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.
6. Up    Down    Same
7. Up    Down    Same
8. Up    Down    Same
9. Up    Down    Same
10. Up    Down    Same

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

Section D: Which rhythm do you hear? Circle A or B.
16. A    B
17. A    B
18. A    B
19. A    B
20. A    B

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Part II: WRITTEN

Section E: Name these notes. Use capital letters. 2 points each example

Name these notes, using accidentals. The first one is done for you.

Section F: Identify these intervals by NUMBER only, as 2, 3, 4, 5, 6, 7, or 8 (octave). 2 points each

Section G: Draw whole notes on given line or space. 1 point each

Section H: Circle the correct name of each Major key signature. 1 point each / but maximum 2 points deducted

G Major
F Major
C Major
G Major
F Major
C Major
C Major
G Major
Section I: Add the missing bar lines.  
1 point each bar line

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

Section K: Complete each measure by drawing one note under each arrow.  
8 points (1 each measure)
Be sure the note value completes the measure.
Section L: Draw a line from the note or rest pictured to its correct name. 

Quarter note
Quarter rest
Half note
Half rest
Whole note

1 point each

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

__ C __ p
A. Indicates to repeat a section

__ E __ Staccato
B. Speed

__ B __ Tempo
C. Soft

__ F __ Allegro
D. Smooth and connected

__ A __ \|:
E. Short and separated

__ D __ Legato
F. A fast tempo

__ H __
G. Loud

__ J __
H. Gradually getting louder

__ K __ Adagio
I. Hold or pause

__ G __ \f
J. Gradually getting softer

__ I __ \(\)
K. 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.

<table>
<thead>
<tr>
<th></th>
<th>High</th>
<th>Low</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
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<tr>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Section B: Are the sounds you hear going up, going down, or staying the same? Circle the correct answer.

<table>
<thead>
<tr>
<th></th>
<th>Up</th>
<th>Down</th>
<th>Same</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
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<td>8</td>
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<td>9</td>
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<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Section C: Are the chords you hear Major or minor? Circle the correct answer.

<table>
<thead>
<tr>
<th></th>
<th>Major</th>
<th>Minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td></td>
<td></td>
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<tr>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

16. A

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
</tr>
</thead>
</table>

17. A

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
</tr>
</thead>
</table>

18. A

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
</tr>
</thead>
</table>

19. A

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
</tr>
</thead>
</table>

20. A

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
</tr>
</thead>
</table>
Part II: WRITTEN

Section E: Name these notes. Use capital letters.  \(2\) points each

\[
\begin{align*}
\text{G} & \quad \text{C} & \quad \text{A} & \quad \text{F} & \quad \text{G} \\
\hline
\end{align*}
\]

Name these notes, using accidentals. The first one is done for you.

\[
\begin{align*}
\text{B}_b & \quad \text{C} & \quad \text{D}_b & \quad \text{F} & \quad \text{G}_b \\
\hline
\end{align*}
\]

Section F: Identify these intervals by NUMBER only, as 2, 3, 4, 5, 6, 7, or 8 (octave).  \(2\) points each

\[
\begin{align*}
3 & \quad 5 & \quad 7 & \quad 2 & \quad 4 \\
\hline
\end{align*}
\]

Section G: Draw whole notes on given line or space.  \(1\) point each

\[
\begin{align*}
\text{Space E} & \quad \text{Line F} & \quad \text{Line D} & \quad \text{Line G} & \quad \text{Space A} \\
\hline
\end{align*}
\]

Section H: Circle the correct name of each Major key signature.  \(1\) point each / but maximum 2 points deducted

\[
\begin{align*}
\text{C Major} & \quad \text{C Major} & \quad \text{C Major} \\
\text{G Major} & \quad \text{G Major} & \quad \text{G Major} \\
\text{F Major} & \quad \text{F Major} & \quad \text{F Major} \\
\hline
\end{align*}
\]
Section I: Add the missing bar lines.  **1 point each bar line.**

Section J: Write the missing time signature in its correct place on the staff.  **2 points each time signature.**

Section K: Complete each measure by drawing **one** note under each arrow. **8 points (one each measure)**
Be sure the note value completes the measure.
Section L: Draw a line from the note or rest pictured to its correct name.

- Quarter note
- Quarter rest
- Half note
- Half rest
- Whole note

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

- **C** p
  - A. Indicates to repeat a section
- **E** Staccato
  - B. Speed
- **B** Tempo
  - C. Soft
- **F** Allegro
  - D. Smooth and connected
- **A**
  - E. Short and separated
- **D** Legato
  - F. A fast tempo
- **H**
  - G. Loud
- **J**
  - H. Gradually getting louder
- **K** Adagio
  - I. Hold or pause
- **G** f
  - J. Gradually getting softer
- **I**
  - K. 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.
6. Up Down Same
7. Up Down Same
8. Up Down Same
9. Up Down Same
10. Up Down Same

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

Section D: Which rhythm do you hear? Circle A or B.
16. A
17. A
18. A
19. A
20. A

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Part II: WRITTEN

Section E*: Name these notes. Use capital letters.  
2 points each

```
\[ \text{E A F D E} \]
```

Name these notes, using accidentals. The first one is done for you.

```
\[ \text{Bb C\# Db D\# Gb} \]
```

Section F: Identify these intervals by NUMBER only, as 2, 3, 4, 5, 6, 7, or 8 (octave).  
2 points each

```
\[ \begin{array}{cccccc}
& 3 & 5 & 7 & 2 & 4 \\
\end{array} \]
```

Section G: Draw whole notes on given line or space. 1 point each

```
\[ \begin{array}{cccccc}
\text{Space D} & \text{Line E} & \text{Line C} & \text{Line F} & \text{Space G} \\
\end{array} \]
```

Section H: Circle the correct name of each Major key signature. 1 point each / but maximum 2 points deducted

```
\[ \begin{array}{cccccc}
\text{C Major} & \text{C Major} & \text{C Major} \\
\text{G Major} & \text{G Major} & \text{G Major} \\
\text{F Major} & \text{F Major} & \text{F Major} \\
\end{array} \]
```
Section I: Add the missing bar lines. **1 point each bar line**

Section J: Write the missing time signature in its correct place on the staff. **2 points each time signature**

Section K: Complete each measure by drawing one note under each arrow. **8 points (1 each measure)** Be sure the note value completes the measure.
Section I: Draw a line from the note or rest pictured to its correct name.

- Quarter note
- Quarter rest
- Half note
- Half rest
- Whole note

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

- **C** p
- **E** Staccato
- **B** Tempo
- **F** Allegro
- **A** ||:
- **D** Legato
- **H**
- **J**
- **K** Adagio
- **G** f
- **I**

A. Indicates to repeat a section
B. Speed
C. Soft
D. Smooth and connected
E. Short and separated
F. A fast tempo
G. Loud
H. Gradually getting louder
I. Hold or pause
J. Gradually getting softer
K. 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: Is the example that you hear in 3/4 or 4/4 time signature? Circle the correct answer.
1. 3/4 4/4
2. 3/4 4/4
3. 3/4 4/4
4. 3/4 4/4
5. 3/4 4/4

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

Section E: Do the melodies you hear skip up, skip down, step up, step down, or repeat? Circle the correct answer.
1. Skip up Skip down Step up Step down Repeat
2. Skip up Skip down Step up Step down Repeat
3. Skip up Skip down Step up Step down Repeat
4. Skip up Skip down Step up Step down Repeat
5. Skip up Skip down Step up Step down Repeat
PART II: WRITTEN

Section F: Write the order of sharps and flats.  
\[ \text{SHARPS: } F \ C \ G \ D \ A \ E \ B \]  
\[ \text{FLATS: } B \ E \ A \ D \ G \ C \ F \]

Section G: Identify the parts of the grand staff by writing the correct letter in each of the boxes. Use CAPITAL LETTERS. 
A. Treble Clef  
B. Bass Clef  
C. Barline  
D. Brace  
E. Ending Barline  
F. Treble Staff  
G. Bass staff

Section H: Write in the names of these notes.  
[ A D D F G B C G F ]

Section I: Draw stems in the correct direction and on the correct side of each of the notes in Section H above.  
[ A D D F G B C G F ]

Section J: Arrange the following dynamic signs from softest to loudest: f p mp ff mf pp  
[ pp p mp mf f ff ]
Section K: Write in the counts under the notes.

\[
\begin{array}{cccccccc}
\text{4/4} & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \\
\text{3/4} & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 \\
\text{6/8} & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 \\
\end{array}
\]

Section L: Add barlines to the rhythm lines in Section J above. Use ending barlines at the end of each line.

\[
\begin{array}{cccccccc}
\text{3/4} & \text{PT EA} & \text{PT TOTAL} \end{array}
\]

Section M: Draw the following intervals above the given note. Use whole notes. You may draw either harmonic or melodic intervals.

\[
\begin{array}{cccccccc}
\text{5th} & \text{2nd} & \text{3rd} & \text{7th} & \text{8th} \end{array}
\]

Section N: Draw the following intervals below the given note. Use whole notes. You may draw either harmonic or melodic intervals.

\[
\begin{array}{cccccccc}
\text{2nd} & \text{8th} & \text{3rd} & \text{4th} & \text{6th} \end{array}
\]

Section O: Draw an enharmonic note beside each of the following notes. Use whole notes.
Section P: Draw the following scales using accidentals. Use whole notes. Do not use key signatures.
Instead, place the sharps or flats on the correct side of the notes that need them.

A Major

E♭ Major

D Major

Section Q: Name the following Major key signatures.

G F A♭ A Eb

D C E B♭
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Section R: Match the following terms and symbols with their definitions. Please print your answers carefully in CAPITAL LETTERS.

1. **G** D.S. al Fine
2. **E** Staccato
3. **K** Ritardando
4. **J** Allegro
5. **C**
6. **O** 8va
7. **S** Crescendo
8. **M** Legato
9. **A** Tempo
10. **Q** D.C. al Fine
11. **B** Adagio
12. **P**
13. **F**
14. **I**
15. **N** Diminuendo
16. **R** A tempo
17. **T** Whole Step
18. **D**
19. **U** Half Step
20. **H**
21. **L**

A. Speed
B. A slow tempo
C. Slur
D. Cancels a sharp or flat
E. Short & separated
F. Tie
G. Repeat from the sign to the Fine
H. Play one half step higher
I. Accent
J. A fast tempo
K. Gradually slowing down
L. Play one half step lower
M. Smooth & connected
N. Gradually getting softer; decrescendo
O. Play notes an octave higher
P. Hold or pause
Q. Repeat from the beginning to the Fine
R. Return to the original speed or tempo
S. Gradually getting louder
T. C up to D
U. E up to F
PART I: EAR TRAINING
Each example will be played twice.

Section A: Circle the quality of the scale that you hear.
M = Major
Hm = Harmonic minor

1. M
2. M
3. M
4. M
5. M

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

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

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

1. Whole
2. Whole
3. Whole
4. Whole
5. Whole

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

1. A
2. A
3. A

PART II: WRITTEN

Section E: Name the following key signatures.
Section F: Add accidentals on the correct side of the following notes to form the scales indicated.

**8th scale**

**A Major**

**A♭ Major**

**B Major**

Section G: Write the order of sharps and flats in the following clefs. If done correctly, the staves will show the key signature of C♯ and C♭ Major.

½ pt./accidental

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

1 pt. ea.

Section I: Write the following triads in root position.

2 ea. [½ pt. acc. if notes right]

Section J: Rewrite the following melody on the treble clef, one octave higher. Don't forget to include all the barlines.

½ pt. /baseline, pitch, & rhythm
Section K: Write the following intervals above or below the given note.

Section L: Identify the following intervals by writing the number of the interval and circling its quality.

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

![Musical notation]

Section O: Complete these measures by adding one note to each measure, under the arrows.

![Musical notation]

Section P: Circle whether the following cadences are authentic or half.

![Musical notation]
PART I: EAR TRAINING
Each example will be played twice.

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

1. $M^3$       5. $M^6$
2. m$^2$       6. $M^7$
3. P$^5$       7. m$^3$
4. $^8$       8. $^8$

Section B: Circle the scale that you hear.

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

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

1. A

B

C

2. A

B

C
Section C (continued)

3. A

B

C

Section D: Circle the cadence you hear as either Authentic (A) or Half (H).

1. A H
2. A H
3. A H
4. A H

PART II: WRITTEN

Section E: Write the key signature and the primary triads, root position, of F minor (use harmonic form).

D Major: vii
Root position
E Major: I
2nd inversion
F# Major: IV
1st inversion

A# Major: IV
1st inversion
Bb Minor: III
Root position
C# Minor: VI
Root position
G Minor: ii°
Root position
Section G: 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.

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

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

1. What key is the relative minor of B♭ major?
2. What key is parallel to F♯ minor?
3. What key is enharmonic of E♭ minor?
4. What key is the relative major of C minor?
5. What key is the relative minor of A♭ major?

Section J: Identify the following cadences as Authentic, Half, Plagal, or Deceptive.
Section K: Draw a whole note above the given note to complete the interval.

\[
\begin{array}{c}
(\text{1 pt. @}) \\
\end{array}
\]

(\text{M6 m2 P5 M7 A4})

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

\[
\begin{array}{c}
(\text{1 pt. @ letter}) \\
(\text{1 pt. @ number}) \\
\end{array}
\]

Example

\[
\begin{array}{c}
(\text{1 pt. @}) \\
\end{array}
\]

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

- \text{M} = \text{Major}
- \text{m} = \text{Minor}
- + = \text{Augmented}
- o = \text{Diminished}

\[
\begin{array}{c}
(\text{1 pt. @}) \\
\end{array}
\]

Section N: Transpose the following excerpt from d minor (treble clef) to b minor (bass clef).

\[
\begin{array}{c}
(\text{1 pt. per beat}) \\
\end{array}
\]

Section O: Write the beat note (single beat) in the staff for the following time signatures.

\[
\begin{array}{c}
(\text{1 pt. @}) \\
\end{array}
\]
Section P: Match the following terms and definitions. Print your answers carefully using CAPITAL LETTERS.

1. \( \text{D}\) \(\text{sfz}\)  
   A. More

2. \( \text{H}\) \(\text{meno}\)  
   B. Suddenly

3. \( \text{J}\) \(\text{ABA}\)  
   C. Accent

4. \( \text{I}\) \(\text{\ }\)  
   D. Suddenly loud accent

5. \( \text{C}\) \(\text{\ }\)  
   E. Play notes one octave higher

6. \( \text{G}\) \(\text{molto}\)  
   F. \(\frac{3}{2}\), alla breve

7. \( \text{E}\) \(8^{\text{va}}\)  
   G. Much

8. \( \text{A}\) \(\text{più}\)  
   H. Less

9. \( \text{B}\) \(\text{subito}\)  
   I. Tenuto; hold full value

10. \( \text{F}\) \(\text{\ }\)  
    J. Ternary
PART I: EAR TRAINING
Each example will be played twice.

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

Section B: (1 pt) Circle the melody you hear: A, B, or C.

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

A

B

C

Section E: (1 pt) Circle the rhythm you hear: A, B, or C.

A

B

C

Section F (4 pts): Circle the triad you hear.

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

Section G (2 pts): Circle the cadence 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.

Section I: (2 pts) Write the time signature in the box provided.

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

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.

30/15
Section L: (4 pts) Copy the following melody on the blank staff provided, correcting four mistakes in notation.

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

Section N: (3 pts) Identify these intervals by quality (M, m, P, Dim., Aug.) and number.

Section O: (3 pts) Write these intervals down from the given pitch.

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

1. harmonic minor, ascending

2. C# Major, ascending
Section P (continued)

\[
e^{b} \text{ natural minor, ascending}
\]

\[
g^{b} \text{ melodic minor, ascending & descending}
\]

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: \(f^{b}\) minor, \(D^{b}\) major, \(G^{b}\) dim., \(C^{b}\) Aug.

Position:

\(2^{\text{nd}} \text{ inv.}\), \(1^{\text{st}} \text{ inv.}\), \(\text{root pos.}\), \(1^{\text{st}} \text{ inv.}\)

Section R: (5 pts) Identify the following chords by Roman numeral in the key indicated.

\[b: \密切 B: IV g: \密切^7 a^{b}: IV^7\]

Section S: (2 pts) Identify each cadence type.

Cadence type: \textit{Half} \quad \textit{Deceptive}

Section T: (7 pts) Analyze the following four-part example, identifying the key signature, Roman numerals, and figured bass.

\[E: I \quad IV \quad vi \quad ii^{b} \quad I^{b} \quad I^7 \quad I\]

\textit{figured bass = +4 each}
Section V: (7 pts) Write the scale degree name for each note of the scale, beginning with "tonic."

1. Tonic
2. Super tonic
3. Mediant
4. Sub dominant
5. Dominant
6. Sub medi ant
7. Leading tone

Section V: (10 pts) Match these terms to the correct definitions. Use CAPITAL LETTERS.

1. M Allargando
2. E Allegro
3. G Andante
4. N Fortissimo
5. I Grazioso
6. K Maestoso
7. F Morendo
8. C Pesante
9. B Rubato
10. D Sempre

A. In the same manner
B. Give and take within a tempo
C. Heavy, forceful
D. Always
E. A fast tempo
F. Dying away
G. Moderate or walking speed
H. Lightly
I. Gracefully
J. In a singing manner
K. Majestically
L. Sweetly
M. Broadening
N. Very loud