The full Answer Keys with points breakdowns for the 2013-2014 GMTA Theory Tests will be posted as soon as they become available. Until then, here are the answers for the Ear Training sections of the tests:

### LEVEL I (Treble, Bass, & Alto)

<table>
<thead>
<tr>
<th>Section A</th>
<th>Section B</th>
<th>Section C</th>
<th>Section D</th>
<th>Section E</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Low</td>
<td>1. Same</td>
<td>1. Major</td>
<td>1. A</td>
<td></td>
</tr>
<tr>
<td>5. High</td>
<td>5. Down</td>
<td>5. minor</td>
<td>5. A</td>
<td></td>
</tr>
</tbody>
</table>

### LEVEL II

<table>
<thead>
<tr>
<th>Section A</th>
<th>Section B</th>
<th>Section C</th>
<th>Section D</th>
<th>Section E</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. 5th</td>
<td>2. minor</td>
<td>2. 4/4</td>
<td>2. C</td>
<td>2. Repeat</td>
</tr>
<tr>
<td>3. 2nd</td>
<td>3. minor</td>
<td>3. 4/4</td>
<td>3. A</td>
<td>3. Step up</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>5. Skip up</td>
</tr>
</tbody>
</table>

### LEVEL III

<table>
<thead>
<tr>
<th>Section A</th>
<th>Section B</th>
<th>Section C</th>
<th>Section D</th>
<th>Section E</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. M</td>
<td>1. 2</td>
<td>1. Whole</td>
<td>1. B</td>
<td></td>
</tr>
<tr>
<td>2. Hm</td>
<td>2. 7</td>
<td>2. Half</td>
<td>2. A</td>
<td></td>
</tr>
<tr>
<td>3. Hm</td>
<td>3. 3</td>
<td>3. Half</td>
<td>3. B</td>
<td></td>
</tr>
<tr>
<td>4. M</td>
<td>4. 4</td>
<td>4. Whole</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Hm</td>
<td>5. 5</td>
<td>5. Whole</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>6. 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>7. 6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>8. 8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>9. 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>10. 3</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### LEVEL IV

<table>
<thead>
<tr>
<th>Section A</th>
<th>Section B</th>
<th>Section C</th>
<th>Section D</th>
<th>Section E</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. m2</td>
<td>1. Mm</td>
<td>1. Authentic</td>
<td>1. C</td>
<td>1. C</td>
</tr>
<tr>
<td>2. m6</td>
<td>2. Nm</td>
<td>2. Half</td>
<td>2. A</td>
<td>2. A</td>
</tr>
<tr>
<td>4. P5</td>
<td>4. Hm</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. M3</td>
<td>5. Nm</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. M7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. P4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. M2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### LEVEL V

<table>
<thead>
<tr>
<th>Section A</th>
<th>Section B</th>
<th>Section C</th>
<th>Section D</th>
<th>Section E</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. Tritone</td>
<td></td>
<td></td>
<td>3. Augmented</td>
<td>3. Augmented</td>
</tr>
</tbody>
</table>
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
Section E: Name these notes in the blanks below the notes. Use capital letters.

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

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

Space E  Line E  Space C  Space F  Line B

Section H: Which of these key signatures is C Major? Circle the correct measure.
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.

Quarter note  Half rest  Half rest  Quarter note  Eighth note
Half note    Half note  Quarter rest  Whole note  Dotted half note

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

B. p  A. Loud
D. Staccato  B. Soft
E. Tempo  C. Smooth and connected
A. f  D. Short and separated
C. Legato  E. Speed
G. Allegro  F. Indicates to repeat a section
H. Adagio  G. A fast tempo
K.  H. A slow tempo
F.  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  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

Copyright © 2013
Part II: WRITTEN

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

\[ \begin{array}{cccccc}
A & G & C & F & C# \\
\end{array} \]

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

\[ \begin{array}{cccccc}
3 & 5 & 7 & 6 & 4 \\
\end{array} \]

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

Space G Line G Space E Space A Line D

Section H: Which of these key signatures is C Major? Circle the correct measure.

\[ \begin{array}{cccccc}
\end{array} \]
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.

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

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

|= B | P |
|= D | Staccato |
|= E | Tempo |
|= A | f |
|= C | Legato |
|= G | Allegro |
|= H | Adagio |
|= K | : |
|= J | |
|= F | : |

A. Loud
B. Soft
C. Smooth and connected
D. Short and separated
E. Speed
F. Indicates to repeat a section
G. A fast tempo
H. A slow 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: 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

Copyright © 2013
2013-2014 GMTA Theory Test: Level I (Alto Clef)

Part II: WRITTEN

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

```
G F B E D#

F G Bb A E
```

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

```
\[ 3 \quad 5 \quad 7 \quad 6 \quad 4 \]

\[ 5 \quad 2 \quad 8 \quad 7 \quad 4 \]
```

Section G: Draw whole notes (\( \circ \)) on the given line or space.

```
\[ \circ \quad \circ \quad \circ \quad \circ \quad \circ \]

Space F   Line F   Space D   Space G   Line C
```

Section H: Which of these key signatures is C Major? Circle the correct measure.

```
\[    \]
```

Name: **ANSWER KEY**
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.

![Musical staff with notes and rests circled]

- Quarter note
- Half rest
- Quarter rest
- Whole note
- Eighth note
- Dotted half note
- Half note
- Half note
- Quarter note

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

- B. **P**
  - A. Loud
  - B. Soft

- D. Staccato
  - C. Smooth and connected
  - D. Short and separated

- E. Tempo
  - E. Speed

- A. **f**
  - F. Indicates to repeat a section

- C. Legato
  - G. A fast tempo
  - H. A slow tempo

- G. Allegro
  - I. Gradually getting louder
  - J. Gradually getting softer

- H. Adagio
  - 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: 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

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

1. A
   B
   C

2. A
   B
   C
Section E: Do the melodies you hear skip up, skip down, step up, step down, or repeat? Circle the correct answer.
1. Skip up  
2. Skip up  
3. Skip up  
4. Skip up  
5. Skip up  

PART II: WRITTEN

Section F: Circle the measures where the key signatures are labeled correctly. Draw an X over those that are labeled incorrectly.

Key: G  
Key: Eb  
Key: A  
Key: F  
Key: E  
Key: D  
Key: Ab  
Key: Bb
Section G: Draw an enharmonic note beside each of the following notes. Use whole notes.

Section H: Draw the following intervals above the given notes. Use whole notes.

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

Section J: Draw stems on the notes below.
Section K: Match the following symbols to their names.

1. __F__ 6. __A__ b  
2. __J__ # 7. __I__ p  
3. __E__ q 8. __C__ >  
4. __B__ — 9. __D__ mf  
5. __G__ f 10. __H__ :|  
A. flat  
B. crescendo  
C. accent  
D. mezzo forte  
E. natural  
F. fermata  
G. forte  
H. repeat sign  
I. piano  
J. sharp

Section L: Match the following terms to their definitions.

1. __F__ A Tempo  
2. __A__ Ritardando  
3. __E__ Adagio  
4. __I__ D.C. al Fine  
5. __G__ ♩  
6. __D__ 8va  
7. __K__ Allegro  
8. __L__ Legato  
9. __M__ D.S. al Fine  
10. __N__ Crescendo  
11. __B__ ♩  
12. __O__ Staccato  
13. __C__ Diminuendo  
14. __J__ Tempo  
15. __H__ Fermata  
A. Gradually slowing down  
B. Tie  
C. Gradually getting softer  
D. Play notes an octave higher or lower  
E. Slow speed  
F. Return to the original tempo  
G. Slur  
H. Hold or pause  
I. Repeat from the beginning to the Fine  
J. Speed  
K. Fast speed  
L. Smooth and connected  
M. Repeat from the sign to the Fine  
N. Gradually getting louder  
O. Short and separated
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
2. M Hm
3. M Hm
4. M Hm
5. M Hm

Each example will be played twice.

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

Copyright © 2013
PART II: WRITTEN

Section E: Name the following key signatures. 1 pt. each

A Major  B Flat Major  E Major  D minor  C minor  F minor

Section F: Add accidentals on the correct side of the following notes to form the scales indicated. 8 pts. each

Eb Major

B Major

Ab 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 Flat and C Sharp Major. 1/2 each accidental

FLATS

SHARPS

Section H: Name the root of each of the following triads. 1 each

E Flat  G  D Flat  C  E Flat

Section I: Write the following triads in root position. 2 each

G: V  D Flat: I  F: IV  A: 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.

Minuet in D Minor (excerpt) from the Notebook for Anna Magdalena Bach
J.S. Bach

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: 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.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Note</th>
<th>Measure</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Cadence</th>
<th>Authentic</th>
<th>Half</th>
</tr>
</thead>
<tbody>
<tr>
<td>G: I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E: V</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E: V</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E: V</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

1. E Poco
2. H Pianissimo
3. D Molto
4. K Largo
5. I Tempo
6. C Andante
7. L mf
8. B A tempo
9. N Dimenuendo
10. O <
a
11. M :|
12. F <
13. G >
14. A f
15. J ♩

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

Section A: Identify the interval that you hear by both quality and number.
1. m2
2. m6
3. M7
4. P5
5. M3
6. m7
7. P4
8. M2

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 cadence you hear as either Authentic or Half.
1. Authentic
2. Authentic
3. Authentic
4. Authentic

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

1. A
2. B
3. C

Copyright © 2011
Section E: Drawing Scales

90 pts. = 10 pts. each

* In this section, be sure to use accidentals, not key signatures.
* Use whole notes.
* Be sure to draw accidentals on the correct line or space and on the correct side of the notes.
* Draw ascending scales unless specifically instructed to do otherwise.

NOTE:
** No credit will be given for scales with incorrect notes or accidentals.
** One (1) point will be deducted for each accidental drawn on the incorrect line or space.
   Maximum deduction of five (5) points.
** One (1) point will be deducted for each accidental drawn on the wrong side.
   Maximum deduction of five (5) points.

#1: Draw an E major scale.

\[ \text{\includegraphics[width=0.8\textwidth]{E_major_scale}} \]
Section E (continued)

#2: Draw the natural minor form of the relative minor of the E Major scale.

#3: Draw the harmonic minor form of the relative minor of the E Major scale.

#4: Draw the melodic minor form, both ascending and descending, of the relative minor of the E major scale.

#5: Draw the harmonic minor form of the parallel minor of the E Major scale.

#6: Draw the enharmonic scale of F♯ Major.

#7: Draw the tonic triad in root position, and its inversions, of F minor.
Section E (continued)


#10: Draw and label the Authentic, Half, Plagal, and Deceptive cadences in C Major.

Section F: Draw the beat note (single beat) in the staff for the following six time signatures. Each measure should contain one note that represents the kind of note that “gets the beat”, such as a quarter note, half note, eighth note, dotted note, etc.

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

Section H: Label the following triads in the key of A Major using Roman numerals. Use upper-case for Major and lower-case for minor. If a triad is augmented, use upper-case and add either a plus sign or “aug”, e.g. either III+ or III Aug. If a triad is diminished, use lower-case and add either a degree sign or “dim”, e.g., either ii° or ii dim.

2 pts. each
-1 if wrong case
Section I: Match these terms and definitions. Print your answers carefully using CAPITAL LETTERS.

1. H  ____ dolce
2. D  ____ leggiero
3. N  ____ non troppo
4. K  ____ simile
5. B  ____ poco
6. A  ____ coda
7. I  ____ pesante
8. E  ____ molto
9. J  ____ subito
10. F  ____ \( \frac{2}{4}, \text{alla breve} \)
11. C  ____ piu
12. G  ____ ABA
13. O  ____ meno
14. M  ____ \( \text{\textdagger} \)
15. L  ____ cantabile

A. Ending section
B. Little
C. More
D. Lightly
E. Much
F. \( \frac{2}{4}, \text{alla breve} \)
G. Ternary
H. Sweetly
I. Heavy, forceful
J. Suddenly
K. In the same manner
L. In a singing manner
M. Tenuto, hold full value
N. Not too much
O. Less
PART I: EAR TRAINING
Each example will be played twice.

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

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

1. A
   \[ \frac{3}{8} \]
   \[ \text{[music notation]} \]
2. B
   \[ \frac{3}{8} \]
   \[ \text{[music notation]} \]
3. C
   \[ \frac{3}{8} \]
   \[ \text{[music notation]} \]

Section D (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 E (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 F: (2 pts) Write the time signature in the box provided.
\[ \begin{align*}
\text{5} & \quad \text{8} \\
\end{align*} \]

Section G: (4 pts) Draw bar lines in the appropriate places.
\[ \begin{align*}
\text{9} & \quad \text{8} \\
\end{align*} \]

Section H: (6 pts) Write the following key signatures in bass and treble clefs, using standard placement of sharps or flats.
\[ \begin{align*}
\text{Gb} & \quad \text{g}^\# & \quad \text{Ab} & \quad \text{bb} & \quad \text{d}^\# \\
\end{align*} \]

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

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

Section L: (3 pts) Write these intervals up or down from the given pitch, as indicated.

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

f harmonic minor ascending

c# natural minor ascending

F# Major ascending

g# melodic minor, ascending & descending
Section N: (8 pts) Identify these triads by root name, quality (major, minor, diminished, augmented), and position (root position, first inversion, second inversion).

**NOTE:** For this question, an accidental only applies to the note it is next to. It does NOT apply to subsequent notes.

Root and quality: \( \frac{f^\#}{2^{\text{nd}}} \) \( G^b \) \( B^+ \) \( e^b^0 \)

Position: \( 2^{\text{nd}} \) \( \text{Root} \) \( 1^{\text{st}} \) \( 1^{\text{st}} \)

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

G: \( ii^0 \)  B: \( v^7 \)  A#: \( V^\#7 \)  A: \( vi \)  Db: \( IV \)

Section P: (2 pts) Identify each cadence type. If the cadence is authentic, also identify it as either perfect authentic or imperfect authentic.

Cadence type: Imperfect Authentic  Deceptive

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

Tune: TEMPUS ADEST FLORIDUM

G: I  I  vi  V\(^6\)  I  IV  V  IV  I\(^6\)  IV  vii\(^6\)  I  I
Section R: (10 pts) Match these terms to the correct definitions. Use CAPITAL LETTERS.

1. **C** Allargando
2. **J** Andante
3. **F** Dolce
4. **G** Maestoso
5. **A** Grazioso
6. **E** Morendo
7. **H** Rubato
8. **B** Rallentando
9. **I** Sempre
10. **D** Vivace

A. Gracefully
B. Holding back
C. Broadening
D. Lively
E. Dying away
F. Sweetly
G. Majestically
H. Give and take within a tempo
I. Always
J. Moderate or walking speed