



National Federation of Music Clubs – Festival Theory Test



LEVEL 12 – Practice Test 2020

1. Using accidentals only, write an **ascending** and **descending F melodic minor scale**. Be sure to include a **clef**. Any note value is acceptable.

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 3rd _____ ↑ 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 _____

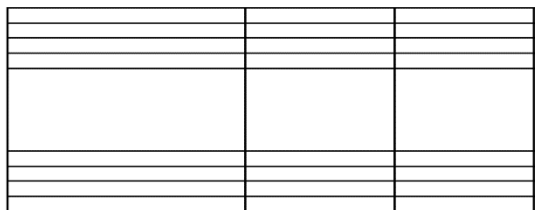
8. Write the **soprano, alto** and **tenor** parts to accompany this bass line progression, using the figured bass inversions as indicated. **Avoid** using parallel 4ths, 5ths and octaves. Hint: Use little movement for each individual voice.

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



V_{4/2} I₆ IV₆ V_{6/5} 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.

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 |