

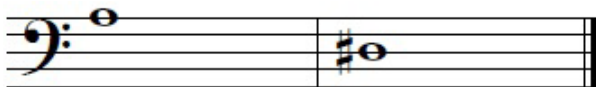
Name \_\_\_\_\_  
**Last Name, First Name.** Please print clearly or affix label.  
 ALPHA School Grade \_\_\_\_\_ Date \_\_\_\_\_  
 CODE

Points

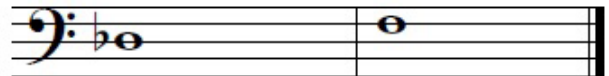
*Notice: Do NOT make any extra marks or comments on the test. Points may be deducted.*

1. On the staves below:

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



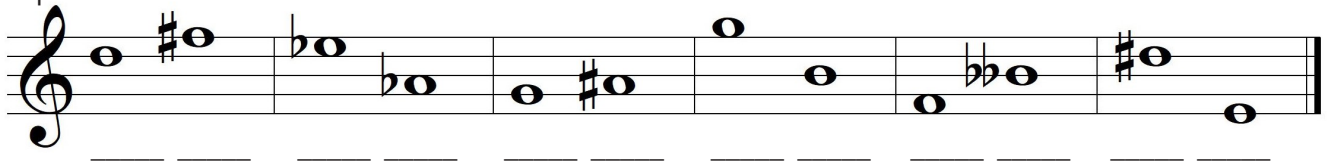
B. Draw a note that is a **chromatic** half step **above** each given note.



2  
2

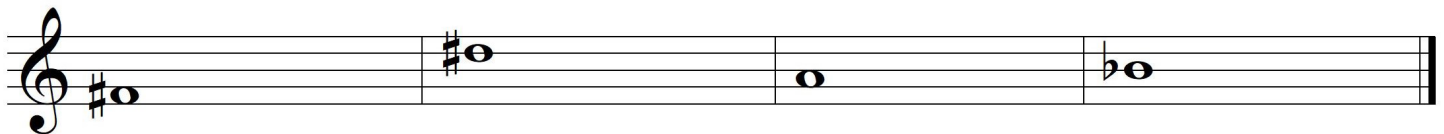
2. Classify these intervals by **type** and **size**. All five types may be used: MAJ, min, PER, AUG, and dim.  
 Example: PER 4th.

6



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

4

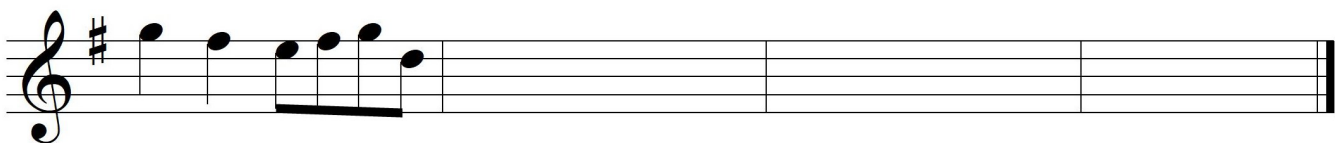
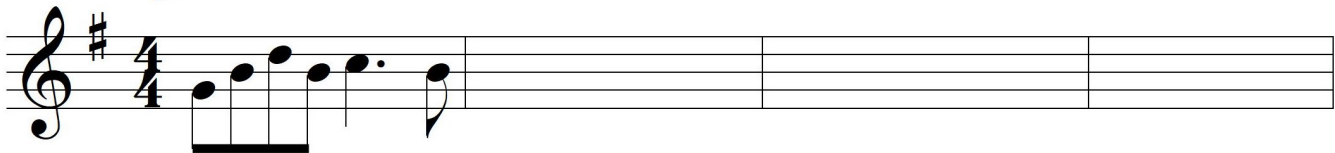


4. Complete this eight-measure melody in the major key named above the first staff. Compose the remaining measures using good melodic writing principles such as unity, variety, contrast, and balance. Include the following elements of composition.

1  
1  
1  
1  
1

- 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**.

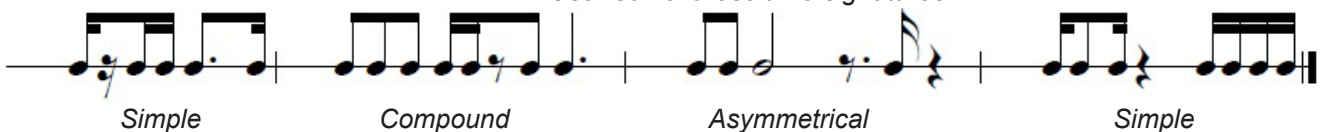
G Major



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

4

Use **four** of these time signatures: 3/2, 2/4, 3/4, 4/4, 5/4, 6/8, 9/8



Simple

Compound

Asymmetrical

Simple

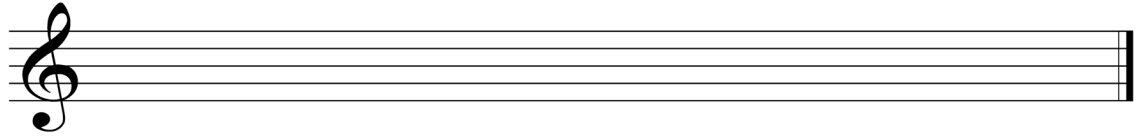
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6. For each minor scale below:

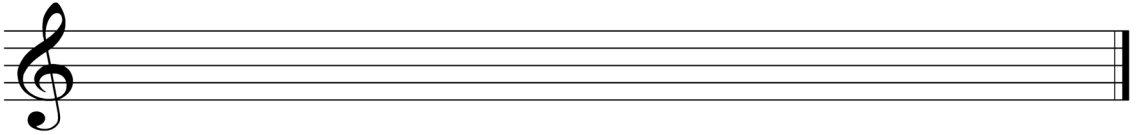
- Draw the **key signature** for each minor scale named.
- Draw the notes of the **minor scale ascending and descending**. Use *whole notes*.
- Add **chromatic signs** as needed to make the indicated form of the minor scale.

3
3
3

g minor  
melodic form



f# minor  
harmonic form



b minor  
natural form



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

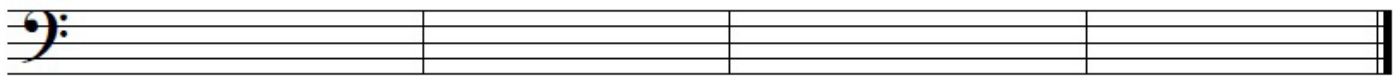
- Write the key signature indicated above the second staff.
- Write the time signature.
- Transpose the given four-measure melody to the new key.

1
1
4

B<sup>b</sup> Major



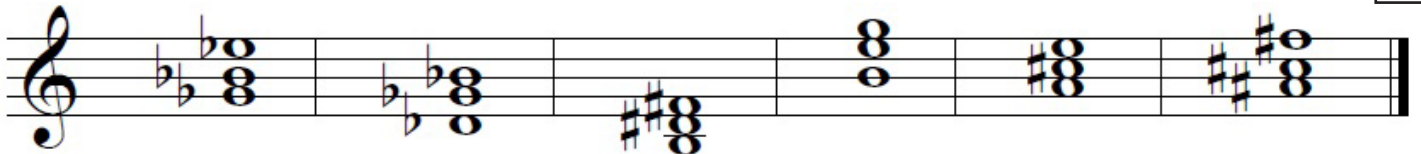
E Major



8. The following triads are in root position, 1<sup>st</sup> inversion, or 2<sup>nd</sup> 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.

I<sup>6</sup><sub>4</sub> \_\_\_\_\_

A. Tonic triad with the triad 3<sup>rd</sup> in the bass

I<sup>6</sup> \_\_\_\_\_

B. Tonic triad with the triad 5<sup>th</sup> in the bass

I \_\_\_\_\_

C. Tonic triad with the triad root in the bass

3
---

Name \_\_\_\_\_  
 Last Name, First Name. Please print.

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

**D<sup>b</sup> 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 b if needed. 1

C. Name the note to which the **leading tone moves**. \_\_\_\_\_.  
 Use letter name and # or b 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.

**c# minor, harmonic**

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.

**Fmin      G<sup>b</sup>/B<sup>b</sup>      Ddim/A<sup>b</sup>      C<sup>#</sup>/E<sup>#</sup>      D<sup>b</sup>+      Gmin/D**

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

- |                                   |  |    |
|-----------------------------------|--|----|
| _____ Alto                        | 1. A meter which is a combination of an even and odd simple meter  | 10 |
| _____ <i>Animato</i>              | 2. A minor scale that raises degrees 6 and 7 when ascending to tonic, and uses the natural minor when descending                         |    |
| _____ Asymmetrical Meter          | 3. A perfect or major interval that has been increased by a half step  |    |
| _____ Augmented Interval          | 4. A triad with its fifth as the lowest pitch  |    |
| _____ Bass                        | 5. An organized group of tones, heard one at a time, which is divided into phrases; a tune   |    |
| _____ Half Cadence                | 6. Animated, lively  |    |
| _____ Imperfect Authentic Cadence | 7. 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 |    |
| _____ Melodic Minor Scale         | 8. Any cadence which ends on the dominant (V) triad  |    |
| _____ Melody                      | 9. In four-part harmony, the lowest voice  |    |
| _____ Parallel Keys               | 10. In four-part harmony, the second highest voice   |    |
|                                   | 11. Major and minor keys that have the same tonic (keynote)  |    |

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

8

G Major	g minor	C <sup>♯</sup> Major	c <sup>♯</sup> 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

**A 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

+ ½ or + 1 point only

1

Choice of one of the following:

- A. **Sight Singing** four measures in a **major** key, or
- B. **Rhythmic Sight Reading** four measures

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

Administered by: \_\_\_\_\_  
(Initials)

## 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

#### A 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

#### A Major

Continued on the back

**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

**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.

**D Major**

**B. Rhythmic Sight Reading**

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



