



Level 10-SAMPLE ANSWER KEY

National Federation of Music Clubs – Festival Theory Test SAMPLE - LEVEL 10 - SAMPLE

Name: _____ Date: _____ ID: _____ Rating: _____



(Superior 90-100, Excellent 80-89.5, Satisfactory 70-79.5, Fair 60-69.5, Needs Improvement <60)

1. Draw each interval going up from the given note. Use whole notes. **-1 pt. ea. measure (5)**

Augmented 4th Perfect 5th minor 6th Major 2nd diminished 7th

2. Identify each interval. (Ex: Maj 3rd, dim 2nd, etc.) **-1/2 pt ea blank (Quality / Size) - total 1 pt per measure (5)**

min 2nd Per 8ve Aug 6th dim 7th Maj 3rd

3. Fill in the blanks:

- A. An augmented interval inverts to a/an diminished interval. **-1 pt. (1)**
- B. A major interval inverts to a/an minor interval. **-1 pt. (1)**
- C. A perfect interval inverts to a/an Perfect interval. **-1 pt. (1)**

4. Draw the triad named below each measure from the given root. **-1 pt. each measure (5)**

AUG min MAJ dim min

5. For the major scale below:

- A. Draw the key signature after the clef sign. **-1 pt. (1)**
- B. Draw the notes of the given major scale, ascending. **-1/2 point each measure (must step!) (4)**
- C. In each measure, draw a root position triad on each scale degree. **-1/2 point each measure (4)**
- D. Write MAJ, min or dim below each measure. **- 1/2 pt. each blank (4)**

F Major: MAJ min min MAJ MAJ min dim MAJ

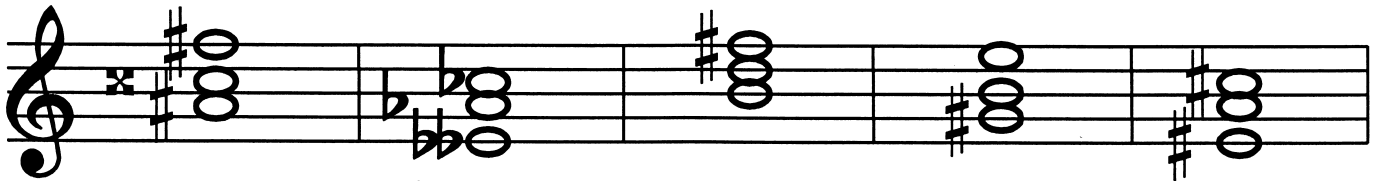


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6. Draw the following chords as indicated. Use whole notes.

- 1 pt. each chord (5)



F# Augmented
1st inversion

Ab diminished
2nd inversion

B minor
root position

E Major
1st inversion

A Augmented
2nd inversion

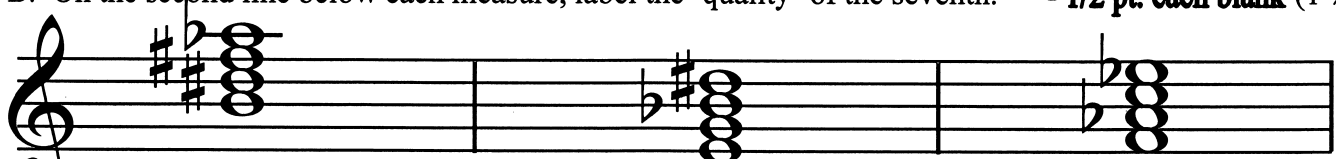
7. For each seventh chord below:

A. On the first line below each measure, label the 'quality' of the chord <lowest three notes> as Maj, min, dim or Aug.

- 1/2 pt. each blank (1 1/2)

B. On the second line below each measure, label the 'quality' of the seventh.

- 1/2 pt. each blank (1 1/2)



MAJ
Quality of
lowest 3 notes

dim
Quality
of 7th

dim

MAJ

min

min

8. For each measure below:

A. Write the correct time signature at the beginning of each measure.

- 1 pt. each measure (3)

B. Under each measure, label the meter as simple, compound or asymmetrical.

- 1 pt. each blank (3)

Choose from 2/2, 2/4, 3/2, 5/4, 7/4, 7/8, 9/8, 12/8.



Simple

Compound

Asymmetrical

9. On the following grand staff:

A. Name the major and relative minor keys in the appropriate blanks.

- 1 pt. each blank(4)

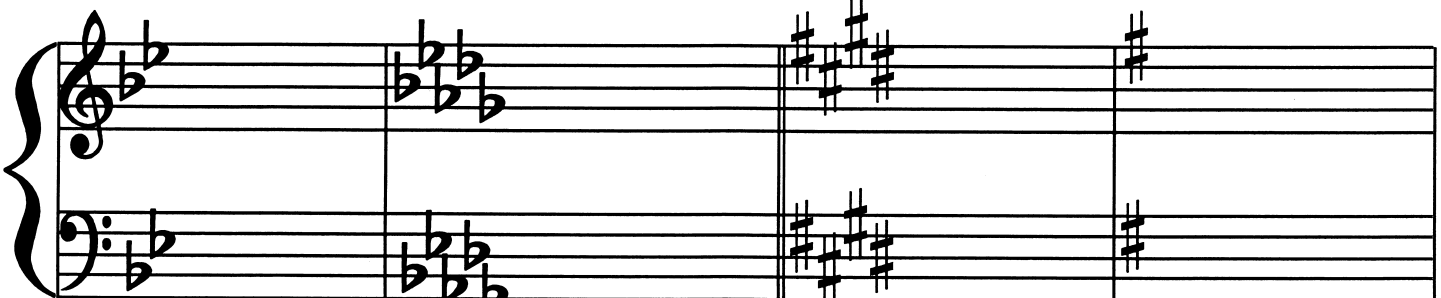
B. Draw the key signature for the relative keys and for each parallel minor key on both staves.

(4)

- 1/2 pt. each measure, each staff

Bb Major

E Major



g relative minor

bb parallel minor

C# relative minor

e parallel minor

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10. On the following staff:

- A. Draw the missing notes of the minor scale. Draw one note in each measure. Scale degree seven is given. Do not alter the given note.
- B. Draw the minor key signature after the clef sign.
- C. Draw accidentals as needed to complete the type of minor scale indicated.
- D. Name the minor scale on the line below the staff.

- 1 pt. each measure (must step) (7)

- 1 pt. (1)

- 1 pt. m. 6 (1)

- 1 pt. (1)



b melodic minor (ascending)

Chords may move up or down an 8ve

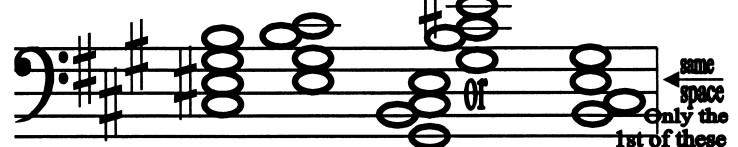
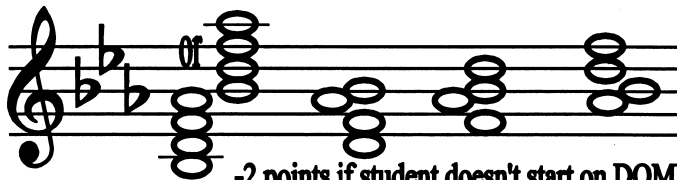
The chromatic sign is only good for the exact same line or space in the same measure. If the note moves to another 8ve, a new # is needed.

11. On the staves below:

- A. Draw the key signature for each given key.
- B. Draw the V7 chord in root position and three inversions as indicated. Use harmonic minor.

- 1 pt. each key sig (2)

- 1 pt. each chord (8)



-2 points if student doesn't start on DOMINANT. Then just grade as if they did start on V.

same space
Only the 1st of these #s is needed bc it's in the same space & same measure.

E \flat Major:

V₇ V₆₅ V₄₃ V₂

f# minor:

V₇ V₆₅ V₄₃ V₂

B \flat D F A \flat D F A \flat B \flat F A \flat B \flat D A \flat B \flat DF

C#E#G#B E#G#B C# G#B C#E# B C#E#G#

12. For the following four-part harmonic progression:

- A. Analyze each chord by writing the appropriate Roman numeral underneath each chord. One chord will use figured bass. - 1 pt. each chord (12)
- B. Label the type of cadence above measure two as Authentic, Half or Plagal. - 1/2 pt. (1/2)
- C. Label the type of cadence above measure four as Authentic, Half or Plagal. - 1/2 pt. (1/2)



B \flat Major: **I** vi IV ii IV **I** iii vi IV ii V₇ **I**

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13. For each of the following cadences:

- A. Below each measure, name the major key signature. **-1 pt each key name (3)**
- B. Write a Roman numeral in the blank below each chord to identify the scale degree of the root as well as the quality of the chord. **-1/2 pt each measure (1/4 pt each Roman numeral) (1 1/2)**
- C. Above each measure, identify the type of cadence as Authentic, Half or Plagal. **-1/2 pt each measure (1 1/2)**

<u>Authentic</u> cadence	<u>Plagal</u> cadence	<u>Half</u> cadence
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C Major: <u> </u> <u> </u> <u> </u> Roman Numerals: <u> V </u> <u> I </u>	D Major: <u> </u> <u> </u> <u> </u> Roman Numerals: <u> IV </u> <u> I </u>	A Major: <u> </u> <u> </u> <u> </u> Roman Numerals: <u> IV </u> <u> V </u>
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14. Write the letter of the correct definition in the blank to the left of each musical term. **-1 pt each blank (8)**

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|--------------------------------|---|
| <u> E </u> <i>assai</i> | A. Italian for “not too much” |
| <u> H </u> <i>sotto voce</i> | B. Italian for “crying” |
| <u> A </u> <i>non troppo</i> | C. Italian for “fire; to play with fire or passion” |
| <u> F </u> <i>pizzicato</i> | D. a <i>tempo</i> meaning play very fast |
| <u> B </u> <i>piangendo</i> | E. Italian for “very” |
| <u> C </u> <i>fuoco</i> | F. Italian for “plucked” |
| <u> G </u> <i>a piacere</i> | G. Italian for “at pleasure” |
| <u> D </u> <i>Presto</i> | H. Italian for “under voice, under tone” |