Part I: EAR TRAINING
Each example will be played twice.

Section A: Are the sounds you hear high or low? Circle the correct answer.
1. High  Low
2. High  Low
3. High  Low
4. High  Low
5. High  Low

Section B: Are the sounds you hear going up, going down, or staying the same? Circle the correct answer.
1. Up  Down  Same
2. Up  Down  Same
3. Up  Down  Same
4. Up  Down  Same
5. Up  Down  Same

Section C: Are the chords you hear Major or minor? Circle the correct answer.
1. Major  minor
2. Major  minor
3. Major  minor
4. Major  minor
5. Major  minor

Section D: Which rhythm do you hear? Circle "A" or "B".

1. A  B
2. A  B
3. A  B
Part II: WRITTEN

Section E: Identify these intervals by NUMBER only, as 2nd, 3rd, 4th, 5th, 6th, 7th, 8th (octave).

Section F: Name these notes. Use capital letters.

Section G: Name these Major key signatures.
Section H: Add the missing bar lines.

Section I: Write the missing time signature in its correct place on the staff.

Section J: Complete each measure by drawing one note under the arrow (\downarrow). Be sure the note value completes the measure.

Section K: Draw notes as whole notes on the given line or space.

Space F  Space E  Line G  Line F  Space C

Section L: Match notes or rests to their names.

Quarter Note
Half Note
Dotted Half Note
Quarter Rest
Whole Note
Section M: Draw these rests on the correct line.

Whole rest  Half rest

Section N: Match terms to their definitions. Print carefully using CAPITAL LETTERS.

_____ Allegro  A. Speed
_____ ♩         B. Gradually getting louder
_____ f          C. A fast tempo
_____ Tempo      D. To hold or pause
_____ ♩          E. Loud
_____ Staccato   F. Soft
_____ ∣          G. Smooth and connected
_____ p          H. Indicates to repeat a section
_____ Adagio     I. Short and separated
_____ Legato     J. A slow tempo
Part I: EAR TRAINING
Each example will be played twice.

Section A: Are the sounds you hear high or low? Circle the correct answer.
1. High   Low
2. High   Low
3. High   Low
4. High   Low
5. High   Low

Section B: Are the sounds you hear going up, going down, or staying the same? Circle the correct answer.
1. Up  Down  Same
2. Up  Down  Same
3. Up  Down  Same
4. Up  Down  Same
5. Up  Down  Same

Section C: Are the chords you hear Major or minor? Circle the correct answer.
1. Major   minor
2. Major   minor
3. Major   minor
4. Major   minor
5. Major   minor

Section D: Which rhythm do you hear? Circle "A" or "B".

1. A
   \[\text{\(\frac{3}{4}\)}\]
   \[\underline{\text{\(\frac{3}{4}\)}}\]

2. A
   \[\text{\(\frac{3}{4}\)}\]
   \[\underline{\text{\(\frac{3}{4}\)}}\]

3. A
   \[\text{\(\frac{3}{4}\)}\]
   \[\underline{\text{\(\frac{3}{4}\)}}\]
Part II: WRITTEN

Section E: Identify these intervals by NUMBER only, as 2nd, 3rd, 4th, 5th, 6th, 7th, 8th (octave).

Section F: Name these notes. Use capital letters.

Section G: Name these Major key signatures.
Section H: Add the missing bar lines.

Section I: Write the missing time signature in its correct place on the staff.

Section J: Complete each measure by drawing one note under the arrow (↓). Be sure the note value completes the measure.

Section K: Draw notes as whole notes on the given line or space.

Space A  Space G  Line B  Line A  Space E

Section L: Match notes or rests to their names.

Quarter Note  \( \frac{\text{\text{ }}_{\text{}}}{\text{\text{}}_{\text{}}} \)
Half Note  \( \frac{\text{\text{}}_{\text{}}}{\text{\text{\text{}}}_{\text{}}} \)
Dotted Half Note  \( \frac{\text{\text{\text{}}}_{\text{}}}{\text{\text{\text{}}}_{\text{}}} \)
Quarter Rest  \( \text{\text{\text{}}}_{\text{}} \)
Whole Note  \( \text{\text{\text{\text{}}}}_{\text{}} \)
Section M: Draw these rests on the correct line.

- \( \text{C}\)
  - Whole rest
  - Half rest

Section N: Match terms to their definitions. Print carefully using CAPITAL LETTERS.

- Allegro
  - A. Speed
- (\(\wedge\))
  - B. Gradually getting louder
- (\(f\))
  - C. A fast tempo
- Tempo
  - D. To hold or pause
- \(\text{<}\)
  - E. Loud
- Staccato
  - F. Soft
- (\(\text{/}\))
  - G. Smooth and connected
- (\(p\))
  - H. Indicates to repeat a section
- Adagio
  - I. Short and separated
- Legato
  - J. A slow tempo
Part I: EAR TRAINING
Each example will be played twice.

Section A: Are the sounds you hear high or low? Circle the correct answer.
1. High Low
2. High Low
3. High Low
4. High Low
5. High Low

Section B: Are the sounds you hear going up, going down, or staying the same? Circle the correct answer.
1. Up Down Same
2. Up Down Same
3. Up Down Same
4. Up Down Same
5. Up Down Same

Section C: Are the chords you hear Major or minor? Circle the correct answer.
1. Major minor
2. Major minor
3. Major minor
4. Major minor
5. Major minor

Section D: Which rhythm do you hear? Circle "A" or "B".

1. A
   [Music notation]

2. A
   [Music notation]

3. A
   [Music notation]
4. A
\[ \begin{array}{c}
\text{\( \frac{3}{4} \)}
\end{array} \]
\[ \text{\( \frac{\text{C}}{\text{D}} \)} \]

B
\[ \begin{array}{c}
\text{\( \frac{3}{4} \)}
\end{array} \]
\[ \text{\( \frac{\text{E}}{\text{F}} \)} \]

5. A
\[ \begin{array}{c}
\text{\( \frac{3}{4} \)}
\end{array} \]
\[ \text{\( \frac{\text{G}}{\text{A}} \)} \]

B
\[ \begin{array}{c}
\text{\( \frac{3}{4} \)}
\end{array} \]
\[ \text{\( \frac{\text{E}}{\text{F}} \)} \]

Part II: WRITTEN

Section E: Identify these intervals by NUMBER only, as 2nd, 3rd, 4th, 5th, 6th, 7th, 8th (octave).
\[ \begin{array}{c}
\text{\( \frac{3}{4} \)}
\end{array} \]
\[ \text{\( \frac{\text{C}}{\text{D}} \)} \]

\[ \begin{array}{c}
\text{\( \frac{3}{4} \)}
\end{array} \]
\[ \text{\( \frac{\text{E}}{\text{F}} \)} \]

Section F: Name these notes. Use capital letters.
\[ \begin{array}{c}
\text{\( \frac{3}{4} \)}
\end{array} \]
\[ \text{\( \frac{\text{C}}{\text{D}} \)} \]

\[ \begin{array}{c}
\text{\( \frac{3}{4} \)}
\end{array} \]
\[ \text{\( \frac{\text{E}}{\text{F}} \)} \]

Section G: Name these Major key signatures.
Section H: Add the missing bar lines.

Section I: Write the missing time signature in its correct place on the staff.

Section J: Complete each measure by drawing one note under the arrow (↓). Be sure the note value completes the measure.

Section K: Draw notes as whole notes on the given line or space.

Section L: Match notes or rests to their names.
Quarter Note
Half Note
Dotted Half Note
Quarter Rest
Whole Note
Section M: Draw these rests on the correct line.

Whole rest    Half rest

Section N: Match terms to their definitions. Print carefully using CAPITAL LETTERS.

_______ Allegro  A. Speed

_______ (o)      B. Gradually getting louder

_______ f         C. A fast tempo

_______ Tempo     D. To hold or pause

_______ <         E. Loud

_______ Staccato  F. Soft

_______ :|        G. Smooth and connected

_______ p         H. Indicates to repeat a section

_______ Adagio    I. Short and separated

_______ Legato    J. A slow tempo
PART I: EAR TRAINING
Each example will be played twice.

Section A: Circle the interval that you hear.
1. 2nd  3rd  4th  5th
2. 2nd  3rd  4th  5th
3. 2nd  3rd  4th  5th
4. 2nd  3rd  4th  5th
5. 2nd  3rd  4th  5th

Section B: Is the chord that you hear Major or minor? Circle the correct answer.
1. Major  minor
2. Major  minor
3. Major  minor
4. Major  minor
5. Major  minor

Section C: Which rhythm do you hear? Circle "A" or "B".
1. A
![Rhythm Example 1]
B

2. A
![Rhythm Example 2]
B

3. A
![Rhythm Example 3]
B

4. A
![Rhythm Example 4]
B

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PART II: WRITTEN

Section D: Name the following Major key signatures.

Section E: Complete this grand staff by drawing a Treble clef (G clef) on the top staff and a Bass clef (F clef) on the lower staff.

Section F: Write the order of sharps and flats using letter names. The first one is given for each.

SHARPS: F __ __ __ __ __ __
FLATS: B __ __ __ __ __ __

Section G: Draw stems on the following notes.
Section H: Write the following intervals above the given notes.

Section I: Write the following intervals below the given notes.

Section J: Add accidentals to the given notes to create a major scale. Do not write key signatures. Instead, place the sharps or flats next to the notes that need them.

Section K: Draw an enharmonic note beside each of the following notes.
Section L: Match the following terms and symbols with their definitions. Please print your answers carefully in CAPITAL LETTERS.

1. ______
2. ______
3. ______
4. ______ 8va
5. ______ A tempo
6. ______ Crescendo
7. ______ D.C. al Fine
8. ______ D.S. al Fine
9. ______ Diminuendo
10. ______ ff
11. ______ mf
12. ______ mp
13. ______ pp
14. ______ Ritardando
15. ______ Adagio
16. ______ Allegro
17. ______ Legato
18. ______ Staccato
19. ______ Tempo
20. ______

A. Very soft
B. Very loud
C. Indicates to play notes an octave higher
D. Gradually getting louder
E. Repeat from the sign to Fine
F. Slur
G. Tie
H. Repeat from the beginning to the Fine
I. Return to the original speed or tempo
J. Moderately loud
K. Moderately soft
L. Smooth and connected
M. Short and separated
N. Hold or pause
O. Speed
P. A slow tempo
Q. A fast tempo
R. Gradually slowing down
S. Accent
T. Gradually getting softer; decrescendo
PART I: EAR TRAINING
Each example will be played twice.

Section A: Identify the interval you hear by number only. All intervals played will be either major or perfect.

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

Section B: Whole and half steps. Circle the interval that you hear.

1. Whole Half
2. Whole Half
3. Whole Half

Section C: Circle the quality of the scale that you hear.

1. M Hm
2. M Hm
3. M Hm
4. M Hm

Section D: Circle the melody that you hear.

1. A
2. A
3. A

PART II: WRITTEN

Section E: Rewrite this melody on the treble clef, one octave higher.
Section F: Name the following key signatures.

---

Section G: Add accidentals to the following notes to form the scales indicated.

---

Section H: Write the order of sharps and flats in both clefs. If done correctly, the first measure will be the key signature of C# Major and the second will be Cb Major.

---

Section I: Name the root of each of the following triads.

---

Section J: Write the following triads in root position.

F: I  G: IV  B: V  F#: I  Db: IV
Section K: Identify the following cadences as Authentic or Half.

Section L: Write the following intervals above or below the given note.

5th above  7th below  4th above  6th above  8th/octave below

Section M: Identify the following intervals by writing the number of the interval and circling its quality.
M = Major
m = minor
P = Perfect

Section N: Match these terms and definitions. Print your answers carefully using CAPITAL LETTERS.

1. ______ Cantabile  A. Very fast
2. ______ A tempo  B. Little
3. ______ D.S. al Fine  C. Very loud
4. ______ Legato  D. Gradually getting softer;-des crescendo
5. ______ Presto  E. Return to the original speed or tempo
6. ______ ff  F. 2/2; alla breve
7. ______  G. Hold or pause
8. ______ Poco  H. Smooth and connected
9. ______  I. In a singing manner
10. ______  J. Repeat from the sign to Fine
Section O: Given these Major key signatures, identify the root-position triads with Roman Numerals. Remember to use uppercase for Major triads and lowercase for minor triads.

Section Q: Complete these measures by adding one note to each measure. You will draw a total of four (4) notes.

Section R: Circle each measure that does NOT have the correct number of beats according to the time signatures.
PART I: EAR TRAINING
Each example will be played twice.

Section A: Identify the interval that you hear by both quality and number.

1. _____ 6. _____
2. _____ 7. _____
3. _____ 8. _____
4. _____ 9. _____
5. _____ 10. _____

Section B: Circle the scale that you hear.

M = Major
Nm = Natural minor
Hm = Harmonic minor
Mm = Melodic minor

1. M Nm Hm Mm
2. M Nm Hm Mm
3. M Nm Hm Mm

Section C: Circle the letter (A, B, or C) of the rhythm that you hear.

1. A B
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PART II: WRITTEN

Section D: Each question has 3 parts: 1) key signature, 2) name of major key, and 3) name of its relative minor key. You will be given one of the 3 parts: fill in the 2 that are missing.

_____ Major ______ Major _____ Major F# Major ______ Major
_____ minor d minor _____ minor _______ minor ______ minor

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Section E: Determine the keys of the following two excerpts. Remember to give both letter name and quality.

**EXAMPLE 1:**

**EXAMPLE 2:**
Section F: Fill in the blanks with the correct answers. Remember to give both the letter name as well as the quality.

1. What key is parallel to C major? _____________________

2. What key is enharmonic to C# major? _____________________

3. What key is the relative minor of A♭ major? _____________________

4. What key is the relative major of B minor? _____________________

Section G: Transpose the following excerpt from C Major (treble clef) down to E♭ Major (in bass clef).


Section I: Add accidentals to the following notes to form the 4 scales indicated.

\begin{align*}
\text{g Harmonic minor, ascending} & \phantom{000000000} \\
\text{f Natural minor, descending} & \phantom{000000000}
\end{align*}
Section J: These major triads are in order of the circle of fifths. There are four missing triads. Please complete the pattern by writing the four missing triads underneath the the arrows (↓). For this section, each accidental only applies to the note it is next to; accidentals do not affect subsequent notes in the measures. Be sure to write any accidentals you need on the 4 triads you write.

Section K: Write the indicated triad or chord, using accidentals (and not key signatures).

Section L: Circle the quality of the following triads. If the triad is none of the qualities, circle "Other".

Example

- M = Major
- m = minor
- + = Augmented
- ° = diminished
Section M: Identify the following cadences as Authentic, Half, Plagal, or Deceptive.

Section N: Draw a whole note above the given note to complete the interval.

Section O: Identify the following intervals by both number and quality.

Section P: Identify the meter for each. Remember to include both parts of the description, e.g., "compound triple".
Section Q: Match the following terms and definitions. Print your answers carefully using CAPITAL LETTERS.

1. ______ Andante
   A. Lightly
2. ______ 8va
   B. Less
3. ______ Subito
   C. Suddenly loud accent
4. ______ D.S. al Fine
   D. In the same manner
5. ______ Leggero
   E. Suddenly
6. ______ Largo
   F. 2/2; alla breve
7. ______ Meno
   G. Moderate or walking speed
8. ______ Simile
   H. Very slow
9. ______ F
   I. Indicates to play notes an octave higher
10. ______ sffz
    J. Repeat from the sign to the Fine
PART I: EAR TRAINING
Each example will be played twice.

Section A: Circle the interval that you hear.
1. M3    P5    m6    m7
2. m3    Aug. 4 M6    M7
3. m2    M2    P4    Dim. 5
4. m6    M6    m7    P8

Section B: Circle the melody that you hear.

Section C: Circle the melody that you hear.
Section D: Circle the rhythm that you hear.

A

B

C

Section E: Circle the rhythm that you hear.

A

B

C

Section F: Circle the triad that you hear.

1. Major  Minor  Diminished  Augmented
2. Major  Minor  Diminished  Augmented
3. Major  Minor  Diminished  Augmented
4. Major  Minor  Diminished  Augmented

Section G: Circle the cadence that you hear at the end of each phrase.

1. Authentic  Plagal  Half  Deceptive
2. Authentic  Plagal  Half  Deceptive
3. Authentic  Plagal  Half  Deceptive
4. Authentic  Plagal  Half  Deceptive
PART II: WRITTEN

Section I: Draw bar lines in the appropriate places.

Section J: Add one note or rest to complete each measure.

Section K: Write the following key signatures in both bass and treble clefs, using standard placement of sharps or flats.

Section L: Write the names of major keys in CAPITAL LETTERS on the outside of the circle of fifths and the names of minor keys in lower case letters on the inside of the circle of fifths.
Section M: Copy the following melody on the blank staff provided, correcting five mistakes in notation.

Section N: Transpose this melody to the key that is a major third higher.

Section O: Write these intervals up from the given pitch.

Section P: Write these intervals down from the given pitch.

Section Q: Write the following scales, using individual accidentals.

f harmonic minor, ascending only

C# Major, ascending only
e. natural minor, ascending only

\[ \text{music notation} \]

\[ g\# \text{ melodic minor, ascending and descending} \]

\[ \text{music notation} \]

Section R: Identify these triads by root name, quality (major, minor, diminished, augmented), and position (root position, first inversion, second inversion).

\[ \text{music notation} \]

Root & quality: 


Position:


Section S: Write the following chords in the key indicated.

\[ \text{music notation} \]

b: V\(^7\)  E\(_b\): IV  F\# : vi  g: III  d\#: vii\(^7\)

Section T: Identify each cadence type.

\[ \text{music notation} \]

Cadence type: 


Section U: Analyze the following four-part example, identifying the key signature, Roman numerals, and figured bass. Remember to use uppercase Roman numerals for major and lowercase Roman numerals for minor.

Section V: Write the scale degree names for each note of the scale, beginning with "tonic".