

Practice Test Only-Not Official Test

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Whitlock Level **11**
Fall 2021

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

Points

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

1. Build and label intervals as instructed below.

- A. In the first measure of each pair, build the indicated interval **above** the given note.
- B. In the second measure of each pair, invert the interval that was built in the first measure.
- C. On the lines below the **second measure** of each pair, **classify** that interval by **type** and **size**.

2
2
2

AUG 3rd _____ MAJ 6th _____ PER 4th _____ min 2nd _____

2. Below are the names of two major keys. For each major key:

- A. In the first measure, **draw the major key signature**.
- B. Name the key of the **parallel minor** above the second measure.
- C. In the second measure, draw the **parallel minor key signature**.
- D. Name the key of the **relative minor** above the third measure.
- E. In the third measure, draw the **relative minor key signature**.

1
1
1
1
1

B Major _____ min parallel _____ min relative E \flat Major _____ min parallel _____ min relative

3. On the staff below:

- A. Draw the **key signature**.
- B. Use **Roman Numerals** to identify the root of each of the chords of the minor scale in ascending order. *Use upper or lower case to indicate major or minor, upper case with a plus for augmented, and lower case with a degree sign for diminished.*
- C. Construct diatonic triads in root position on each scale degree of the indicated **ascending minor scale, harmonic form**. *Use whole notes.*
- D. Identify each root by scale degree name. Example: tonic

1
2
2
2

f minor, harmonic form

B. Scale Degree _____
 Use **Roman Numerals**

D. Name of Scale Degree: Tonic, etc.

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

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4. In the given keys, spell the Tonic, Subdominant, and Dominant triads in root position.

6

	Tonic	Subdominant	Dominant
F Major	___ - ___ - ___	___ - ___ - ___	___ - ___ - ___
e ^b minor, harmonic form	___ - ___ - ___	___ - ___ - ___	___ - ___ - ___

5. On the staff below, build the indicated triads in root position. Do not change the given root of the chord.

3

min dim MAJ min AUG MAJ

6. Complete the following two-measure phrase:

5

- A. Draw the indicated chord and correct bass note.
- B. Use proper voice leading.
- C. Use close harmony.
- D. If there is a common tone, keep the common tone in the same voice.
- E. Use values of notes as indicated by the time signature.
- F. End on a strong beat.

1.25

1.25

1.25

1.25

1

I vi ii IV I₄ V I

7. Write a Roman numeral in the blank below each chord. Chords may be I, IV, V, ii, and vi in root position or any inversion. The V⁷, iii, and vii^o may be used in root position only.

6

8. In the musical example in question 7, name the type of cadence formed by the two chords in measure two as half, plagal, deceptive, perfect authentic, or imperfect authentic: _____

2

9. In the musical example in question 7, name the type of cadence formed by the two chords in measure four as half, plagal, deceptive, perfect authentic, or imperfect authentic: _____

2

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Name _____
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10. In the key indicated, resolve the V⁷ chord to the tonic triad. Use proper voice leading.
 Chord roots must be in the bass voice in all chords. Use whole notes.

2

E^b Major V⁷ I V⁷ I V⁷ I V⁷ I

11. Complete this eight-measure melody in the indicated **melodic minor** key.
 A. A **climactic point** must be evident in the melody either within each 4-measure phrase or over the 8 measures.
 B. In measure two or three, write a **melodic sequence** of the motif in measure one.
 C. End the first phrase on a **note of the dominant chord**.
 D. In measure 6 or 7, write a **melodic inversion** of the motif in measure 5 or 6.
 E. End the second phrase on the **tonic** using a final cadence of 7 up to 1, 2 or 3 down to 1, or 5 to 1.
 F. Both phrases must end on a **strong beat**.
 G. The entire melody **must demonstrate** correct use of the **melodic form** of the minor scale **including at least one example of ascending and descending**.

1
1
1
1
1
1
1
2

f# minor, melodic form

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

10

- | | |
|-----------------------------------|--|
| _____ Ballet | 1. A cadence which progresses from the subdominant triad (IV or iv) to the tonic triad (I or i) |
| _____ Diatonic Scale | 2. A piece written for three performers |
| _____ Imperfect Authentic Cadence | 3. A short piece with two-voice or three-voice contrapuntal texture |
| _____ Invention | 4. A single line of melody |
| _____ Melodic Interval | 5. A six-tone scale built only of whole steps |
| _____ Monophonic Music | 6. A stepwise scale with seven different tones conforming to a pattern of whole and half steps |
| _____ Plagal Cadence | 7. A theatrical dance |
| _____ Polyphonic Music | 8. Any authentic cadence (V-I) which does not have the root in the bass on both chords and the soprano voice of the I chord is not tonic |
| _____ Tenor | 9. In four-part harmony, the third highest voice |
| _____ Trio | 10. Music in which two or more melodies are heard at the same time |
| | 11. The distance between two tones played or sung in succession |

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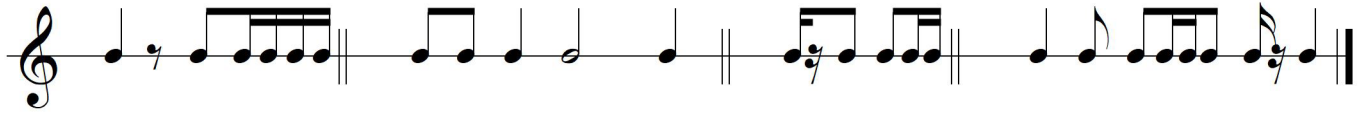
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13. Each measure is characteristic of the use of a particular meter:

A. Write the correct time signature at the beginning of each measure. Four time signatures will be used. 2

B. Below each measure, specify if the meter is **simple**, **compound**, or **asymmetrical**. 2

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



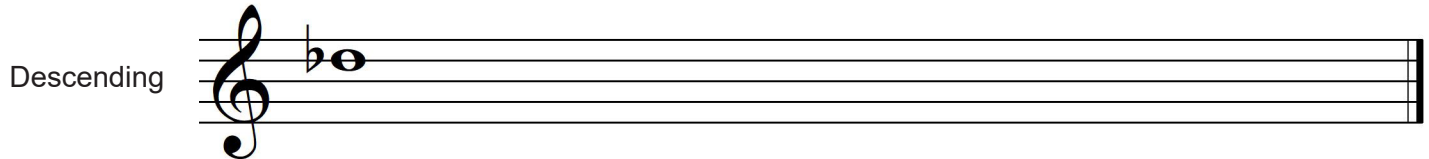
meter

meter

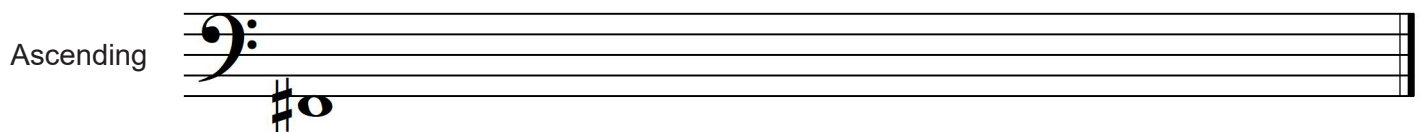
meter

meter

14. On the staff below, draw a **chromatic** scale beginning on the given note and ending one octave higher or lower as directed. Use whole notes. Do not use enharmonic spellings. 1



15. On the staff below, draw a **whole tone** scale beginning on the given note and ending one octave higher or lower as directed. Use whole notes. Do not use enharmonic spellings. 1



16. Write the name of the modal scale indicated by the letters of the scale.

G A B C D E F G _____

C D E F G A B C _____

Scale Name Bank:
Mixolydian, Lydian, Dorian,
Aeolian, Ionian, Locrian, Phrygian

1

1

17. Music Analysis - Use the musical example to complete the questions below as requested.

Burgmüller's
Opus 100,
No. 15 "Ballade"

Allegro



A. In what **key** is this excerpt? (include major or minor) _____ 1

B. How should this piece be played according to the tempo marking? **fast** or **slow** (circle one) 1

C. What type of meter is this piece? **simple**, **compound**, or **asymmetrical** (circle one) 1

D. Which triad is boxed in measure 1? **tonic** or **dominant** (circle one) 1

Theory Test Ear Training Instructions

For each question:

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

Question 19: Cadence Identificaiton

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

1. G Major

2. G Major

Question 20: Intervals

- 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.

Question 21: 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.

Continued on the back

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Ear Training Instructions (Continued)

Question 22: Melodic Dictation

1. Read the test question aloud and answer any questions.
2. Explain that you will play an eight-measure melody. Measures one and five 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 **MM**: ♩. = **50** 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. Play measures one through four. Tell the students they may sing as measures one through four are repeated.
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.

C Major

