

Practice Only-Not Official Test

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Whitlock Level **10**
Fall 2018

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

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

Points

1. On both staves:

- A. Draw the key signatures for the major keys.
- B. Name the **relative minor below** the **first measure** of each staff.
- C. Name the **parallel minor** key in the blank provided **below** the **second measure** of each staff.
- D. Draw the key signature of the **parallel minor** in the second measure.

2
2
2
2

G Major

Relative: ____ minor Parallel: ____ minor

F# Major

Relative: ____ minor Parallel: ____ minor

2. On the staves below:

- A. Draw the notes of the minor scales ascending or descending as instructed.
The 7th note of each scale is given and must not be changed.
- B. Name each minor scale.
- C. Draw the key signatures at the beginning of each staff.
- D. Add any necessary accidentals for proper scale form.

2
2
2
1

_____ melodic minor ascending

_____ harmonic minor descending

3. On the staff below:

- A. Draw the key signature.
- B. Construct a triad in root position on each scale degree of the indicated ascending major scale. *Use whole notes.*
- C. Identify each triad as **MAJ**, **min**, or **dim**.

1
2
4

F Major

4. Identify these triads by **root and type** of chord: **MAJ**, **min**, **AUG**, or **dim**. The triads may be in root position or inversions. Example: C MAJ

5

Practice Only-Not Official Test

Page 2 Whitlock Level 10 Fall 2018

5. On the staff below, build major, minor, augmented, or diminished triads in root position on each given root. The type of triad to be built is named below each measure. Do not change the given note.

2

MAJ AUG min dim

6. In each blank, write a Roman numeral to identify the chord above the blank. If the lowest note of the chord is other than the root, use Arabic numerals to indicate the inversion. Chords may be I, IV, and V in root position or inversions, and V7, ii, and vi chords in root position only.

4

A \flat Major: _____

7. Write a Roman numeral in the blank below each chord. Use Arabic numerals as needed to detail figured bass. Chords may be I, IV, and V in root position or inversions, and V7, ii, and vi chords in root position only.

6

D Major

8. A. In Question 7, the last two chords in measure two form a/an _____ cadence.

1

- B. In Question 7, the last two chords in measure four form a/an _____ cadence.

1

9. For each lead sheet chord:

A. Draw the indicated triad on the treble staff.

B. On the bass staff, draw the indicated bass note.

Chords may be major, minor, augmented, diminished, or 7th chords. Use chromatic signs as needed.

2

2

G Major

F \sharp dim/C Amin/E D C/G

Practice Only-Not Official Test

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10. On the staff below:

- A. Write the name of the key in the blank provided.
- B. On the **fifth (dominant)** note of the major scale, build the **V⁷ (dominant 7th)** chord in **root position** in the first measure.
- C. Write the **three inversions of the V⁷ (dominant 7th)** chord in the remaining measures.

.5
1
2.5

_____ Major

V⁷ Root Position 1st Inversion 2nd Inversion 3rd Inversion

11. Complete this eight-measure melody in the given **major** key using good melodic writing principles such as unity, variety, contrast, and balance.

- A. In measure **two**, write a **melodic sequence** of measure one.
- B. In measure **six**, write a **rhythmic imitation** of measure five.
- C. End the first phrase on the **dominant**.
- D. End the second phrase on tonic using a final cadence of 7 up to 1, 2 down to 1, 3-1 or 5-1 to end on **tonic**.
- E. Both phrases must end on a **strong** beat.

1
1
1
1
1
1

E^b Major

12. For each of the cadences below:

- A. Identify each chord with a Roman numeral.
- B. Draw the notes of the second chord in each example to complete each of the cadences as specified using proper voice leading rules. *Use whole notes.*
- C. Use open or close harmony as specified.
- D. Use only the root of each chord in the bass.

3
3
1.5
1.5

Half Cadence in close harmony

Plagal Cadence in close harmony

Perfect Authentic Cadence in open harmony

D Major _____ _____ _____ _____ _____ _____

Practice Only-Not Official Test

Page 4 Whitlock Level 10 Fall 2018

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

10

- | | |
|-----------------------------------|--|
| _____ Augmented Interval | 1. A chord whose pitches are sounded in succession, harp-like |
| _____ Bass | 2. A perfect or major interval that has been increased by a half step |
| _____ <i>Cadenza</i> | 3. A seventh chord built on the dominant (V) written as V7 in root position |
| _____ Close Harmony | 4. A single line of melody |
| _____ Dominant Seventh Chord | 5. An improvised section in a composition that allows the performer artistic creativity |
| _____ Imperfect Authentic Cadence | 6. An orchestral composition used to introduce a large dramatic work |
| _____ Monophonic Music | 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 |
| _____ Overture | 8. Four-part harmony with less than an octave between the soprano and tenor |
| _____ Polyphonic Music | 9. In four-part harmony, the lowest voice |
| _____ <i>Senza</i> | 10. Music in which two or more melodies are heard at the same time |
| | 11. Without |

14. On the staff below, draw a one octave chromatic scale from the given note as directed.
Do not use enharmonic notes.

1

ascending

15. On the staves below:

A. Build the indicated melodic intervals **above** the given notes. *Do not change the given note.*

B. Classify these harmonic intervals by **type** and **size**.

Use **MAJ**, **min**, **PER**, **dim**, or **AUG**.

2

4

min 6th PER 4th MAJ 3rd AUG 5th

Type: _____

Size: _____

16. Each measure is characteristic of a particular meter.

2

2

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

B. Write the correct label below each measure: **Simple**, **Compound**, or **Asymmetrical**.

3 2 3 4 5 7 6 9
2 4 4 4 4 4 8 8

Practice Only-Not Official Test

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Whitlock Level 10 Fall 2018 Page 5

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EAR TRAINING

17. You will hear eight intervals above or below the given note. All intervals are within one octave and will be **major (MAJ)** or **perfect (PER)**. Classify each interval as to **type and size**. Example: MAJ 2nd, PER 4th, etc.

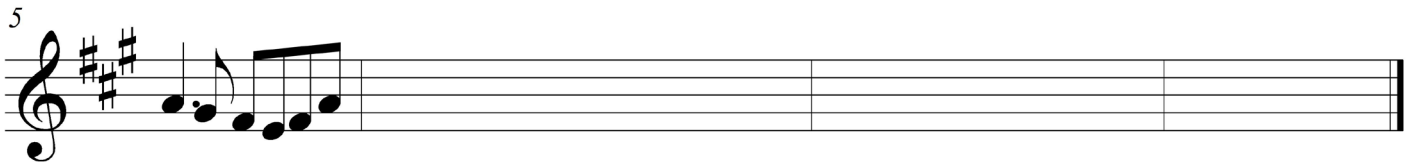
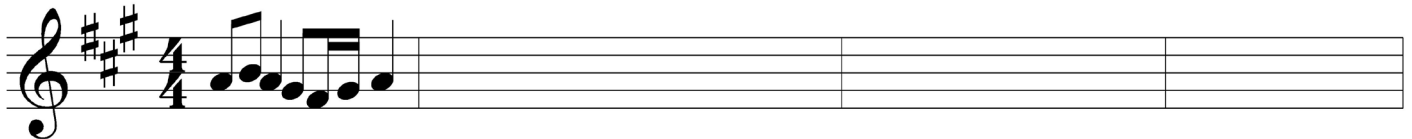
3

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

18. You will hear eight measures of melodic dictation. Fill in the blank measures.

6

A Major



19. You will hear five triads played in broken and blocked form. These root-position triads will be major, minor, augmented, or diminished. Identify each as **MAJ**, **min**, **AUG**, or **dim**.

5

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

20. You will hear two two-measure musical examples. The four chords in measure one establish the key. Identify the final cadence played as half notes in measure two in each example as **authentic** or **half**.

1

1. _____ 2. _____

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)

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Whitlock Level **10**
Fall 2018

Theory Test Ear Training Instructions

For each question:

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

Question 17: Intervals

♩ = 60

- 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.

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

Question 18: Melodic Dictation

- Read the test question aloud and answer any questions.
- Explain that you will play an eight-measure melody. Measures one and five 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.

A Major

Question 19: 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.

3. 1. 2. 3. 4. 5.

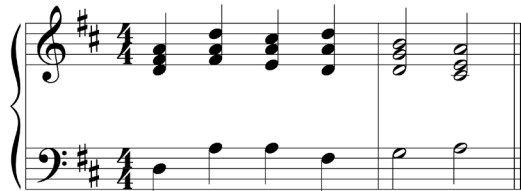
Continued on the back

Practice Only-Not Official Test

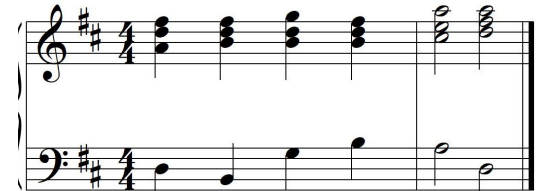
Question 20: Cadence Identification

1. Read the test question aloud and answer any questions.
2. Play the major scale ascending and descending, broken tonic triad (1-3-5-3-1) ascending and descending, then play and announce the tonic.
3. Play the first two measure progression as written using block chords only. Pause.
4. Play only the two half note chord cadence in measure 2. Pause.
5. Repeat entire two measure progression for a final check.
6. Repeat steps 2 through 5 for each example.

1. D Major



2. D Major



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. If the following beats are correctly sung or tapped, do **not** count them as missed.
- **Use the chart below to calculate the percentage.**
- Record the score on the student's paper in **red ink**.

Choose the chart below with the **time signature that matches** the example the student performed.

Use the best of the two attempts to calculate the score.

Bonus Question Grading for 4 measures in 4/4 time			Bonus Question Grading for 4 measures in 6/8 time		
Number of Beats Missed	Percentage Correct	Bonus Point to Award	Number of Beats Missed	Percentage Correct	Bonus Point to Award
Up to 2 1/2 beats	90 - 100%	1 point	Up to 3 1/2 beats	90 - 100%	1 point
Between 3 - 8 beats	50 - 89%	1/2 point	Between 4 - 12 beats	50 - 89%	1/2 point
8 1/2 beats or more	Less than 50%	No point awarded	12 1/2 beats or more	Less than 50%	No point awarded

A. Sight Singing

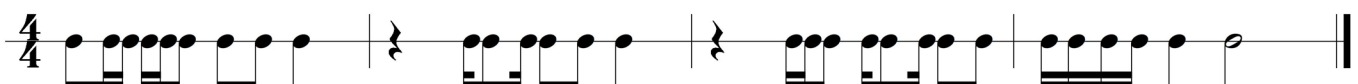
1. Explain that the student may use syllable names, letters, numbers, or neutral syllables in singing.
2. If the student wishes to transpose to a more comfortable key, this is permissible.
3. Play or sing the scale, ascending and descending. Play the tonic triad and the tonic triad tones 1-3-5-3-1.
4. 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.

E Major



B. Rhythmic Sightreading

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



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Sight Singing and Rhythmic Sight Reading Student's Example

Choose one of the following two options.

SIGHT SINGING

Take a few moments to look over the sight singing bonus question below.

- You may use syllable names, letters, numbers, or neutral syllables in singing.
- You may set your own tempo, but keep a steady beat.
- You may have two tries.
- You may transpose this example higher or lower, if necessary for your vocal range.
- The teacher will play or sing the scale and tonic triad for you.
- 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.

E Major

or

The image shows two musical staves for the E Major scale in 4/4 time. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show the scale starting on E4 and ending on E5. The notes are E, F#, G#, A, B, C#, D, E. The first staff has a treble clef and the second staff has a bass clef. The key signature is E Major (three sharps: F#, C#, G#) and the time signature is 4/4. The word "or" is centered between the two staves.

RHYTHMIC SIGHT READING

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

The image shows a single musical staff in 4/4 time. The time signature is 4/4. The rhythm consists of four measures. The first measure has a quarter rest followed by four eighth notes. The second measure has a quarter rest followed by a quarter note, an eighth note, and a quarter note. The third measure has a quarter rest followed by a quarter note, an eighth note, and a quarter note. The fourth measure has a quarter rest followed by a quarter note, an eighth note, and a quarter note. The staff ends with a double bar line.