. You will hear five triads played in broken and blocked form. These root-position triads will be Major, minor, Augmented, or diminished. Identify each as **MAJ**, **min**, **AUG**, or **dim**.

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

5

BONUS QUESTION

+ 1/2 or + 1 point only

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)

1

Texas Music Teachers Association

Student Affiliate Theory Test Ear Training Instructions

Whitlock Level 10

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 14: Intervals

- Read the test question aloud and answer any questions.
- Improvise two practice examples and identify each as to type and size.
- Explain that the student does not need to write the second note. The beginning notes are given for reference.
- Play the first test example. Pause. Repeat.
- Continue similarly through all examples.
- Play all examples once more, pausing briefly between each example.

Question 15: Melodic Dictation

- Read the test question aloud and answer any questions.
- Explain that you will play an eight-measure melody. Measures one and five 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.

D Major

Continued on the back

Question 16: 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.

1. 2. 3. 4. 5.

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.
- In grading, if 90% or more is correct, award 1 point. If 50% to 89% is correct, award ½ point.
- Teachers, indicate +1/2 or +1 point only for bonus.
- Record the score on the student's paper in red ink.

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.

D Major

B. Rhythmic Sightreading

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

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Whitlock Level **10**
Spring 2017

Texas Music Teachers Association

Student Affiliate Theory Test Sight Reading Instructions

Whitlock Level 10

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.

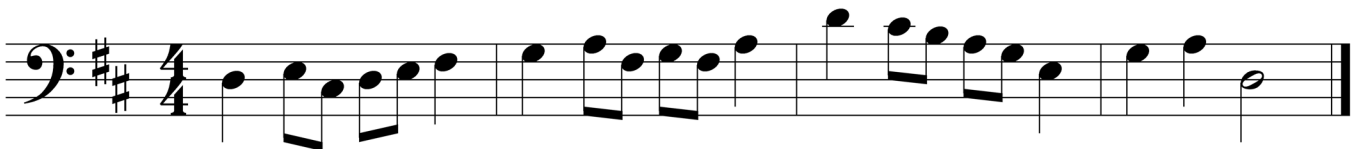
- You may use syllable names, letters, numbers, or neutral syllables in singing.
- You may set your own tempo, but keep a steady beat.
- You may have two tries.
- You may transpose this example higher or lower, if necessary for your vocal range.
- The teacher will play or sing the scale and tonic triad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

D 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 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.

