Level 11 Sample Test 1

**GMTA Theory Test** 

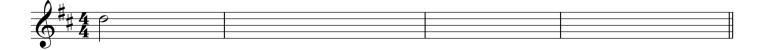
2024-2025

Student Name	Date	
Teacher Name	Local Association	
<u>Ear-Training</u>		
A. Name the interval you hear by quality           1.         3.           2.         4.	y and number (e.g. major 7, perfect 5, etc.)	
<ul> <li>B. Circle the quality of the chord you he</li> <li>1. Diminished triad Minor triad Major tr Fully diminished 7th Minor 7th Domin</li> </ul>	iad Augmented triad	
2. Diminished triad Minor triad Major tr Fully diminished 7th Minor 7th Domin		
3. Diminished triad Minor triad Major tr Fully diminished 7th Minor 7th Domin		
4. Diminished triad Minor triad Major tr Fully diminished 7th Minor 7th Domin		
2. Whole tone Pentatonic N	Major Natural Minor Harmonic minor Melodic minor Major Natural Minor Harmonic minor Melodic minor Major Natural Minor Harmonic minor Melodic minor	
2. Deceptive Plagal Half A	Authentic Authentic Authentic	

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

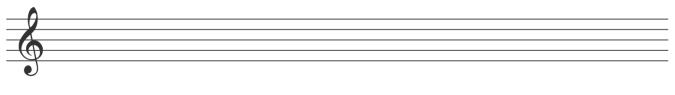


F. Complete this 4-measure melodic dictation in D major. The first note (pitch and rhythm) is provided for you. You will receive 5 hearings of the dictation.



## <u>Written</u>

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.

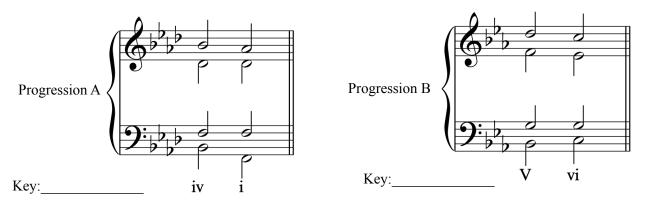


- 5. Refer to the progression above to answer the following questions:
- What type of ornament occurs at C? Circle the correct answer from the options below. Grace note Trill Mordent Appoggiatura
- What type of cadence occurs at D? Circle the correct answer from the options below. Authentic Half Plagal 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

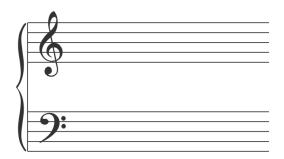
- 6. Harmonize the following melody in D minor using three-note chords in the bass clef. **Provide a Roman numeral analysis** of your harmonization, including figured bass, in the blanks provided.
  - Use the blanks to help you determine the appropriate number of chords to include per measure.
  - Complete the harmonization with an authentic cadence.
  - The chords you choose should create a logical harmonic progression.
  - You do <u>not</u> need to observe conventional voice-leading rules (no parallels, etc.), but <u>do</u> use inversions of chords to create a relatively smooth bass line.



- 7. Error and Key ID Each progression below (A and B) contains one wrong note; the provided Roman numerals are correct. For each progression:
  - Circle the wrong note.
  - Identify the key of the progression in the provided blank.



**8.** Transposition: Transpose Progression A from Question 7 above up a perfect fourth on the staff provided below. Use accidentals, not a key signature.



**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