LEVEL 12 – Practice Test 2017

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

2. Assign appropriate instruments to these chamber ensembles:
   
   A. String Trio: _____________________________________
   
   B. Woodwind Quintet: ________________________________
   
   C. Piano Trio: _______________________________________
   
   D. String Quartet: ___________________________________
   
   E. Brass Quintet: _____________________________________

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”: __________
6. Write or identify the intervals as directed.

Ex. ↑ Major 3rd ↓ minor 3 ↑ dim 6

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 _______ Brahms _________ Byrd __________ Cage _________ Handel __________
Machaut _______ Mozart __________ Scarlatti _________ Schumann __________ Schoenberg _________

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

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.

10. A. The dates for the Renaissance period of music history are _______ to ________.
    The Middle Ages music historical period extended from _______ to ________.

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

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

![Ascending and Descending Melodic f Minor Scale]

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.

![Cadence Identification]

4. Write Major-minor seventh (dominant 7th) chords on the given notes.

![Major-Minor Seventh Chords]

5. A. Circle the groups of notes that equal the given group

![Group Equalization]

B. Write the time signature for the given group in “A”:

   2/4 OR 4/8 OR 8/16

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6. Write or identify the intervals as directed.

Ex.  \[
\begin{array}{c}
\text{Major 3rd} \\
\text{minor 3} \\
\text{Aug 5} \\
\text{dim 6} \\
m7 \\
\text{Aug 9}
\end{array}
\]

Augmented 5th  
minor 7th  
Augmented 9th

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

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.

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**.

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

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<thead>
<tr>
<th></th>
<th>two or more melodic lines of equal importance sounding simultaneously</th>
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<tbody>
<tr>
<td>1</td>
<td>chanson</td>
</tr>
<tr>
<td>2</td>
<td>Gregorian chant</td>
</tr>
<tr>
<td>3</td>
<td>homophonic</td>
</tr>
<tr>
<td>4</td>
<td>madrigal</td>
</tr>
<tr>
<td>5</td>
<td>monophonic</td>
</tr>
<tr>
<td>6</td>
<td>motet</td>
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<tr>
<td>7</td>
<td>organum</td>
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<tr>
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<td>polyphonic</td>
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<td>9</td>
<td>sacred</td>
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<tr>
<td>10</td>
<td>secular</td>
</tr>
<tr>
<td>11</td>
<td>troubadour</td>
</tr>
<tr>
<td>12</td>
<td>traveling poet-musician in France during the Middle Ages</td>
</tr>
<tr>
<td>5</td>
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