

**NFMC 2011-2012-2013 FESTIVALS BULLETIN**  
**THEORY EXAM EVENT**

Entrants may enter this Event every year. If a rating of Superior is received, the entrant must advance to a higher level. Entrants who have received a rating lower than Superior may progress or repeat the current level one time. See General Rules and NFMC Festivals Chairman directives.

**Theory Exam Requirements**

(Levels are cumulative; entrants are required to know information from any lower level)

Category	Level 1	Level 2	Level 3
<b>Pitch Notation</b>	Musical alphabet; line vs. space notes higher/lower	Sharps, flats, line and space names on staff, treble clef only	Treble and bass clefs; names on all lines and spaces; stem placement
<b>Rhythm</b>	Quarter, half, and whole notes	Dotted half note; whole, half, and quarter rests; measures in 2/4, 3/4, and 4/4 time	Barring measures in 2/4, 3/4, and 4/4
<b>Scales and Key Signatures</b>		C major scale treble clef only	G and F Major scales and key signatures in treble and bass clef
<b>Intervals</b>	Steps and skips	Seconds and thirds	Fourths, fifths, and octaves; half and whole steps
<b>Chords</b>			Write triads on C, F, and G
<b>Transposition</b>			
<b>Composition and Harmonization</b>			
<b>Instruments</b>			
<b>Periods</b>			
<b>Composers</b>			
<b>Forms</b>			
<b>Symbols and Definitions</b>	Treble clef, bass clef, <i>f</i> , <i>p</i> , staff, measure, bar line	Grand staff, repeat, slur, tie, staccato, sharp, flat	Crescendo, diminuendo, legato, ritard, triad, 8va–

## Theory Exam Requirements

(Levels are cumulative; entrants are required to know information from any lower level)

Category	Level 4	Level 5	Level 6
<b>Pitch Notation</b>	Enharmonic names; 2 ledger lines above and below the staff	Enharmonic names; 2 ledger lines above and below the staff	Enharmonic names; 2 ledger lines above and below the staff
<b>Rhythm</b>	Eighth notes and rests	Dotted quarter notes, triplets	Sixteenth notes and rests
<b>Scales and Key Signatures</b>	D Major	A and e natural minor in treble and bass clef	A Major and E Major; d and b natural minor
<b>Intervals</b>	Sixths and sevenths	Major and Perfect from C, F, and G	Major and Perfect from C, D, E, F, G, and A
<b>Chords</b>	Write triads on any given note (C, D, E, F, G, A)	Major and minor triads on C, D, E, F, G, and A	Triads from Level 5 in inversions (C, D, E, F, G, A)
<b>Transposition</b>		Down/up an octave within same staff	Between treble and bass clefs
<b>Composition and Harmonization</b>			
<b>Instruments</b>		Name the four categories of orchestral instruments	Put instruments into categories (families)
<b>Periods</b>			Baroque dates (1600-1750)
<b>Composers*</b>			Bach, Handel, Scarlatti, Vivaldi
<b>Forms**</b>			Minuet, prelude, fugue, two-part invention
<b>Symbols and Definitions</b>	Accent, allegro, andante, fermata, moderato, <i>D.C. al fine, fine, mp, mf</i>	Fortissimo, pianissimo, <i>D.S. al fine</i> , phrase, <i>a tempo</i> , arpeggio	Accelerando, adagio, vivace, harpsichord, conductor, baton, concertmaster, reed

\*Students should know birth/death dates, nationality, well-known life events, basic style characteristics, titles of representative or well-known compositions

\*\*Students should know definition and/or general characteristics of the forms

## Theory Exam Requirements

(Levels are cumulative; entrants are required to know information from any lower level)

Category	Level 7	Level 8	Level 9
<b>Pitch Notation</b>	Expanded ledger lines	Double sharps and double flats	Double sharps and double flats
<b>Rhythm</b>	6/8; common time	2/2, 9/8, cut time	12/8
<b>Scales and Key Signatures</b>	B-flat, E-flat, and A-flat Major	B Major and D-flat Major; g, c and f-sharp natural minor	F-sharp Major, G-flat Major, f, c-sharp, g-sharp minor, b-flat minor, whole tone scale
<b>Intervals</b>	Minor 2nd, 3rd, 6th, and 7th from C, D, E, F, G, A, and B	Augmented and diminished 4th, 5th, and octave from C, D, E, F, G, A, and B	Ascending intervals from any note
<b>Chords</b>	Diminished and augmented triads on C, D, E, F, G, A, and B, root position	Diminished and augmented triads on C, D, E, F, G, A, and B in inversion	Diminished, Augmented, Major, minor triads on any note, in inversion
<b>Transposition</b>	Between C, F, and G Major, single melodic line only	Between keys with up to three sharps or flats difference, melody only	Between two keys, melody only
<b>Composition and Harmonization</b>	Finish a melody using sequence	Harmonize a melody with I, IV, and V in major keys studied	Harmonize a melody with i, iv, and V in minor keys studied
<b>Instruments+</b>	Woodwinds	Brass	Strings
<b>Periods</b>	Classical period dates (1750-1820)	Romantic period dates (1820-1900)	Impressionism dates (approx 1890-1940), definition
<b>Composers*</b>	Beethoven, Mozart, and Haydn	Schubert, Schumann, Chopin, Brahms, Tchaikovsky, Liszt	Debussy, Ravel
<b>Forms*</b>	Concerto, symphony, string quartet, sonata	Ballet, art song (lieder), waltz, etude, program music	Ballet, art song (lieder), waltz, etude, program music
<b>Symbols and Definitions</b>	Allegretto, dolce, rallentando, sforzando, tonic, dominant, Roman numerals, sequence	<i>A cappella</i> , <i>poco</i> , <i>lento</i> , <i>senza</i> , <i>alla breve</i> , <i>tempo rubato</i> , <i>virtuoso</i>	Whole-tone scale, parallelism/planning, tritone

+Students should know general information about individual instruments in the required families, including whether it is a high or low sounding instrument, its size in relation to other instruments of the family, a general description of its sound or tone color, recognition of its image, and how it produces sound (i.e., reed, mouthpiece, bow, etc.)

\*Students should know birth/death dates, nationality, well-known life events, basic style characteristics, titles of representative or well-known compositions

\*\*Students should know definition and/or general characteristics of the forms

## Theory Exam Requirements

(Levels are cumulative; entrants are required to know information from any lower level)

Category	Level 10	Level 11	Level 12
<b>Pitch Notation</b>	Triad inversion numbers: V7, 6, 6/4	Triad inversion numbers: V7, 6, 6/4	Figured bass symbols for inversions: 6, 6/4, 7, 6/5, 4/3, 4/2
<b>Rhythm</b>	Duplets, 3 against 2	Difficult rhythmic equations	More difficult rhythmic equations and counting
<b>Scales and Key Signatures</b>	C-sharp Major, C-flat Major, d-sharp, a-sharp, e-flat, a-flat minor	Three kinds of minor scales on C, D, E, F, G, A, and B	Three kinds of minor scales in all keys
<b>Intervals</b>	Descending intervals	Compound; inverting	All previously studied intervals
<b>Chords</b>	I, ii, iii, IV, V, vi, vii dim. in all Major keys; basic harmonic analysis, Major keys with Roman numerals	i, ii dim., III, iv, v, VI, VII in all minor keys; harmonic analysis, circle non-harmonic tones	Major-minor seventh chords, inversions; harmonic analysis, circle non-harmonic tones
<b>Transposition</b>	Two voices, between closely related keys	Four voices between any two keys	Four voices between any two keys
<b>Composition and Harmonization</b>	Write soprano part over given three voices	Write missing voice in chord progression	Authentic, half, and plagal cadences (identify); write short chord progression from figured bass
<b>Instruments+</b>	percussion, piano	Symphony orchestra	Chamber groups; putting instruments into typical small ensembles
<b>Periods</b>	Modern Era (Twentieth Century +): basic characteristics	More of the Modern Era (Twentieth Century +)	Early music (Middle Ages – 450-1450, Renaissance – 1450-1600)
<b>Composers*</b>	Stravinsky, Schoenberg, Joplin, Gershwin, Bartok	Copland, Bernstein, Glass, Cage, Ives, Zwilich	Josquin DePrez, Machaut, Palestrina, Monteverdi, Byrd
<b>Forms**</b>	Twelve-tone music, ragtime, jazz, folk music	Electronic music, aleatory music	Gregorian chant, organum, madrigal, chanson, motet, mass
<b>Symbols and Definitions</b>	Changing meter, syncopation, tone cluster, dissonance, consonance, atonality	Minimalism, polytonality, polyrhythm, hemiola	Polyphonic, monophonic, homophonic, Renaissance, troubadour, sacred, secular

+Students should know general information about individual instruments in the required families, including whether it is a high or low sounding instrument, its size in relation to other instruments of the family, a general description of its sound or tone color, recognition of its image, and how it produces sound (i.e., reed, mouthpiece, bow, etc.)

\*Students should know birth/death dates, nationality, well-known life events, basic style characteristics, titles of representative or well-known compositions

\*\*Students should know definition and/or general characteristics of the forms