

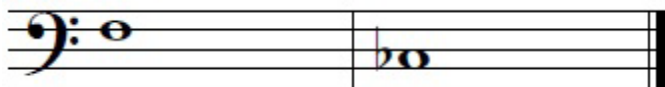
Name _____
Last Name, First Name. Please print clearly or affix label.
 ALPHA School Grade _____ Date _____
 CODE

Points

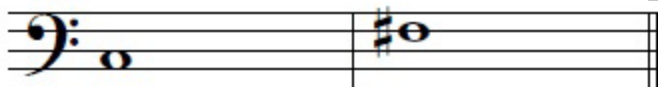
Notice: Do NOT make any extra marks or comments on the test. Points may be deducted.

1. On the staves below:

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



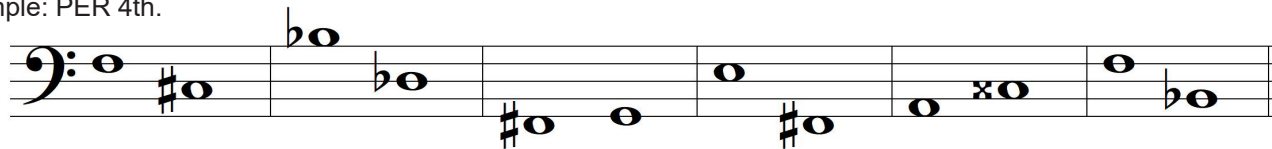
B. Draw a note that is a **chromatic** half step **below** each given note.



2
2

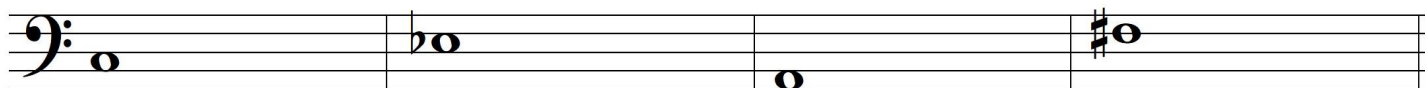
2. Classify these intervals by **type** and **size**. All five types may be used: MAJ, min, PER, AUG, and dim.

Example: PER 4th.



6

3. Draw **two** enharmonic equivalents for each note on the staff below. Triple sharps and flats are not acceptable.



4

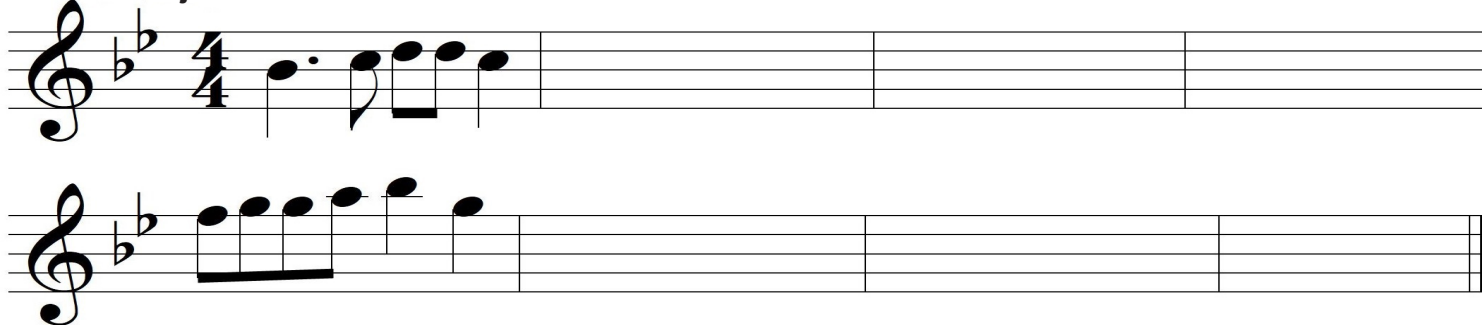
4. Complete this eight-measure melody in the major key named above the first staff. Compose the remaining measures using good melodic writing principles such as unity, variety, contrast, and balance.

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** of 7 up to 1, 5-1, 3-1, or 2 down to 1 to **end the second phrase on tonic**.
- D. End each phrase on a **strong beat**.

1
1
1
1
1

B♭ Major



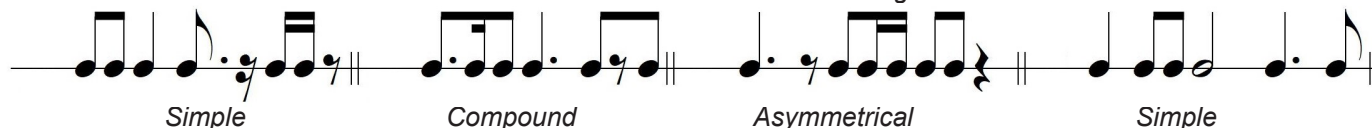
5. Each measure is characteristic of a particular meter.

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

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

4

Use **four** of these time signatures:



Simple

Compound

Asymmetrical

Simple

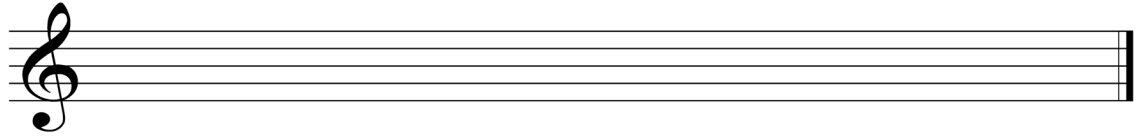
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6. For each minor scale below:

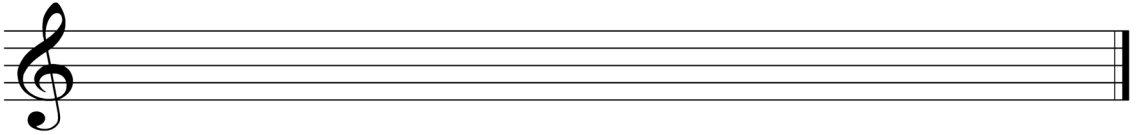
- A. Draw the **key signature** for each minor scale named.
- B. Draw the notes of the **minor scale ascending and descending**. Use *whole notes*.
- C. Add **chromatic signs** as needed to make the indicated form of the minor scale.

| |
|---|
| 3 |
| 3 |
| 3 |

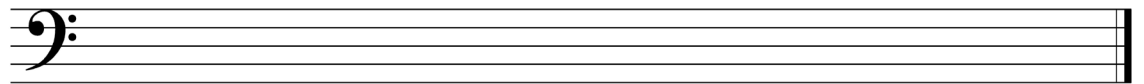
g minor
melodic form



f# minor
harmonic form



b^b minor
natural form



7. Transpose the given four-measure melody. **On the second staff:**

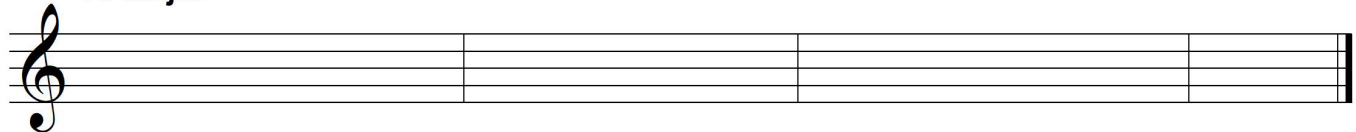
- A. Write the key signature indicated above the second staff.
- B. Write the time signature.
- C. Transpose the given four-measure melody to the new key.

| |
|---|
| 1 |
| 1 |
| 4 |

A Major



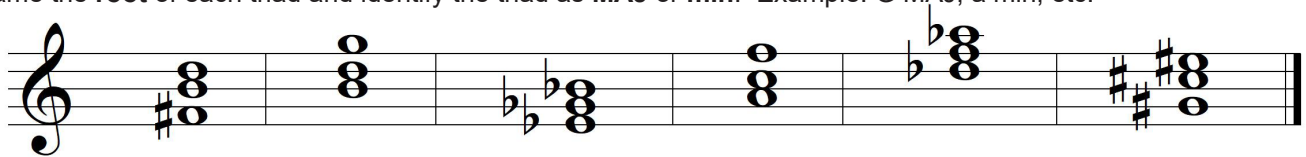
E^b Major



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.

| |
|---|
| 6 |
|---|



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.

I⁶₄

A. Tonic triad with the triad 5th in the bass

I

B. Tonic triad with the triad 3rd in the bass

I⁶

C. Tonic triad with the triad root in the bass

| |
|---|
| 3 |
|---|

Name _____
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10. Complete each part in the box to the right of the cadence.

G Major

A. The **common tone** is kept in which voice? (*circle one*)
 soprano alto tenor bass 1

B. In the **V** chord, the name of the note in the tenor voice is _____.
 Use letter name and # or ♭ if needed. 1

C. Name the note to which the **leading tone moves**. _____.
 Use letter name and # or ♭ if needed. 1

D. This is a/an (*circle one*) **perfect** or **imperfect** authentic cadence. 2

11. Complete each part in the box to the right of the cadence.

a^b minor, harmonic form

A. Draw the **root** of each chord in the bass. Use whole notes. 2

B. In the blanks below the staff, identify **each triad** with the correct Roman numeral. Upper case letters for major chords and lower case for minor chords must be used. 2

C. This is a/an (*circle one*) **perfect** or **imperfect** authentic cadence. 2

12. For each lead sheet chord:

- A. On the treble staff, draw the indicated triad.
 B. On the bass staff, draw the indicated bass note.

Chords will be major, minor, diminished, or augmented. Use chromatic signs as needed.

| | | | | | | |
|--|---------------------|--------|-----------------|--------------------------------|--------------------|---------------------------------|
| | Gdim/D ^b | Dmin/F | C ^{#+} | D ^b /A ^b | G ^b min | F ^{#+} /A [#] |
|--|---------------------|--------|-----------------|--------------------------------|--------------------|---------------------------------|

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

- | | | |
|------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------|----|
| _____ <i>Accelerando</i> | 1. A chromatic sign that raises a tone two half steps | 10 |
| _____ <i>Ad Libitum</i> | 2. A fast tempo | |
| _____ <i>Allegro</i> | 3. A triad with its root as the lowest pitch | |
| _____ <i>Alto</i> | 4. An organized group of tones, heard one at a time, which is divided into phrases; a tune | |
| _____ <i>Double Sharp</i> | 5. 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 | |
| _____ <i>Half Cadence</i> | 6. Any cadence which ends on the dominant (V) triad | |
| _____ <i>Imperfect Authentic Cadence</i> | 7. Freedom to improvise or vary the tempo | |
| _____ <i>Melody</i> | 8. In four-part harmony, the second highest voice | |
| _____ <i>Root Position Triad</i> | 9. Increasing the tempo gradually | |
| _____ <i>Transposition</i> | 10. The highest pitch of a triad | |
| | 11. To move music (melodic or chordal) to a different pitch level, keeping the pattern exactly the same | |

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14. On both staves, draw the **key signatures** for the parallel major and minor keys.

8

| D Major | d minor | B \flat Major | b \flat minor |
|---------|---------|-----------------|-----------------|
| | | | |

EAR TRAINING

15. You will hear four intervals in a major key. All intervals are within one octave and will be either major (**MAJ**) or perfect (**PER**). Classify each interval by type and size. *Example: PER 4th*

4

1. _____ 2. _____ 3. _____ 4. _____

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

3

17. You will hear eight measures of melodic dictation in the labeled major key. Fill in the blank measures.

4

B Major

18. You will hear four triads played in broken and blocked form. Identify each as **MAJ**, **min**, **AUG**, or **dim**.

4

1. _____ 2. _____ 3. _____ 4. _____

BONUS QUESTION

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

1

Theory Test Ear Training Instructions

For each question:

- Play according to suggested tempo.
- 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.
- Play all examples once more pausing briefly between each interval.

MM: ♩ = 60

B^b Major

Question 16: 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.

MM: ♩ = 50

Question 17: Melodic Dictation

- Read the test question aloud and answer any questions.
- Explain that you will play an eight-measure melody and explain the dictation procedure. The first and last measures of each phrase 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.
- Repeat 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.

MM: ♩ = 60

B Major

Continued on the back

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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.

MM: ♩ = 60

The musical notation consists of a single staff in treble clef with a 4/4 time signature. The staff is divided into four measures by double bar lines. Above the staff, the measures are numbered 1, 2, 3, and 4. Measure 1 contains a triplet of eighth notes (G4, A4, B4) followed by a chord of G4, B4, and D5. Measure 2 contains a chord of F4, A4, and C5. Measure 3 contains a chord of G4, B4, and D5 with a flat sign (G4, B4, D5b). Measure 4 contains a chord of G4, B4, and D5 with a flat sign (G4, B4, D5b).