

# Level 10 GMTA Theory Test Sample Test

Teacher Name Key Name \_\_\_\_\_

Local Association \_\_\_\_\_ Date \_\_\_\_\_

## Aural

### A. Name the interval you hear by quality and number.

- |          |          |
|----------|----------|
| 1. _____ | 5. _____ |
| 2. _____ | 6. _____ |
| 3. _____ | 7. _____ |
| 4. _____ | 8. _____ |

### B. Circle the quality of triad you hear.

- |    |       |       |            |           |
|----|-------|-------|------------|-----------|
| 1. | Major | Minor | Diminished | Augmented |
| 2. | Major | Minor | Diminished | Augmented |
| 3. | Major | Minor | Diminished | Augmented |


### C. Circle the kind of scale you hear.


- |    |            |            |                |               |
|----|------------|------------|----------------|---------------|
| 1. | Whole Tone | Pentatonic | Harmonic Minor | Melodic Minor |
| 2. | Whole Tone | Pentatonic | Harmonic Minor | Melodic Minor |
| 3. | Whole Tone | Pentatonic | Harmonic Minor | Melodic Minor |


### D. Circle the kind of cadence you hear.

- |    |           |      |        |           |
|----|-----------|------|--------|-----------|
| 1. | Authentic | Half | Plagal | Deceptive |
| 2. | Authentic | Half | Plagal | Deceptive |
| 3. | Authentic | Half | Plagal | Deceptive |

### E. Circle the number of the melody you hear.

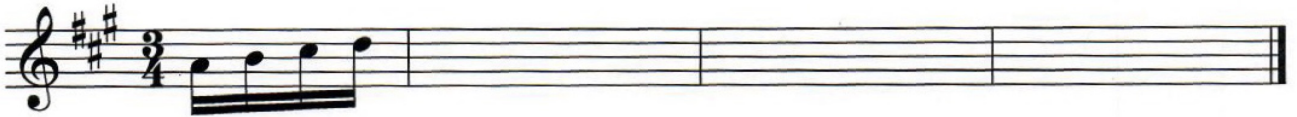
1. 

2. 

3. 

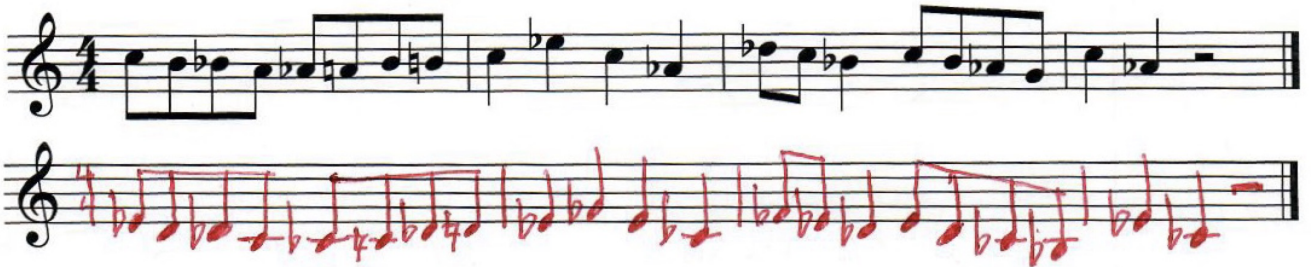
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F. Complete the melody you hear with the correct notes and rhythm.



### Written

1. Transpose the following melody down a Major 6<sup>th</sup> using accidentals.



2. Name the notes in the Phrygian Mode starting on on C

C D<sup>b</sup> E<sup>b</sup> F G A<sup>b</sup> B<sup>b</sup> C

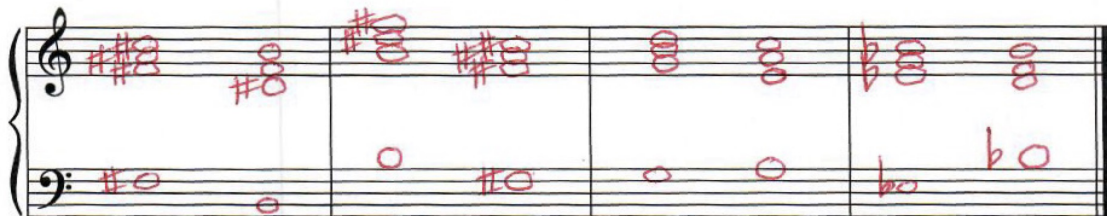
3. Name the notes in the Lydian Mode starting on on E

E F# G# A# B C# D# E

4. A meter in which beats are of unequal length is called Asymmetrical

5. A chord used to modulate from one key to another is called Pivot Chord.

6. Draw the following cadences



B: Perfect Authentic

F#: Plagal

C: Deceptive

E<sup>b</sup>: Half

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7. Harmonize the following melody using 2 half note chords in each measure.

8. Using whole notes, draw the following chords. Put the figured bass for the chords on the lines below the staff.

E: Dim. 7<sup>th</sup>  
2<sup>nd</sup> Inv.

B: Dom. 7<sup>th</sup>,  
1<sup>st</sup> Inv.

C: Half Dim 7<sup>th</sup>,  
2<sup>nd</sup> Inv.

F: Dom. 7<sup>th</sup>  
3<sup>rd</sup> Inv.

9. Arrange the singing voices in order from lowest to highest.

(Bass, Contralto, Alto, Baritone, Counter Tenor, Soprano, Tenor, Mezzo Soprano)

1. Bass 2. Baritone 3. Tenor 4. Counter Tenor  
5. Contralto 6. Alto 7. Mezzo Soprano 8. Soprano

10. Name the half steps (H) and whole steps (W) below.

11. Una Corda means Depress soft pedal

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13. Match the terms on the left with the definitions on the right. Using capital letters, put the letter next to the term on the line to the left of the definition.

- |                    |          |   |
|--------------------|----------|---|
| A. Classical Suite | <u>M</u> | The lowest female singing voice   |
| B Allargando       | <u>L</u> | A mode in which half steps occur between the 4 <sup>th</sup> & 5 <sup>th</sup> and 7 <sup>th</sup> & 8 <sup>th</sup> scale degrees. |
| C. Con Moto        | <u>E</u> | A lively Baroque dance in 6/8 time  |
| D. Mixed Meters    | <u>N</u> | Slow and solemn   |
| E. Gigue           | <u>H</u> | A mode in which half steps occur between the 2 <sup>nd</sup> & 3 <sup>rd</sup> and 6 <sup>th</sup> & 7 <sup>th</sup> scale degrees  |
| F. Phrygian mode   | <u>O</u> | The male voice higher than the tenor voice  |
| G. Con Brio        | <u>A</u> | A piece that has a number of standard dance movements   |
| H. Dorian mode     | <u>B</u> | Becoming gradually slower and more stately  |
| I. Sarabande       | <u>F</u> | A mode in which half steps occur between the 1 <sup>st</sup> & 2 <sup>nd</sup> and 5 <sup>th</sup> & 6 <sup>th</sup> scale degrees  |
| J. Morendo         | <u>I</u> | A slow stately dance in 3/4 time with emphasis on the 2 <sup>nd</sup> beat  |
| K. Modulate        | <u>C</u> | With motion   |
| L. Lydian mode     | <u>G</u> | Brightly with vigor   |
| M. Contralto       | <u>J</u> | Dying away  |
| N. Grave           | <u>K</u> | Leaving one key to establish a new key  |
| O. Counter Tenor   | <u>D</u> | Music with multiple time signatures   |