

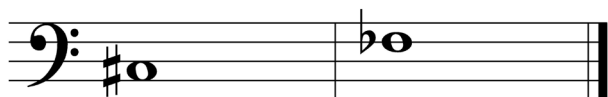
Name _____
Last Name, First Name. Please print clearly or affix label.
 ALPHA School Grade _____ Date _____
 CODE

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



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

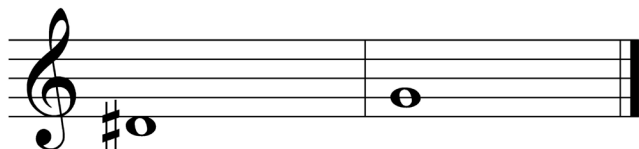


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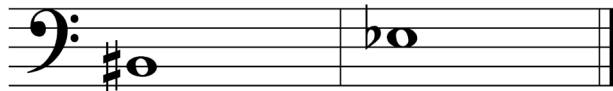
2

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.

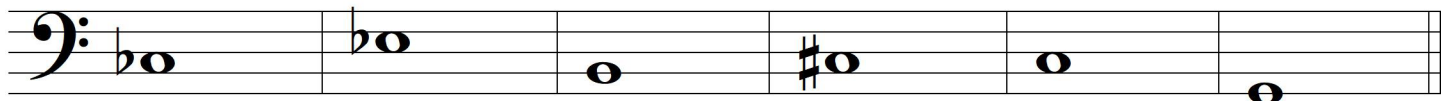


2

2

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

3



MAJ 6th

MAJ 7th

MAJ 2nd

PER 4th

MAJ 3rd

PER 5th

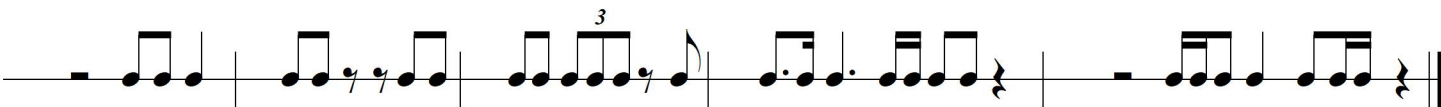
4. Each measure is characteristic of a particular meter.

Use five of these meters **once**:

5

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

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



Simple

Compound

Simple

Asymmetrical

Compound

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

4



Practice Test Only-Not Official Test

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

4

C^b - ___ - ___ **A** - ___ - ___ A^b - ___ - ___ **G** - ___ - ___

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

6

6

F **B/D#** **G** **C/E** **E/G#** **E^b/B^b**

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 measure of each pair.

3

3

A^b Major **a^b minor** **D Major** **d minor** **B^b Major** **b^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

E^b Major

Name _____
 Last Name, First Name. Please print.

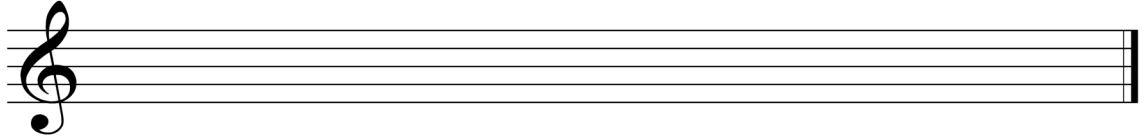
11. On each staff below:

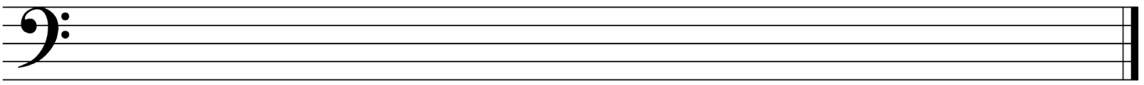
- A. Draw the key signature of each minor scale named to the left of the staff.
- B. Draw the notes of each minor scale one octave **ascending only**. Use whole notes.
- C. Add accidentals as needed for the minor scale named.

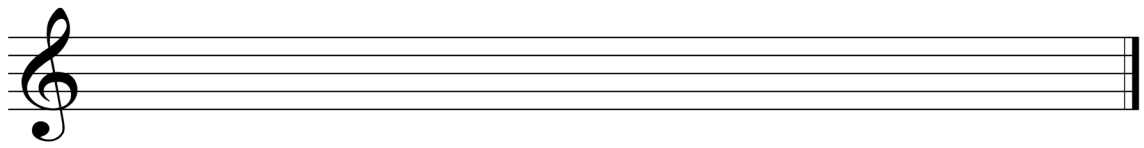
3

3

3

f# melodic minor 

b harmonic minor 

f natural minor 

12. In the musical example below:

- A. In what key is this music excerpt? (Include whether it is major or minor.) _____ 2
- B. Is the last chord dominant or tonic? **dominant** or **tonic** (circle one) 2
- C. The slurred eighth notes on the bass staff are taken from which minor scale? **natural** or **melodic** (circle one) 2



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

10

- | | |
|-----------------------------|---|
| _____ <i>Accelerando</i> | 1. A chord whose pitches are sounded in succession, harp-like |
| _____ Chromatic Half Step | 2. A half step using the same letter name (C-C#) |
| _____ Diatonic Half Step | 3. A half step using two letter names; a minor second (C-Db) |
| _____ First Inversion Triad | 4. A piece that states a musical idea in the opening section and then alters it, usually rhythmically |
| _____ Minor Third | 5. A scale made up of whole steps and half steps used in ascending order:
W H W W H W W |
| _____ Natural Minor Scale | 6. A triad with its root as the lowest pitch |
| _____ Root Position Triad | 7. A triad with its third as its lowest pitch |
| _____ <i>Subito</i> | 8. An interval that has three half steps and is spelled as a skip |
| _____ Theme and Variations | 9. Increasing the tempo gradually |
| _____ Triad Fifth | 10. Suddenly |
| | 11. The highest pitch of a triad (a fifth above the root) |

Theory Test Ear Training Instructions

For each question:

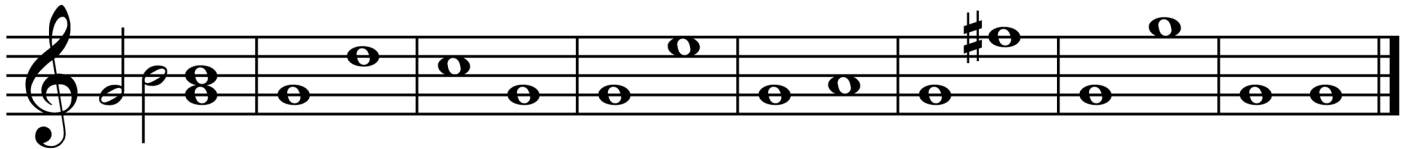
- A. Play according to suggested tempo.
- B. All examples are MM: ♩ = 60
- C. Leave plenty of silence between repetitions to allow hearing mentally.
- D. Pause the audio tracks as needed to allow students time to write their answers.

Question 15: Intervals

- 1. Read the test question aloud and answer any questions.
- 2. Play the scale and tonic triad tones 1-3-5-3-1. Repeat the keynote and say its letter name.
- 3. Play the first example as a melodic interval and a harmonic interval. Pause. Repeat.
- 4. Continue through all examples using the method illustrated in example one.
- 5. Play all examples once more, pausing briefly between each interval.

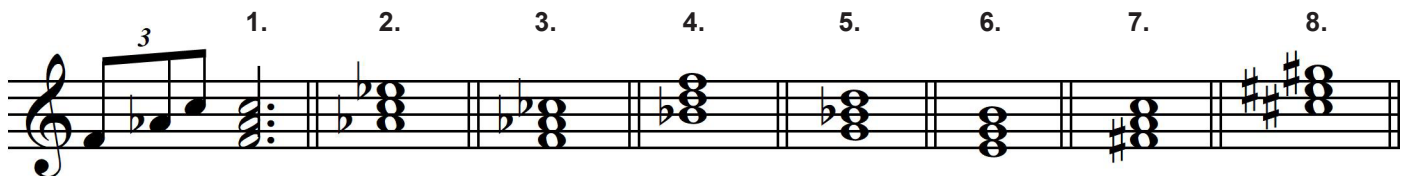
G Major

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



Question 16: Triad Identification

- 1. Read the test question aloud and answer any questions.
- 2. Play each triad using the method illustrated in example one. Pause. Repeat.
- 3. Play all examples once more, pausing briefly between each one.



Question 17: Rhythmic Dictation

- 1. Read the test question aloud and answer any questions.
- 2. 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.
- 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 the example through, accenting the first beat of each measure.
- 5. Play again while the students clap and count aloud. Play a third time, then wait while they write.
- 6. 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.



Continued on the back

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.

D Major



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.

1. d harmonic minor



2. c melodic minor



3. G Major



4. e b natural minor



5. f harmonic minor



6. E b Major

