

Name:

# Level 12-SAMPLE ANSWER KEY

Rating:

<u>C#</u> - <u>E#</u> - <u>G</u>×

### National Federation of Music Clubs – Festival Theory Test SAMPLE – LEVEL - SAMPLE

ID.

Date:

		<u> </u>				69.5, Needs Imp	nt 80-89.5, Satisfacto provement <60) pt ea measure)	
Identify  1	each interval. (	Ex: Maj 3rd, dim 6tl	n, etc.)				h blank: Quality/	Size
	0 0	900		<b>L</b> _	20	90	- 80	
<b>D</b>		20	#	bo				
	Per unison Per prime	min 6th	di di	m 4th	Maj	2nd	Aug 7th	
Draw the	e interval named	below each measure	going D	OWN from	the given	n note.	l pt each	note
) <u>:                                    </u>	<b>#</b> 0	0		0	b	0	to	
		#-	_L		\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	<del></del>	11	
	min 6th	dim 3rd	A	aug 4th	Po	er 8ve	Maj 7th	
		, name the size of each, Compound 5th, et	-	ound interv	al using tl	he compou	ind name. -1 pt each	blan
	0	<b>Y</b>	-			-	<b>-</b>	
<b>)</b>		0						
							•	
co	ompound <b>2nd</b>	compound 4th	1	compound	7th		ound 3rd	
Spell th	e following triad	s from the given root	t. Use up	oper or low	er case as	needed.	-1 pt each ch	hord
TO	MAJOR	minoi	r	dim	inished	A	UGMENTE	D

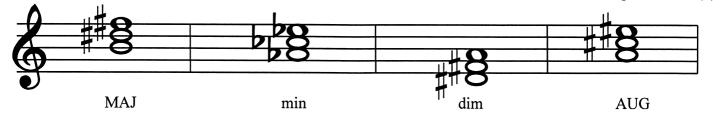
5. For each measure below, draw a root position triad going down from the given note which is the triad **FIFTH**. Do not alter the given note. **-1 pt each chord** (4)

<u>c</u># - <u>e</u> - <u>g</u>

<u>c# - e - g#</u>

<u>C#</u> - <u>E#</u> - <u>G#</u>

C#

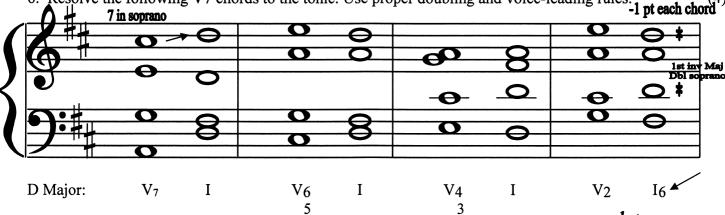


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# Level 12-SAMPLE Al

6. Resolve the following V7 chords to the tonic. Use proper doubling and voice-leading rules.

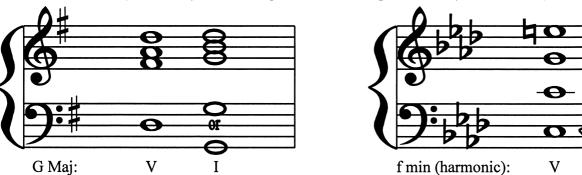
-1 pt each chord



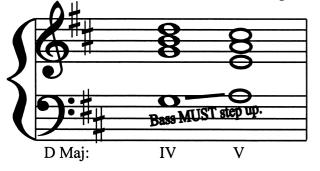
-1 pt each chord 7. Below each chord, analyze this four-part progression using Roman numerals and figured bass, as needed. (12)



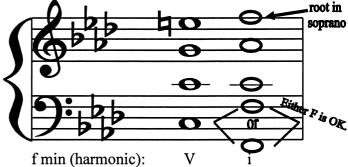
8. Resolve an imperfect authentic cadence, V to I, in close harmony in G Major. -2 pts



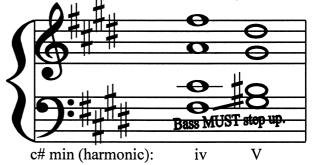
10. Resolve a half cadence, IV to V in close harmony in D Major. -2 pts (2)



9. Resolve a perfect authentic cadence, V to i, in -2 pts open harmony in f minor. (Use harmonic min) (2)



11. Resolve a half cadence, iv to V in open harmony-2 pts in c# minor. (Use harmonic minor) (2)



## Level 12-SAMPLE AN

Name:

-1 pt ea blank

-1 pt(1)

o deceptive cadences below. Circle the deceptive cadence that is resolved correctly. 12. Study the ty

Ex. A V

-1 pt incorrectly circled Ex. B c min: V VI

-1 pt ea blank 13. For the chart below, write a Roman numeral in each blank to show each given cadence in a major key. Roman numerals may be used

more than once. Choose from I, IV, V or vi. (8)

14. Complete the following chart showing the		
standard, correct doubling rules for a 'triad'		
in four-part harmony with doubling in one		
voice. (Word Bank: Bass, Soprano, root, 5th) (5		
CHORD POSITION	DOUBLING RULES	

CADENCE	ROMAN NUMERALS
V should be capitalized. Authentic Cadence	
Plagal Cadence	
Anything that ends on V is OK. Half Cadence	** to
Deceptive Cadence	to

CHORD POSITION	DOUBLING RULES
Root position,	Double the <b>bass</b> or
Major or minor	omit the 5th (fifth) and triple
•	the root.
First inversion,	
Major or minor	Double the <b>SOPTANO</b> .
First inversion,	_
diminished	Double the
Second inversion,	
Major or minor	Double the

-1 pt ea blank s.d. name 15. Complete the following chart regarding scale degree names used in a major scale. -1/2 pt ea blank: Quality / Size

Scale Degree	Scale Degree Name	<b>Distance from Tonic</b> (Ex: Per 5th, min 2nd, etc.)
4	Subdominant	Quality -> PER 5th below Size
3	Mediant	MAJ 3rd above
7 (Major key)	Leading tone	<u>min</u> <u>2nd</u> below
2	Supertonic	MAJ 2nd above

- 16. For the first staff below:
  - A. On the line above the staff, name the mode. Choose from Ionian, Dorian, Phrygian, Mixolydian, Locrian. pt (1)
  - B. Below the staff, write whole (W) or half (H) to show the distance from one note to the next. -1 pt(1)
  - C. On the second staff below, transpose this mode up a 5th.

Doman Name the mode: O  $\overline{\Theta}$ 0 W H W Whole & Half Step Pattern: -0-O

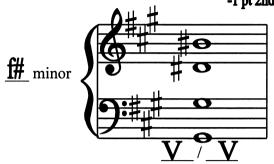
Name:	

- 17. For each measure below:
  - A. To the left of each example, name the key.

-1 pt each key name(2)

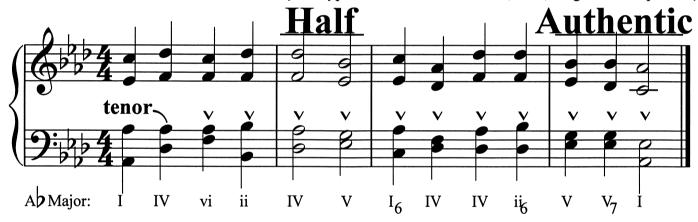
- B. Each chord is a secondary dominant. Label the given chord as V or V7 in the first blank-1 pt 1st blank(2)
- C. After the slash, write the Roman numeral for what sounds like the new tonic, based on the original key. (Ex: V/V, V/ii, V7/ii etc.) -1 pt 2nd blank (2)





- 18. Complete the following four-measure phrase in 4/4 time. Check note values.
- -1/2 pt ea measure(2)A. Write in the tenor voice on the bass staff as indicated by the Roman numerals and figured bass.

  -I pt ea chord (12) Apply voice-leading and doubling rules. The first chord is given.
  - B. Above measures two & four, identify the type of cadence as Authentic, Half, Plagal or Deceptive.



19. Write the letter of the correct definition in the blank to the left of each musical term. 1 pt each blank (8) Alberti bass A. music that is not religious simple intervals B. a study piece used to further develop technique Etude C. a nonharmonic tone played on the beat which resolves to a harmonic tone compound intervals D. a nonchordal tone played one tone above or below the current tone being played neighboring tones E. a broken chord bass accompaniment pattern appoggiatura F. an interval greater than an octave secular music G. an interval of an octave or less hemiola H. a rhythmic pattern that alters the accent of the meter, causing six

equal beats to be heard as 2 groups of three or 3 groups of two