




CURRICULUM GMTA Theory Tests

LEVEL I

Level I only: students must choose which single clef they will take the test in: treble, bass, or alto.

Topic	Section	Description
Key Signatures	W	ID: C, F, G
Notation & Calligraphy	W	Notes & Rests: Draw notes on a line or space; match notes with names: 
	W	Rests: write quarter, half, & whole (on correct lines)
	W	ID: 
	W	Pitch ID: Name notes on a staff up to 1 ledger line above or below.
Intervals	ET	Melodic ID: up, down, repeat
	ET	ID: High & low
	W	ID: 2nd-8th (number only, not quality)
Scales		N/A
HARMONY: Triads/Chords	ET	ID: Major or minor triads (root position only, first played broken (ascending & descending) then blocked)
RHYTHM: Time Signatures / Meter	ET	Recognition & Comparison: multiple choice, using 8-beat patterns of quarter notes and pairs of eighth notes (Sample instruction: "Circle the rhythm that you hear.")
	W	Time signatures: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
	W	Values:  and their rests (NOTE: eighth notes are pairs only)
Terms		See Terms List
Explanation of Abbreviations:		
	W	This item will be in the Written section.
	ET	This item will be in the Ear Training section.
	ID	Student will be asked to Identify the material indicated.

CURRICULUM GMTA Theory Tests

LEVEL II

Starting at Level II, the test will include examples in both treble and bass clefs but will NOT include examples in alto clef.






All of Level I, plus the following:

Topic	Section	Description
Key Signatures	W	ID: Major up to 4 sharps & flats (C, G, D, A, E, F, B \flat , E \flat , A \flat)
	W	Write order of sharps & flats using letter names, e.g., "F-C-G-etc."
Notation & Calligraphy	W	Draw clefs: Treble/G & Bass/F
	W	Accidentals: Draw \sharp \flat \natural on lines or spaces
	W	Stem direction on note heads (no flags); draw stems
	W	Enharmonic pitches (only \sharp \flat \natural but not \times or $\flat\flat$); These pairs only (C \sharp -D \flat , D \sharp -E \flat , F \sharp -G \flat , G \sharp -A \flat , A \sharp -B \flat)
	W	Draw notes on the staff
Intervals	ET	ID: 2nd, 3rd, 4th, 5th (student does not have to ID the interval's quality; the example will only be M or P; all examples will be in the same key; first pitch will be tonic; will play ascending, descending, & harmonic for each example; will set tonal center by playing pentachord in the relevant key)
	W	Write 2nd-8th (number only, ascending or descending)
	W	ID & Write: Whole & Half Steps
Scales	W	Add accidentals to given notes to create a Major scale without writing a key signature (taken from keys tested at this level)
	W	Major scales, e.g., "What is the 6th note of an A \flat major scale?"
HARMONY: Triads/Chords	W	Draw Major tonic triads (with root as tonic) from key signatures at this level
	W	ID: Major key I, IV, & V triads in root position from key signatures at this level.
RHYTHM: Time Signatures / Meter	ET	Recognition & comparison using written concepts from Level I
	ET	Recognition & Comparison: multiple choice, using 8-beat patterns of quarter notes and pairs of eighth notes (Sample instruction: "Circle the rhythm that you hear.")
	W	Time signatures: $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$
	W	Values: & & rests
	W	Upbeat, e.g., "What beat does this pickup note begin on?"
	W	Dotted rhythm in $\frac{4}{4}$ =
Terms		See Terms List
Explanation of Abbreviations:		
	W	This item will be in the Written section.
	ET	This item will be in the Ear Training section.
	ID	Student will be asked to Identify the material indicated.

CURRICULUM GMTA Theory Tests

LEVEL III

All of Levels I-II, plus the following:

Topic	Section	Description
Key Signatures	W	ID: Major keys up to 7 sharps & flats (C, G, D, A, E, B, F \sharp , C \sharp , C \flat , G \flat , D \flat , A \flat , E \flat , B \flat , F)
	W	ID: Minor keys up to 4 sharps & flats (a, e, b, f \sharp , c \sharp , d, g, c, f)
	W	Write order of sharps & flats in standard placement on the Grand Staff
Notation & Calligraphy	W	Rewrite a melody in the other clef (treble vs. bass), one octave higher or lower, respectively.
	W	Draw stems, flags, & beams on note heads (both single and in groups), up or down.
Intervals	ET	ID: 6th, 7th, & 8th/octave (student does not have to ID the interval's quality; the example will only be M or P; all examples will be in the same key; first pitch will be tonic; will play ascending, descending, & harmonic for each example; will set tonal center by playing scale in the relevant key)
	ET	ID: Whole & Half steps (examples will be played ascending, descending, & harmonic)
	ET	Melodic ID: "Circle the melody that you hear." Examples will be 1-2 measure diatonic melodies in a Major key, using rhythms tested in Levels I-II.
	W	Write 2nd-8th (number only, not quality; ascending or descending).
	W	ID: Perfect Unison (PU), 2nd-8th; Major, minor, or Perfect (The lower note will be tonic for a Major key tested at this level.)
Scales	ET	Differentiate between Major vs. harmonic minor
	W	Draw Major scales (student may be asked to either draw a key signature or just draw accidentals)
HARMONY: Triads/Chords	W	Major & minor triads in root position, taken from key signatures tested at this level
	W	Draw Major key I, IV, & V triads in root position from key signatures tested at this level.
	W	ID: The root of inverted triads
	W	ID: Secondary triads of the Major scale in root position (ii, iii, & vi)
	W	Cadences: ID Authentic (V-I) and Half (I-V or IV-V) from triads in root position
RHYTHM: Time Signatures / Meter	ET	Recognition & comparison using written concepts from Levels I-II
	W	Time signatures: $\frac{2}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{2}{2}$ $\frac{3}{4}$ $\frac{4}{4}$
	W	Values: simple  or  and compound 
	W	Common time  and cut time 
Terms		See Terms List
Explanation of Abbreviations:		
	W	This item will be in the Written section.
	ET	This item will be in the Ear Training section.
	ID	Student will be asked to Identify the material indicated.

CURRICULUM GMTA Theory Tests

LEVEL IV

All of Levels I-III, plus the following:

Topic	Section	Description
Key Signatures	W	Write all major key signatures.
	W	Write minor key signatures up to 4 sharps & flats (a, e, b, f [#] , c [#] , d, g, c, f).
	W	ID: all minor key signatures
	W	Circle of Fifths: write all major keys
	W	Parallel, Enharmonic, & Relative keys
	W	Determine the key from a musical example without a key signature, e.g., "Given this repertoire example, is this excerpt in A minor or C major?" or "Given this repertoire example, what is the key of this excerpt?"
Notation & Calligraphy	W	Accidentals: write ✕ & ♭
	W	Transposition: diatonic melody
	W	Instrumental Beaming: For example, in $\frac{6}{8}$ rebeam  as 
Intervals	ET	ID: all Major, minor, and Perfect intervals (will play ascending, descending, and harmonic; will establish tonic by playing a Major scale, and will play all examples from that tonic; tritones should be labeled "TT")
	ET	Melodic ID: "Circle the melody that you hear." Examples will be 1-2 measure diatonic melodies in a Major or minor key (using raised leading tone), using rhythms tested in Levels I-III.
	W	Write all Major, minor, or Perfect (including PU & TT/+4/°5; ascending only). Tritone may be tested as +4 or °5.
	W	ID: all Augmented (+) & diminished (°) intervals
Scales	ET	All scales: Major and 3 forms of minor
	W	Draw minor scales or add accidentals to form minor scales (natural, harmonic, & melodic)
	W	Given a key signature, write the Major or minor scale associated with the key signature
HARMONY: Triads/Chords	ET	ID: Authentic vs. Half [use 4-bar phrases; will use PAC examples for Authentic]
	W	Major key primary triads (I, IV, V, V7) in root position and inversions
	W	Major key secondary diatonic triads (ii, iii, vi, vii°) in root position only
	W	ID: diminished (°) and augmented (+) triads in root position
	W	Minor key primary triads (using harmonic minor form: i, iv, V, V7)
	W	Cadences: Plagal (IV-I, iv-i), Deceptive (V-vi, V-VI)
RHYTHM: Time Signatures / Meter	ET	Recognition & comparison using written concepts from Levels I-III
	W	Values in $\frac{6}{8}$:  (just an example using possible rhythm values)
	W	Write in a missing time signature for a given example
	W	ID: beats in simple and compound meters. NOTE: For testing purposes, in compound meter, the dotted note gets the beat.
Terms		See Terms List
Explanation of Abbreviations:		
	W	This item will be in the Written section.
	ET	This item will be in the Ear Training section.
	ID	Student will be asked to Identify the material indicated.

Revised: October 2010

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LEVEL V

All of Levels I-IV, plus the following:










Topic	Section	Description
Key Signatures	W	Write all Major & minor key signatures
	W	Circle of Fifths, including all Major & minor keys
Notation & Calligraphy	W	ID notation errors from a given example
	W	Transposition: melody with chromatic notes (accidentals)
Intervals	ET	ID: All intervals without being given a tonal reference (<i>i.e.</i> , the first note played may change with each example)
	ET	Melodic ID: "Circle the melody that you hear." Examples will be 1-4 measure melodies in a Major or minor key (all three forms), using rhythms tested in Levels I-IV. Examples may include accidentals.
	W	New: Write descending intervals, including number and quality.
	W	Write: All intervals (PU - 8th/octave), including Augmented, & diminished (ascending or descending)
Scales	W	All major and minor scales
HARMONY: Triads/Chords	ET	ID: All triad qualities in root position (Major, minor, diminished, and augmented)
	ET	Cadence: Deceptive & Plagal
	W	Cadences: Both imperfect & perfect authentic
	W	Minor key secondary diatonic triads (ii° , III , \overline{VI} , vii° , $vii^{\circ 7}$)
		All triads are taken from the harmonic minor form except the III chord, which does not raise scale degree 7. (No $III+$ chord on the test.)
	W	ID: Triad qualities, $M m^{\circ} +$ (all inversions)
	W	Harmonic analysis (Roman numerals, inversions, etc.) without hearing either a recording or live performance of the example.
	W	Scale degree names
RHYTHM: Time Signatures / Meter	ET	Recognition & comparison of written concepts from Levels I-IV
	W	Time signatures: asymmetrical (5s & 7s), including, but not limited to, $\frac{5}{4}$ $\frac{5}{8}$ $\frac{7}{8}$
	W	Simple & compound; duple, triple, quadruple, & quintuple
	W	Syncopation
	W	Values: breve (oo and o)
Terms		See Terms List
Explanation of Abbreviations:		
	W	This item will be in the Written section.
	ET	This item will be in the Ear Training section.
	ID	Student will be asked to Identify the material indicated.

CURRICULUM

GMTA Theory Tests


Each level is cumulative, so each level includes not only on the terms listed at that level, but also all terms appearing in lower levels.

TERMS by LEVEL

	Term	Definition
LEVEL I		Gradually getting louder
		Gradually getting softer
		Hold or pause
		Indicates to repeat a section
	<i>p</i>	Soft
	<i>f</i>	Loud
	Adagio	A slow tempo
	Allegro	A fast tempo
	Legato	Smooth & connected
	Staccato	Short & separated
Tempo	Speed	
LEVEL II		Accent
		Slur
		Tie
	<i>8va</i>	Indicates to play notes an octave higher
	A tempo	Return to the original speed or tempo
	Crescendo	Gradually getting louder
	D.C. al Fine	Repeat from the beginning to the Fine
	D.S. al Fine	Repeat from the sign to the Fine
	Diminuendo	Gradually getting softer; decrescendo
	<i>ff</i>	Very loud
	<i>mf</i>	Moderately loud
	<i>mp</i>	Moderately soft
	<i>pp</i>	Very soft
	Ritardando	Gradually slowing down
LEVEL III		4 4
		2 2 , alla breve
	Adagio	Slow
	Allegro	Fast
	Andante	Moderate or walking speed
	Cantabile	In a singing manner
Fortissimo	Very loud	

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GMTA Theory Tests

TERMS by LEVEL		
LEVEL III	Largo	Very slow
	Mezzo forte	Moderately loud
	Mezzo piano	Moderately soft
	Molto	Much
	Pianissimo	Very soft
	Poco	Little
	Presto	Very fast
LEVEL IV		Tenuto; hold for full value, indicating an emphasis
	AB	Binary
	ABA	Ternary
	Coda	Tail or ending section
	Dolce	Sweetly
	Leggiero	Lightly
	Meno	Less
	Non troppo	Not too much
	Pesante	Heavy, forceful
	Piú	More
	Sforzando, <i>sfz</i>	Suddenly loud accent
	Simile	In the same manner
	Subito	Suddenly
	LEVEL V	Accelerando
Allargando		Broadening
Con brio		Brightly
Espressivo		With expression
Grazioso		Gracefully
Maestoso		Majestically
Moderato		Moderately
Morendo		Dying away
Poco a poco		Little by little
Rallentando		Holding back
Rubato		Give & take within a tempo
Sempre		Always
Vivace		Lively

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GMTA Theory Tests











Each level is cumulative, so each level includes not only on the terms listed at that level, but also all terms appearing in lower levels.

TERMS in ALPHABETICAL ORDER

Term	Definition	Level
A tempo	Return to the original speed or tempo	II
AB	Binary	IV
ABA	Ternary	IV
Accelerando	Gradually grow faster	V
Adagio	A slow tempo	I
Adagio	Slow	III
Allargando	Broadening	V
Allegro	A fast tempo	I
Allegro	Fast	III
Andante	Moderate or walking speed	III
Cantabile	In a singing manner	III
Coda	Tail or ending section	IV
Con brio	Brightly	V
Crescendo	Gradually getting louder	II
D.C. al Fine	Repeat from the beginning to the Fine	II
D.S. al Fine	Repeat from the sign to the Fine	II
Diminuendo	Gradually getting softer; decrescendo	II
Dolce	Sweetly	IV
Espressivo	With expression	V
Fortissimo	Very loud	III
Grazioso	Gracefully	V
Largo	Very slow	III
Legato	Smooth & connected	I
Leggiero	Lightly	IV
Maestoso	Majestically	V
Meno	Less	IV
Mezzo forte	Moderately loud	III
Mezzo piano	Moderately soft	III
Moderato	Moderately	V
Molto	Much	III
Morendo	Dying away	V
Non troppo	Not too much	IV
Pesante	Heavy, forceful	IV
Pianissimo	Very soft	III
Piú	More	IV
Poco	Little	III
Poco a poco	Little by little	V
Presto	Very fast	III
Rallentando	Holding back	V
Ritardando	Gradually slowing down	II
Rubato	Give & take within a tempo	V
Sempre	Always	V
Sforzando, <i>sfz</i>	Suddenly loud accent	IV
Simile	In the same manner	IV

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TERMS in ALPHABETICAL ORDER		
Staccato	Short & separated	I
Subito	Suddenly	IV
Tempo	Speed	I
Vivace	Lively	V
	Slur	II
	Tie	II
<i>pp</i>	Very soft	II
<i>p</i>	Soft	I
<i>mp</i>	Moderately soft	II
<i>mf</i>	Moderately loud	II
<i>f</i>	Loud	I
<i>ff</i>	Very loud	II
	Hold or pause	I
	Indicates to repeat a section	I
	Gradually getting louder	I
	Gradually getting softer	I
	Accent	II
	Tenuto; hold for full value, indicating an emphasis	IV
<i>8va</i>	Indicates to play notes an octave higher	II
	4 4	III
	2 2 , alla breve	III