

Practice Only-Not Official Test

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Whitlock Level **8**
Fall 2018

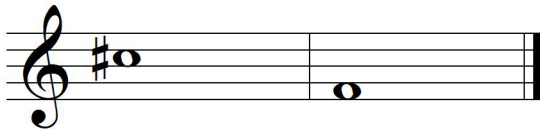
Name _____	
Last Name, First Name. Please print clearly or affix label.	
ALPHA CODE _____	School Grade _____ Date _____

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 **chromatic** half step **below** each given note.



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

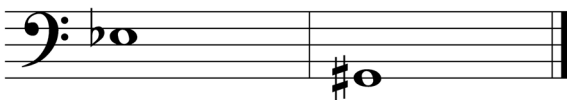


2

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

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

Use five of these meters **once**:

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

5

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

4

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

4

A - ___ - ___ B - ___ - ___ G^b - ___ - ___ A^b - ___ - ___

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

c 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 indicated bass note. *Use whole notes for triads and bass notes.*

6

6

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

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 each second-paired measure.

3

3

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

B Major

b minor

E Major

e minor

A^b Major

a^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

A^b Major

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Name _____
 Last Name, First Name. Please print.

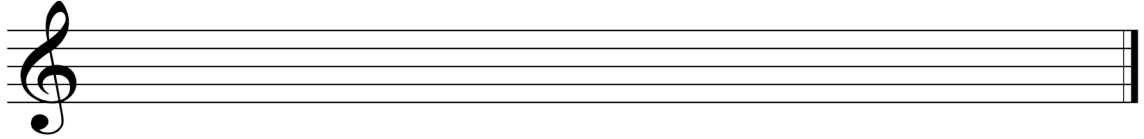
11. On each staff below:

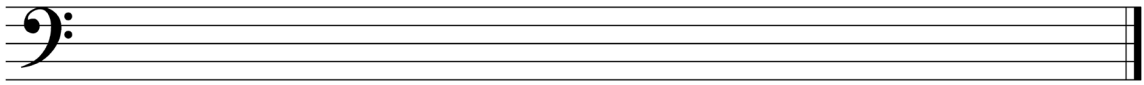
- A. Draw the key signature of each minor scale named to the left of the staff.
- B. Draw the notes of each minor scale one octave **ascending only**. Use whole notes.
- C. Add accidentals as needed for the minor scale named.

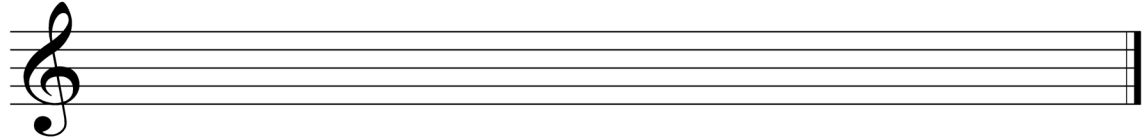
3

3

3

f melodic minor 

b^b harmonic minor 

d natural minor 

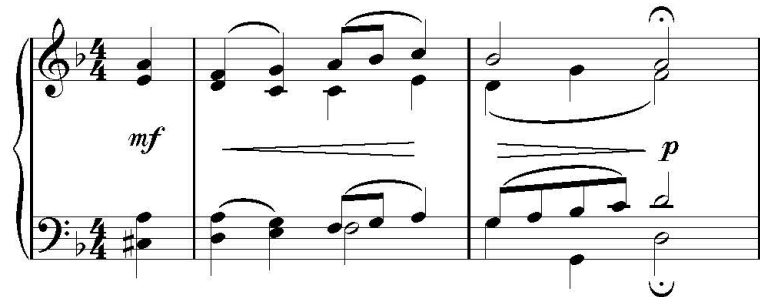
12. In the musical example below:

- A. What is the key of this excerpt? (Include whether it is major or minor) _____
- B. Is the last chord **tonic**, **subdominant**, or **dominant**? (circle one)
- C. Circle the two tonic chords.

2

2

2



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

10

- | | |
|----------------------------|--|
| _____ Chromatic Half Step | 1. A half step using the same letter name (C-C#) |
| _____ Compound Meter | 2. A meter in which the beat can be divided into groups of three |
| _____ Diminished Triad | 3. A meter in which the beat can be subdivided into groups of two |
| _____ <i>Dolce</i> | 4. A minor scale that raises degrees 6 and 7 when ascending to tonic, and uses the natural minor when descending |
| _____ Harmonic Minor Scale | 5. A minor scale that raises scale degree 7 a half step |
| _____ <i>Marcato</i> | 6. A triad built with two minor thirds |
| _____ Melodic Minor Scale | 7. A triad with its root as the lowest pitch |
| _____ Root Position Triad | 8. Marked, emphasized |
| _____ Simple Meter | 9. Suddenly |
| _____ <i>Subito</i> | 10. Sweetly |
| | 11. The organizing patterns of stronger and weaker beats |

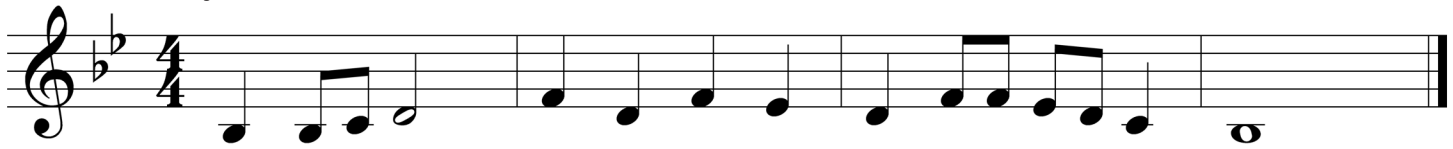
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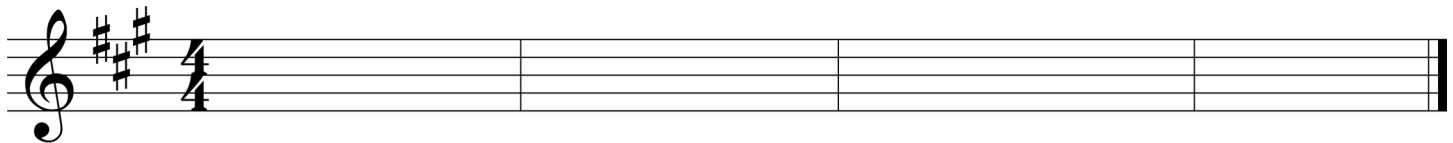
14. Transpose this four measure phrase to the new key indicated above the second staff.

4

B \flat Major



A 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.

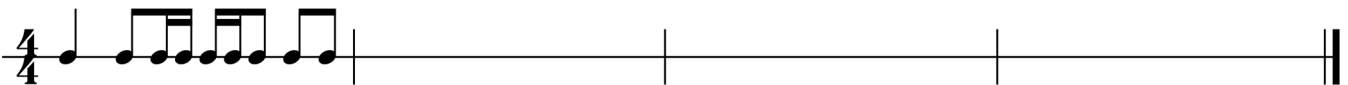
Identify each triad as **MAJ** (Major), **min** (minor), or **dim** (diminished).

2

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

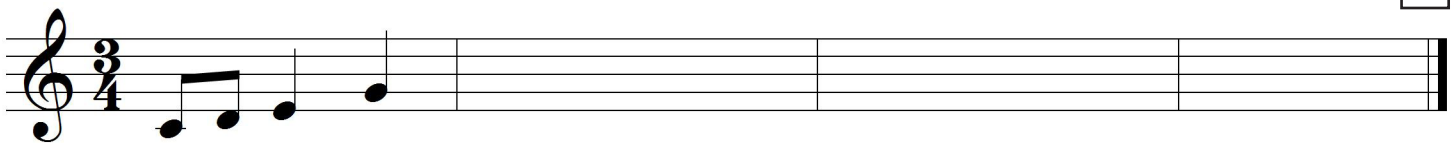
17. You will hear four measures of rhythmic dictation. Fill in the blank measures.

3



18. You will hear four measures of melodic dictation in **C 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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Theory Test Ear Training Instructions

For each question:

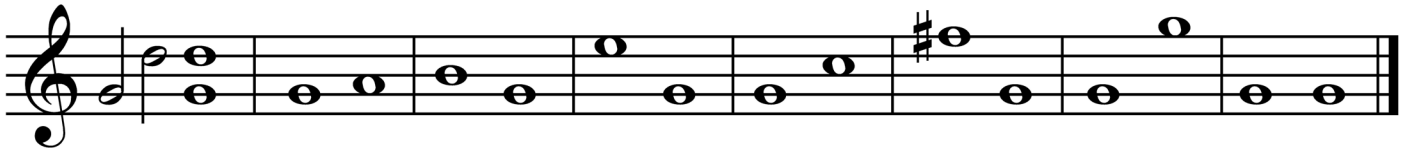
- Play according to suggested tempo.
- All examples are MM: ♩ = 60
- Leave plenty of silence between repetitions to allow hearing mentally.
- Pause the audio tracks as needed to allow students time to write their answers.

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.

G Major

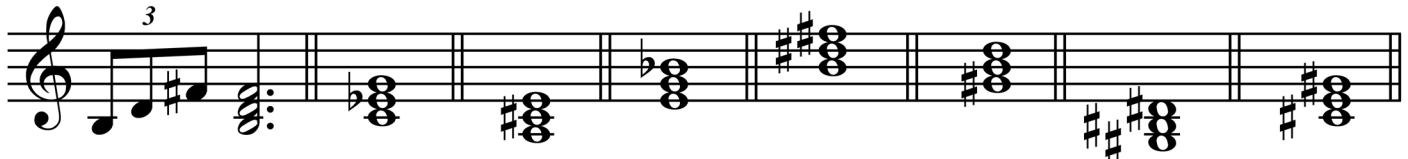
1. 2. 3. 4. 5. 6. 7. 8.



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.



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.



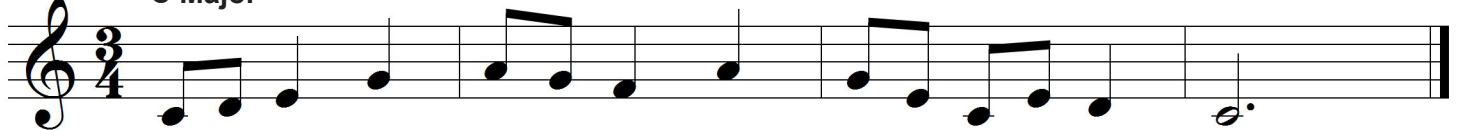
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Question 18: Melodic Dictation

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 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 one measure 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. Repeat all four measures once again while they write.
6. Announce and play the first two measures. Pause. Repeat.
7. Announce and play the last two measures preceded by the last note of measure two. Pause. Repeat.
8. After a pause for writing, play all four measures once more.

C Major



A musical staff in treble clef with a 3/4 time signature. The melody consists of four measures: C4 (quarter), C4-E4 (eighths), C4-G4 (eighths), C4 (quarter); D4-E4 (eighths), D4-F4 (eighths), D4 (quarter); E4-F4 (eighths), E4-G4 (eighths), E4 (quarter); F4-G4 (eighths), F4-E4 (eighths), F4 (quarter).

Question 19: 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.

b natural minor



A musical staff in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody is an ascending and descending natural minor scale: B-flat4, C5, D5, E5, F5, G5, A5, B5, A5, G5, F5, E5, D5, C5, B-flat4.

G Major



A musical staff in treble clef with a key signature of one sharp (F-sharp). The melody is an ascending and descending major scale: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4.

f harmonic minor



A musical staff in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody is an ascending and descending harmonic minor scale: B-flat4, C5, D5, E5, F5, G5, A5, B5, A5, G5, F5, E5, D5, C5, B-flat4.

g melodic minor



A musical staff in treble clef with a key signature of two flats (B-flat, E-flat). The melody is an ascending and descending melodic minor scale: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4.

E b Major



A musical staff in treble clef with a key signature of two flats (B-flat, E-flat). The melody is an ascending and descending major scale: E-flat4, F4, G4, A4, B4, C5, D5, E-flat5, D5, C5, B4, A4, G4, F4, E-flat4.

d harmonic minor



A musical staff in treble clef with a key signature of one flat (B-flat). The melody is an ascending and descending harmonic minor scale: D4, E4, F4, G4, A4, B4, C5, D5, C5, B4, A4, G4, F4, E4, D4.

Bonus: Rhythmic Sight Reading

- This question is to be given individually to students. Students are to use the Student Example Page only.
- Each student should have several minutes to look over the example.
- Each student may have two tries. After the first try, indicate the location and type of error made.
- Explain that students may tap, clap, say, or play the notes.
- There is no tempo requirement, but they must keep a steady beat.
- 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 6/8
1 point	Up to 2 1/2 beats	Up to 3 1/2 beats
1/2 point	3 - 8 beats	4 - 12 beats
None	8 1/2 beats or more	12 1/2 beats or more



A musical staff in 4/4 time. The rhythm consists of: quarter, quarter, quarter, quarter; eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth; quarter, quarter, quarter, quarter; quarter, quarter, quarter, quarter; quarter, quarter, quarter, quarter; quarter, quarter, quarter, quarter; quarter, quarter, quarter, quarter; quarter, quarter, quarter, quarter.

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Rhythmic Sightreading 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.

