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
Part II: WRITTEN

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

\[
\begin{array}{cccccccc}
4 & 3 & 2 & 1 & & & & \\
\end{array}
\]

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

\[
\begin{array}{cccccccc}
4 & 3 & 2 & 1 & & & & \\
\end{array}
\]

Section G: Draw a whole note (\(\wedge\)) on the given line or space.

\[
\begin{array}{cccccccc}
\wedge & & & & & & & \\
\end{array}
\]

Line E  Space C  Line B  Space A  Space E

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

\[
\begin{array}{cccccccc}
\# & & & & & & & \\
\end{array}
\]
Section I: Add the missing bar lines.

```
\( \begin{array}{c}
\text{\textcopyright 2014-2015 GMTA Theory Test :: Level I (Treble Clef)} \\
\text{Name: ____________________________}
\end{array} \)
```

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

```
\( \begin{array}{c}
\text{Section K: Complete each measure by drawing one note under each arrow.} \\
\text{Be sure the note value completes the measure.}
\end{array} \)
```
Section L: Circle the name of the type of note or rest pictured.

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

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

_______ Staccato          A. Speed
_______ p                B. Smooth and connected
_______ Tempo            C. Loud
_______ Legato           D. Short and separated
_______ f                E. Soft
_______ œ               F. A fast tempo
_______ :||            G. Indicates to repeat a section
_______             H. Gradually getting softer
_______ Allegro        I. Gradually getting louder
_______             J. 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
Section E: Name these notes in the blanks below the notes. Use capital letters.

```
\[ \begin{array}{c}
\text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} & \text{B}
\end{array} \]
```

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

```
\[ \begin{array}{c}
\text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} & \text{B}
\end{array} \]
```

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

```
\[ \begin{array}{c}
\text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} & \text{B}
\end{array} \]
```

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

```
\[ \begin{array}{c}
\text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} & \text{B}
\end{array} \]
```
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.

<table>
<thead>
<tr>
<th>2</th>
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<th>2</th>
<th>2</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quarter note</td>
<td>Whole note</td>
<td>Dotted half note</td>
<td>Half note</td>
<td>Quarter note</td>
<td>Quarter rest</td>
</tr>
<tr>
<td>Whole note</td>
<td>Half note</td>
<td>Quarter note</td>
<td>Quarter note</td>
<td>Half note</td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Staccato</th>
<th>A. Speed</th>
</tr>
</thead>
<tbody>
<tr>
<td>p</td>
<td>B. Smooth and connected</td>
</tr>
<tr>
<td>Tempo</td>
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</tr>
<tr>
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</tr>
<tr>
<td>f</td>
<td>E. Soft</td>
</tr>
<tr>
<td>:</td>
<td></td>
</tr>
<tr>
<td>œ</td>
<td>G. Indicates to repeat a section</td>
</tr>
<tr>
<td></td>
<td>H. Gradually getting softer</td>
</tr>
<tr>
<td></td>
<td>I. Gradually getting louder</td>
</tr>
<tr>
<td></td>
<td>J. Hold or pause</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

```
\[ \text{\( \frac{5}{4} \)} \]
\[ \text{\( \frac{5}{4} \)} \]
```

B

17. A

```
\[ \text{\( \frac{3}{4} \)} \]
\[ \text{\( \frac{3}{4} \)} \]
```

B

18. A

```
\[ \text{\( \frac{5}{4} \)} \]
\[ \text{\( \frac{5}{4} \)} \]
```

B

19. A

```
\[ \text{\( \frac{5}{4} \)} \]
\[ \text{\( \frac{5}{4} \)} \]
```

B

20. A

```
\[ \text{\( \frac{5}{4} \)} \]
\[ \text{\( \frac{5}{4} \)} \]
```

B
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 a whole note (\(\text{w}\)) on the given line or space.

Line F  Space D  Line C  Space B  Space F

Section H: Which of these key signatures is G 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.

<table>
<thead>
<tr>
<th>Quarter note</th>
<th>Whole note</th>
<th>Dotted half note</th>
<th>Half note</th>
<th>Quarter rest</th>
<th>Whole note</th>
<th>Half note</th>
<th>Quarter note</th>
<th>Quarter note</th>
<th>Half rest</th>
</tr>
</thead>
</table>

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

- ______ Staccato
- ______ p
- ______ Tempo
- ______ Legato
- ______ f
- ______
- ______ :||
- ______ Allegro

A. Speed  
B. Smooth and connected  
C. Loud  
D. Short and separated  
E. Soft  
F. A fast tempo  
G. Indicates to repeat a section  
H. Gradually getting softer  
I. Gradually getting louder  
J. Hold or pause
PART I: EAR TRAINING
Each example will be played twice.

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

1. A

2. A

3. A

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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: 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 D: 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 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

PART II: WRITTEN

Section F: Draw a line from the Key Signature to the correct key name below.

F            A♭            G            B♭            A

Section G: Draw stems on the notes below.
Section H: Draw an enharmonic note beside each of the following notes. Use whole notes.

\[ \text{music staff image} \]

Section I: Identify the following intervals.

\[ \text{music staff image} \]

Section J: Match the following symbols.

1. ______ \[ \text{symbol image} \] A. Accent
2. ______ \[ \text{symbol image} \] B. Natural Sign
3. ______ \[ \text{symbol image} \] C. Repeat Sign
4. ______ \[ \text{symbol image} \] D. Flat Sign
5. ______ \[ \text{symbol image} \] E. Sharp Sign
Section K: Match the following symbols to their names.

1. _____ Fermata
2. _____ Diminuendo
3. _____ Crescendo
4. _____ Slur
5. _____ Tie
6. _____ Staccato
7. _____ Forte
8. _____ Piano
9. _____ Mezzo Forte
10. _____ Mezzo Piano

Section L: Match the following terms to their definitions.

A. D.C. al Fine  ______ Gradually slowing down
B. Allegro  ______ Speed
C. Staccato  ______ Repeat from the beginning to the Fine
D. Adagio  ______ Gradually getting louder
E. Diminuendo  ______ Gradually getting softer; descrescendo
F. Ritardando  ______ A fast tempo
G. D.S. al Fine  ______ A slow tempo
H. Crescendo  ______ Repeat from the sign to the Fine
I. Tempo  ______ Short and separated

(You may ignore this single bar and proceed to Section K.)
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

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

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

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 ||\(\frac{3}{4}\)\(\frac{3}{4}\)\(\frac{3}{4}\)\(\frac{3}{4}\)
   B ||\(\frac{3}{4}\)\(\frac{3}{4}\)\(\frac{3}{4}\)\(\frac{3}{4}\)
   C ||\(\frac{3}{4}\)\(\frac{3}{4}\)\(\frac{3}{4}\)\(\frac{3}{4}\)

2. A ||\(\frac{2}{4}\)\(\frac{2}{4}\)\(\frac{2}{4}\)\(\frac{2}{4}\)
   B ||\(\frac{2}{4}\)\(\frac{2}{4}\)\(\frac{2}{4}\)\(\frac{2}{4}\)
   C ||\(\frac{2}{4}\)\(\frac{2}{4}\)\(\frac{2}{4}\)\(\frac{2}{4}\)

3. A ||\(\frac{6}{8}\)\(\frac{6}{8}\)\(\frac{6}{8}\)\(\frac{6}{8}\)
   B ||\(\frac{6}{8}\)\(\frac{6}{8}\)\(\frac{6}{8}\)\(\frac{6}{8}\)
   C ||\(\frac{6}{8}\)\(\frac{6}{8}\)\(\frac{6}{8}\)\(\frac{6}{8}\)
PART II: WRITTEN

Section E: Name the following key signatures.

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

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

B Major

C Major

Db 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 Cb Major.

FLATS

SHARPS

Section H: Name the root of each of the following triads.
Section I: Write the following triads in root position.

E: IV  G: IV  B: V  D♭: V

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

6th below  7th above  5th above  Octave below  4th above  2nd below  3rd above  4th below

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

M = Major
m = minor
P = Perfect

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

Authentic  Authentic  Authentic
Half       Half       Half

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

1. _____ Staccato
2. _____ D.S. al Fine
3. _____ Adagio
4. _____ Andante
5. _____
6. _____ Fortissimo
7. _____ Presto
8. _____ Allegro
9. _____ Legato
10. _____ Mezzo Forte
11. _____ Cantabile
12. _____ Largo
13. _____ D.C. al Fine
14. _____
15. _____ Ritardando

A. Very fast
B. Moderately loud
C. 2, alla breve
D. Fast
E. Repeat from the beginning to the Fine
F. Gradually slowing down
G. Very slow
H. 4
I. Very loud
J. Slow
K. Smooth & connected
L. Repeat from the sign to the Fine
M. Short & separated
N. Moderate or walking speed
O. In a singing manner
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 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
4. M  Nm  Hm  Mm
5. M  Nm  Hm  Mm

Section C: Circle the cadence you hear as either Authentic or Half.
1. Authentic  Half
2. Authentic  Half
3. Authentic  Half
4. Authentic  Half

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

1. A  B  C

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Section D (continued)

2. A

B

C

3. A

B

C

PART II: WRITTEN

Section E: Drawing Scales
* 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 A\textsubscript{b} major scale.
Section E (continued)

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

\[ \text{Note:}\]\n
#3: Draw the harmonic minor form of the relative minor of the A♭ Major scale.

\[ \text{Note:}\]\n
#4: Draw the melodic minor form, both ascending and descending, of the relative minor of the A♭ major scale.

\[ \text{Note:}\]\n
#5: Draw the harmonic minor form of the parallel minor of the E♭ Major scale.

\[ \text{Note:}\]\n
#6: Draw the enharmonic scale of C# Major.

\[ \text{Note:}\]\n
#7: Draw the tonic triad in root position, and its inversions, of G minor.

\[ \text{Note:}\]
Section E (continued)

#8: Draw the subdominant triad in root position, and its inversions, of B Major.

#9: Draw the dominant triad in root position, and its inversions, of E Major.

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

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

Section G: Label the following triads in the key of D♭ 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 ii⁰ or ii dim.
Section H: Match these terms and definitions. Print your answers carefully using CAPITAL LETTERS.

1. _____ subito
2. _____ molto
3. _____ cantabile
4. _____ non troppo
5. _____ meno
6. _____ poco
7. _____ pesante
8. _____ coda
9. _____ leggero
10. ____ piu
11. ____
12. ____
13. ____ dolce
14. ____ ABA
15. ____ simile

A. Ending section
B. Little
C. More
D. Lightly
E. Much
F. $\frac{2}{2}$, 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  P4  P8
3. m3  Tritone  m7  M7
4. m6  M6  P4  P5

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

1. A
   ![Musical Note 1]
   B
   ![Musical Note 2]
   C
   ![Musical Note 3]

2. A
   ![Musical Note 4]
   B
   ![Musical Note 5]
   C
   ![Musical Note 6]
Section C: (2 pts each) Circle the rhythm you hear: A, B, or C.

1. A  
   \[ \frac{2}{2} \]

2. A  
   \[ \frac{9}{8} \]

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 (4 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.

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

Section H: (5 pts) Write the following key signatures in bass and treble clefs, using standard placement of sharps or flats.

Section I: (12 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) Transpose this melody to the key a minor third lower.

Scherzo, Op. 140, No. 17
Cornelius Gurlitt (1820-1901)

Section K: (3 pts) Copy the following melody on the blank staff provided, correcting three mistakes in notation.

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

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

P5 up    M6 down    m3 up    Aug. 4 down
Section N: (8 pts) Write the following scales, using individual accidentals.

**b ♭ harmonic minor, ascending**

**f ♯ natural minor, ascending**

**G ♭ Major, ascending**

**g ♯ melodic minor, ascending and descending**

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: _______ _______ _______ _______
Position: _______ _______ _______ _______

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

c: ______  b: ______  E: ______  f: ______  B: ______
Section Q: (2 pts) Identify each cadence type. If the cadence is authentic, also identify it as either perfect authentic or imperfect authentic.

Cadence type: __________________________________________ __________________________________________

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