



National Federation of Music Clubs – Festival Theory Test
SAMPLE - LEVEL 12 - 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.) (5)

2 Draw the interval named below each measure going DOWN from the given note. (5)

min 6th

dim 3rd

Aug 4th

Per 8ve

Maj 7th

3. For each measure below, name the size of each compound interval using the compound name. (4)

Example: Compound 3rd, Compound 5th, etc.

compound _____

compound _____

compound _____

compound _____

4. Spell the following triads from the given root. Use upper or lower case as needed. (4)

ROOT	MAJOR	minor	diminished	AUGMENTED
C#	___ - ___ - ___	___ - ___ - ___	___ - ___ - ___	___ - ___ - ___

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. (4)

MAJ

min

dim

AUG

Name: _____



12. Study the two deceptive cadences below. Circle the deceptive cadence that is resolved correctly. (1)

Ex. A

c min: V VI

Ex. B

c min: V VI

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)

CADENCE	ROMAN NUMERALS
Authentic Cadence	_____ to _____
Plagal Cadence	_____ to _____
Half Cadence	_____ to _____
Deceptive Cadence	_____ to _____

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)

CHORD POSITION	DOUBLING RULES
Root position, Major or minor	Double the _____ or omit the _____ and triple the root.
First inversion, Major or minor	Double the _____.
First inversion, diminished	Double the _____.
Second inversion, Major or minor	Double the _____.

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

Scale Degree	Scale Degree Name	Distance from Tonic (Ex: Per 5th, min 2nd, etc.)
4		_____ _____ below
3		_____ _____ above
7 (Major key)		_____ _____ below
2		_____ _____ above

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

Name the mode: _____

Whole & Half Step Pattern: _____



17. For each measure below:

- A. To the left of each example, name the key. (2)
- B. Each chord is a secondary dominant. Label the given chord as V or V7 in the first 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.) (2)

___ Major

___ / ___

___ minor

___ / ___

18. Complete the following four-measure phrase in 4/4 time. Check note values. (2)

- 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.** (12)
- B. Above measures two & four, identify the type of cadence as Authentic, Half, Plagal or Deceptive. (1)

Ab Major: I IV vi ii IV V I₆ IV IV ii₆ V V₇ I

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

- | | |
|---------------------------|--|
| _____ Alberti bass | A. music that is not religious |
| _____ simple intervals | B. a study piece used to further develop technique |
| _____ <i>Etude</i> | C. a nonharmonic tone played on the beat which resolves to a harmonic tone |
| _____ compound intervals | D. a nonchordal tone played one tone above or below the current tone being played |
| _____ neighboring tones | E. a broken chord bass accompaniment pattern |
| _____ <i>appoggiatura</i> | F. an interval greater than an octave |
| _____ secular music | G. an interval of an octave or less |
| _____ <i>hemiola</i> | 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 |