

National Federation of Music Clubs – Festival Theory Test



LEVEL 12 - Practice Test 2017

Ι.	Write an ascenc	ding and descendi	ng melodic i min o	r scale. E	se sure to incl	ude a clef and	i key signature
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- 2. Assign appropriate instruments to these chamber ensembles:
 - A. String Trio:
 - B. Woodwind Quintet:
 - C. Piano Trio:
 - D. String Quartet:
 - E. Brass Quintet:
- 3. Write **authentic**, **plagal**, or **half** under each measure to identify each cadence.



4. Write Major-minor seventh (dominant 7th) chords on the given notes.



5. A. Circle the groups of notes that equal the given group







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B. Write the time signature for the given group in "A":

6. Write or identify the intervals as directed.



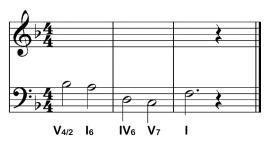
7. Choose from the following, the appropriate historical style period for each composer.

Middle Ages [MA], Renaissance [Ren], Baroque [Bar], Classical [Cl], Romantic [Rom], Modern (20th Century +) [Mod]

Bartok	Brahms	Byrd	Cage	Handel
Machaut	Mozart	Scarlatti	Schumann	Schoenberg

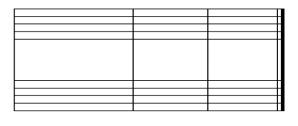
8. Write the **soprano**, **alto** and **tenor** parts to accompany this bass line progression, using the figured bass inversions as indicated. **Avoid** using parallel 4ths, 5ths and octaves. Hint: Use little movement for each individual voice.

Doubling rules: Root position – 1 or 5 First Inversion – anything goes Second inversion – 5



9. Write the **harmonic analysis** for the following music below the staff, indicating inversions and **circling non-harmonic** tones. Then transpose the music to the key of C[#] minor.





10. A. The dates for the Renaissance period of music history are ______ to _____.

The Middle Ages music historical period extended from ______ to _____.

B. Match the definition with the correct term from the box.

 two or more melodic lines of equal importance sounding simultaneously
 traveling poet-musician in France during the Middle Ages
 choral composition set to 5 standard Latin sacred texts used in Catholic Church service
 music that is not specifically religious
 melody with chordal accompaniment
 secular vocal part song popular in the Renaissance
 medieval polyphony made up of Gregorian chant and one or more added melodic lines
 composition for several a cappella voices set to a sacred Latin poem

- 1 chanson
- 2 Gregorian chant
- 3 homophonic
- 4 madrigal
- 5 mass
- 6 monophonic
- 7 motet
- 8 organum
- 9 polyphonic
- 10 sacred
- 11 secular
- 12 troubadour