

**Part I: EAR TRAINING**

Each example will be played twice.

**Section A (1-5)**Are the sounds that you hear high or low?  
Circle the correct answer.

1. High Low
2. High Low
3. High Low
4. High Low
5. High Low

**Section B (6-10)**

Are the sounds that you hear going up, down, or staying the same? Circle the correct answer.

6. Up Down Same
7. Up Down Same
8. Up Down Same
9. Up Down Same
10. Up Down Same

**Section C (11-15)**Does the melody that you hear use steps or skips (of a 3rd or larger)?  
Circle the correct answer.

11. Steps Skips
12. Steps Skips
13. Steps Skips
14. Steps Skips
15. Steps Skips

**Section D (16-20)**

Are the 5-note patterns you hear Major or minor? Circle the correct answer.

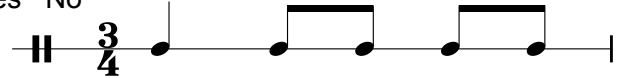
16. Major minor
17. Major minor
18. Major minor
19. Major minor
20. Major minor

**Section E (21-25)**Are the chords that you hear Major or minor?  
Circle the correct answer.

21. Major minor
22. Major minor
23. Major minor
24. Major minor
25. Major minor

**Section F (26-30)**Is this the rhythm that you hear?  
Circle the correct answer.

26. Yes No



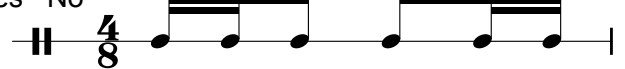
27. Yes No



28. Yes No



29. Yes No



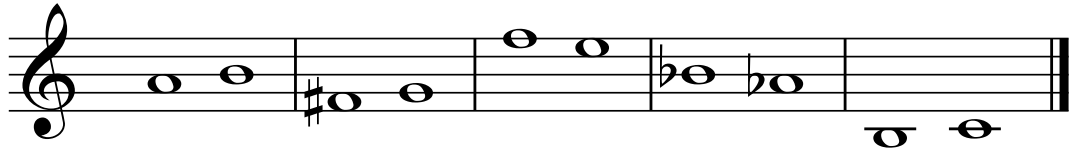
30. Yes No



**Part II: WRITTEN**

**Section G (31-40)**

Write "W" for each whole step and "H" for each half step. Watch the clef signs!



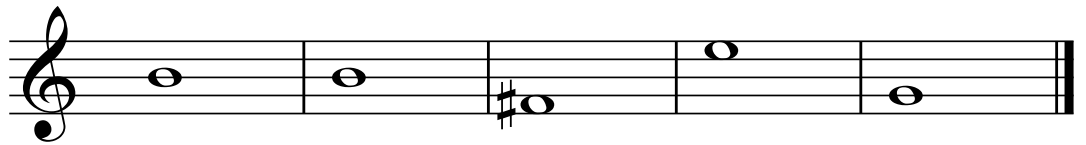
31. \_\_\_\_\_ 32. \_\_\_\_\_ 33. \_\_\_\_\_ 34. \_\_\_\_\_ 35. \_\_\_\_\_



36. \_\_\_\_\_ 37. \_\_\_\_\_ 38. \_\_\_\_\_ 39. \_\_\_\_\_ 40. \_\_\_\_\_

**Section H (41-45)**

Draw a whole note on the staff to the right of the given note, following the instruction below each note.



41. Whole step down    42. Whole step up    43. Whole step down    44. Half step down    45. Half step up

**Section I (46-50)**

Name these notes.

**Section J (51-55)**

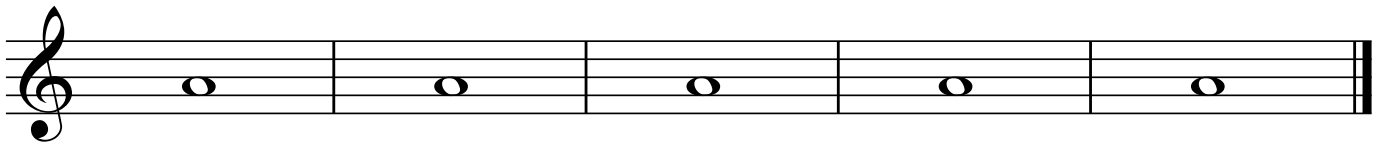
Identify these intervals as 2nd, 3rd, 4th, 5th, 6th, or 7th. Circle the correct answer.



46. \_\_\_\_\_ 47. \_\_\_\_\_ 48. \_\_\_\_\_ 49. \_\_\_\_\_ 50. \_\_\_\_\_ 51. \_\_\_\_\_ 52. \_\_\_\_\_ 53. \_\_\_\_\_ 54. \_\_\_\_\_ 55. \_\_\_\_\_

**Section K (56-60)**

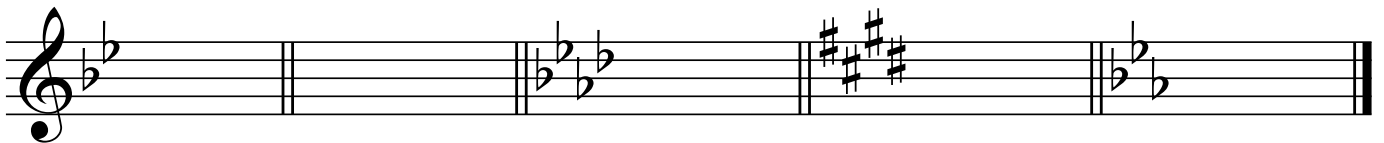
Draw a whole note to make the required interval. (You only need to draw the correct interval. The quality of the interval (major, minor, perfect) does not matter for this test.)



56. 5th above    57. 4th below    58. 2nd above    59. 3rd below    60. 6th above

**Section L (61-65)**

Name these **Major** key signatures.




61. \_\_\_\_\_ 62. \_\_\_\_\_ 63. \_\_\_\_\_ 64. \_\_\_\_\_ 65. \_\_\_\_\_



**Section R (85-100)**

Match the following terms and definitions. **Please print your letters clearly.**

- |   |  |
|---|--|
| 86. _____  | A. Return to the original tempo (speed)  |
| 87. _____ Crescendo   | B. Repeat from the sign to the <i>fine</i>   |
| 88. _____ Ritardando  | C. Moderately loud   |
| 89. _____ <i>f</i>  | D. Gradually getting softer  |
| 90. _____ Allegro   | E. To emphasize the note or chord  |
| 91. _____ Diminuendo  | F. Repeat from the beginning to the <i>fine</i>                                      |
| 92. _____ <i>mp</i>   | G. Gradually slowing down  |
| 93. _____ Staccato  | H. Gradually getting louder  |
| 94. _____ 8va   | I. To be played detached or short  |
| 95. _____ Accent  | J. Moderately soft   |
| 96. _____ D.C. al fine  | K. Play notes an octave higher or lower  |
| 97. _____ D.S. al fine  | L. To hold or pause  |
| 98. _____ Slur  | M. Fast or lively  |
| 99. _____ A tempo   | O. Very loud or very strong  |
| 100. _____ <i>ff</i>  | P. Loud or strong  |
|   | Q. A curved line over two or more notes indicating that they are to be played legato |

## Part I: EAR TRAINING

Each example will be played twice.

### Section A (1-5)

Is the scale that you hear Major or minor (harmonic minor form)? Circle the correct answer.

1. Major    minor
2. Major    minor
3. Major    minor
4. Major    minor
5. Major    minor

### Section C (11-15)

Is this the interval that you hear? Circle the correct answer.

11. **4th**        Yes    No
12. **3rd**        Yes    No
13. **5th**        Yes    No
14. **2nd**        Yes    No
15. **8th**        Yes    No

### Section B (6-10)

Is the chord that you hear Major or minor? Circle the correct answer.

6. Major    minor
7. Major    minor
8. Major    minor
9. Major    minor
10. Major    minor

### Section D (16-20)

Is this the melody that you hear? Circle the correct answer.

16. Yes    No 

17. Yes    No 

18. Yes    No 

19. Yes    No 

20. Yes    No 

### Section E (21-25)

Circle the letter (A, B, or C) of the rhythm that you hear.

21. 

22. 

23. 

24. 

25. 

## Part II: WRITTEN

2008 GMTA Achievement Test :: Level B

Student Name: \_\_\_\_\_

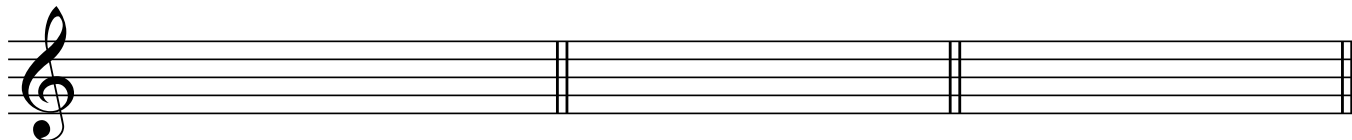
### Section F (26-37)

Write the key signatures indicated (#26-28) and the primary triads (#29-37). For minor keys, use the harmonic form of the minor scale.

26. d minor

27. f# minor

28. B $\flat$  Major



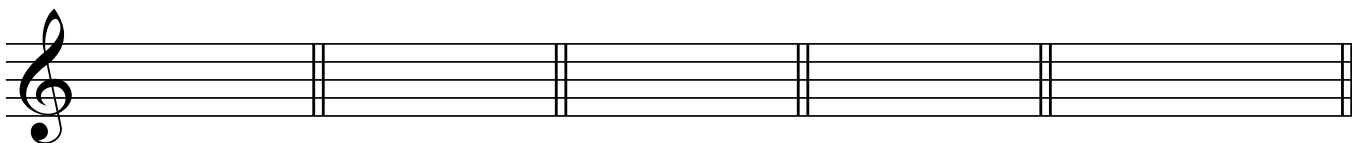
i      iv      V  
29.    30.    31.

i      iv      V  
32.    33.    34.

I      IV      V  
35.    36.    37.

### Section G (38-42)

Write these key signatures using standard accidental placement. Please place your sharps and flats carefully on the staff.



38. B Major

39. g minor

40. E Major

41. e minor

42. A $\flat$  Major

### Section H (43-44)

Add accidentals to these notes to create the indicated scales. For minor keys, use the harmonic minor form. Do not write key signatures.



43. C minor (harmonic form)

44. D Major

### Section I (45-49)

Draw an enharmonic note beside each of the following notes.



45.

46.

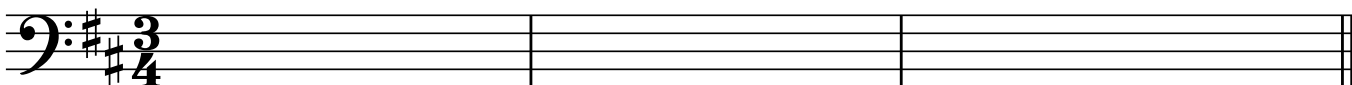
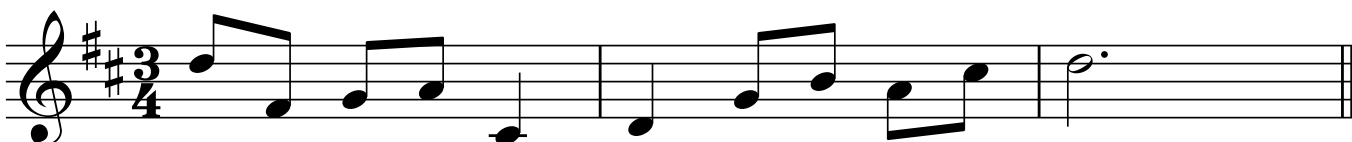
47.

48.

49.

### Section J (50-60)

Rewrite this melody in the bass clef, one octave lower.



**Section K (61-65)**

Name the following minor key signatures.

61. \_\_\_\_\_      62. \_\_\_\_\_      63. \_\_\_\_\_      64. \_\_\_\_\_      65. \_\_\_\_\_

**Section L (66-67)**

Write the correct time signature on each staff below the arrows.

66. \_\_\_\_\_

67. \_\_\_\_\_

**Section M (68-72)**

Name the following major key signatures.

68. \_\_\_\_\_      69. \_\_\_\_\_      70. \_\_\_\_\_      71. \_\_\_\_\_      72. \_\_\_\_\_

**Section N (73-75)**

Complete each measure by adding one rest below each arrow.

73. \_\_\_\_\_      74. \_\_\_\_\_      75. \_\_\_\_\_

**Section O (76-100):** Match the following terms and symbols with their definitions.  
**PLEASE PRINT YOUR LETTERS CLEARLY AND LEGIBLY.**

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- |                        |   |
|------------------------|---|
| 76. _____ :            | A. Very fast  |
| 77. _____ Crescendo    | B. Gradually getting softer   |
| 78. _____ Ritardando   | C. Gradually getting louder   |
| 79. _____ <i>f</i>     | D. Slow   |
| 80. _____ Accent       | E. Little by little   |
| 81. _____ Diminuendo   | F. To emphasize the note or chord   |
| 82. _____ <i>mp</i>    | G. To be played detached or short   |
| 83. _____ Staccato     | H. Very slow or broad   |
| 84. _____ 8va          | I. More   |
| 85. _____ Allegro      | J. To hold or pause   |
| 86. _____ D.C. al fine | K. Less motion  |
| 87. _____ D.S. al fine | L. Loud or strong   |
| 88. _____ Slur         | M. Indicates to repeat a section  |
| 89. _____ a tempo      | N. Play notes an octave higher or lower   |
| 90. _____ <i>ff</i>    | O. Moderate or walking speed  |
| 91. _____ Più          | P. Change a composition from one key to another                                       |
| 92. _____ Poco a poco  | Q. Moderately soft  |
| 93. _____ Andante      | R. Repeat from the sign to the fine   |
| 94. _____ Presto       | S. Very loud or very strong   |
| 95. _____ Common time  | T. Repeat from the beginning to the fine  |
| 96. _____ Meno mosso   | U. Cut time (2/2 rather than 4/4)   |
| 97. _____ Alla breve   | V. Return to the original tempo (speed)   |
| 98. _____ Transpose    | W. Fast or lively   |
| 99. _____ Largo        | X. Repeat from the sign to the coda   |
| 100. _____ Adagio      | Y. 4/4 meter  |
|                        | Z. Moderately loud  |
|                        | AA. Gradually slowing down  |
|                        | BB. A curved line over two or more notes indicating that they are to be played legato |

**PART I: EAR TRAINING**  
 Each example will be played twice.

**SECTION A (1-5)**

Is this the melody that you hear? Circle the correct answer.

1. Yes No 

2. Yes No 

3. Yes No 

4. Yes No 

5. Yes No 

**SECTION B (6-13)**

Is this the interval that you hear?  
 Circle the correct answer.

- |                          |                      |
|--------------------------|----------------------|
| 6. <b>P5</b> Yes No      | 10. <b>m2</b> Yes No |
| 7. <b>M6</b> Yes No      | 11. <b>m7</b> Yes No |
| 8. <b>P8</b> Yes No      | 12. <b>m6</b> Yes No |
| 9. <b>d4 (°4)</b> Yes No | 13. <b>M3</b> Yes No |

**SECTION C (14-18)**

Is the melody that you hear major or minor?  
 Circle the correct answer.

- |                 |
|-----------------|
| 14. Major Minor |
| 15. Major Minor |
| 16. Major Minor |
| 17. Major Minor |
| 18. Major Minor |

**SECTION D (19-21)**

Which scale do you hear?  
 Circle the correct answer.

- |           |               |                |
|-----------|---------------|----------------|
| 19. Major | Natural Minor | Harmonic Minor |
| 20. Major | Natural Minor | Harmonic Minor |
| 21. Major | Natural Minor | Harmonic Minor |

**SECTION E (22-26)**

What is the quality of the triad that you hear?  
 Circle the correct answer.

- |           |       |           |            |
|-----------|-------|-----------|------------|
| 22. Major | Minor | Augmented | Diminished |
| 23. Major | Minor | Augmented | Diminished |
| 24. Major | Minor | Augmented | Diminished |
| 25. Major | Minor | Augmented | Diminished |
| 26. Major | Minor | Augmented | Diminished |

**SECTION F (27-30)**

Circle the letter of the rhythm that you hear.

27. 

28. 

29. 

30. 

**PART II: WRITTEN**

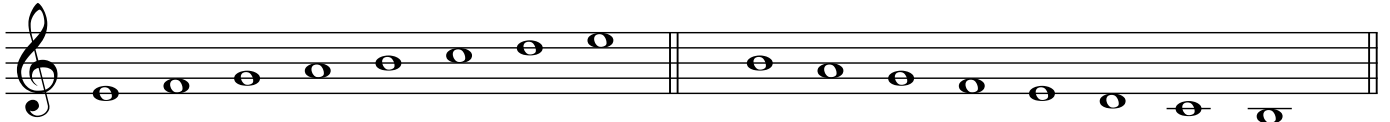
**SECTION G (31-35)**

Add accidentals to the notes to create the indicated scales. Do not write a key signature.



31. F# melodic minor, ascending

32. F# melodic minor, descending



33. E Major

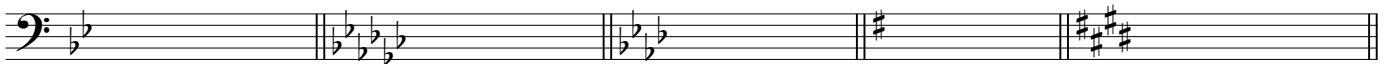
34. B harmonic minor



35. G $\flat$  Major

**SECTION H (36-45)**

Name both the major and minor keys indicated by the given key signatures.



36. \_\_\_\_\_ Major

38. \_\_\_\_\_ Major

40. \_\_\_\_\_ Major

42. \_\_\_\_\_ Major

44. \_\_\_\_\_ Major

37. \_\_\_\_\_ minor

39. \_\_\_\_\_ minor

41. \_\_\_\_\_ minor

43. \_\_\_\_\_ minor

45. \_\_\_\_\_ minor

**SECTION I (46-47)**

Write the following key signatures using standard accidental placement. Please place your sharps and flats carefully on the staff.



46. C# Major

47. C $\flat$  Major

**SECTION J (48-51)**

Identify the following triads as major, minor, augmented, or diminished. You may use abbreviations, but if you do, be sure that you print carefully, especially showing the difference between "M" and "m".

M = Major
m = minor
A or + = Augmented
d or ° = Diminished



48. \_\_\_\_\_ 49. \_\_\_\_\_ 50. \_\_\_\_\_ 51. \_\_\_\_\_

**SECTION K (52-57)**

Identify these intervals by both quality and number, such as "P5" for "Perfect 5th".

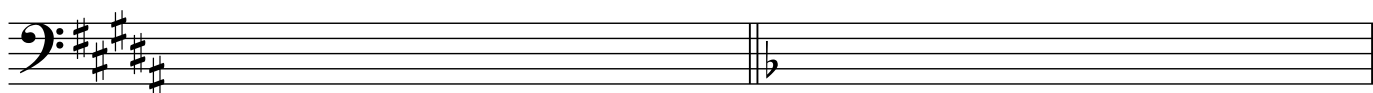


52. \_\_\_\_ 53. \_\_\_\_ 54. \_\_\_\_ 55. \_\_\_\_ 56. \_\_\_\_ 57. \_\_\_\_

**SECTION L (58-65)**

Step 1: Name the key signature.

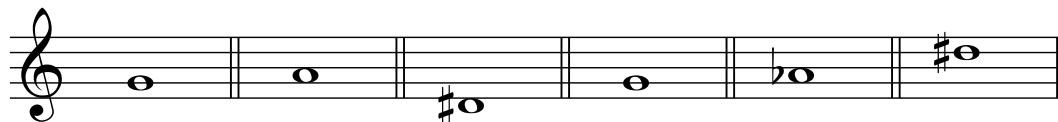
Step 2: Write the primary triads as indicated. You may put them in root position or inversion. Use the harmonic minor form for 62-65.



58. \_\_\_\_ Major 59. I 60. IV 61. V 62. \_\_\_\_ minor 63. i 64. iv 65. V

**SECTION M (66-71)**

Draw a whole note above or below the given note, as indicated, to complete the interval. Use accidentals as needed. All seconds should be diatonic.



66. m6 up 67. M6 down 68. P8 up 69. M3 down 70. d4 down 71. M2 down

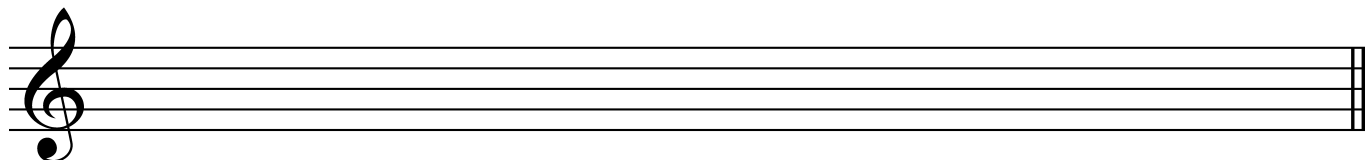
**SECTION N (72-85)**

Transpose the following melody from D Major down to Bb Major. Stem direction will not be marked wrong. Please write carefully and neatly. If you erase, make sure you erase completely.

Points will be given as follows:

3 points = key signature, time signature, correct order

11 points = notes, rests, and barlines



**SECTION O (86-100)**

Match the following terms with their definitions. Please PRINT your answers clearly.

- |            |                 |   |
|------------|-----------------|---|
| 86. _____  | Simile          | A. In a singing manner                                      |
| 87. _____  | Dimenuendo      | B. Enharmonic key of A# major                               |
| 88. _____  | Relative keys   | C. Graceful dance in triple meter                           |
| 89. _____  | Tenuto          | D. Moderate to fast dance in triple or compound duple meter |
| 90. _____  | Piu             | E. In a similar manner                                      |
| 91. _____  | I – V           | F. Heavily, weighty   |
| 92. _____  | Ritardando      | G. Light, quick   |
| 93. _____  | Minuet          | H. Gradually getting softer                                 |
| 94. _____  | Non troppo      | I. Relative key of B $\flat$ major                          |
| 95. _____  | Leggiero        | J. Slow down suddenly                                       |
| 96. _____  | Pesante         | K. Authentic cadence  |
| 97. _____  | Gigue           | L. Half Cadence   |
| 98. _____  | Cantabile       | M. Slow down gradually                                      |
| 99. _____  | B $\flat$ major | N. Major and minor keys that share a key signature          |
| 100. _____ | G minor         | O. Major and minor keys that share a tonic note             |
- P. Held, sustained for full value  
Q. Not too much  
R. More

### PART I: EAR TRAINING

Each example will be played twice.

**Section A (1-5)**

Circle the name of the scale that you hear.

- 1. Major    Natural Minor    Harmonic Minor
- 2. Major    Natural Minor    Harmonic Minor
- 3. Major    Natural Minor    Harmonic Minor
- 4. Major    Natural Minor    Harmonic Minor
- 5. Major    Natural Minor    Harmonic Minor

**Section B (6-10)**

Is the melody that you hear in a Major, Minor (natural or harmonic), or Other mode?

- 6. Major    Minor    Other
- 7. Major    Minor    Other
- 8. Major    Minor    Other
- 9. Major    Minor    Other
- 10. Major    Minor    Other

**Section C (11-15)**

Is this the interval that you hear?

- 11. **m2**    Yes    No
- 12. **m7**    Yes    No
- 13. **d4**    Yes    No
- 14. **P5**    Yes    No
- 15. **M3**    Yes    No

**Section D (16-21)**

Circle the quality of the triad that you hear.

- 16. Major    Minor    Augmented    Diminished
- 17. Major    Minor    Augmented    Diminished
- 18. Major    Minor    Augmented    Diminished
- 19. Major    Minor    Augmented    Diminished
- 20. Major    Minor    Augmented    Diminished
- 21. Major    Minor    Augmented    Diminished

**Section E (22-24)**

Circle the letter that corresponds to the rhythm that you hear.

22. 

23. 

24. 

**PART II: WRITTEN**

**Section F (25-40)**

- The recording will play this example twice.
- Identify the key (#25). You may write out the key, e.g., "B Major", or you may abbreviate it using a capital letter for a Major key or a lowercase letter for a minor key.
- Analyze the example using Roman numeral analysis. Use uppercase Roman numerals (I, IV, V, etc.) for Major chords and lowercase Roman numerals (i, ii, iv, vi, etc.) for minor chords. If a chord is diminished (dim. or °) or augmented (Aug. or +), be sure to mark it as such (e.g., vii° or III+). You may include inversions, but they will not count towards your score.
- Identify the following two cadences (shown with arrows):
  - Chords 31-32 (write your answer in #39)
  - Chords 37-38 (write your answer in #40)

You may choose from the following cadences:  
**IAC** = Imperfect Authentic Cadence  
**PAC** = Perfect Authentic Cadence  
**HC** = Half Cadence  
**PC** = Plagal Cadence  
**DC** = Deceptive Cadence

25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38.

39. \_\_\_\_\_ 40. \_\_\_\_\_

**Section G (41-49)**

Write the following diatonic triads on the staff in root position. Place the chord directly above its number. For minor keys, use the harmonic minor form.

**D<sup>b</sup> Major**

- V
- Subdominant
- Mediant

**E Major**

- Submediant
- Leading tone
- I

**a minor**

- Supertonic
- vii°
- Submediant

41. 42. 43. 44. 45. 46. 47. 48. 49.

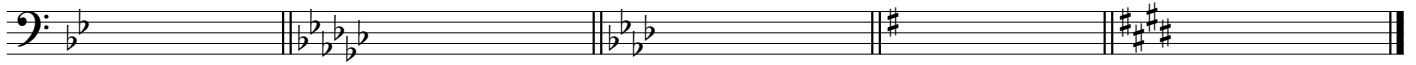
**Section H (50-56)**

Write the following chords on the staff as indicated. Use accidentals: do not write a key signature. (For 52-55, write the dominant seventh chord that has B as its root, or "built on B".)

- |                                       |                               |                         |                         |                         |                         |                          |
|---------------------------------------|-------------------------------|-------------------------|-------------------------|-------------------------|-------------------------|--------------------------|
| 50. G <sup>b</sup> +<br>root position | 51. c# minor<br>2nd inversion | 52. B7<br>root position | 53. B7<br>1st inversion | 54. B7<br>2nd inversion | 55. B7<br>3rd inversion | 56. d#°<br>1st inversion |
|---------------------------------------|-------------------------------|-------------------------|-------------------------|-------------------------|-------------------------|--------------------------|

**SECTION I (57-66)**

Name both the major and minor keys indicated by the given key signatures.

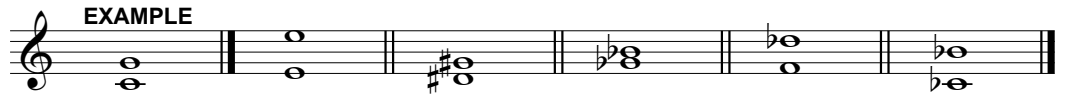


- 57. \_\_\_\_ Major      59. \_\_\_\_ Major      61. \_\_\_\_ Major      63. \_\_\_\_ Major      65. \_\_\_\_ Major
- 58. \_\_\_\_ minor      60. \_\_\_\_ minor      62. \_\_\_\_ minor      64. \_\_\_\_ minor      66. \_\_\_\_ minor

**SECTION J (67-71)**

Identify the given intervals by circling the appropriate quality and number. You must indicate both to receive credit for the question.

The first one has been done as an example.



| Example | 67.   | 68.   | 69.   | 70.   | 71.   |
|---------|-------|-------|-------|-------|-------|
| M 1 2   | M 1 2 | M 1 2 | M 1 2 | M 1 2 | M 1 2 |
| m 3 4   | m 3 4 | m 3 4 | m 3 4 | m 3 4 | m 3 4 |
| + 5 6   | + 5 6 | + 5 6 | + 5 6 | + 5 6 | + 5 6 |
| ° 7 8   | ° 7 8 | ° 7 8 | ° 7 8 | ° 7 8 | ° 7 8 |
| P       | P     | P     | P     | P     | P     |

**SECTION K (72-76)**

Draw a whole note above or below the given note, as indicated, to complete the interval. Use accidentals as needed. All seconds should be diatonic.

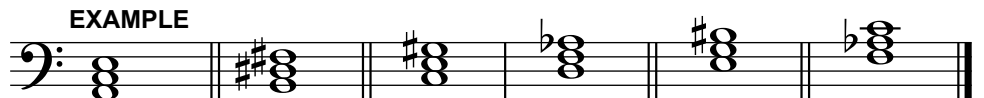


- 72. down °5      73. up m7      74. down +6      75. up m3      76. down M2

**SECTION L (77-81)**

Circle the correct quality of the following triads. If the triad is neither major, minor, augmented (+), nor diminished (°), circle "Other".

The first one has been done as an example.



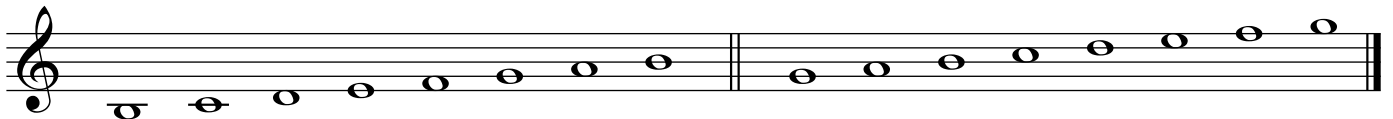
| Example                              | 77.   | 78.   | 79.   | 80.   | 81.   |
|--------------------------------------|-------|-------|-------|-------|-------|
| M <input checked="" type="radio"/> m | M m   | M m   | M m   | M m   | M m   |
| + °                                  | + °   | + °   | + °   | + °   | + °   |
| Other                                | Other | Other | Other | Other | Other |

**SECTION M (82-85)**

Create the following scales by adding accidentals to the notes, as necessary. Do not write key signatures.

82. B Major

83. g melodic minor, ascending



84. g melodic minor, descending

85. f# harmonic minor



**SECTION N (86-100)**

Match the following terms and definitions.

- |                           |   |
|---------------------------|---|
| 86. _____ Ritenuto        | A. In a singing manner  |
| 87. _____ Tranquillo      | B. Enharmonic key of A# major   |
| 88. _____ Grazioso        | C. Graceful dance in triple meter   |
| 89. _____ Tenuto          | D. Moderate to fast dance in triple or compound duple meter                               |
| 90. _____ Dolente         | E. In a similar manner  |
| 91. _____ I – V           | F. Heavily, weighty   |
| 92. _____ Allargando      | G. Light, quick   |
| 93. _____ Minuet          | H. Calm   |
| 94. _____ Non troppo      | I. Relative key of B $\flat$ major  |
| 95. _____ Leggiero        | J. Slow down suddenly   |
| 96. _____ Pesante         | K. Authentic cadence  |
| 97. _____ Gigue           | L. Half Cadence   |
| 98. _____ Cantabile       | M. Broadening, slowing down and increasing tone   |
| 99. _____ B $\flat$ major | N. Graceful   |
| 100. _____ Rondo          | O. A multi-sectional composition involving a recurring theme or section in the tonic key. |
|                           | P. Held, sustained for full value   |
|                           | Q. Not too much   |
|                           | R. Sorrowful  |