

Level 8 GMTA Theory Test Sample A

Student Name _____ Date _____

Teacher Name _____ Local Association _____

Aural

A. Circle the interval that you hear

- | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|
| 1. | M2 | m2 | M3 | m3 | P4 | P5 | M6 | m6 | M7 | m7 | P8 |
| 2. | M2 | m2 | M3 | m3 | P4 | P5 | M6 | m6 | M7 | m7 | P8 |
| 3. | M2 | m2 | M3 | m3 | P4 | P5 | M6 | m6 | M7 | m7 | P8 |
| 4. | M2 | m2 | M3 | m3 | P4 | P5 | M6 | m6 | M7 | m7 | P8 |
| 5. | M2 | m2 | M3 | m3 | P4 | P5 | M6 | m6 | M7 | m7 | P8 |
| 6. | M2 | m2 | M3 | m3 | P4 | P5 | M6 | m6 | M7 | m7 | P8 |

B. Circle the cadence that you hear

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

C. Circle the interval you hear

- | | | |
|----|-----------|------------|
| 1. | Half Step | Whole Step |
| 2. | Half Step | Whole Step |
| 3. | Half Step | Whole Step |
| 4. | Half Step | Whole Step |

D. Circle the scale that you hear

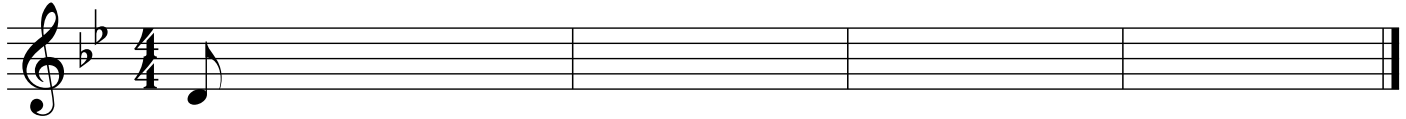
- | | | | | |
|----|-------|----------------|---------------|-----------|
| 1. | Major | Harmonic Minor | Melodic Minor | Chromatic |
| 2. | Major | Harmonic Minor | Melodic Minor | Chromatic |
| 3. | Major | Harmonic Minor | Melodic Minor | Chromatic |
| 4. | Major | Harmonic Minor | Melodic Minor | Chromatic |

E. Circle the chord that you hear

- | | | | | |
|----|-------|-------|------------|-----------|
| 1. | Major | Minor | Diminished | Augmented |
| 2. | Major | Minor | Diminished | Augmented |
| 3. | Major | Minor | Diminished | Augmented |
| 4. | Major | Minor | Diminished | Augmented |

Student Name _____

F. Complete the melody you hear



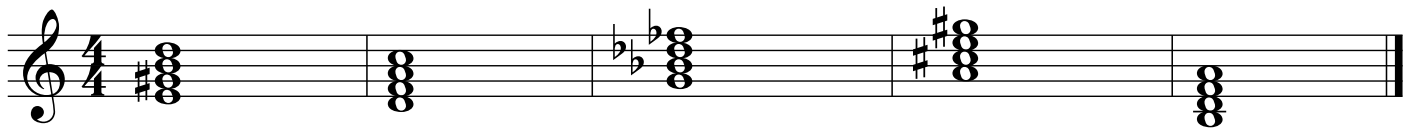
Written

1. Write the letter beside each cadence on the appropriate line below the cadence.



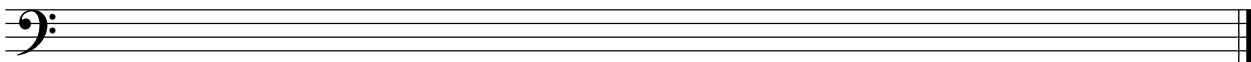
- A. Perfect Authentic B. Imperfect Authentic C. Plagal D. Half
C: _____ E: _____ E: _____ d: _____

2. Write the letter beside each seventh chord on the appropriate line below the chord.



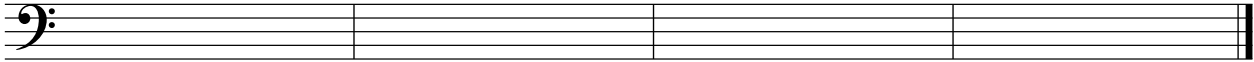
- A. Dominant 7th B. M7 C. m7 D. Diminished 7th E. Half-Diminished 7th
_____ _____ _____ _____ _____

3. Draw the Relative Harmonic Minor of the Gb Major scale, ascending only, using accidentals.



Student Name _____

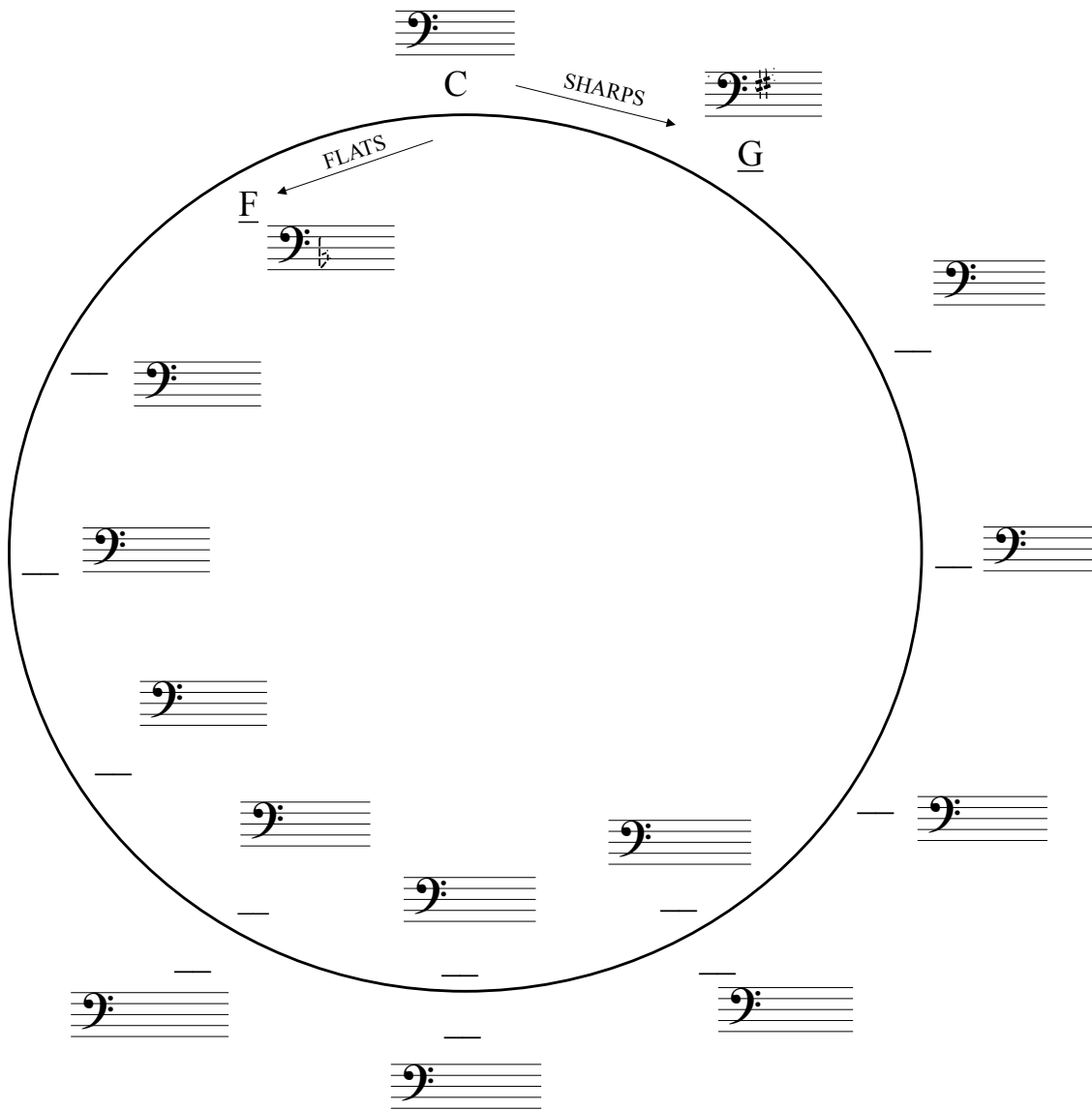
4. Draw the key signatures of the Major keys below. Then name the Parallel Minor of each Major key and draw its key signature.



B _____

C# _____

5. Name the major keys and draw the key signatures on the Circle of Fifths



Student Name _____

6. Transpose the following cadences down a minor third using accidentals.



7. Name the scale degrees.

First _____ Second _____
Third _____ Fourth _____
Fifth _____ Sixth _____
Seventh _____

8. Match the following terms and definitions.

- | | | |
|-------------------------|-------|--|
| 1. Tritone | _____ | Shifting between two groups of three beats and three groups of two beats |
| 2. Sonata-Allegro Form | _____ | In a playful and humorous manner |
| 3. Senza | _____ | Half step using two letter names |
| 4. Sempre | _____ | Augmented 4th or diminished 5th interval |
| 5. Con | _____ | First movement of a sonata that includes an exposition, development and recapitulation |
| 6. Diatonic Half Step | _____ | Without |
| 7. Hemiola | _____ | A half step with two notes that use the same letter name |
| 8. Recapitulation | _____ | Always |
| 9. Scherzo | _____ | Restatement of themes in a sonata or sonatina |
| 10. Chromatic Half Step | _____ | With |