TMTA★SA
Texas Music Teachers Association
★Student Affiliate★

Whitlock Level 7
Spring 2019

Name_____

Last Name, First Name.   Please print clearly or affix label.

ALPHA CODE   School Grade_____Date_____

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

Points

1. In each measure, draw a note on the **next** line or space (diatonic) that is a **half step lower** than the given note.

Example:

4

2. In each measure, draw a note on the **next** line or space (diatonic) that is a **whole step higher** than the given note.

Example:

4

3. In each measure, draw a circle around the *higher* **sounding note**.

4

4. Identify each interval by **type** and **size** on the lines below each measure. Intervals will be **Major** or **Perfect**. Example: MAJ 2nd, PER 5th

_____ _____   _____ _____   _____ _____   _____ _____

4

5. Rewrite the given note on the other staff. Your note must be the **same pitch** (same note) as the given note. *Use ledger lines if needed.*

4

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

2

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7. Write the correct time signature in each measure below.
Use **four** of these meters once:

$$\frac{2}{4} \quad \frac{3}{4} \quad \frac{4}{4} \quad \frac{5}{4} \quad \frac{6}{4} \quad \quad \frac{3}{8} \quad \frac{6}{8} \quad \frac{7}{8} \quad \frac{9}{8} \quad \frac{12}{8}$$

[4]

Compound Meter   *Asymmetrical Meter*   *Simple Meter*   *Compound Meter*

8. A. Complete the **Major** circle of fifths. Write the names of the **Major** keys on the lines provided. *Use upper case letters.*

8. B. Complete the **minor** circle of fifths. Write the names of the **minor** keys on the lines provided. *Use lower case letters.*

[3.5]

[3.5]

9. Name the **relative minor keys** of the major keys named below.   Example: C / a

[6]

G / _____   E / _____   C♭ / _____   F / _____   B♭ / _____   A / _____

10. On the grand staff below, draw sharps or flats needed to make the named major scale.

[2]

F# Major

11. On the staff below:
A. Draw sharps or flats needed to make the natural minor scale named to the left of the staff.
B. Mark the half steps with a slur (curved line).
C. Draw the key signature of the scale in the last measure of the staff.

[1]

[2]

[1]

e♭ minor

12. On the line below each measure, name the **minor key** represented by each **key signature**.
Use lowercase letters.

[3]

_____ min   _____ min   _____ min   _____ min   _____ min   _____ min

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Name_____
Last Name, First Name.   Please print.

13. On the grand staff below:

    A. Draw the key signature on both the treble and bass staff for each named key.

    B. On the Bass staff, draw **only the root notes** of the **I**, **IV**, and **V** triads. *Use whole notes.*

    C. On the Treble Staff, construct the **I**, **IV**, and **V triads** in root position. *Use whole notes.*

| 4 |
| 3 |
| 3 |

      F Major :   **I**   **IV**   **V**   **C# Major:**   **I**   **IV**   **V**

14. Build **Major** triads on the given root. **Do not change the given note.** *Use accidentals when necessary.* | 5 |

15. For each measure below:

    A. **Name** the **Major key** .

    B. Identify the triad on the treble staff by **circling** the correct **Roman numeral**.

    C. Identify the note in the bass clef as the root, 3rd, or 5th of the triad on the treble staff by

        circling either **root**, **3rd**, or **5th**.

| 2 |
| 2 |
| 2 |

    Identify key: ____ **Major**   ____ **Major**   ____ **Major**   _____ **Major**

    Identify triad: **I**   **IV**   **V**   **I**   **IV**   **V**   **I**   **IV**   **V**   **I**   **IV**   **V**

 Identify bass note: **root** **3rd** **5th**   **root** **3rd** **5th**   **root** **3rd** **5th**   **root** **3rd** **5th**

16. Write the number of the correct definition in the blank. *One definition will not be used.* | 10 |

_____   *Adagio*

_____   *al Fine*

_____   Asymmetrical Meter

_____   *Da Capo*

_____   *Dolce*

_____   Minor Third

_____   Natural Minor Scale

_____   *Sempre*

_____   Suite

_____   Triad Fifth

1. A collection or set of pieces that are related to one another in some way

2. A meter which is a combination of an even and odd simple meter

3. A scale made up of whole steps and half steps used in ascending order: W H W W H W W

4. A slow tempo

5. A term to indicate a repeat from the beginning of the piece

6. Always

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. Sweetly

11. The highest pitch of a triad (a fifth above the root)

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17. For each chord below, write the name of the major chord. If the note in the bass is different from the root, name the bass note after writing a slash. Examples: C, C/E, C/G

<div style="text-align:right;">4</div>

_____   _____   _____   _____

18. In the musical example below:
   A. On the lines to the left of the staff, **write** the **name of the key** for this example.
      Include **Major** or **minor** in the key name.
   B. Should this example be played *legato* or *staccato*? _____

<div style="text-align:right;">1</div>
<div style="text-align:right;">1</div>

Key name:

____ _____

_____**EAR TRAINING**_____

19. You will hear eight triads played in broken and blocked form.
   Identify each triad as **MAJ** (major), **min** (minor), or **N** (neither).

<div style="text-align:right;">4</div>

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

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

<div style="text-align:right;">3</div>

21. You will hear eight intervals within a major scale, Unison (Uni), 2nd, 3rd, 5th, 7th, or Octave (8ve), played both broken and blocked. Write the **size** of the interval in the proper blank. *Example:* 3rd

<div style="text-align:right;">2</div>

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

22. You will hear four measures of melodic dictation in a major key. Fill in the blank measures.

<div style="text-align:right;">3</div>

23. You will hear six scales. Each will ascend and descend.
   Identify each scale heard as **MAJ** (Major) or **nat min** (natural minor).

<div style="text-align:right;">3</div>

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

_____**BONUS QUESTION**_____

On the lines below, **use upper case letters** to spell the notes of the indicated **major triad** ascending from the given root. Any sharps or flats needed to spell the triad correctly must be included in the note name. Enharmonic spellings will **not** be counted as correct.

<div style="text-align:right;">1/2</div>
<div style="text-align:right;">1/2</div>

C ____ ____   **B** ____ ____

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Theory Test Ear Training Instructions

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 19: 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.
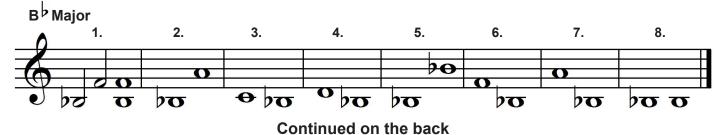4. Play all examples once more, pausing briefly between each one.

Question 20: Rhythmic Dictation
1. Read the test question aloud and answer any questions.
2. Explain that a four-measure example will be played 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 two measures before playing each time. 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 sing and count aloud. Wait while they write.
6. 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.

Question 21: Intervals
1. Read the test question aloud and answer any questions.
2. Play the major 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. Continue through all examples using the method illustrated in example one.
5. Play all examples once more, pausing briefly between each interval.

B♭ Major

Continued on the back

Question 22: 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 major 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 two measures 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. Announce and play the first two measures. Pause. Repeat.
6. Announce and play the last two measures preceded by the last note of measure two. Pause. Repeat.
7. After a pause for writing, play all four measures once more.

F Major

Question 23: 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.

eb natural minor

c natural minor

B Major

e natural minor

D Major

Ab Major

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