

Level 6 GMTA Theory Test 2024-2025

Student Name _____ Date _____

Teacher Name _____ Local Association _____

Aural

A. Circle the scale that you hear.

1. Tetrascale Pentascale Major Scale Natural Minor scale Harmonic Minor Scale
2. Tetrascale Pentascale Major Scale Natural Minor scale Harmonic Minor Scale
3. Tetrascale Pentascale Major Scale Natural Minor scale Harmonic Minor Scale
4. Tetrascale Pentascale Major Scale Natural Minor scale Harmonic Minor Scale

B. Circle the interval that you hear.

1. M2 M3 P4 P5 M6 M7 P8
2. M2 M3 P4 P5 M6 M7 P8
3. M2 M3 P4 P5 M6 M7 P8
4. M2 M3 P4 P5 M6 M7 P8
5. M2 M3 P4 P5 M6 M7 P8
6. M2 M3 P4 P5 M6 M7 P8

C. Circle the chord that you hear.

1. I V7
2. I V7
3. I V7
4. I V7

D. Circle the letter of the melody that you hear.

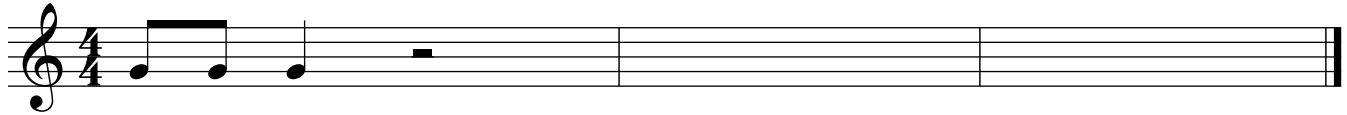
A.

B.

C.

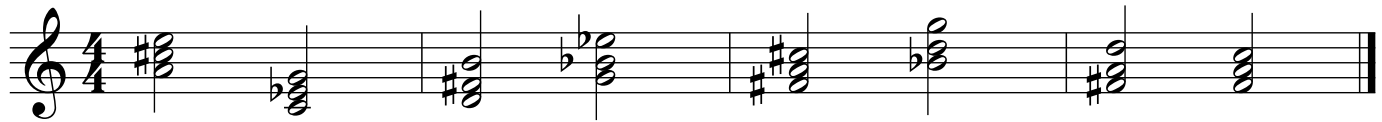
Student Name _____

E. Complete the following rhythm. The first measure is done as an example for you.



Written

1. Name the following chords. Use upper case for major chords (e.g. “Bb”) and lower case for minor chords (e.g. “b”). On the lines below the names of the chords indicate whether the chord is in root position (R) or 1st inversion (1st).



2. Label the following chords in the key of G Major with Roman numerals and figured bass.



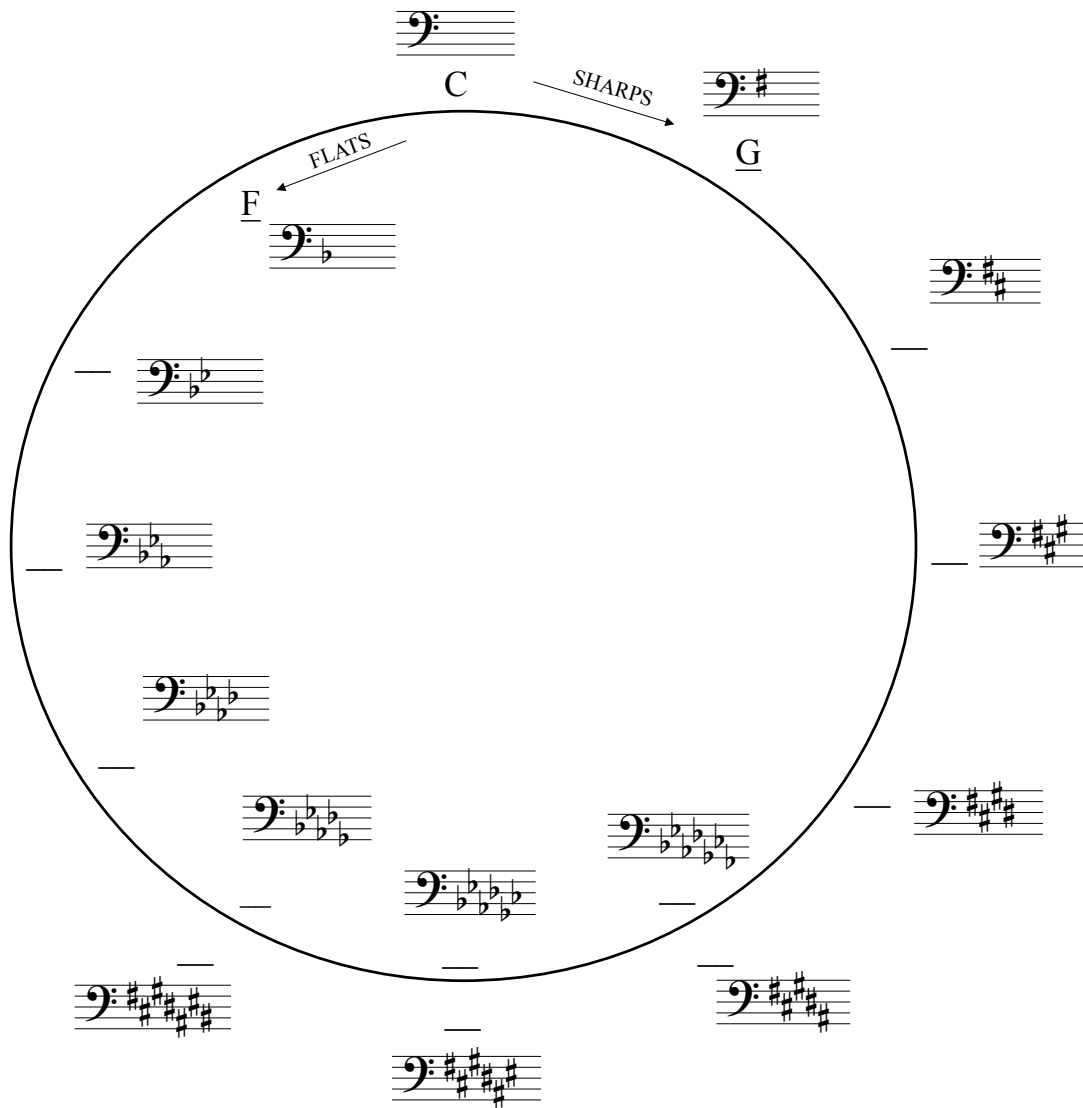
3. Draw and label an Authentic cadence in each of the following keys using half notes. Use accidentals as needed.



A: _____ c: _____ Eb: _____ b: _____

Student Name _____

4. Name the keys around the Circle of Fifths



5. Label the following intervals by quality (M, m, P) and number

A musical staff in 3/4 time with a treble clef. It contains four measures of music, each with a pair of notes forming an interval. The intervals are: 1. C4 to E4 (major third), 2. D4 to F#4 (minor third), 3. E4 to G#4 (major third), 4. F4 to A4 (major second).

Student Name _____

6. Match the term to its definition by putting the letter of the definition on the blank.
- | | |
|--------------------------------|--|
| _____ 1. Molto | A. Stately, broad, very slow |
| _____ 2. Coda | B. Accompaniment pattern using a three note chord (bottom, top, middle, top) |
| _____ 3. Syncopation | C. What kind of note gets one beat in a measure |
| _____ 4. Parallel Major Scale | D. Sounds the same but is spelled differently |
| _____ 5. Upbeat | E. Minor scale that starts on the same note as its parallel major scale |
| _____ 6. Cadence | F. A chord in which the root is the highest note |
| _____ 7. Enharmonic | G. Added notes that embellish principal notes in the melody line |
| _____ 8. Relative Major Scale | H. Repeat from the sign and play the ending section |
| _____ 9. Relative Minor Scale | I. Meters whose beats divide into two parts |
| _____ 10. Meno Mosso | J. Major scale that starts on the same note as its parallel minor scale |
| _____ 11. Alberti Bass | K. Emphasis or accents on weak beats |
| _____ 12. 1st Inversion | L. Notes or chords that end a phrase |
| _____ 13. Simple Meter | M. One or more unstressed notes before the first barline of a piece or passage |
| _____ 14. Poco a poco | N. Ending section |
| _____ 15. Allegretto | O. Major scale that has the same key signature as its relative minor scale |
| _____ 16. Beat Unit | P. Fast enough |
| _____ 17. Largo | Q. Minor scale that has the same key signature as its relative major scale |
| _____ 18. Dal Segno al Coda | R. Less motion |
| _____ 19. Parallel Minor Scale | S. Little by little |
| _____ 20. Ornamentation | T. Much |