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#### Texas Music Teachers Association

### Whitlock Level **Spring 2018**



### **Student Affiliate Theory Test**

Place label here or clearly print requested information.				
Name				
	Last N	lame, First Name.	Please print.	
	ALPHA	•	•	
	CODE	School Grade	Date	

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

Points

6

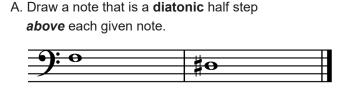
4

1

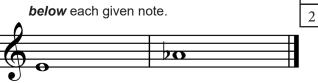
1

1

**1.** On the staves below:



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



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



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

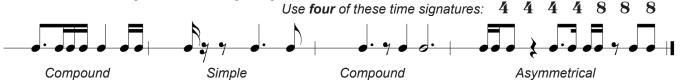


- 4. Complete this eight measure melody in the major key named above the first staff. Compose the remaining measures using good melodic writing principles such as unity, variety, contrast, and balance. Include the following elements of composition.
  - A. In measure two, write either a melodic sequence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





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



4

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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. c # minor melodic form b minor harmonic form g 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. A b Major B b Major 8. The following triads are in root position, 1st inversion, or 2nd inversion. Name the root of each triad and identify the triad as MAJ or min. Example: G MAJ, a min, etc. 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. 3  $I_{4}^{6}$ A. Tonic triad with the triad 5th in the bass B. Tonic triad with the triad 3<sup>rd</sup> in the bass I 6 C. Tonic triad with the triad root in the bass

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Name Last Name, First Name	ne. Please	nrint.				
<b>10.</b> Complete each part in the b		•				
E ♭ Major	A. The common tone is kept in which voice? (circle one) soprano alto tenor bass			1		
	<b>8</b> B.	B. In the <b>V</b> chord, the name of the note in the tenor voice is  Use letter name and # or   if needed.				
9: 1, 4		C. Name the note to which the <b>leading tone moves</b> .  Use letter name and # or   if needed.				
44 Commission and in the sh		D. This is a/an ( <i>circle one</i> ) <b>perfect</b> or <b>imperfect</b> authentic cadence.				
<b>11.</b> Complete each part in the b <b>b minor, harmon</b>	•	of the cadence.				
	B. I	A. Draw the <b>root</b> of each chord in the bass. <i>Use whole notes</i> .  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> .				
9: ## 4	C	C. This is a/an ( <i>circle one</i> ) <b>perfect</b> or <b>imperfect</b> authentic cadence.				
Chords will be major, m	ninor, diminished	A b	Jse chromatic sign  Ddim/F	s as needed.  A <sup>+</sup>	Fmin/C	
13. Write the number of the con				used.	10	
Chromatic Half Step		using the same let	ter name (C-C#)		_	
Phrase	2. Marked, emphasized					
Diatonic Half Step Prelude	A half step using two letter names; a minor second (C-Db)      Major and minor keys that have the same topic (keynote).					
Cantabile	<ul><li>4. Major and minor keys that have the same tonic (keynote)</li><li>5. In four part harmony, the third-highest voice</li></ul>					
Melody						
Marcato	<ul><li>6. In a singing style</li><li>7. A smaller composition that is usually followed by a larger composition, in the same key</li></ul>					
Parallel Keys	8. Part of a melody which pauses or ends with a cadence					
Tenor	9. Two tones played or sung at the same time  9. Two tones played or sung at the same time					
Harmonic Interval	·			ne, which is divide	ed into phrases; a tune	
		t harmony, the hig		,	, , ,	

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5 5001	staves, draw the <b>K</b>	ey signatures for the pa	aranei major and mi	nor keys.		8
٨	E Major	e minor	G	Major	g minor	_
	Ŷ		4			}
	)					1
	•		9:			1
	•					•
		EAF	R TRAINING_			
		n a major key. All interva			either major ( <b>MAJ</b> )	4
	1	2	3	4		
						_
<b>).</b> You will	hear four measures	of rhythmic dictation. F	ill in the blank mea	sures.		3
_						
<u>6</u> .						+
G						
	_	es of melodic dictation in	the labeled major l	key. Fill in the bla	ink measures.	4
Α	Major					
<b>0</b> #	# _   -				0	_
<b>⊕</b> ##	4					
	-					
9 #	#					
<b>6</b>						
ullet						
8. You wil	l hear four triads բ	olayed in broken and b	olocked form. Ide	ntify each as <b>M</b>	AJ, min, AUG, or di	im 🗀
						4
	1	2	3	4		·····
	1	2	3	4		
	1	2	3	4		
	1		3			
		BONU				
hoice of or A. <b>Sight</b>	ne of the following:	BONU + ½ o ures in a <b>major</b> key, or	S QUESTION			
hoice of or A. <b>Sight</b> B. <b>Rhyth</b>	ne of the following: Singing four meas imic Sight Reading	BONU + ½ o ures in a <b>major</b> key, or	S QUESTION or + 1 point only	I		1

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MM: = 60

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### **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.



#### **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.



#### **Question 17: Melodic Dictation**

- 1. Read the test guestion aloud and answer any guestions.
- 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





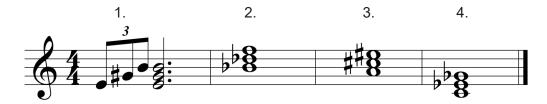
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Ear Training Instructions (Continued)

#### **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.



#### 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.



#### B. Rhythmic Sight Reading

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



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# Student Affiliate Theory Test Rhythmic Sight Reading Whitlock Level 9

Student's Example

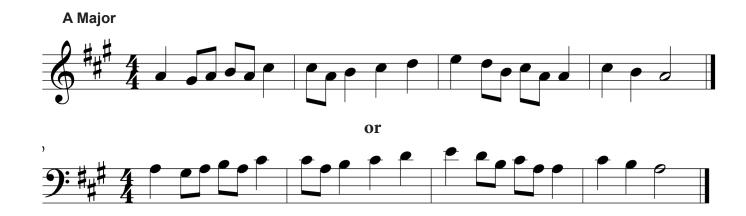
Choose one of the following two options.

#### **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.



#### 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.

