

Practice Only-Not Official Test

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Texas Music Teachers Association
Student Affiliate Theory Test

Whitlock Level **8**
Spring 2018



Place label here or clearly print requested information.

Name _____

Last Name, First Name. Please print.

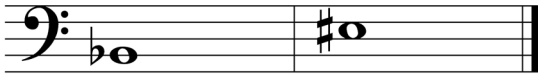
ALPHA
CODE School Grade Date

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

Points

1. On the staves below:

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



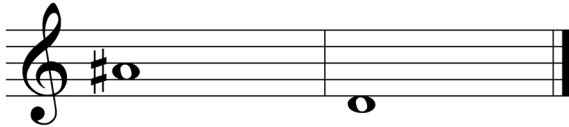
B. Draw a note that is a **chromatic** half step **above** each given note.



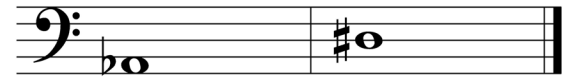
2
2

2. On the staves below:

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



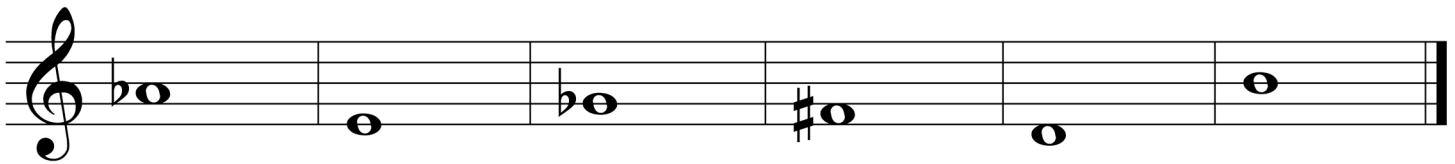
B. Draw a note that is a **diatonic** half step **above** each given note.



2
2

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

3



PER 5th

MAJ 7th

MAJ 2nd

MAJ 6th

PER 4th

MAJ 3rd

4. Each measure is characteristic of a particular meter.

Use five of these meters **once**:

5

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

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



Simple

Compound

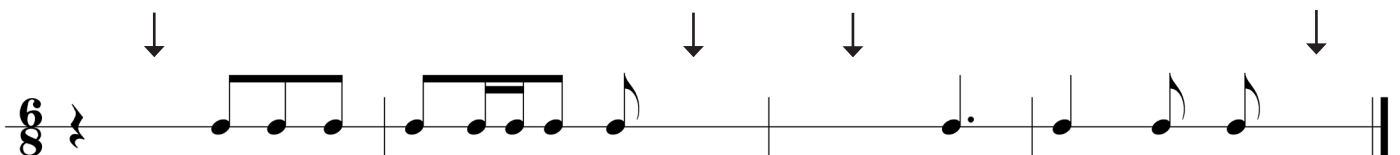
Simple

Asymmetrical

Simple

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

4



Practice Only-Not Official Test

Page 2 Whitlock Level 8 Spring 2018

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

4

E - ___ - ___ B - ___ - ___ D^b - ___ - ___ C# - ___ - ___

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

e 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 lowest note indicated. *Use whole notes for triads and bass notes.*

6

6

D/A	B	E	G/D	A/C#	B ^b /D

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 paired measure.

3

3

--	--	--	--	--	--

C Major

c minor

G Major

g minor

E^b Major

e^b 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

G Major

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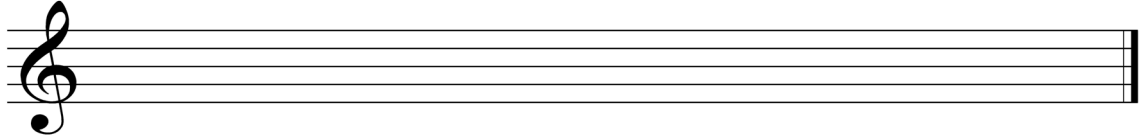
11. On each staff below:

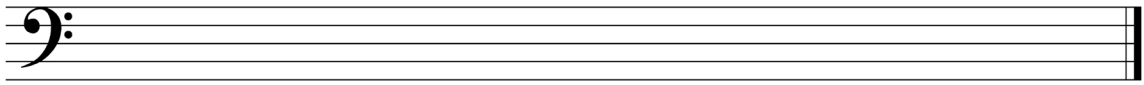
- A. Draw the key signature of each minor scale named to the left of the staff.
- B. Draw the notes of each minor scale one octave **ascending only**. Use whole notes.
- C. Add accidentals as needed for the minor scale named.

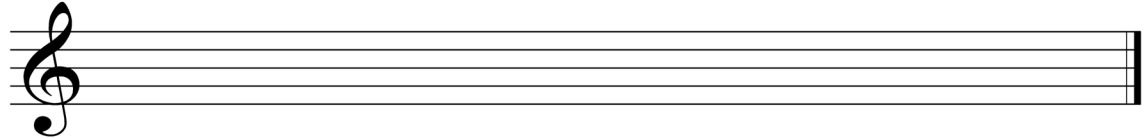
3

3

3

b melodic minor 

a^b harmonic minor 

e natural minor 

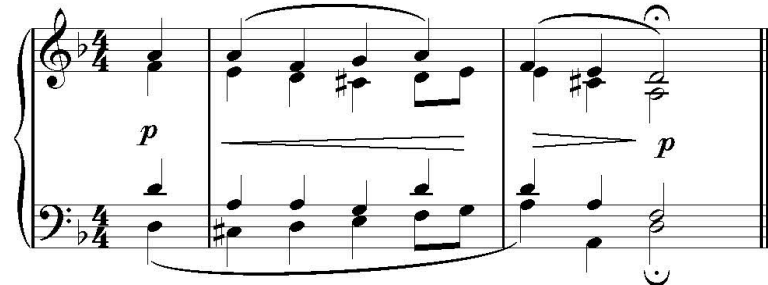
12. In the musical example below:

- A. What is the key of this excerpt? (Include whether it is major or minor) _____
- B. Is the first chord **tonic**, **subdominant**, or **dominant**? (circle one)
- C. The legato notes in the bass clef are taken from what form of minor scale? **natural** or **harmonic** (circle one)

2

2

2



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

10

- | | |
|-----------------------------|--|
| _____ Arpeggio | 1. A chord whose pitches are sounded in succession, harp-like |
| _____ Asymmetrical Meter | 2. A chromatic sign that raises a tone two half steps |
| _____ Diatonic Half Step | 3. A collection or set of pieces that are related to one another in some way |
| _____ Double Sharp | 4. A half step using two letter names; a minor second (C-Db) |
| _____ First Inversion Triad | 5. A meter which is a combination of an even and odd simple meter |
| _____ Harmonic Minor Scale | 6. A minor scale that raises degrees 6 and 7 when ascending to tonic, and uses the natural minor when descending |
| _____ Melodic Minor Scale | 7. A minor scale that raises scale degree 7 a half step |
| _____ <i>Sempre</i> | 8. A triad with its third as its lowest pitch |
| _____ Suite | 9. Always |
| _____ Transposition | 10. Suddenly |
| | 11. To move music (melodic or chordal) to a different pitch level, keeping the pattern exactly the same |

Practice Only-Not Official Test

Page 4 Whitlock Level 8 Spring 2018

14. Transpose this four measure phrase to the new key indicated above the second staff.

4

E \flat Major

B \flat Major

EAR TRAINING

15. You will hear eight intervals in a major scale. All intervals are within one octave and will be either **Major** or **Perfect**. Name the **type and size** of each interval. Examples: PER UNI, MAJ 2nd, etc.

4

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

5. _____ 6. _____ 7. _____ 8. _____

16. You will hear eight triads played in broken and blocked form.

Identify each triad as **MAJ** (Major), **min** (minor), or **dim** (diminished).

2

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

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

3

18. You will hear four measures of melodic dictation in **D Major**. Fill in the blank measures.

3

19. You will hear six scales. Each will ascend and descend. Identify each scale heard as **MAJ** (Major), **har min** (harmonic minor), **mel min** (melodic minor), or **nat min** (natural minor).

3

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

BONUS QUESTION

+ 1/2 or + 1 point only

1

Rhythmic Sight Reading four measures

SCORE: _____ (1 pt for 90 – 100% OR ½ pt for 50 – 89%)
(Use red ink.)

Administered by: _____
(Initials)

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Spring 2018

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Student Affiliate Theory Test Ear Training Instructions

Whitlock Level 8

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.

Musical notation for Question 15: Intervals. It shows a treble clef staff with a C Major key signature. The first measure contains a scale: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The following seven measures each contain a tonic triad (C4, E4, G4) in a different voicing: 2. C4, E4, G4; 3. C4, G4, E4; 4. C4, E4, G4; 5. C4, G4, E4; 6. C4, E4, G4; 7. C4, G4, E4; 8. C4, E4, G4.

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.

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

Musical notation for Question 16: Triad Identification. It shows a treble clef staff with a C Major key signature. The first measure contains a triplet of eighth notes: C4, D4, E4. The following seven measures each contain a triad in a different voicing: 2. C4, E4, G4; 3. C4, G4, E4; 4. C4, E4, G4; 5. C4, G4, E4; 6. C4, E4, G4; 7. C4, G4, E4; 8. C4, E4, G4.

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.

Musical notation for Question 17: Rhythmic Dictation. It shows a treble clef staff with a 3/4 time signature. The first measure is printed: quarter note, eighth note, eighth note, quarter note. The following three measures are blank for dictation.

Continued on the back

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Whitlock Level **8**
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Student Affiliate Theory Test Rhythmic Sight Reading Whitlock Level 8

Student's Example

Take a few moments to look over the rhythmic sight reading below.

- You may tap, clap, say, or play the notes.
- You may set your own tempo, but **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.

