Part I: EAR TRAINING
Each example will be played twice.  1.5 pts each

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 in the blanks below the notes. Use capital letters.  1 pt each

Section F: Identify these intervals by NUMBER only, as 2, 3, 4, 5, 6, 7, or 8 (octave).  1 pt each

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

Space F  Line F  Space C  Line B  Space A

Section H: Circle the correct name of each Major key signature.  1 pt each

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. 
1 pt each bar line

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

deduct 3 points if top number incorrect

5 pts 

deduct 2 points if bottom number incorrect

Section K: Complete each measure by drawing one note under each arrow. 
1 pt each note
Be sure the note value completes the measure.
Section L: Circle the name of the type of note or rest pictured.  
2 pts each

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

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

C. Legato
A. Loud

A. f
B. Soft

D. Staccato
C. Smooth and connected

E. Tempo
D. Short and separated

B. p
E. Speed

H. Adagio
F. Indicates to repeat a section

F: ||
G. A fast tempo

G. Allegro
H. A slow tempo

K. (Crescendo)
I. Gradually getting louder

J. (Staccato)
J. Gradually getting softer

I. (Tempo)
K. Hold or pause
## Part I: EAR TRAINING
Each example will be played twice.

### Section A: Are the sounds you hear high or low? Circle the correct answer.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>High</td>
</tr>
<tr>
<td>2.</td>
<td>High</td>
</tr>
<tr>
<td>3.</td>
<td>High</td>
</tr>
<tr>
<td>4.</td>
<td>High</td>
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<tr>
<td>5.</td>
<td>High</td>
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<tr>
<td>6.</td>
<td>High</td>
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<td>7.</td>
<td>High</td>
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<td>8.</td>
<td>High</td>
</tr>
<tr>
<td>9.</td>
<td>High</td>
</tr>
<tr>
<td>10.</td>
<td>High</td>
</tr>
</tbody>
</table>

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

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Up</td>
<td>Same</td>
</tr>
<tr>
<td>2.</td>
<td>Up</td>
<td>Same</td>
</tr>
<tr>
<td>3.</td>
<td>Up</td>
<td>Same</td>
</tr>
<tr>
<td>4.</td>
<td>Up</td>
<td>Same</td>
</tr>
<tr>
<td>5.</td>
<td>Up</td>
<td>Same</td>
</tr>
</tbody>
</table>

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

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Major</td>
</tr>
<tr>
<td>2.</td>
<td>Major</td>
</tr>
<tr>
<td>3.</td>
<td>Major</td>
</tr>
<tr>
<td>4.</td>
<td>Major</td>
</tr>
<tr>
<td>5.</td>
<td>Major</td>
</tr>
</tbody>
</table>

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

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>16.</td>
<td>A</td>
</tr>
<tr>
<td>17.</td>
<td>A</td>
</tr>
<tr>
<td>18.</td>
<td>A</td>
</tr>
<tr>
<td>19.</td>
<td>A</td>
</tr>
<tr>
<td>20.</td>
<td>A</td>
</tr>
</tbody>
</table>
Part II: WRITTEN

Section E: Name these notes in the blanks below the notes. Use capital letters. 1 pt each

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

Section F: Identify these intervals by NUMBER only, as 2, 3, 4, 5, 6, 7, or 8 (octave). 1 pt each

\[
\begin{align*}
2 & \quad 5 & \quad 2 & \quad 4 & \quad 6 \\
6 & \quad 3 & \quad 7 & \quad 8 & \quad 4
\end{align*}
\]

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

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

Section H: Circle the correct name of each Major key signature. 1 pt each

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

Section J: Write the missing time signature in its correct place on the staff.  
5 points each example
Top number: 3 points  
Bottom number: 2 points

Section K: Complete each measure by drawing one note under each arrow.  
1 pt each note  
Be sure the note value completes the measure.
Section L: Circle the name of the type of note or rest pictured. 2 pts each

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

Section M: Match terms to their definitions. Print carefully using CAPITAL LETTERS. 1 pt each

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

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Part II: WRITTEN

Section E: Name these notes in the blanks below the notes. Use capital letters. 1 pt each

```
\[ \text{C} \quad \text{F} \quad \text{E} \quad \text{A} \quad \text{D} \]
\[ \text{F} \quad \text{B} \quad \text{E} \quad \text{D} \quad \text{G} \]
```

Section F: Identify these intervals by NUMBER only, as 2, 3, 4, 5, 6, 7, or 8 (octave). 1 pt each

```
\[ 3 \quad 5 \quad 2 \quad 4 \quad 6 \]
\[ 6 \quad 3 \quad 7 \quad 8 \quad (\text{octave}) \quad 4 \]
```

Section G: Draw whole notes (\(\text{O}\)) on the given line or space. 1 pt each

```
\[ \text{Space G} \quad \text{Line G} \quad \text{Space D} \quad \text{Line C} \quad \text{Space B} \]
```

Section H: Circle the correct name of each Major key signature. 1 pt each

```
\[ \text{C Major} \quad \text{G Major} \quad \text{F Major} \]
\[ \text{C Major} \quad \text{G Major} \quad \text{F Major} \]
\[ \text{C Major} \quad \text{G Major} \quad \text{F Major} \]
\[ \text{C Major} \quad \text{G Major} \quad \text{F Major} \]
```
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: Circle the name of the type of note or rest pictured. 2 pts each

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

Section M: Match terms to their definitions. Print carefully using CAPITAL LETTERS. 1 pt each

C. Legato
A. Loud

A. f
B. Soft

J. Staccato
C. Smooth and connected

E. Tempo
D. Short and separated

B. p
E. Speed

H. Adagio
F. Indicates to repeat a section

F. :|
G. A fast tempo

G. Allegro
H. A slow tempo

K. ○
I. Gradually getting louder

J. —
J. Gradually getting softer

I. —
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

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

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

1. A
B
C

2. A
B
C

3. A
B
C
2011-2012 GMTA Theory Test: Level II

Name: ______________________

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

PART II: WRITTEN

10 pts

Section F: 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.

1/2 pt ea correct or incorrect accidental

D Major

Ab Major

Bb Major

10 pts

Section G: Write in the names of these notes in the blanks below.

Bb  D  E  F#  G  C  Gb  A  B  G
Section H: Draw stems in the correct direction and on the correct side of each of the notes.

10 pts

\frac{1}{2} pt stem direction \quad \frac{1}{2} pt correct side

Section I: Identify the parts of the grand staff by writing the correct letter in each of the boxes. Use CAPITAL LETTERS.

A. Treble Clef Sign
B. Bass Clef Sign
C. Treble Staff
D. Bass Staff
E. Barline
F. Brace
G. Ending Barline
H. Half Note
I. Quarter Note
J. Whole Note

1 pt ea

10 pts

Section J: Draw an enharmonic note beside each of the following notes. Use whole notes.

5 pts

1 pt ea

Section K: Draw the missing barlines. End each line with an ending barline.

10 pts

1 pt ea

\frac{1}{2} pt ea

\frac{1}{3} pt ea
Section L: Draw the following intervals above or below the given note as indicated. Use whole notes. You may draw either harmonic or melodic intervals.

Section M: Name the following Major key signatures.

Section N: Draw the indicated whole or half step above or below the given note. Use whole notes.

Section O: Write the order of sharps and flats.

SHARPS: E C G D A F B

FLATS: B E A D G C F
Section P: Match the following terms and symbols with their definitions. Use CAPITAL LETTERS.

1. G \( \uparrow \)
   - A. Return to the original speed
2. M. D.S. al Fine
   - B. \( \uparrow \rightarrow \uparrow \)
3. B. Tie
   - C. Repeat from the beginning to the Fine
4. P. A half step
   - D. The distance from B up to C#
5. E. A slow speed
   - E. Adagio
6. K. Ritardando
   - F. Indicates to play notes an octave higher
7. T. \( \rightarrow \)
   - G. Natural sign
8. S. \( \uparrow \)
   - H. Accent sign
9. Q. Slur
   - I. Speed
10. F. 8va
    - J. Staccato
11. O. A slow-tempo
    - K. Gradually slowing down
12. C. D.C. al Fine
    - L. Diminuendo
13. A. A Tempo
    - M. Repeat from the sign to the Fine
14. R. \#
    - N. Legato
15. J. Short & separated
    - O. Allegro
16. I. Tempo
    - P. The distance from B up to C
17. Q. Play legato
    - R. Sharp sign
18. S. Hold or pause
    - T. Crescendo
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 Hm 1 ea.
2. M Hm
3. M Hm
4. M Hm
5. M Hm

Section B: Identify the interval you hear by number only.
All intervals played will be either major or perfect.
1. 2 6. 4
2. 8 7. 6
3. 7 8. 3
4. 4 9. 7
5. 5 10. 5

Section C: Whole and half steps.
Circle the interval that you hear.
1. Whole Half
2. Whole Half
3. Whole Half
4. Whole Half
5. Whole Half

Section D: Circle the letter (A, B, or C) next to the rhythm that you hear.
1 ea.

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PART II: WRITTEN

1 ea. Section E: Name the following key signatures.

D Major  A♭ Major  F Major  c Minor  f♯ Minor  b♭ Minor

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

8 ea. - 1 half note

Db Major

E Major

Eb Major

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

½ pt. per accidental

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

1 ea.

F  B♭  D♭  B

Section I: Write the following triads in root position.

2 ea. - 1 = notes

1 = quality

½ if just 1 accidental wrong

Eb: I    B: V    A: IV    D: V
Section J: Rewrite the following melody on the bass clef, beginning two octaves lower than the example. Don't forget to include all the barlines.

Prelude, Op. 28, No. 7 (excerpt) by Chopin

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. 

M = Major
m = minor
P = Perfect

Section M: 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 N: Complete these measures by adding one note to each measure, under the arrows. You should add four (4) notes total. Note that there are four (4) different time signatures.

1ea.

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

2ea.

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

1. E
2. N
3. B
4. K
5. H
6. I
7. L
8. C
9. M
10. O
11. A
12. G
13. D
14. J
15. F

A. Moderate or walking speed
B. Loud
C. Return to the original speed or tempo
D. Much
E. Gradually getting louder
F. Little
G. Very slow
H. Slur
I. Speed
J. Very soft
K. Accent
L. Indicates to play notes an octave higher
M. Gradually getting softer; decrescendo
N. Indicates to repeat a section
O. Moderately loud
PART I: EAR TRAINING
Each example will be played twice.

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

1. P4  5. m6
2. M7  6. m2
3. m3  7. P5
4. TT  8. P8

Preferred answer, not A7 or D5 — see curriculum.

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
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
2. B
3. C

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Section C (continued)

3. A

4. B

C

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

1. A  H  1st

2. A  H  2nd

3. A  H  Root

4. A  H  Root

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

4/4 # # # # #

b:  i  iv  V  V

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

D Major: IV 1st inversion

f# minor: iv  Root position

Bb Major: I 2nd inversion

C# Major: IV 1st inversion

Ab Major: V  Root position

b minor: ii  1st inversion

c# minor: III 2nd inversion

g minor: vii  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: Identify the following cadences as Authentic, Half, Plagal, or Deceptive. 1 ea.

Section J: Draw a whole note below the given note to complete the interval. 1 ea. -½ if wrong accidental.
Section K: Identify the following intervals by both quality and number.

If number is wrong, all wrong.

\[
\begin{align*}
\text{2 ea. } & \text{?/quality} \\
\text{If number is wrong,} & \text{all wrong.}
\end{align*}
\]

\[
\begin{array}{cccc}
d3 & p8 & pu/p1 & A4 & m7
\end{array}
\]

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

\[
\begin{array}{cccc}
M & m & M & m \\
\text{Other} & \text{Other} & \text{Other} & \text{Other}
\end{array}
\]

Section M: Transpose the following excerpt from F minor down to D minor.

\[
\begin{align*}
\text{1 ea. } & \text{k.s.} \ 1/4 \text{s.} \\
\text{rest } &= \text{1/4 pitch} \\
\text{1/2 ea. stem direction} \\
\text{1/2 ea. rhythm}
\end{align*}
\]

\[
\begin{align*}
\text{20 total/max.}
\end{align*}
\]

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

\[
\begin{array}{cccc}
\text{\(\frac{3}{8}\)} & \text{\(\frac{3}{2}\)} & \text{\(\frac{3}{16}\)} & \text{\(\frac{3}{8}\)}
\end{array}
\]

For compound meter, please refer to the curriculum.
Section O: Match these terms and definitions. Print your answers carefully using CAPITAL LETTERS. -2 if lowercase.

1. **C** D.C. al Fine  
2. **H** D.S. al Fine  
3. **G** Adagio  
4. **J** Cantabile  
5. **I** AB  
6. **B** Dolce  
7. **E** Leggiero  
8. **A** Non troppo  
9. **F** Pesante  
10. **D** Simile  
   
A. Not too much  
B. Sweetly  
C. Repeat from the beginning to the Fine  
D. In the same manner  
E. Lightly  
F. Heavy, forceful  
G. Slow  
H. Repeat from the sign to the Fine  
I. Binary  
J. In a singing manner
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 P8 M6 m7
3. M3 P5 Aug.4 m7
4. m6 M6 M7 P4

Section B: (2 pts) Circle the melody you hear: A, B, or C.

1. A

2. A
Section C (2 pts) Circle the rhythm you hear: A, B, or C.

1. A

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

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

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

B

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

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

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

C

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

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

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

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

1. Major Minor \underline{Diminished} Augmented
2. Major \underline{Minor} Diminished Augmented
3. \underline{Major} Minor Diminished Augmented
4. Major Minor Diminished Augmented

Section E (2 pts): Circle the cadence you hear at the end of each phrase.

1. Authentic \underline{Plagal} Half Deceptive
2. \underline{Authentic} Plagal Half Deceptive
PART II: WRITTEN

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

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

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

Section I: (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 J: (4 pts) Copy the following melody on the blank staff provided, correcting four mistakes in notation.

Section K: (6 pts) Transpose this melody to the key a major third higher.

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

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

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

- c harmonic minor ascending
- B Major ascending
Section O: (8 pts) Identify these triads by root name, quality (major, minor, diminished, augmented), and position (root position, first inversion, second inversion).

Root and quality:  \( F\# \quad b \quad G \quad C\#\)

Position:  
- 1st inv.
- 2nd inv.
- Root pos.
- 1st inv.

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

- E: VII\(^\text{7}\)
- A\#: V\(^\text{7}\)
- A\#: IV
- E: vi
- B: ii\(^\text{o}\)

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

Cadence type:  
- Deceptive
- Plagal
Section R: (7 pts) Analyze the following four-part example, identifying the key signature, Roman numerals, and figured bass.

G: (I) I^6 I I V I V^7 V

I I V^6 I I V V I I I I^6

IV IV IV IV I^6 I^6 I^6 V^7 I

(or IV^6)
Section S: (7 pts) Write the scale degree name for each note of the scale, beginning with "tonic."

1. Tonic
2. Supertonic
3. Mediant
4. Subdominant
5. Dominant
6. Submediant
7. Leading Tone
8. Tonic

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

1. __________ Accelerando A. Lightly
2. __________ Adagio B. Gracefully
3. __________ Coda C. Gradually grow faster
4. __________ Con brio D. Holding Back
5. __________ Espressivo E. Suddenly
6. __________ Leggiero F. Tail or ending section
7. __________ Mezzo forte G. Broadening
8. __________ Rallentando H. Brightly
9. __________ Simile I. Moderately loud
10. __________ Subito J. With expression
    K. Heavy, forceful
    L. In the same manner
    M. Slow