LEVEL 11 – Practice Test 2017

1. Match these descriptions with one of the named composers. (Bernstein, Cage, Copland, Glass, Ives, Zwilich)

____________ American composer who was the first female to win the Pulitzer Prize for Music with her *Three Movements for Orchestra, Symphony No. 1*; commemorated Handel’s 300th anniversary by quoting him in a *Concerto Grosso*.

____________ Prolific American composer who developed the minimalist style; recent works are more lyrical and “neo-romantic”; famous for *Einstein on the Beach* opera.

____________ American composer well-known for suites and ballet music; composed *Fanfare for the Common Man* and *Appalachian Spring*. Also known for art song and piano music.

____________ Innovative American composer; famous for *4’33*" and sonatas for “prepared piano.”

____________ American composer, conductor, and pianist who incorporated “serious” and popular music in his musical *West Side Story*; also known for the works *Chichester Psalms* and *On the Town*.

2. Write an ascending and descending d harmonic minor scale. Be sure to include a clef and key signature.

3. Circle any TEN of the instruments below that are included in the modern symphony orchestra.

   timpani  string bass  trombone  trumpet  recorder  tuba  saxophone  flute  harp  kazoo  maracas

   violin  viola  xylophone  bugle  cello  clarinet  cymbals  drum set  electric guitar  oboe  piano

4. Write a note above the given note to form the indicated intervals.

   Ex. dim 5  Perfect 12  dim 13  Aug 11  Major 10  minor 9

5. Match the rhythmic equivalents.

   1. 2.  3.  4.  5.

   a.  b.  c.  d.  e.

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6. Transpose the following music to the key of B♭ Major. Be sure to include clefs, key and time signatures.

![Music staff with notes]

7. Write the inverted equivalent of the following intervals.

   Minor 2nd ____  Diminished 5th ____  Major 6th ____  Augmented 3rd ____  Perfect 4th ____

8. Write an appropriate alto part in this progression. Avoid using parallel 4ths, 5ths and octaves.

   ![Music staff with notes]

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

9. Choose the item number from the box that best defines the given term.

<table>
<thead>
<tr>
<th>1 aleatory</th>
<th>2 changing meter</th>
<th>3 electronic</th>
<th>4 hemiola</th>
<th>5 minimalism</th>
<th>6 polyrhythm</th>
<th>7 tone cluster</th>
<th>8 twelve-tone</th>
</tr>
</thead>
<tbody>
<tr>
<td>rhythmic relationship of three notes in the time of two or two notes in the time of three, shifting from triple to duple</td>
<td>style of composition using specified order of all 12 chromatic pitches</td>
<td>highly contrasting rhythms performed simultaneously</td>
<td>music where certain elements are selected by random means or where performer is allowed to choose the musical material; chance music</td>
<td>time signature changes within a piece</td>
<td></td>
<td></td>
<td></td>
</tr>
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10. Write the harmonic analysis below this progression; indicate inversions and circle non-harmonic tones.

   ![Music staff with notes]

   __ __ __ __ __ __ __ __ __ __

NFMC Festival Theory Test Level 11 p. 2
1. Match these descriptions with one of the named composers.
(Bernstein, Cage, Copland, Glass, Ives, Zwilich)

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Glass  Prolific American composer who developed the minimalist style; recent works are more lyrical and “neo-
romantic”; famous for *Einstein on the Beach* opera.

Copland  American composer well-known for suites and ballet music; composed *Fanfare for the Common Man* and
*Appalachian Spring*. Also known for art song and piano music.

Cage  Innovative American composer; famous for *4’33*” and sonatas for “prepared piano.”

Bernstein  American composer, conductor, and pianist who incorporated “serious” and popular music in his musical
*West Side Story*; also known for the works *Chichester Psalms* and *On the Town*.

2. Write an ascending and descending d harmonic minor scale. Be sure to include a clef and key signature.
Either clef is acceptable.

3. Circle TEN of the instruments below that are included in the modern symphony orchestra.

4. Write a note above the given note to form the indicated intervals.

5. Match the rhythmic equivalents.

<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>D</td>
<td>B</td>
<td>A</td>
<td>E</td>
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6. Transpose the following music to the key of **B♭ Major**. Be sure to include clefs, key and time signatures.

![Musical notation image]

7. Write the inverted equivalent of the following intervals.

<table>
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<tr>
<th>Minor 2nd</th>
<th>Diminished 5th</th>
<th>Augmented 3rd</th>
<th>Major 6th</th>
<th>Augmented 3rd</th>
<th>Major 7th</th>
<th>Augmented 4th</th>
<th>Perfect 5th</th>
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<tr>
<td><strong>M 7</strong></td>
<td><strong>Aug 4</strong></td>
<td><strong>m 3</strong></td>
<td><strong>dim 6</strong></td>
<td><strong>dim 6</strong></td>
<td><strong>P 5</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Major 7th)</td>
<td>(Augmented 4th)</td>
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8. Write an appropriate **alto** part in this progression. **Avoid** using parallel 4ths, 5ths and octaves.

![Musical notation image]

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

Answers may vary, but should be mostly chord tones

I   IV   I   V   ii/4   I   IV   V7   I

9. Choose the item number from the box that best defines the given term.

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<tr>
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![Musical notation image]

Lower and upper case Roman numerals must be used as indicated to be correct

i   V6/4   iv   i6   V6/4   iv6   V7   i

NFMC Festival Theory Test Level 11 p. 2