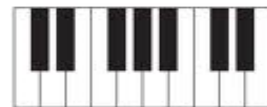




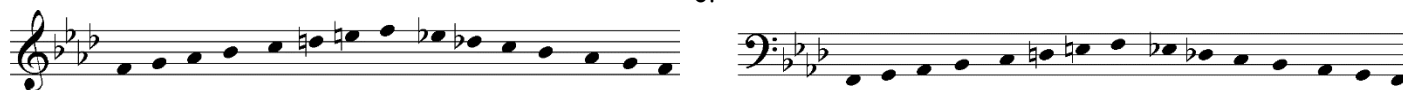
National Federation of Music Clubs – Festival Theory Test



LEVEL 12 – Practice Answer Key 2017

1. Write an **ascending** and **descending** melodic **f minor** scale. Be sure to include a clef and key signature.

or



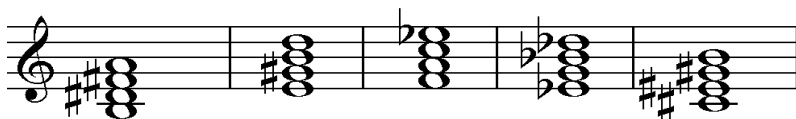
2. Assign appropriate instruments to these chamber ensembles:

- A. String Trio: **Violin, Viola and Cello**
- B. Woodwind Quintet: **Flute, Oboe, Clarinet, Bassoon, French horn**
- C. Piano Trio: **Piano, Violin and Cello**
- D. String Quartet: **Two Violins, Viola, Cello**
- E. Brass Quintet: **Two trumpets/cornets, French horn, Trombone/Euphonium/Baritone, Bass Trombone/Tuba**

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



B. Write the time signature for the given group in “A”: **2/4 OR 4/8 OR 8/16**

6. Write or identify the intervals as directed.



Ex. ↑ Major 3rd ↓ minor 3 Aug 5 ↑ dim 6 m7 Aug 9
 Augmented 5th minor 7th Augmented 9th

Accept added notes as harmonic intervals (stacked) or melodic (one at a time)

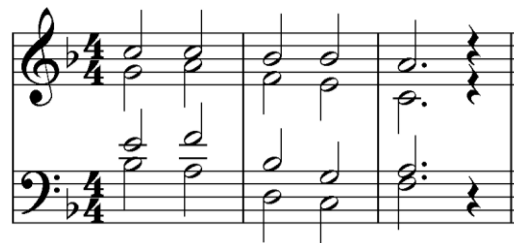
7. Choose from the following, the appropriate historical style period for each composer.

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

Bartok **Modern** Brahms **Romantic** Byrd **Renaissance** Cage **Modern** Handel **Baroque**
 Machaut **Middle Ages** Mozart **Classical** Scarlatti **Baroque** Schumann **Romantic** Schoenberg **Modern**

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



CEG \flat FAC B \flat DF CEG \flat FAC
 V $_{4/2}$ I $_6$ IV $_6$ V $_7$ I

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.



i i iv V $_7$ i



10. A. The dates for the Renaissance period of music history are **1450 to 1600**.
 The Middle Ages music historical period extended from **450 to 1450**.

Opening dates of this era vary by scholarly source. Accept opening date of **450 OR 500**

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

- 9 two or more melodic lines of equal importance sounding simultaneously
- 12 traveling poet-musician in France during the Middle Ages
- 5 choral composition set to 5 standard Latin sacred texts used in Catholic Church service
- 11 music that is not specifically religious
- 3 melody with chordal accompaniment
- 4 secular vocal part song popular in the Renaissance
- 8 medieval polyphony made up of Gregorian chant and one or more added melodic lines
- 7 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 |