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
2. High
3. High
4. High
5. High

Section B: Are the sounds you hear going up, going down, or staying the same? Circle the correct answer.
6. Up
7. Up
8. Up
9. Up
10. Up

Section C: Are the chords you hear Major or minor? Circle the correct answer.
11. Major
12. Major
13. Major
14. Major
15. Major

Section D: Which rhythm do you hear? Circle A or B.
16. A
17. A
18. A
Part II: WRITTEN

Section E*: Name these notes. Use capital letters.

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

Section G: Draw whole notes on given line or space.

Line E  Space E  Line B  Space C  Line F
Section H: Circle the correct name of each Major key signature.

C Major
G Major
F Major

Section I: Add the missing bar lines.

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

Section K: Complete each measure by drawing one note under each arrow (↓).
Be sure the note value completes the measure.
Section L: Draw a line from the note or rest pictured to its correct name.

\[ \text{whole note} \]

\[ \text{half note} \]

\[ \text{quarter note} \]

\[ \text{dotted half note} \]

\[ \text{quarter rest} \]

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

\[ \text{Staccato} \]

\[ \text{Legato} \]

\[ f \]

\[ \text{Tempo} \]

\[ p \]

\[ \text{Adagio} \]

\[ \text{Allegro} \]

\[ \text{L:} \]

\[ \text{Crescendo} \]

\[ \text{Decrescendo} \]

\[ \text{Hold or pause} \]
2010 GMTA Theory Test :: Level I (Bass Clef)

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
2. High
3. High
4. High
5. High

Section B: Are the sounds you hear going up, going down, or staying the same? Circle the correct answer.
6. Up
7. Up
8. Up
9. Up
10. Up

Section C: Are the chords you hear Major or minor? Circle the correct answer.
11. Major
12. Major
13. Major
14. Major
15. Major

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

16. A
17. A
18. A

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Part II: WRITTEN

Section E*: Name these notes. Use capital letters.

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

Section G: Draw whole notes on given line or space.
Section H: Circle the correct name of each Major key signature.

C Major  C Major  C Major
G Major  G Major  G Major
F Major  F Major  F Major

Section I: Add the missing bar lines.

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

Section K: Complete each measure by drawing one note under each arrow (\downarrow). Be sure the note value completes the measure.
Section L: Draw a line from the note or rest pictured to its correct name.

Whole note
Half note
Quarter note
Dotted half note
Quarter rest

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

_______ Staccato A. Loud
_______ Legato B. Soft
_______ \( f \) C. Short and separated
_______ Tempo D. Smooth and connected
_______ \( p \) E. Speed
_______ Adagio F. Indicates to repeat a section
_______ Allegro G. A slow tempo
_______ H. A fast tempo
_______ \( \infty \) I. Gradually getting louder
_______ J. Gradually getting softer
_______ K. Hold or pause

(You may ignore this blank staff.)
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
2. High
3. High
4. High
5. High

Section B: Are the sounds you hear going up, going down, or staying the same? Circle the correct answer.
6. Up
7. Up
8. Up
9. Up
10. Up

Section C: Are the chords you hear Major or minor? Circle the correct answer.
11. Major
12. Major
13. Major
14. Major
15. Major

Section D: Which rhythm do you hear? Circle A or B.
16. A
17. A
18. A
Part II: WRITTEN

Section E*: Name these notes. Use capital letters.

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

Section G: Draw whole notes on given line or space.
Section H: Circle the correct name of each Major key signature.

C Major  C Major  C Major
G Major  G Major  G Major
F Major  F Major  F Major

Section I: Add the missing bar lines.

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

Section K: Complete each measure by drawing one note under each arrow (↓).
Be sure the note value completes the measure.
Section L: Draw a line from the note or rest pictured to its correct name.

Whole note
Half note
Quarter note
Dotted half note
Quarter rest

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

_______ Staccato
A. Loud
_______ Legato
B. Soft
_______ f
C. Short and separated
_______ Tempo
D. Smooth and connected
_______ p
E. Speed
_______ Adagio
F. Indicates to repeat a section
_______ Allegro
G. A slow tempo
_______ |:|
H. A fast tempo
_______ ○
I. Gradually getting louder
_______
J. Gradually getting softer
_______
K. Hold or pause
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

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

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

1. \[\text{A}\]
   \[\text{B}\]

2. \[\text{A}\]
   \[\text{B}\]

3. \[\text{A}\]
   \[\text{B}\]
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. _____ Tempo
2. _____ 8va
3. _____ D.S. al Fine
4. _____ \( \uparrow \)
5. _____ A tempo
6. _____ Crescendo
7. _____ \( \text{ff} \)
8. _____ \( \text{mp} \)
9. _____ \( \text{pp} \)
10. _____ \( \text{mf} \)
11. _____ Ritardando
12. _____ Legato
13. _____ Staccato
14. _____ Adagio
15. _____ Allegro
16. _____ \( \text{\textdegree}\) \( \text{\textdegree}\)
17. _____ \( \backslash \)
18. _____ \( \text{\textdegree}\) \( \text{\textdegree}\) \( \text{\textdegree}\)
19. _____ D.C. al Fine
20. _____ Dimenuendo

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 your hear.
1. Whole  Half
2. Whole  Half
3. Whole  Half

Section C: Circle the quality of the scale that you hear.
M = Major
Hm = Harmonic minor
1. M  Hm
2. M  Hm
3. M  Hm
4. M  Hm

Section D: Circle the melody that you hear.

PART II: WRITTEN

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

[Key signatures are shown with notes and accidentals.]

___ Major  ___ Major  ___ Major  ___ minor  ___ minor  ___ minor  ___ minor

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

[G♭ Major (treble clef) with notes and accidentals shown.]

E Major (bass clef)

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 G♭ Major.

[Table showing ORDER OF SHARPS and ORDER OF FLATS with notes and accidentals in both treble and bass clefs.]

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

[Notes are shown with accidentals.]

Section J: Write the following triads in root position.

[A: I    E♭: IV    D: V    G♭: I    C: V]
Section K: Identify the following cadences as Authentic or Half.

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

4th above 6th below 2nd above 3rd above 5th 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. _____ Adagio
2. _____ Tempo
3. _____ >
4. _____ 8va
5. _____ Crescendo
6. _____ Mezzo piano
7. _____ Pianissimo
8. _____ Poco
9. _____ Diminuendo
10. _____ Molto

A. Much
B. Very soft
C. Gradually getting softer; decrescendo
D. Gradually getting louder
E. Little
F. Slow
G. Moderately soft
H. Indicates to play notes an octave higher
I. Accent
J. Speed
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.
PART I: EAR TRAINING
Each example will be played twice.

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

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

Section B: Circle whether the melody you hear is in a major (M) or minor (m) key.

1. M  m  3. M  m
2. M  m  4. M  m

Section C: Circle the scale that you hear.

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

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

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

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PART II: WRITTEN

Section E: 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   B♭ Major   ___ Major
___ minor   ___ minor   ___ minor   ___ minor   ___ minor

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

EXAMPLE 1:
EXAMPLE 2:

Section G: Fill in the blanks with the correct answers. Remember to give both the letter name as well as the quality.

1. What key is enharmonic of G♭ major?  
   ________________________________

2. What key is the relative major of c minor?  
   ________________________________

3. What key is parallel to b minor?  
   ________________________________

4. What key is the relative minor of F# major?  
   ________________________________

Section H: Transpose the following excerpt from e minor (bass clef) to g minor (treble clef).
Section I: Rewrite the following 4/4 rhythm in 4/8.

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

**D Major**

**E♭ Major**

**g harmonic minor**

**e melodic minor**

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

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Root position</td>
<td>1st inversion</td>
<td>1st inversion</td>
<td>Root position</td>
<td>Root position</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>g minor: VI</th>
<th>D♭ Major: ii</th>
<th>f minor: VⅦ⁷</th>
<th>b♭ minor: i</th>
<th>Ab Major: IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Root position</td>
<td>Root position</td>
<td>Root position</td>
<td>1st inversion</td>
<td>2nd inversion</td>
</tr>
</tbody>
</table>
Section L: Circle the quality of the following triads. If the triad is none of the qualities, circle "Other".

M = Major
m = minor
+ = Augmented
° = diminished

Example

\[
\begin{array}{cccccc}
M & m & M & m & M & m \\
+ & ° & + & ° & + & ° \\
Other & Other & Other & Other & Other & Other
\end{array}
\]

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: Match the following terms and definitions. Print your answers carefully using CAPITAL LETTERS.

1. _____ Cantabile
2. _____ Pesante
3. _____ Dolce
4. _____ D.C. al Fine
5. _____ C
6. _____ Piu
7. _____ Poco
8. _____ AB
9. _____ Coda
10. _____ Meno

A. Less
B. More
C. Binary
D. Little
E. Ending Section
F. Repeat from beginning to Fine
G. Heavy, forceful
H. In a singing manner
I. 4/4 or Common time
J. Sweetly
PART I: EAR TRAINING
Each example will be played twice.

Section A: (4 pts) 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: (1 pt) Circle the melody you hear.
A
B
C

Section C: (1 pt) Circle the melody you hear.
A
B
C
Section D: (2 pts) Circle the rhythm you hear.

A 
\[ \frac{3}{2} \]

B 
\[ \frac{3}{2} \]

C 
\[ \frac{3}{2} \]

Section E: (1 pt) Circle the rhythm you hear.

A 
\[ \frac{5}{4} \]

B 
\[ \frac{5}{4} \]

C 
\[ \frac{5}{4} \]

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
PART II: WRITTEN

Section H: (4 pts) Draw bar lines in the appropriate places.

\[ \frac{4}{8} \]

Section I: (4 pts) Add one note or rest to complete each measure.

\[ \frac{9}{4} \]

Section J: (6 pts) Write the following key signatures in bass and treble clefs, using standard placement of sharps or flats.

\[ \text{Db} \quad B \quad E_b \quad C# \quad E_b \quad F \]

Section K: (15 pts) Write the names of major keys in CAPITAL LETTERS on the outside of the circle of fifths, and the names of minor keys in lowercase letters on the inside of the circle of fifths.
Section L: (5 pts) Copy the following melody on the blank staff provided, correcting five mistakes in notation.

\( \text{\textit{Melody}} \)

Section M: (6 pts) Transpose this melody to the key a minor third lower.

\( \text{\textit{Transposed Melody}} \)

Section N: (4 pts) Write these intervals up from the given pitch.

\( \text{\textit{Intervals}}: \text{M3, Dim. 7, Aug. 6, Dim. 5}} \)

Section O: (4 pts) Write these intervals down from the given pitch.

\( \text{\textit{Intervals}}: \text{Aug. 4, P4, m6, P5}} \)

Section P: (4 pts) Write the following scales, using individual accidentals.

\( \text{\textit{Scale}}: c \text{ harmonic minor, ascending} \)
Section Q: (8 pts) Identify these triads by root name, quality (major, minor, diminished, augmented), and position (root position, first inversion, second inversion).

Root and quality:  
Position:  

Section R: (5 pts) Write the following chords in the key indicated.

Section S: (4 pts) Identify each cadence type.

Cadence type:  

Section T: (10 pts) Analyze the following four-part example, identifying the key signature, Roman Numerals, and figured bass.

Section U: (7 pts) Write the scale degree name for each note of the scale, beginning with "tonic."