

Practice Test Only-Not Official Test

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Whitlock Level **8**
Fall 2021

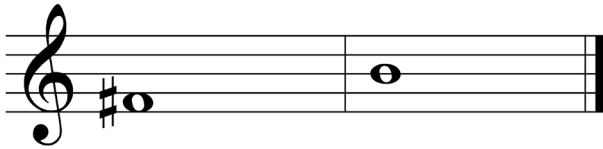
Name _____	
Last Name, First Name. Please print clearly or affix label.	
ALPHA CODE _____	School Grade _____ Date _____

Points

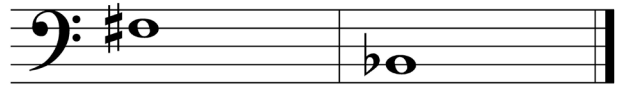
Notice: Do NOT make any extra marks or comments on the test. Points may be deducted.

1. On the staves below:

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



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

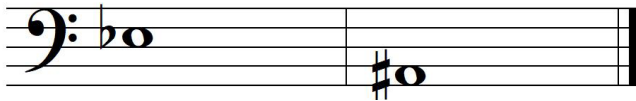


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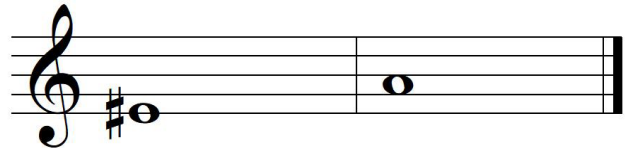
2

2. On the staves below:

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



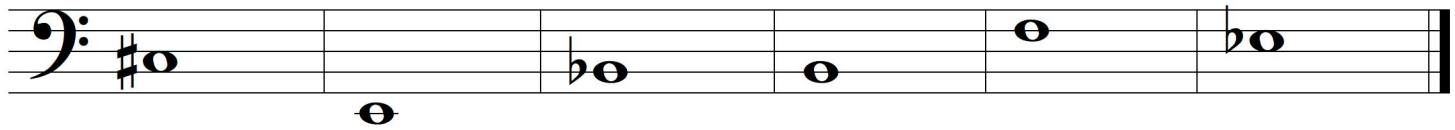
B. Draw a note that is a **diatonic** half step **above** each given note.



2

2

3. Construct the following intervals **above** the given note.



MAJ 6th

MAJ 7th

MAJ 2nd

PER 4th

MAJ 3rd

PER 5th

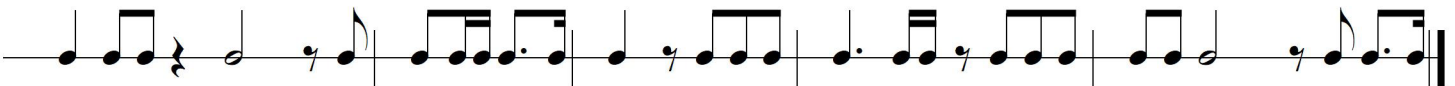
3

4. Each measure is characteristic of a particular meter.

Draw the correct time signature at the beginning of each measure.

Use five of these meters **once**:

2 3 4 5 6 6
4 4 4 4 4 8



Compound

Simple

Compound

Simple

Asymmetrical

5

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



4

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6. Spell **Major** triads on the given roots. *Example: C-E-G*

4

D^b - ___ - ___ F - ___ - ___ E^b - ___ - ___ $F^\#$ - ___ - ___

7. On the grand staff below:

A. Draw the key signature in the first measure of both staves of the key named below the staff.

B. On the **treble staff**, draw the tonic, subdominant, and dominant triads and their inversions as indicated.

C. On the **bass staff**, draw **only the root** of the indicated chord. *Use whole notes for triads and bass notes.*

1

4.5

4.5

root position 1st inversion 2nd inversion root position 1st inversion 2nd inversion root position 1st inversion 2nd inversion

b harmonic minor

i i i iv iv iv V V V

8. On the grand staff below, the major triads are indicated with lead sheet notation. *Use accidentals as needed.*

A. On the treble staff, draw the corresponding notes of the named major triad.

B. On the bass staff, draw the indicated bass note. *Use whole notes for triads and bass notes.*

6

6

F B/D $\#$ A G/B D/F $\#$ E^b/B^b

9. On the grand staff below:

A. Draw the indicated major key signature on **both** treble and bass staves in the first measure of each pair.

B. Draw the indicated parallel minor key signature on **both** staves in the second measure of each pair.

3

3

F $\#$ Major f $\#$ minor E Major e minor F Major f minor

10. On the staff below: A. Complete this four-measure melody. The first measure is given.

B. Use a melodic sequence or rhythmic imitation in measure two.

C. Use a good final melodic cadence: 7-1, 2-1, 3-1, or 5-1.

D. End on the **tonic** (keynote).

E. The last measure must end on a strong beat.

1

1

1

1/2

1/2

E^b Major

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Name _____
 Last Name, First Name. Please print.

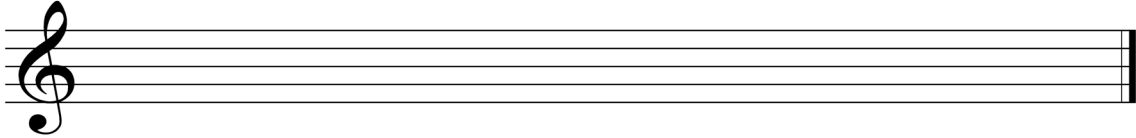
11. On each staff below:

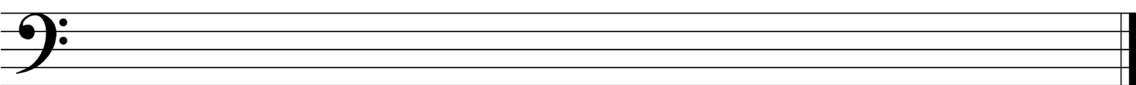
- A. Draw the key signature of each minor scale named to the left of the staff.
- B. Draw the notes of each minor scale one octave **ascending only**. Use whole notes.
- C. Add accidentals as needed for the minor scale named.

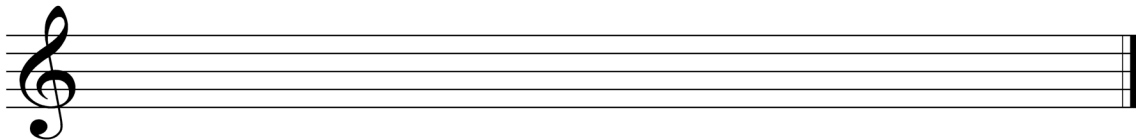
3

3

3

a melodic minor 

b^b harmonic minor 

c# natural minor 

12. In the musical example below:

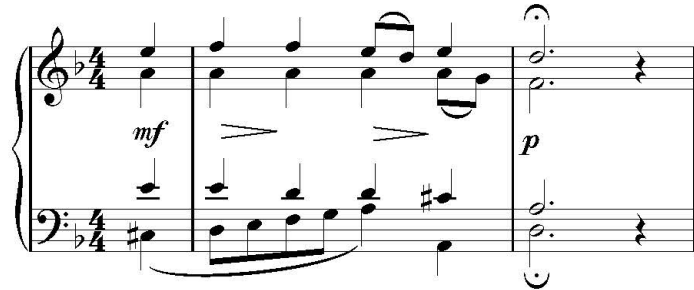
- A. In what key is this music excerpt? (Include whether it is major or minor.) _____
- B. Is the **last chord** dominant or tonic? **dominant** or **tonic** (circle one)
- C. The **slurred notes on the bass staff** are taken from which minor scale? **natural** or **harmonic** (circle one)

2

2

2

Taken from J. S. Bach Chorale:
O Haupt voll Blut und Wunden



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

10

- | | |
|------------------------------|---|
| _____ <i>Arpeggio</i> | 1. A chord whose pitches are sounded in succession, harp-like |
| _____ Asymmetrical Meter | 2. A chromatic sign that lowers a tone two half steps |
| _____ <i>Cantabile</i> | 3. A meter in which the beat can be divided into groups of three |
| _____ Compound Meter | 4. A meter which is a combination of an even and odd simple meter |
| _____ Consonant | 5. A slow tempo |
| _____ Double Flat | 6. A triad with its fifth as the lowest pitch |
| _____ <i>Lento</i> | 7. Animated, lively |
| _____ Second Inversion Triad | 8. In a singing style |
| _____ Transposition | 9. The middle pitch of a triad (a third above the root) |
| _____ Triad Third | 10. The mixing of sounds that blend together |
| | 11. To move music (melodic or chordal) to a different pitch level, keeping the pattern exactly the same |

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Theory Test Ear Training Instructions

For each question:

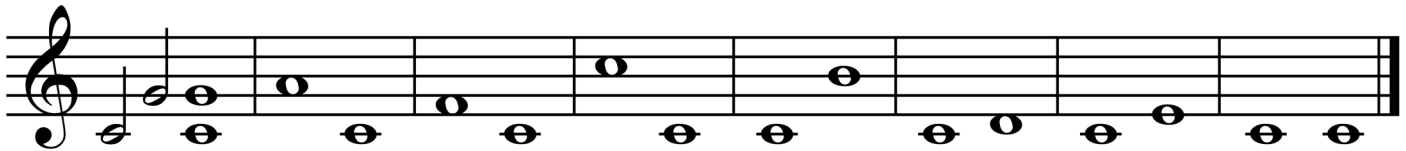
- Play according to suggested tempo.
- All examples are MM: ♩ = 60
- Leave plenty of silence between repetitions to allow hearing mentally.
- Pause the audio tracks as needed to allow students time to write their answers.

Question 15: 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.
- Continue through all examples using the method illustrated in example one.
- Play all examples once more, pausing briefly between each interval.

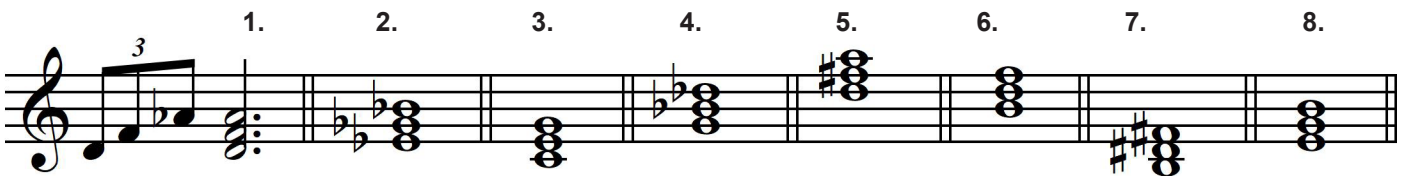
C Major

1. 2. 3. 4. 5. 6. 7. 8.



Question 16: Triad Identification

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



Question 17: 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. 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.



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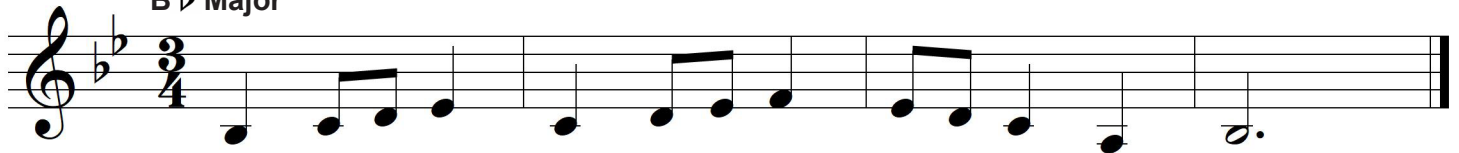
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Ear Training Instructions (Continued)

Question 18: Melodic Dictation

1. Read the test question aloud and answer any questions. Explain that you will play a four-measure melody and explain the dictation procedure. The first measure is printed on the test.
2. Play the scale and tonic triad tones 1-3-5-3-1. Repeat the keynote and say its letter name.
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 all four measures at the tempo indicated. Repeat as the students sing along.
5. Repeat all four measures once again while they write.
6. Announce and play the first two measures. Pause. Repeat.
7. Announce and play the last two measures preceded by the last note of measure two. Pause. Repeat.
8. After a pause for writing, play all four measures once more.

B \flat Major



Question 19: Scale Identification

1. Read the test question aloud and answer any questions.
2. Play each example, as illustrated, twice.
3. Play all examples once more, pausing briefly between them.

1. e \flat natural minor



2. f harmonic minor



3. E \flat Major



4. d harmonic minor



5. c melodic minor



6. G Major

