

# Practice Test Only-Not Official Test

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Texas Music Teachers Association

★Student Affiliate★

Whitlock Level  
Fall 2021

# 10

Name \_\_\_\_\_  
**Last Name, First Name.** Please print clearly or affix label.  
 ALPHA School Grade \_\_\_\_\_ Date \_\_\_\_\_  
 CODE

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

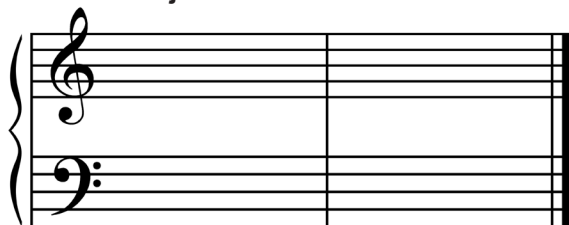
Points

1. On both staves:

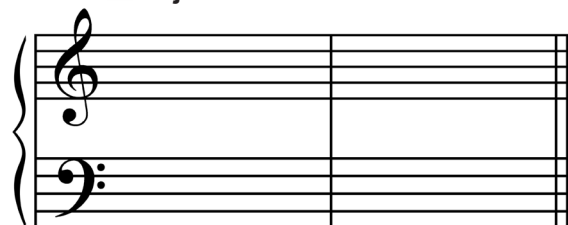
- A. Draw the key signature for the **major key** in the **first measure** of each staff.
- B. Name the **relative minor key below** the **first measure** of each staff.
- C. Name the **parallel minor key below** the **second measure** of each staff.
- D. Draw the key signature of the **parallel minor key** in the **second measure** of each staff.

2  
2  
2  
2

**E Major**



**B♭ Major**



Relative: \_\_\_\_\_ minor Parallel: \_\_\_\_\_ minor

Relative: \_\_\_\_\_ minor Parallel: \_\_\_\_\_ minor

2. On the staves below:

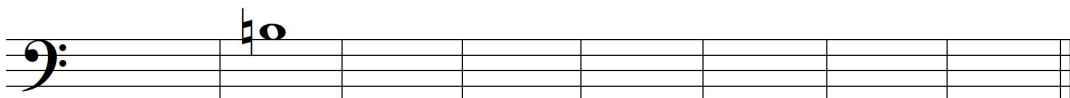
- A. Draw the notes of the minor scales ascending or descending as instructed.  
*The 7th note of each scale is given and must not be changed.*
- B. Name each minor scale.
- C. Draw the key signatures at the beginning of each staff.
- D. Add any necessary accidentals for proper scale form.

2  
2  
2  
1

\_\_\_\_\_ melodic minor ascending



\_\_\_\_\_ harmonic minor descending

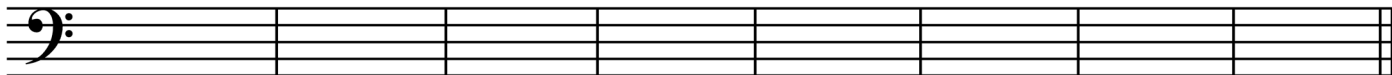


3. On the staff below:

- A. Draw the key signature.
- B. Construct a triad in root position on each scale degree of the indicated ascending major scale. *Use whole notes.*
- C. Identify each triad by **type** of chord: **MAJ**, **min**, or **dim**.

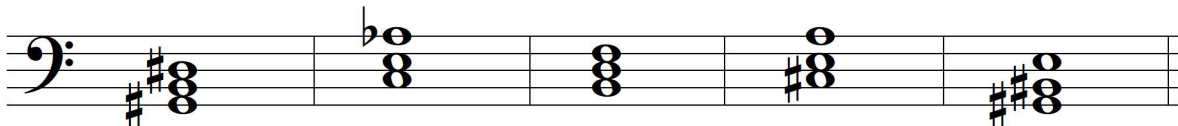
1  
2  
4

**D Major**



4. Identify these triads by **root and type** of chord: **MAJ**, **min**, **AUG**, or **dim**. The triads may be in root position or inversions. Example: C MAJ

5



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

2

MAJ                      min                      AUG                      dim

6. In each blank, write a Roman numeral to identify the chord above the blank. Chords may be I, IV, V, V7, ii, and vi chords in root position only.

4

\_\_\_\_\_

A $\flat$  Major: \_\_\_\_\_

\_\_\_\_\_

7. Write a Roman numeral in the blank below each chord. Use Arabic numbers as needed to detail figured bass. Chords may be I, IV, and V in root position or inversions, and V7, ii, and vi chords in root position only.

6

D $\flat$  Major

\_\_\_\_\_

8. A. In Question 7, the chords in measure two form a/an \_\_\_\_\_ cadence.

1

- B. In Question 7, the chords in measure four form a/an \_\_\_\_\_ cadence.

1

9. For each lead sheet chord:

A. Draw the indicated chord on the treble staff.

B. On the bass staff, draw the indicated bass note.

2

2

G/B                      Emin                      A<sup>7</sup>/E                      C# dim

D Major

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

10. On the staff below:

- A. Write the name of the key in the blank provided.
- B. On the **fifth (dominant)** note of the major scale, build the **V<sup>7</sup> (dominant 7<sup>th</sup>)** chord in **root position** in the first measure. **Use whole notes.**
- C. Write the **three inversions of the V<sup>7</sup> (dominant 7<sup>th</sup>)** chord in the remaining measures. **Use whole notes.**

.5
1
1.5

\_\_\_\_\_ Major

$V^7$  Root Position
1st Inversion
2nd Inversion
3rd Inversion

11. Complete this eight-measure melody in the given major key.

- A. Correct number of beats in each measure.
- B. Demonstration of good melodic writing principles such as unity, variety, contrast, and balance.
- C. In measure **two**, write a **melodic sequence** of measure one.
- D. In measure **six**, write a **rhythmic imitation** of measure five.
- E. End the first phrase on the **dominant**.
- F. End the second phrase on the **tonic**.
- G. End the second phrase using a final cadence of 7 up to 1, 2 down to 1, 3-1 or 5-1.
- H. Both phrases must end on a **strong** beat.

.5
.5
1
1
1
1
1
1

G Major

12. For each of the cadences below:

- A. Identify each chord with a Roman numeral.
- B. Draw the notes of the second chord in each example to complete each of the cadences as specified using proper voice leading rules, such as common tone, leading tone, and no parallel 4ths, 5ths, and 8ves. *Use whole notes.*
- C. Use open or close harmony as specified.
- D. Place the root of each chord in the bass voice. No inversions.

3
3
1.5
1.5

Half Cadence in close harmony

Plagal Cadence in close harmony

Perfect Authentic Cadence  
in open harmony

$D\flat$  Major \_\_\_\_\_

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

10

- |       |                 |   |
|-------|-----------------|---|
| _____ | Close Harmony   | 1. A cadence which progresses from the subdominant triad (IV or iv) to the tonic triad (I or i)     |
| _____ | Overture        | 2. A composition in which the first theme returns repeatedly: A-B-A-C-A, etc.                       |
| _____ | Plagal Cadence  | 3. A four-tone chord, built by adding another third on top of a triad                               |
| _____ | Rondo Form      | 4. An orchestral composition used to introduce a large dramatic work                                |
| _____ | <i>Semplice</i> | 5. Four-part harmony with less than an octave between the soprano and tenor                         |
| _____ | <i>Senza</i>    | 6. In a singing style   |
| _____ | Seventh Chord   | 7. Suddenly   |
| _____ | <i>Subito</i>   | 8. The interval of an augmented 4th or diminished 5th, so-called because it spans three whole steps |
| _____ | Tritone         | 9. To play simply; without ornament   |
| _____ | <i>Troppo</i>   | 10. Too much  |
|       |                 | 11. Without   |

14. On the staff below, draw a **chromatic scale** beginning on the given note and ending one octave higher or lower as directed. *Do not use enharmonic notes.*

1

descending

15. On the staves below:

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

PER 8<sup>ve</sup>    AUG 6<sup>th</sup>    min 2<sup>nd</sup>    dim 4<sup>th</sup>

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

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

Type: \_\_\_\_\_

Size: \_\_\_\_\_

16. Each measure is characteristic of a particular meter.

A. Draw the correct time signature at the beginning of each measure. Four time signatures will be used.

B. Write the correct label below each measure: **Simple**, **Compound**, or **Asymmetrical**.

3 2 3 4 5 7 6 9  
2 4 4 4 4 4 8 8

\_\_\_\_\_

2

2

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

## EAR TRAINING

17. You will hear six intervals. All intervals are within one octave and will be **major (MAJ)** or **perfect (PER)**.  
Classify each interval as to **type and size**. Example: MAJ 2<sup>nd</sup>, PER 4<sup>th</sup>, etc.

3

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

18. You will hear eight measures of melodic dictation. Fill in the blank measures.

6

D Major

19. 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**.

5

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

1

20. You will hear two two-measure musical examples. The four chords in measure one establish the key. Identify the final cadence played as half notes in measure two in each example as **authentic** or **half**.

1. \_\_\_\_\_ 2. \_\_\_\_\_

## BONUS QUESTION

Write the counts under each note and rest as you would say them out loud.

1

## Theory Test Ear Training Instructions

### For each question:

- Play according to suggested tempo.
- All examples are MM: ♩ = 60 except as noted.
- Leave plenty of silence between repetitions to allow hearing mentally.
- Pause the TMTA Ear Training as needed to allow students time to write their answers.

### Question 17: Intervals

♩ = 60

- Read the test question aloud and answer any questions.
- Improvise two practice examples and identify each as to type and size.
- Play the first test example using the method illustrated in measure one. Pause. Repeat.
- Continue through all examples, playing each interval using the procedure defined above in step three.
- Play all examples once more, broken and blocked, pausing briefly between each example.

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

### Question 18: 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.
- Play measures one through four. Tell the students they may sing this time. Repeat measures one through four.
- 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

1. 2. 3. 4. 5. 8.

### Question 19: Triad Identification

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

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

Continued on the back

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Ear Training Instructions (Continued)

## Question 20: Cadence Identification

1. Read the test question aloud and answer any questions.
2. Play the major scale and scale degrees 1 - 3 - 5 - 3 - 1 in an arpeggio. Play and announce the tonic.
3. Play the first two-measure progression as written. Pause.
4. Play only the two half note chord cadence in measure 2. Pause.
5. Repeat the entire two-measure progression.
6. Repeat steps 3 through 5 for the second example.
7. Play each example once more, pausing briefly between examples.

### F Major

1.

Musical notation for Example 1 in F Major, 4/4 time. The first two measures show a progression of chords: F major, C major, F major, and C major. The bass line consists of quarter notes: F2, C2, F2, C2. The second measure contains a half-note cadence: C major and F major.

2.

Musical notation for Example 2 in F Major, 4/4 time. The first two measures show a progression of chords: F major, C major, F major, and C major. The bass line consists of quarter notes: F2, C2, F2, C2. The second measure contains a half-note cadence: C major and F major.