

# Practice Only-Not Official Test

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Whitlock Level **11**  
Fall 2018

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

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

Points

- Build and label intervals as instructed below.
  - In the first measure of each pair, build the indicated interval **above** the given note.
  - In the second measure of each pair, invert the interval that was built in the first measure.
  - On the lines below the **second measure** of each pair, classify that interval by **type** and **size**.

2
2
2

	MAJ 6th	_____		min 3rd	_____
	AUG 2nd	_____		dim 4th	_____

- On the staff below:
  - Draw the **key signature**.
  - Construct diatonic triads in root position on each scale degree of the indicated **ascending minor scale, harmonic form. Use whole notes.**
  - Identify each triad as **MAJ, min, dim or AUG**.

1
4
4

**c minor, harmonic form**

\_\_\_\_\_

- On the staff below, build the indicated **triads** in root position. **Do not change the given root note.**

3
---

MAJ	AUG	dim	MAJ	min	dim

- In the given keys, spell the Tonic, Subdominant, and Dominant triads in root position.

6
---

	Tonic	Subdominant	Dominant
<b>A Major</b>	_____ - _____ - _____	_____ - _____ - _____	_____ - _____ - _____
<b>g minor, harmonic form</b>	_____ - _____ - _____	_____ - _____ - _____	_____ - _____ - _____

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5. Below are the names of two Major keys. For each Major key:
- Draw the **Major key signature** in the first measure.
  - Below the first measure, name the **relative minor key**.
  - Draw the **parallel minor key signature** in the second measure.
  - Below the second measure, name the **parallel minor key**.

2  
2  
2  
2

**A $\flat$  Major**

\_\_\_\_\_ relative minor      \_\_\_\_\_ parallel minor

**D Major**

\_\_\_\_\_ relative minor      \_\_\_\_\_ parallel minor

6. Write a two-measure phrase in **close harmony** with proper voice leading
- Keep the roots in the bass throughout the phrase.
  - If there is a common tone, keep it in the same voice.
  - Use correct note values. **End on a strong beat.**

5  
2.5  
2.5  
1

**F Major**      I      IV      vi      ii      V      V<sup>7</sup>      I

7. In the key indicated, resolve the V<sup>7</sup> chord to the tonic triad. **Use proper voice leading.**  
Chord roots must be in the bass voice in all chords. Use whole notes.

4

**F Major**      V<sup>7</sup>      I      V<sup>7</sup>      I      V<sup>7</sup>      I      V<sup>7</sup>      I

8. Write Roman numerals below each chord to identify the chords. Chords which may be used are: I, IV, V, ii, and vi chords in any inversion, and the V<sup>7</sup>, iii, and vii chords in root position.

6

**D Major**      \_\_\_\_\_

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Name \_\_\_\_\_  
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9. Each measure is characteristic of the use of a particular meter:

- A. Write the correct time signature at the **beginning** of each measure.  $\frac{3}{2}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{8}$   $\frac{9}{8}$  4  
 Use **four** of these time signatures **once**:  
 B. Below each measure specify if the meter is **simple**, **compound**, or **asymmetrical**. 4

Meter
Meter
Meter
Meter

10. Complete this eight-measure melody in the indicated **melodic minor key**. 2

- A. In measure two, write a **melodic sequence or rhythmic imitation** of measure one. 2  
 B. End the first phrase on a **note of the dominant chord** (half cadence). 2  
 C. End the second phrase on the **tonic**. 2  
 D. Both phrases must end on a **strong beat**. 2  
 E. The melody **must demonstrate** correct use of the **melodic form** of the minor scale, **ascending and descending**. 2  
**a melodic minor** 4

11. Write the number of the correct definition in the blank. 10

- |                         |  |
|-------------------------|--|
| _____ <i>ad libitum</i> | 1. too much  |
| _____ counterpoint      | 2. Suddenly  |
| _____ half cadence      | 3. The use of two or more melodic lines  |
| _____ <i>semplce</i>    | 4. To play simply; without ornament  |
| _____ authentic cadence | 5. A piece written for two performers  |
| _____ <i>troppo</i>     | 6. In four-part harmony, the highest voice   |
| _____ duet              | 7. A composition in which the first theme returns repeatedly (A-B-A-C-A-etc.)          |
| _____ Rondo form        | 8. Freedom to improvise or vary the tempo  |
| _____ soprano           | 9. Any cadence which ends on the dominant triad (V)                                    |
| _____ <i>subito</i>     | 10. A cadence which progresses from the dominant triad (V) to the tonic triad (I or i) |

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## EAR TRAINING

12. You will hear four scales ascending and descending. Identify each as **MAJ** (Major), **nat min** (natural minor), **har min** (harmonic minor), or **mel min** (melodic minor). 2

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_

13. You will hear eight intervals above or below the given note. All intervals are within one octave and will be **Major**, **minor**, or **Perfect**. The given notes are for reference only. Classify each interval as to **type and size**. Example: min 3rd, PER 5th, etc. 4



Type: 1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_ 7. \_\_\_\_\_ 8. \_\_\_\_\_

Size: 1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_ 7. \_\_\_\_\_ 8. \_\_\_\_\_

14. You will hear six 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**. 3

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

15. You will hear eight measures of melodic dictation in **e melodic minor**. Fill in the blank measures. 6

Two musical staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff contains the first four measures of a melodic dictation exercise. The second staff contains the next four measures, with the first two notes (F#4 and G4) filled in, and the remaining six measures blank for dictation.

## BONUS QUESTION

+ 1/2 or + 1 point only

Choice of one of the following:

- A. **Sight Singing** eight measures in a **melodic minor key**, or
- B. **Rhythmic Sight Reading** eight measures

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

Administered by: \_\_\_\_\_

1

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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 12: Scale Identification

- Read the test question aloud and answer any questions.
- Play each example, as illustrated, twice.
- Play all examples once more, pausing briefly between them.



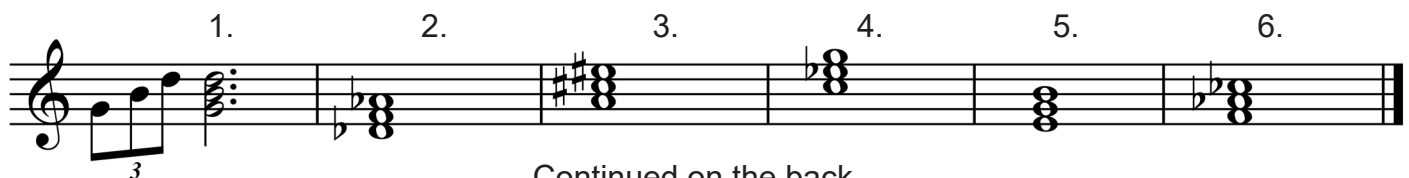
### Question 13: Intervals

- Read the test question aloud and answer any questions.
- Improvise two practice examples and identify each as to type and size.
- Explain that the student does not need to write the second note. The beginning notes are given for reference.
- 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 four.
- Play all examples once more, broken and blocked, pausing briefly between each example.



### Question 14: 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.



Continued on the back

# Practice Only-Not Official Test

**Question 15: Melodic Dictation**

1. Read the test question aloud and answer any questions.
2. Explain that you will play an eight-measure melody. Measures one and five are given.
3. Play the scale and tonic triad tones 1-3-5-3-1. Repeat the keynote and say its letter name.
4. Establish the tempo and beat by tapping and counting aloud one measure before each time you play. Do not count or tap while playing.
5. Play all eight measures.
6. Repeat measures one through four. Tell the students they may sing this time as you repeat measures one through four a second time.
7. Play measures one and two. Pause. Repeat.
8. Play measures three and four – preceded by the last note of measure two. Pause. Repeat.
9. Play measures one through four once more. Pause.
10. Repeat steps 6-9 for measures five through eight. Pause. Play all eight measures once more.

**e melodic minor**



**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.
- In grading, if 90% or more is correct, award 1 point. If 50% to 89% is correct, award ½ point.
- Teachers, indicate +1/2 or +1 point only for bonus.
- Record the score on the student's paper in red ink.

**A. Sight Singing**

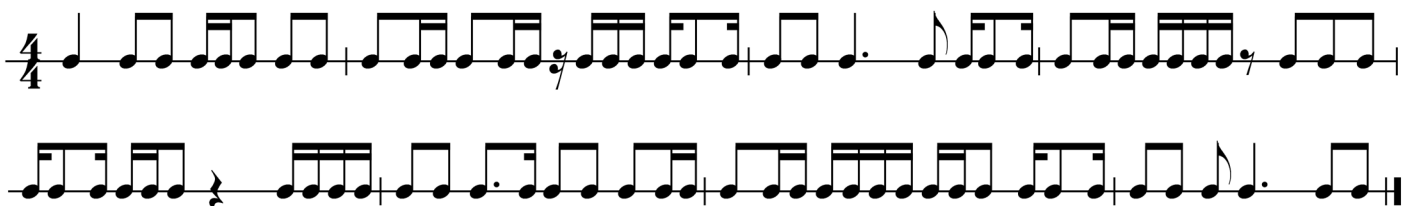
1. Explain that the student may use syllable names, letters, numbers, or neutral syllables in singing.
2. If the student wishes to transpose to a more comfortable key, this is permissible.
3. Play the scale, ascending and descending. Play the tonic triad and the tonic triad tones 1-3-5-3-1.
4. Repeat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



**B. Rhythmic Sightreading**

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



## 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.

#### d melodic minor



or



### 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.

