**NEW**

Teacher Name: ____________________________
Local Association: __________________________

2017-2018 GMTA Theory Test: Level I (Treble Clef)

Name: ____________________________
Date: ____________________________

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

Section B: Are the sounds you hear going up, going down, or staying the same? Circle the correct answer.
4. Up  Down  Same
5. Up  Down  Same
6. Up  Down  Same

Section C: Are the chords you hear Major or minor? Circle the correct answer.
7. Major  minor
8. Major  minor
9. Major  minor
10. Major  minor

Section D: Which rhythm do you hear? Circle A or B.
11. A
    \[ \begin{array}{c}
    \text{\large \textbf{4/4}} \\
    \text{\large \textbf{\hspace{2cm}}} \\
    \text{\large \textbf{\hspace{4cm}}} \\
    \text{\large \textbf{\hspace{6cm}}} \\
    \text{\large \textbf{\hspace{8cm}}} \\
    \end{array} \]
   
   B.
   \[ \begin{array}{c}
    \text{\large \textbf{4/4}} \\
    \text{\large \textbf{\hspace{2cm}}} \\
    \text{\large \textbf{\hspace{4cm}}} \\
    \text{\large \textbf{\hspace{6cm}}} \\
    \text{\large \textbf{\hspace{8cm}}} \\
    \end{array} \]

12. A
    \[ \begin{array}{c}
    \text{\large \textbf{4/4}} \\
    \text{\large \textbf{\hspace{2cm}}} \\
    \text{\large \textbf{\hspace{4cm}}} \\
    \text{\large \textbf{\hspace{6cm}}} \\
    \text{\large \textbf{\hspace{8cm}}} \\
    \end{array} \]
   
   B.
   \[ \begin{array}{c}
    \text{\large \textbf{4/4}} \\
    \text{\large \textbf{\hspace{2cm}}} \\
    \text{\large \textbf{\hspace{4cm}}} \\
    \text{\large \textbf{\hspace{6cm}}} \\
    \text{\large \textbf{\hspace{8cm}}} \\
    \end{array} \]

13. A
    \[ \begin{array}{c}
    \text{\large \textbf{3/4}} \\
    \text{\large \textbf{\hspace{2cm}}} \\
    \text{\large \textbf{\hspace{4cm}}} \\
    \text{\large \textbf{\hspace{6cm}}} \\
    \text{\large \textbf{\hspace{8cm}}} \\
    \end{array} \]
   
   B.
   \[ \begin{array}{c}
    \text{\large \textbf{3/4}} \\
    \text{\large \textbf{\hspace{2cm}}} \\
    \text{\large \textbf{\hspace{4cm}}} \\
    \text{\large \textbf{\hspace{6cm}}} \\
    \text{\large \textbf{\hspace{8cm}}} \\
    \end{array} \]
Part II: WRITTEN

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


Section F: Draw the following symbols in the correct places with the following notes.


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

21. 3  22. 2  23. 7  24. 8

Section H: Draw whole notes (•) on the given line or space.


Section I: Identify the correct key signatures below.

29. Key of F  30. Key of C
Section J: Add the missing bar lines.

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

Section L: Draw the following rests in the correct places on the staff.

Section M: Draw a line to match each note to its correct name.

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

A. Loud
B. Smooth and connected
C. Gradually louder
D. Hold or pause
E. Sharp
F. Indicates to repeat a section
G. A slow tempo
H. Time signature
I. Speed
J. Gradually softer
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.
4. Major minor
5. Major minor
6. Major minor

Section C: Is the example that you hear in 3/4 or 4/4 time signature? Circle the correct answer.
7. 3/4 4/4
8. 3/4 4/4
9. 3/4 4/4

Section D: Do the melodies you hear move mostly by step (2nd interval), or skip (3rd interval or larger), or repeat? Circle the correct answer.
10. Step Skip Repeat
11. Step Skip Repeat
12. Step Skip Repeat

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

13. A
   B
   C

14. A
   B
   C

Copyright © 2017
Part II: WRITTEN

Section F: Write the order of sharps and flats using CAPITAL letters.

16. SHARPS: F C G D A E B
17. FLATS: B E A D G C F

Section G: Identify these Major key signatures. Use CAPITAL letters.

18. D
19. E♭
20. E

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

21.
22.
23.

Section I: Draw the following intervals ABOVE the given notes. Use whole notes.

24. 7th
25. 4th
26. 3rd
Section J: Draw stems using the correct STEM DIRECTION and length on the notes below to turn them into half notes.

27. \[ \text{ } \] 28. \[ \text{ } \] 29. \[ \text{ } \]

Section K: Draw the indicated whole or half steps above or below the given notes. Use whole notes.

30. Whole step above \[ \text{ } \] 31. Half step below \[ \text{ } \] 32. Whole step below

Section L:
33. Add accidentals needed to create the A Major scale. (33-34)

34. Draw the B-flat Major scale using whole notes and accidentals.

Section M: Draw the following triads in root position using accidentals where needed.

35. E-flat Major Triad \[ \text{ } \] 36. D Major Triad \[ \text{ } \] 37. F Major Triad

Section N: Identify the following triads using Roman Numerals (I, IV, or V) in the Major key signatures below.

38. IV \[ \text{ } \] 39. I \[ \text{ } \] 40. V \[ \text{ } \]
Section O: Write the missing time signature in the correct place on the staff below. (#41)

Section P: Complete each measure by drawing ONE REST under each arrow.

Section Q: Complete each measure by drawing ONE NOTE under each arrow. You can choose to put your note on any note name/pitch, but it must be the correct type of note value to complete the measure. For example, if a whole note would complete the measure, then you can write a whole note under the arrow on any pitch on the treble staff.

Section R: Match each term to its correct definition. Print carefully using CAPITAL letters.

46. ____________ A tempo
47. ____________ mf
48. ____________
49. ____________ Accent
50. ____________ pp
51. ____________ Ritardando
52. ____________ D.S. al Fine
53. ____________ 8va
54. ____________ Diminuendo
55. ____________ Staccato

A. Play short and detached
B. Indicates to play notes an octave higher or lower
C. Gradually slow down
D. Moderately loud
E. Return to the original speed or tempo
F. Repeat from the Sign to the Fine
G. Indicates to play the note louder
H. Very soft
I. Indicates to hold a note without playing it again
J. Gradually getting softer, decrescendo
PART I: EAR TRAINING
Each example will be played twice.

Section A: Whole and half steps. Circle the interval that you hear.
1. Whole
2. Whole
3. Whole

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

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

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

1. A
   B
   C

2. A
   B
   C
Section E: Circle the letter (A or B) next to the melody that you hear.

1. A

2. A
PART II: WRITTEN

Section F: Name the root of the following triads.

Section G: Name the following minor key signatures.

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

Section I: Write the following Major triads in root position.

Section J: Write the order of sharps and flats on the following staff. If done correctly, the staff will show the key signatures of C-flat Major and C-sharp Major.
Section K: Label the triads below using ROMAN NUMERALS in the Major key shown below each triad. Remember to use uppercase Roman Numerals for Major triads and lowercase Roman Numerals for minor triads. The first one is done for you.


Section L: Write the following triads in root position. Use whole notes.

D: V   E: IV   Bb: I   F: ii   A: iii

Section M: Circle whether the following cadences in these Major keys are authentic or half.

Authentic   Authentic   Authentic
Half        Half          Half

Section N: Circle whether the following 20 statements are True or False.

1. True False  "Cantabile" means play very softly.
2. True False  The notes in the Eb Major scale are: E♭ - F - G - A - B♭ - C - D - E♭.
3. True False  C indicates Common Time or 4/4 time signature.
4. True False  "Allegro" means a fast speed.
5. True False  "Andante" means a fast speed.
6. True False  The notes in the B Major scale are: B - C♯ - D♯ - E - F♯ - G♯ - A♯ - B.
7. True False  "Presto" means a medium speed.
Section N (continued)

8. True False "Largo" means a very slow speed.
10. True False "Crescendo" means gradually getting faster.
11. True False "Diminuendo" means gradually getting softer.
12. True False "Pianissimo" means very soft.
13. True False "Fortissimo" means gradually getting louder.
14. True False "Ritardando" means gradually slowing down.
15. True False An "Authentic" cadence is V - I.
16. True False "D.C. al Fine" means repeat from the beginning to the Fine.
17. True False IV - I is a "Half Cadence".
18. True False "Molto" means smooth and connected.
19. True False "Poco" means "little".
20. True False C indicates Common Time.
PART I: EAR TRAINING
Each example will be played twice.

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

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

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

Section C: Circle the cadence that you hear.

1. Authentic Half
2. Authentic Half
3. Authentic Half
4. Authentic Half

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

1. A
B
C

2. A
B
C

3. A
B
C

Copyright © 2017
PART II: WRITTEN

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

\[ m \ 6 \quad P \ 5 \quad M \ 2 \quad m \ 3 \quad P \ 4 \]

Section F: Draw an enharmonic note next to each of the following notes.

Section G: Draw each major key signature below and the chord indicated in root position.

Section H: Draw the following minor key signatures on the staff below.
Section I: Name the notes of the following scales in order from lowest to highest, unless instructed otherwise.

1. E natural minor
   E F G A B C D E

2. F harmonic minor
   F G A Bb C Db D Eb F

3. G melodic minor, ascending
   G A Bb C D E F# G

4. G melodic minor, descending
   G F E D C Bb A G

5. F# major
   F# G# A# B C# D# E# F#

6. The relative natural minor of E major
   C D# E F# G A B C#

7. The relative harmonic minor of C major
   A B C D E F G# A

8. The parallel natural minor of D major
   D E F G A B C D

9. The parallel harmonic minor of A major
   A B C D E F G# A

10. The enharmonic major of C# major
    D# E F G A Bb C Db

Section J: Draw and label (using Roman Numerals) the following cadences using triads in root position. You may either draw the key signatures or write accidentals next to the notes that need them.

- Bb: Authentic
- Ab: Plagal
- D: Half
- F: Deceptive

Section K: Write all major keys in the Circle of Fifths through 7 sharps & 7 flats.
Section L: Match the terms or signs and their definitions. Print your answers carefully using CAPITAL LETTERS.

1. F. AB
2. I. Coda
3. K. Più
4. O. Sforzando, *sfz*
5. L. Non troppo
6. J. Pesante
7. M. Simile
8. Q. Meno
9. R. Leggiero
10. S. Dolce
11. P. ABA
12. A. Subito
13. T. Molto
14. N. Presto
15. G. Largo
16. D. Crescendo
17. H. *a tempo*
18. B. Poco
19. C. D.S. al Fine
20. E. !
PART I: EAR TRAINING

Each example will be played twice.

Section A: (5 pts) Circle the interval you hear.

1. M3  m3  m6  P4
2. M6  P5  P4  M3
3. M7  m6  m2  M2
4. Tritone  M3  m6  P5
5. m6  M2  m7  P8

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
2. B

Copyright © 2017
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): EXPERIMENTAL SECTION
These two questions will not count against your score. The musical excerpts require a more sophisticated interpretation than the curriculum allows, but we want to know what cadence you identify for each example.

Circle the cadence you hear at the end of each musical example:

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.

\[ \frac{5}{8} \]

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

Section H: (5 pts) Write the following key signatures on the Grand Staff below using standard placement of sharps & flats.

\[ B_b \quad f \quad F^\# \quad e \quad a^b \]
Section I: (14 pts, ½ pt each) Write the names of major keys through 7 sharps & 7 flats in CAPITAL LETTERS on the outside spaces, and the names of minor keys in lowercase letters on the inside spaces.

Section J: (6 pts, 1 per bar) Transpose this melody to the key a Perfect 5th higher using the blank staff below. Include the correct key signature, accidentals, bar lines, etc. in your transposition.

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

Section L: (4 pts) Write these intervals up or down from the given pitch, as indicated.
Section M: (4 pts) Write the following scales in whole notes, using individual accidentals (and not key signatures).

b natural minor, ascending

Gb Major, ascending

f# harmonic minor, ascending

f melodic minor, ascending and descending

Section N: (9 pts) Identify these triads by root name, quality (M, m, dim, Aug), and position (root position, 1st inversion, 2nd inversion).

Root 

Quality 
m m dim

Position 2nd inv. 1st inv. root pos.

Section O: (4 pts) Identify the following chords by Roman numeral in the Major or harmonic minor key indicated.

F: V b: V g: V7 f: vii°
Section P: (2 pts) Identify each cadence type using the following abbreviations: PAC (for perfect authentic cadence), IAC (for imperfect authentic cadence), HC (for half cadence), PC (for plagal cadence), and DC (for deceptive cadence).

g: PAC  A: IAC

Section Q: (10 pts) Match the following terms with their correct definitions. Use CAPITAL LETTERS.

2. I Moderato  7. F Non troppo  B. Give and take within a tempo
5. B Rubato  10. A Accelerando  E. Always
F. Not too much  
G. Broadening  
H. Lively  
I. Moderately  
J. Majestically

Section R: (7 pts) Write the scale degree names on the blanks provided for each note of the scale, beginning on tonic.

1. tonic  5. Dominant
2. Supertonic  6. Sub mediant
3. Mediant  7. Leading Tone
4. Sub Dominant  8. Tonic
Section S: (3 pts) Copy the following melody on the blank staff provided, correcting three errors in notation.

![Melody notation with corrections](image)

Section T: (8 pts) Provide a complete Roman Numeral analysis on the blanks below each chord of the excerpt.

![Chord analysis](image)