

Level 12 Sample Test 1 Answer Key      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. Minor 2                      3. Perfect 5
- 2. Major 3                     4. Major 6

B. Circle the quality of the chord you hear.

1. Diminished triad Minor triad Major triad Augmented triad  
Fully diminished 7th Half diminished 7th Minor 7th Dominant 7th Major 7th

2. Diminished triad Minor triad Major triad Augmented triad  
Fully diminished 7th Half diminished 7th Minor 7th Dominant 7th Major 7th

3. Diminished triad Minor triad Major triad Augmented triad  
Fully diminished 7th Half diminished 7th Minor 7th Dominant 7th Major 7th

4. Diminished triad Minor triad Major triad Augmented triad  
Fully diminished 7th Half diminished 7th Minor 7th Dominant 7th Major 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. You will receive 5 hearings.

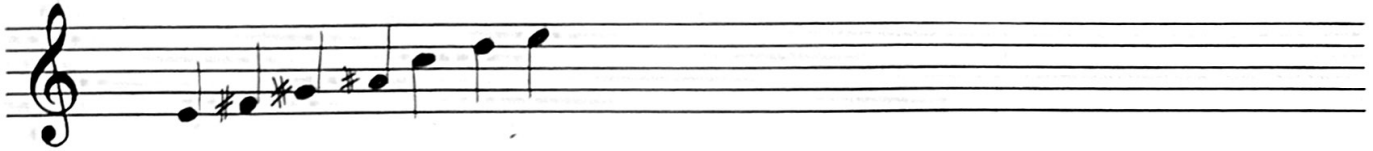


F. Complete this 4-measure melodic dictation in E minor. The first pitch is provided for you; you will need to determine the rhythm. You will receive 5 hearings of the dictation.

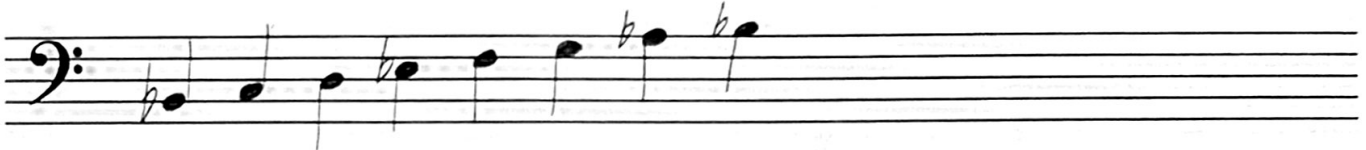


**Written**

1. Write a one octave whole tone scale, starting on E, on the staff using accidentals.



2. Write a B-flat mixolydian scale, ascending only, on the staff using accidentals.



3. Using capital letters and accidentals where applicable, write the pitches of the descending circle of fifths in the blanks provided. The first two blanks are completed for you.

C F Bb Eb Ab Db/C# Gb/F# B E A D G

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.

“Augmented 6” or “+6” are also acceptable answers

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 A? Circle the correct answer from the options below.  
Authentic Half Plagal **Deceptive**
- 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 B? Circle the correct answer from the options below.  
Neighbor tone **Passing tone** Escape tone Anticipation Suspension
- What type of non-harmonic tone occurs at C? Circle the correct answer from the options below.  
Neighbor tone Passing tone Escape tone Anticipation **Suspension**

6. Harmonize the following melody in F-sharp minor using three-note chords in the bass clef. **Provide a Roman numeral analysis** of your harmonization, including figured bass, in the blanks provided.
- Write one or two chords per measure.
  - Include a secondary dominant of V in your harmonization, a half cadence in m. 4, and an authentic cadence in m. 8.
  - The chords you choose should create a logical harmonic progression.
  - You do not need to observe conventional voice-leading rules (no parallels, etc.), but do use inversions of chords to create a relatively smooth bass line.

One of several possible solutions:

i V<sub>2</sub><sup>4</sup> i<sup>6</sup> iv ii<sup>6</sup> V<sub>3</sub><sup>4</sup>/V V i V<sub>4</sub><sup>6</sup> V<sub>3</sub><sup>6</sup> i ii<sub>3</sub><sup>6</sup> V i

7. 12-Tone Analysis: A is the prime form of a 12-tone row. What type of transformation has that row undergone to produce B? Circle the correct answer below:

Inversion  Retrograde Retrograde Inversion



A

B

8. Transposition: Transpose the prime form (A) of the 12-tone row above down a minor third on the staff provided below.

*Enharmonic equivalents are accepted*

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. Volante      | D__ Linger  |
| B. Tenor clef   | F__ Growing broader, slower, and more marked  |
| C. Alto clef    | B__  |
| D. Lunga        | H__ Lively  |
| E. Giusto       | I__ Growing softer and slower   |
| F. Largando     | C__  |
| G. Acciaccatura | K__ Firmly, boldly  |
| H. Lebhaft      | J__ Continue in the same manner   |
| I. Calando      | G__ A very quick grace note with no time value or emphasis                            |
| J. Simile       | E__ In strict tempo   |
| K. Robusto      | A__ Rushing   |

10. Match the definition, term, or form chart on the right with the form/genre 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. **More than one definition, term, or form chart may correspond to the same form/genre!** Every given form/genre corresponds with at least one definition, term, or form chart.

- |                                  |                         |
|----------------------------------|-------------------------|
| A. A musical unit of two phrases | B__ Binary Form         |
| B. AB                            | F__ Rondo               |
| C. Gigue                         | E__ Sonata-Allegro Form |
| D. Courante                      | C, D_ Baroque Suite     |
| E. Exposition                    | A__ Period              |
| F. ABACA                         |                         |