

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

1. On the staff below:

- A. Draw a **brace, treble clef, and bass clef** to complete the grand staff below.
- B. Draw **whole notes in both** the treble and bass staves as directed below each measure.

1.5

4

C

A

G

E

2. On the staff below, add the notes, chromatic signs, or rests that are named below each measure. Remember the stem rules.

4

3. On the line below the staff, name the distance between each pair of notes.

Use **W** for whole step, **H** for half step, and **O** for no step (enharmonic).

5

4. On the staff below:

A. Print the letter name of the note in the blank below each measure.

2

B. In each measure, draw a note **one octave below** the given note.

4

Use **ledger lines if needed**. Look at the clef sign.

5. On the line below each measure, name the interval. Example: 2nd, 3rd, 4th, 5th, etc.

6

Practice tests only-not for official use

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6. Draw **one note** (*not a number*) that receives the total number of beats for each group of notes and rests.

Example: **Not:** 4

$\text{♩} + \text{♪} + \text{♩} = \underline{\hspace{2cm}}$ $\text{♩} + \text{♩} + \text{♩} = \underline{\hspace{2cm}}$ $\text{♩} + \text{♩} = \underline{\hspace{2cm}}$ $\text{♩} + \text{♩} + \text{♩} + \text{♩} = \underline{\hspace{2cm}}$

7. Write the **top number** of the time signature in each measure

below. Each time signature will be used only once. Time signatures: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ 5

8. Draw bar lines where they are needed.

1.5

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

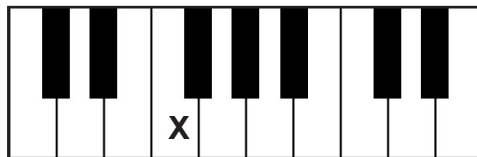
4

10. Write the counts below **each note or rest** for each measure as you would **count aloud when tapping the following rhythm**. Notice the time signature.

4

11. On the keyboard below, draw an "X" on the key that is an interval of a **major 3rd** above the marked note.

1



12. On the lines to the right:

3.5

A. Write the **order of sharps** as they would occur in a key signature.

$\underline{\hspace{1cm}} \# \underline{\hspace{1cm}} \# \underline{\hspace{1cm}} \# \underline{\hspace{1cm}} \# \underline{\hspace{1cm}} \# \underline{\hspace{1cm}} \#$

B. Write the **order of flats** as they would occur in a key signature.

3.5

$\underline{\hspace{1cm}} \flat \underline{\hspace{1cm}} \flat \underline{\hspace{1cm}} \flat \underline{\hspace{1cm}} \flat \underline{\hspace{1cm}} \flat \underline{\hspace{1cm}} \flat$

13. Name the **major** key for each key signature drawn below.

5

$\underline{\hspace{2cm}}$ Major $\underline{\hspace{2cm}}$ Major $\underline{\hspace{2cm}}$ Major $\underline{\hspace{2cm}}$ Major $\underline{\hspace{2cm}}$ Major

Name _____

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14. On each staff below:

2
2
2

- A. Mark the **half steps** with slurs where they occur in the major scale.
- B. Draw the sharp(s) or flat(s) that are needed before the notes to make the major scales.
- C. Write the letter name of the tonic (keynote) and dominant notes in the blanks in the boxes.

E Major

Tonic: ____
Dominant: ____

E^b Major

Tonic: ____
Dominant: ____

15. On the grand staff below:

3
3
3

- A. On both staves draw the key signature named above each measure.
 - B. After the key signature on the **treble staff**, draw the notes of the **tonic triad** (I chord).
 - C. After the key signature on the **bass staff**, draw **only** the **root** of each tonic triad.
- Use **whole notes**.

A Major	A^b Major	G Major
I	I	I

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

10

- | | |
|---------------------------|---|
| _____ Chord | 1. A line above or below the five-line staff, to extend the staff |
| _____ Dominant | 2. A repeated rhythmic or melodic idea, usually short and very distinctive |
| _____ Enharmonic spelling | 3. A rhythmic beat that does not follow the written pulse or meter; an off-beat |
| _____ Ledger Line | 4. A scale that has only five pitches |
| _____ <i>Moderato</i> | 5. A tempo a little faster than <i>Andante</i> |
| _____ <i>Motive/Motif</i> | 6. A three-note chord built of thirds |
| _____ Pentatonic Scale | 7. A walking tempo |
| _____ Subdominant | 8. The fifth note of a scale, scale degree five, the fifth note above tonic |
| _____ Syncopation | 9. The fourth note of a scale, scale degree four, a fifth below tonic |
| _____ Triad | 10. Three or more tones sounding together |
| | 11. Using more than one spelling for the same pitch |

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17. In the musical example below:

1
1

- A. Draw a box around the **blocked tonic triad** in the example.
 B. What key is this example in? ____ Major

EAR TRAINING

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

5

19. You will hear six intervals played both broken and blocked. They will be either a second or fifth. Write 2nd or 5th in the proper blank.

3

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

20. You will hear six sets of triads. There are two triads in each set. One of them is a major triad. If the **major triad** is the **first** chord played, circle 1. If the **major triad** is the **second** chord played, circle 2.

3

1 st set	2 nd set	3 rd set	4 th set	5 th set	6 th set
1 2	1 2	1 2	1 2	1 2	1 2

21. You will hear four measures of melodic dictation. Fill in the blank measures.

4

C Major

BONUS QUESTION

Complete the partial linear major circle of 5^{ths}. Fill in the blanks up and down by the interval of a 5th from the given note. Upper case letters should be used.

1

Down by 5^{ths} ← Start on → Up by 5^{ths}

_____ b b b b C _____

Theory Test Ear Training Instructions

For each question:

- Play according to designated 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.

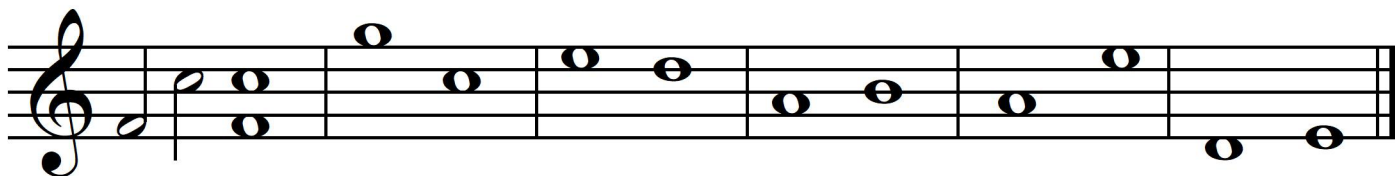
Question 18: Rhythmic Dictation

- Read the test question aloud and answer any questions.
- Explain that a four-measure example will be played all on one pitch. Tell students the following: The students are to draw the types of notes they hear, where they are needed in the 2nd and 4th measures. The 1st and 3rd measures are printed on the test and the bar lines are already drawn.
- Establish the tempo and beat by tapping and counting aloud two measures before playing each time. 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 again. Pause, giving the students time to write.
- Announce and play the first two measures. Pause. Repeat.
- Announce and play the last two measures. Pause. Repeat.
- Play all four measures once again for a final check.



Question 19: Intervals

- Read the test question aloud and answer any questions.
- Play each example as both broken and blocked intervals using the method illustrated in measure one.
- Play the first example. Pause. Repeat.
- Continue through all the examples.
- Repeat all examples once, pausing briefly between them.



Question 20: Triad Identification

1. Read the instructions on the test paper aloud and answer any questions.
2. Tell the students that two triads (chords) will be played for each set and the students are to listen for the major triad.
Explain that the triads will be played in both broken and blocked form.
Play a sample set, different from the test examples. Play the first set. Pause. Say “again” and repeat.
3. Continue through all sets similarly. Pause briefly between sets.
4. Play all examples once more, pausing briefly between each one.

1st Set 2nd Set 3rd Set 4th Set 5th Set 6th Set

Question 21: Melodic Dictation

1. Read the instructions on the test paper aloud and answer any questions.
2. Explain that a four-measure melody will be played and name the major key. The 1st and 3rd measures are printed on the test and the bar lines are already drawn.
3. Play the major scale and the tonic triad tones 1-3-5-3-1. Repeat the keynote and say its name.
4. Establish the tempo and beat by tapping and counting aloud two measures before playing each time. Do not count or tap while playing.
5. Play all four measures. Repeat as the students sing along. Repeat once again while they write.
6. Announce and play the first two measures. Pause. Repeat.
Announce and play the last note of the second measure, and play the final two measures. Pause. Repeat.

C Major

REMIND STUDENTS TO COMPLETE THE BONUS QUESTION AT THE BOTTOM OF THE TEST.