

Level 6 GMTA Theory Test Sample A

Student Name Key Date _____

Teacher Name _____ Local Association _____

Aural

A. Circle the scale that you hear.

- | | | |
|----------------|---------------------|----------------------|
| 1. Major Scale | Natural Minor scale | Harmonic Minor Scale |
| 2. Major Scale | Natural Minor scale | Harmonic Minor Scale |
| 3. Major Scale | Natural Minor scale | Harmonic Minor Scale |
| 4. 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.

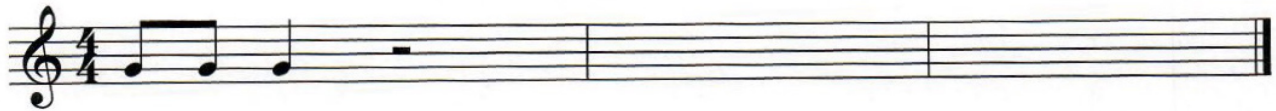
- | | |
|------|----|
| 1. I | V7 |
| 2. I | V7 |
| 3. I | V7 |
| 4. I | V7 |

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

A.

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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).



A c b E♭ f# g D F
R R 1st 1st R 1st 1st R

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



I V₆ IV V IV₆ I₆

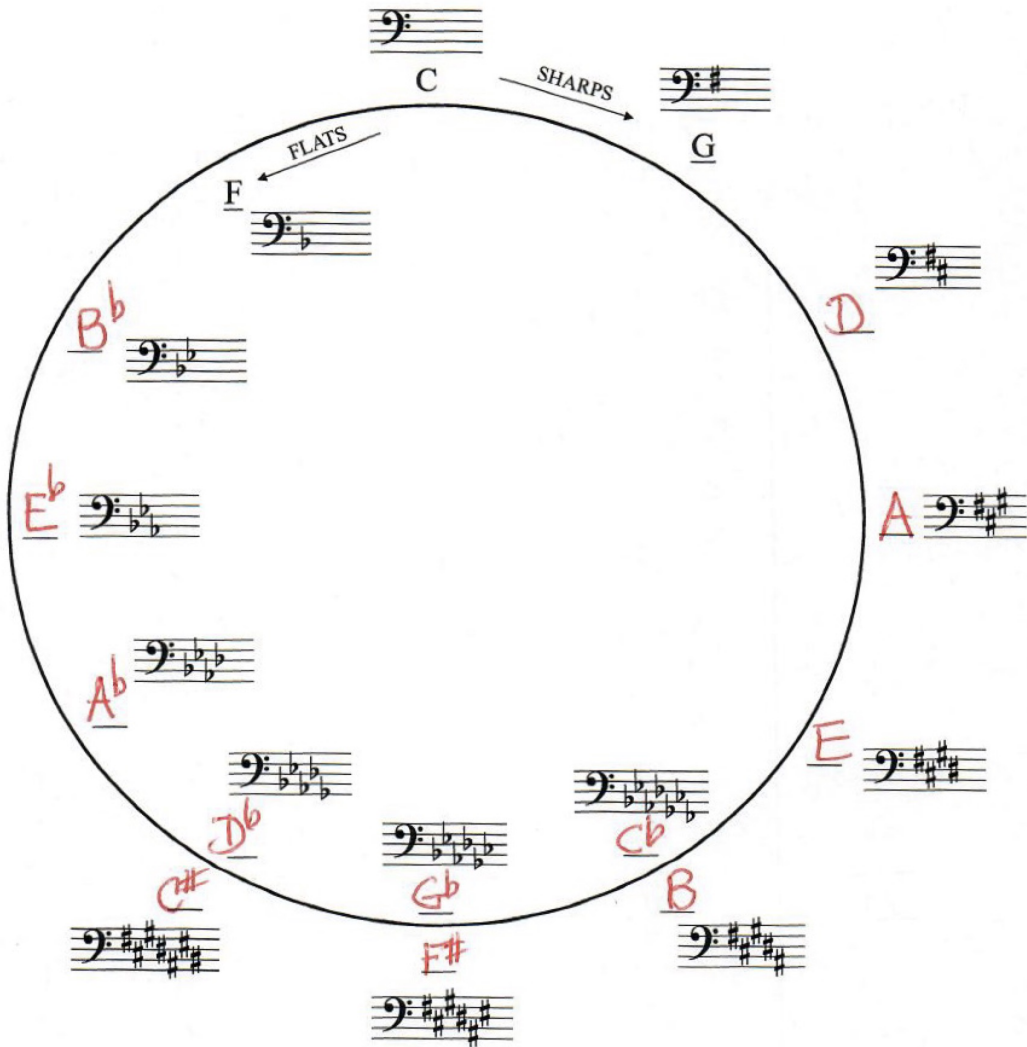
3. Draw an Authentic cadence in each of the following keys using half notes. Use accidentals as needed.



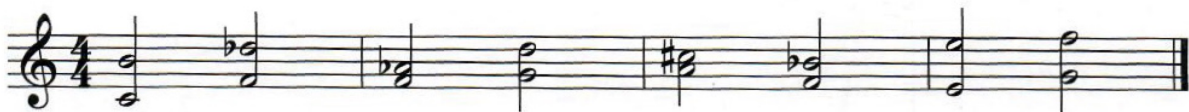
A c harmonic minor E♭ b harmonic minor

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4. Name the keys around the Circle of Fifths



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



M7 m6 m3 P5 M3 P4 P8 m7

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