Level 12-SAMPLE ANSWER KEY
National Federation of Music Clubs – Festival Theory Test
SAMPLE – LEVEL - SAMPLE

Name: ___________________________ Date: __________ ID: __________ Rating: ________

(Superior 90-100, Excellent 80-89.5, Satisfactory 70-79.5, Fair 60-69.5, Needs Improvement <60)

1. Identify each interval. (Ex: Maj 3rd, dim 6th, etc.)
   - Per unison or Per prime (1 pt ea measure)
   - 1/2 pt each blank: Quality/Size

2. Draw the interval named below each measure going DOWN from the given note.
   - 1 pt each note

3. For each measure below, name the size of each compound interval using the compound name.
   - Example: Compound 3rd, Compound 5th, etc.

4. Spell the following triads from the given root. Use upper or lower case as needed.
   - 1 pt each chord

<table>
<thead>
<tr>
<th>ROOT</th>
<th>MAJOR</th>
<th>minor</th>
<th>diminished</th>
<th>AUGMENTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>C#</td>
<td>C# - E# - G#</td>
<td>c# - e - g#</td>
<td>c# - e - g#</td>
<td>C# - E# - G*</td>
</tr>
</tbody>
</table>

5. For each measure below, draw a root position triad going down from the given note which is the triad FIFTH. Do not alter the given note.
   - 1 pt each chord

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6. Resolve the following V7 chords to the tonic. Use proper doubling and voice-leading rules.

-1 pt each chord

D Major: \( V_7 \) I \( V_6 \) I \( V_4 \) I \( V_2 \) I\(_6\)

7. Below each chord, analyze this four-part progression using Roman numerals and figured bass, as needed.

-1 pt each chord

C Major: I I\(_6\) IV ii\(_6\) V vi iii V I V V\(_7\) I

8. Resolve an imperfect authentic cadence, V to I, in close harmony in G Major.

-2 pts

G Maj: V I

9. Resolve a perfect authentic cadence, V to i, in open harmony in f minor. (Use harmonic min)

-2 pts

f min (harmonic): V i

10. Resolve a half cadence, IV to V in close harmony in D Major.

-2 pts

D Maj: IV V

11. Resolve a half cadence, iv to V in open harmony in c# minor. (Use harmonic minor)

-2 pts

c# min (harmonic): iv V
12. Study the two deceptive cadences below. Circle the deceptive cadence that is resolved correctly. (1)

Ex. A

Ex. B

13. For the chart below, write a Roman numeral in each blank to show each given cadence in a major key. Roman numerals may be used more than once. Choose from I, IV, V or vi. (8)

<table>
<thead>
<tr>
<th>CADENCE</th>
<th>ROMAN NUMERALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>V should be capitalized.</td>
<td></td>
</tr>
<tr>
<td>Authentic Cadence</td>
<td>V to I</td>
</tr>
<tr>
<td>Plagal Cadence</td>
<td>IV to I</td>
</tr>
<tr>
<td>Anything that ends on V is OK.</td>
<td>IV to V</td>
</tr>
<tr>
<td>Half Cadence</td>
<td>V to vi</td>
</tr>
<tr>
<td>Deceptive Cadence</td>
<td></td>
</tr>
</tbody>
</table>

14. Complete the following chart showing the standard, correct doubling rules for a ‘triad’ in four-part harmony with doubling in one voice. (Word Bank: Bass, Soprano, root, 5th) (5)

<table>
<thead>
<tr>
<th>CHORD POSITION</th>
<th>DOUBLING RULES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Root position, Major or minor</td>
<td>Double the ______ or omit the ______</td>
</tr>
<tr>
<td></td>
<td>5th (fifth) and triple the root.</td>
</tr>
<tr>
<td>First inversion, Major or minor</td>
<td>Double the ______</td>
</tr>
<tr>
<td></td>
<td>soprano.</td>
</tr>
<tr>
<td>First inversion, diminished</td>
<td>Double the ______</td>
</tr>
<tr>
<td></td>
<td>bass.</td>
</tr>
<tr>
<td>Second inversion, Major or minor</td>
<td>Double the ______</td>
</tr>
<tr>
<td></td>
<td>bass.</td>
</tr>
</tbody>
</table>

15. Complete the following chart regarding scale degree names used in a major scale. (8)

<table>
<thead>
<tr>
<th>Scale Degree</th>
<th>Scale Degree Name</th>
<th>Distance from Tonic (Ex: Per 5th, min 2nd, etc.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Subdominant</td>
<td>Quality → PER 5th below Size</td>
</tr>
<tr>
<td>3</td>
<td>Mediant</td>
<td>MAJ 3rd above</td>
</tr>
<tr>
<td>7 (Major key)</td>
<td>Leading tone</td>
<td>min 2nd below</td>
</tr>
<tr>
<td>2</td>
<td>Supertonic</td>
<td>MAJ 2nd above</td>
</tr>
</tbody>
</table>

16. For the first staff below:

A. On the line above the staff, name the mode. Choose from Ionian, Dorian, Phrygian, Mixolydian, Locrian. (1)

B. Below the staff, write whole (W) or half (H) to show the distance from one note to the next. (1 pt)

C. On the second staff below, transpose this mode up a 5th. (1 pt)

Name the mode: **Dorian**

Whole & Half Step Pattern: **W H W W W W H W**
17. For each measure below:
   A. To the left of each example, name the key.  
       -1 pt each key name(2)
   B. Each chord is a secondary dominant. Label the given chord as V or V7 in the first blank.  
       -1 pt 1st blank(2)
   C. After the slash, write the Roman numeral for what sounds like the new tonic, based on the 
       original key. (Ex: V/V, V/ii, V7/ii etc.)  
       -1 pt 2nd blank (2)

   F Major  \[ \text{V7/ii} \]  \hspace{5cm} \# \text{ minor} \[ \text{V/V} \]

18. Complete the following four-measure phrase in 4/4 time. Check note values.
   A. Write in the tenor voice on the bass staff as indicated by the Roman numerals and figured bass. 
       Apply voice-leading and doubling rules. The first chord is given.  
       -0.5 pt each measure(2)
   B. Above measures two & four, identify the type of cadence as Authentic, Half, Plagal or Deceptive. (1)

   Ab Major: \[ I \text{ IV vi ii IV V I}_6 \text{ IV IV ii}_6 \text{ V V}_7 \text{ I} \]

19. Write the letter of the correct definition in the blank to the left of each musical term.  
   -1 pt each blank(8)

   E. Alberti bass  \hspace{1cm} A. music that is not religious
   G. simple intervals  \hspace{1cm} B. a study piece used to further develop technique
   B. Etude  \hspace{1cm} C. a nonharmonic tone played on the beat which resolves to a 
       harmonic tone
   F. compound intervals  \hspace{1cm} D. a nonchordal tone played one tone above or below the current tone 
       being played
   D. neighboring tones  \hspace{1cm} E. a broken chord bass accompaniment pattern
   C. appoggiatura  \hspace{1cm} F. an interval greater than an octave
   A. secular music  \hspace{1cm} G. an interval of an octave or less
   H. hemiola  \hspace{1cm} H. a rhythmic pattern that alters the accent of the meter, causing six 
       equal beats to be heard as 2 groups of three or 3 groups of two