

Level 11 Sample Test 1 GMTA Theory Test 2024-2025

Student Name _____ **Date** _____

Teacher Name _____ **Local Association** _____

Ear-Training

A. Name the interval you hear by quality and number (e.g. major 7, perfect 5, etc.)

- | | |
|----------|----------|
| 1. _____ | 3. _____ |
| 2. _____ | 4. _____ |

B. Circle the quality of the chord you hear.

1. Diminished triad Minor triad Major triad Augmented triad
Fully diminished 7th Minor 7th Dominant 7th
2. Diminished triad Minor triad Major triad Augmented triad
Fully diminished 7th Minor 7th Dominant 7th
3. Diminished triad Minor triad Major triad Augmented triad
Fully diminished 7th Minor 7th Dominant 7th
4. Diminished triad Minor triad Major triad Augmented triad
Fully diminished 7th Minor 7th Dominant 7th

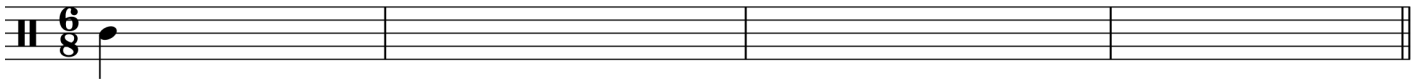
C. Circle the scale you hear.

- | | | | | | |
|---------------|------------|-------|---------------|----------------|---------------|
| 1. Whole tone | Pentatonic | Major | Natural Minor | Harmonic minor | Melodic minor |
| 2. Whole tone | Pentatonic | Major | Natural Minor | Harmonic minor | Melodic minor |
| 3. Whole tone | Pentatonic | Major | Natural Minor | Harmonic minor | Melodic minor |

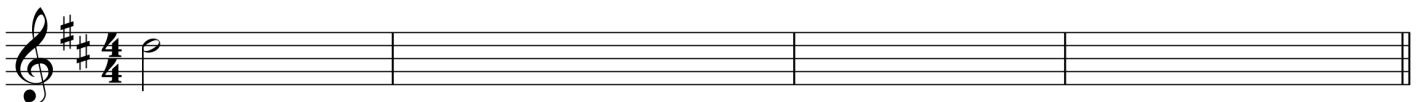
D. Circle the cadence you hear.

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

E. Complete this 4-measure rhythmic dictation. The first rhythm is provided. You will receive 5 hearings.

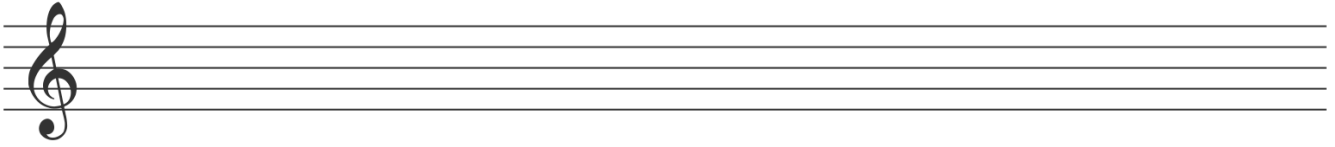


F. Complete this 4-measure melodic dictation in D major. The first note (pitch and rhythm) is provided for you. You will receive 5 hearings of the dictation.

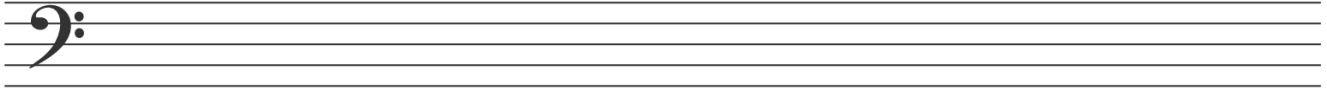


Written

1. Write a one-octave B melodic minor scale, ascending and descending, on the staff using a key signature and accidentals, if applicable.



2. Write a one-octave F mixolydian scale, ascending only, on the staff using accidentals.



3. Write both the major and minor keys that have the key signatures containing the given number of sharps/flats. The first example is completed for you.

4 sharps - Major key: E

Minor key: C#

3 flats - Major key: _____

Minor key: _____

4 flats - Major key: _____

Minor key: _____

5 sharps - Major key: _____

Minor key: _____

4. Analyze the following progression using Roman numerals with figured bass in the blanks provided. If the progression modulates, be sure to include the pivot chord in your analysis.

5. Refer to the progression above to answer the following questions:

- What type of ornament occurs at C? Circle the correct answer from the options below.

Grace note Trill Mordent Appoggiatura

- What type of cadence occurs at D? Circle the correct answer from the options below.

Authentic Half Plagal Deceptive

- What type of non-harmonic tone occurs at A? Circle the correct answer from the options below.

Neighbor tone Passing tone Anticipation Suspension

- What type of non-harmonic tone occurs at B? Circle the correct answer from the options below.

Neighbor tone Passing tone Anticipation Suspension

9. Match each term on the left with its definition or depiction on the right. Write the capital letter corresponding to each term in the blank to the left of its definition/depiction.

- | | | |
|----------------|-------|------------------------|
| A. Anacrusis | _____ | Right hand |
| B. Main Gauche | _____ | Accelerate |
| C. Mano Destra | _____ | Largely, broadly |
| D. Pressez | _____ | Delicately |
| E. Secco | _____ | Little by little |
| F. Largamente | _____ | Excited, agitated |
| G. Delicato | _____ | Humorous |
| H. Giocoso | _____ | Left hand |
| I. Poco a poco | _____ | Upbeat, pick-up |
| J. Agitato | _____ | Dry, without resonance |

10. Match the definition, term, or form chart on the right with the form/genre/composition element with which it corresponds on the left. Write the capital letter corresponding to each definition/term/form chart in the blank to the left of the form/genre with which it corresponds.

- | | | |
|---|-------|---------------------------|
| A. Episode | _____ | Cantus firmus |
| B. A given melody against which counterpoint is written | _____ | Sinfonia |
| C. Development | _____ | Sonata-Allegro Form |
| D. Gigue | _____ | Classical (Baroque) Suite |
| E. A short composition in three-part counterpoint | _____ | Ternary form |
| F. Typically, a brief composition that serves as the introduction to something else | _____ | Prelude |
| G. ABA | _____ | Rondo |