



Affix label here or clearly print requested information.

Name _____

Last Name, First Name. Please print.

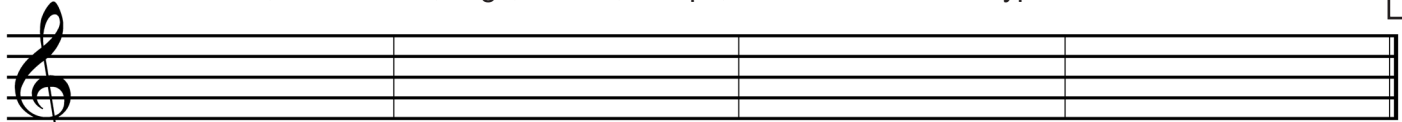
ALPHA CODE _____ School Grade _____ Date _____

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

Points

1. On the staff below, draw stems, flags, beams, sharps, or flats to make the type of notes indicated.

4

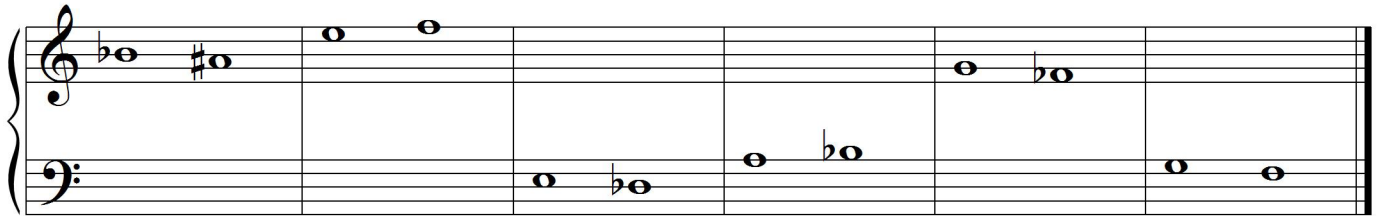


eighth notes on E and C *use a beam*
 sixteenth note on G[#] *use a flag*
 eighth note on B^b *use a flag*
 sixteenth notes on F and A *use a beam*

2. On the line below the staff, name the distance between each pair of notes. Notice the clef signs.

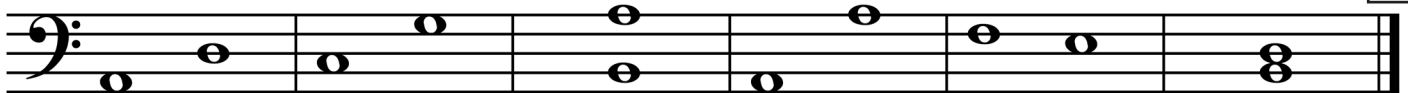
6

Use **H** for half step, **W** for whole step, **O** for no step (enharmonic), and **W+H** for one-and-a-half steps.



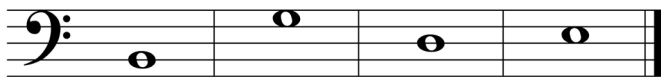
3. Name the following intervals on the line below each measure. Examples: 2nd, 4th, 8^{ve}

6



4. A. On the staff below, draw the note of the indicated interval **below** the given note.

Add ledger line(s) if needed.



3rd 8^{ve} 4th 6th

B. On the staff below, draw the note of the indicated interval **above** the given note.

Add ledger line(s) if needed.



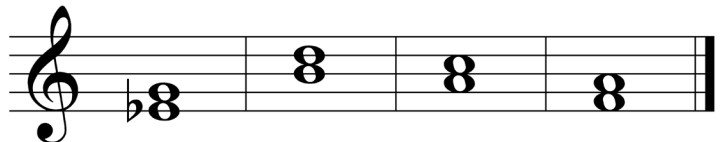
2nd 4th 7th 5th

4

4

5. Label each 3rd on the staff to the right as major (MAJ) or minor (min).

Notice the clef sign.

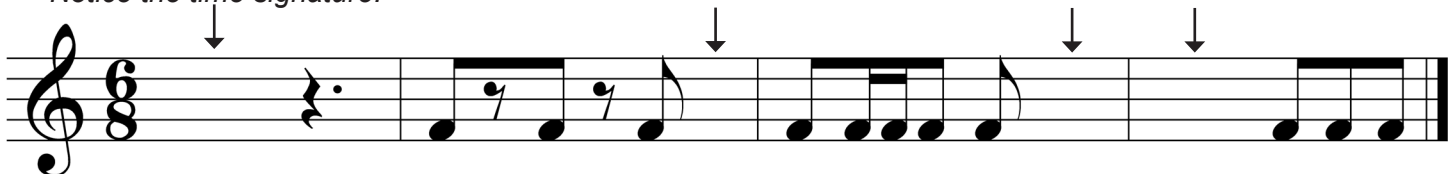


2

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

Notice the time signature.

4



Page 2 Whitlock Level 6 Fall 2017

7. Write the **top number** of the time signature in each measure below.

Each time signature will be used only once.

Time signatures: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{8}{8}$ 5

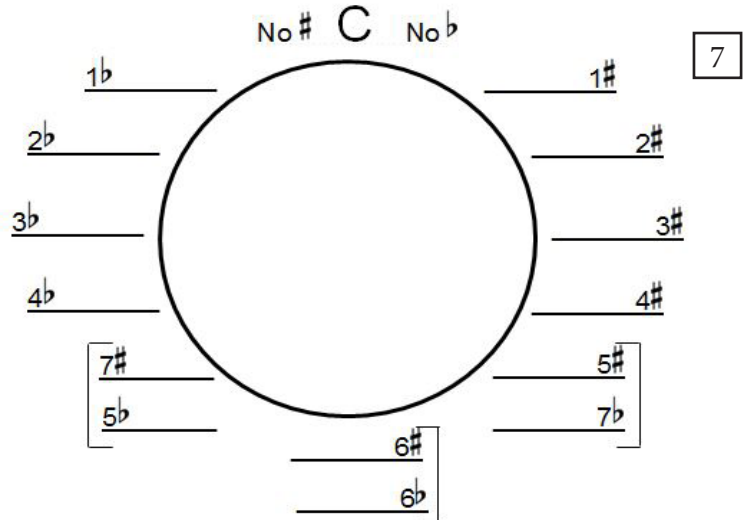


8. Draw bar lines where they are needed below.



9. For the drawn **Major Circle of Fifths**, fill in the names of the **major** keys on the lines provided. Names must include sharp or flat signs as needed for the correct name.

Use capital (UPPERCASE) letters.



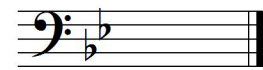
10. Name the major key for each key signature drawn below.



____ Major



____ Major



____ Major

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

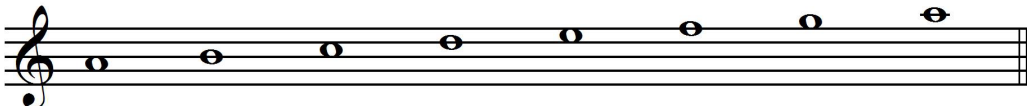
- _____ *al Fine*
- _____ *Allegro*
- _____ *Con Moto*
- _____ Consonant
- _____ *Dal Segno*
- _____ Dominant Triad
- _____ Major Third
- _____ Minor Third
- _____ Minor Triad
- _____ *Poco a Poco*


1. A fast tempo
2. A term to indicate a repeat from the given sign
3. A triad built on the dominant/scale degree five
4. A triad that has a minor 3rd (three half steps) between the root and third of the chord and a major 3rd (four half steps) between the third and the fifth of the chord
5. A two-chord progression at the end of a phrase or a section in the music
6. An interval that has four half steps, and is spelled as a skip
7. An interval that has three half steps, and is spelled as a skip
8. Little by little
9. Play to the point marked fine; the end
10. The mixing of sounds that blend together
11. With motion


10

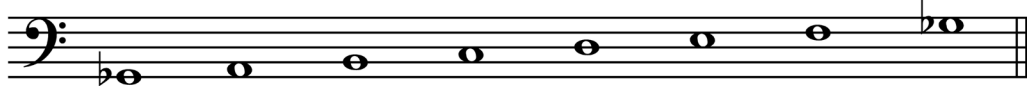
Name _____
 Last Name, First Name. Please print.

12. Draw sharps or flats needed to make the major scale named before each staff. Notice the clef signs. 8

A Major 

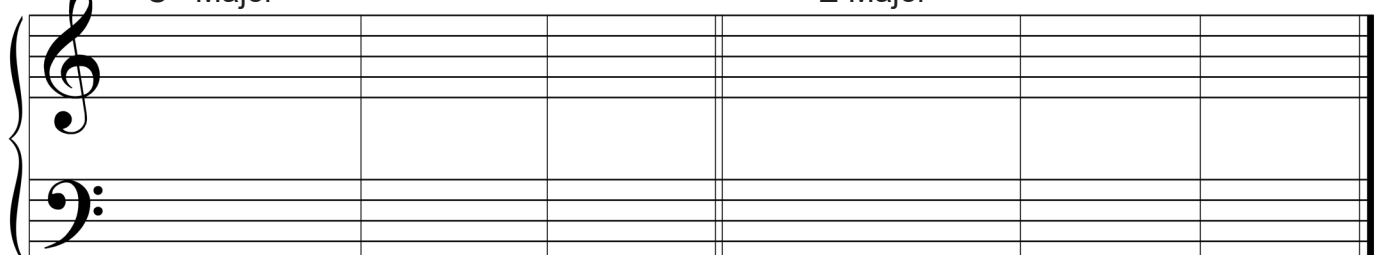
A^b Major 

C# Major 

G^b Major 

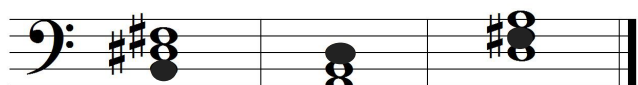
13. On the grand staff below:
 A. On both **treble** and **bass** staves, draw the key signature of the **major** key named above each staff. 4
 B. On the **treble** staff **only**, draw the Tonic (I), Subdominant (IV), and Dominant (V) Triads in **root** position. **Use whole notes.** 3
 C. On the **bass** staff only, draw only the **root** of each chord (*not the entire triad*). **Use whole notes.** 3

C^b Major E Major



I IV V I IV V

14. On the staff to the right, each triad has one note filled in. Identify the filled note as either the **root**, **3rd**, or **5th** of the triad by writing **root**, **3rd**, or **5th** on the line below each chord. 3



15. In the musical example below:
 A. This example has _____ **beats per measure.** 1
 B. **Circle** the notes in the treble staff that go **down by steps.** 1



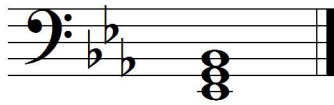
16. Above each staff:

A. Name the **major** key for each key signature drawn on each staff.

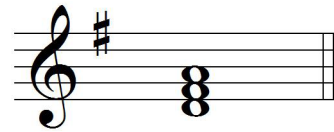
B. Circle the correct Roman numeral to identify the triad as I, IV, or V.

2
2

_____ Major I IV V



_____ Major I IV V



EAR TRAINING

17. You will hear five major or minor triads played in broken and blocked form.

Print **MAJ** or **min** in the proper blank.

5

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

18. You will hear six intervals played both broken and blocked. They will be either a second, fifth, or seventh. Write **2nd**, **5th**, or **7th** in the proper blank.

3

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

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

3



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

4



BONUS QUESTION

Complete the linear minor circle of fifths.

Fill in the blanks **up** and **down** by the interval of a 5th from the given note.

1

Lower case letters should be used.

Down by 5^{ths} ← Start on → Up by 5^{ths}

_____ b _____ b _____ b _____ a _____ # _____ # _____ # _____ # _____ #



Texas Music Teachers Association

Student Affiliate Theory Test Ear Training Instructions

Whitlock Level 6

For each question:

- A. Play according to suggested tempo.
- B. All examples are MM: ♩ = 60
- C. Leave plenty of silence between repetitions to allow hearing mentally.
- D. Pause the audio tracks as needed to allow students time to write their answers.

Question 17: Triad Identification

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

Question 18: Intervals

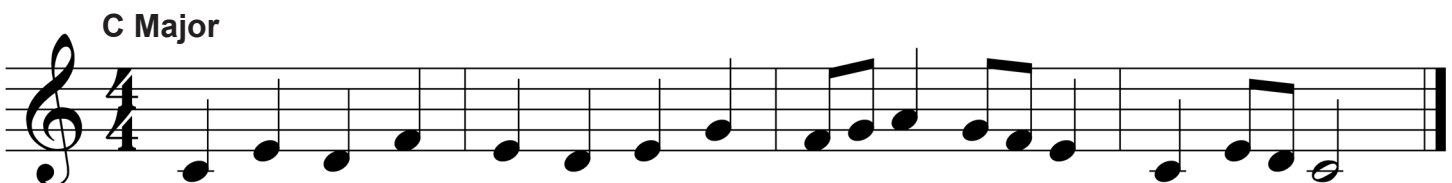
- 1. Read the test question aloud and answer any questions.
- 2. Play each example as both broken and blocked intervals using the method illustrated in measure one.
- 3. Play the first example. Pause. Repeat. Continue through all examples.
- 4. Repeat all examples once more, pausing briefly between each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

Question 19: 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 and the bar lines are already drawn.
3. Establish the tempo and beat by tapping and counting aloud two measures before each time you play.
Do not count or tap while playing.
4. Play the example through, accenting the first beat of each measure.
5. Play again while the students clap and count aloud. Play a third time then wait while they write.
6. Announce and play the first two measures. Pause. Repeat.
7. Announce and play the last two measures. Pause. Repeat.
8. After a pause for writing, play all four measures once more.

**Question 20: Melodic Dictation**

1. Read the test question aloud and answer any questions.
2. Explain that you will play a four-measure melody and name the major key. The 1st and 3rd 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 each time you play.
Do not count or tap while playing.
5. Play all four measures. Repeat as the students sing along. Repeat once again while they write.
 - A. Announce and play the first two measures. Pause. Repeat.
 - B. Announce and play the last two measures preceded by the last note of measure 2. Pause. Repeat.
6. After a pause for writing, play all four measures once more.



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