



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.)

(1 pt ea measure) (5)

-1/2 pt each blank: Quality/Size

Per unison or Per prime min 6th dim 4th Maj 2nd Aug 7th

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

-1 pt each 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.

-1 pt each blank

compound 2nd compound 4th compound 7th compound 3rd

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

-1 pt each chord (4)

ROOT	MAJOR	minor	diminished	AUGMENTED
C#	<u>C#</u> - <u>E#</u> - <u>G#</u>	<u>c#</u> - <u>e</u> - <u>g#</u>	<u>c#</u> - <u>e</u> - <u>g</u>	<u>C#</u> - <u>E#</u> - <u>Gx</u>

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 (4)

MAJ min dim AUG



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6. Resolve the following V7 chords to the tonic. Use proper doubling and voice-leading rules. **-1 pt each chord** (4)

7 in soprano

D Major: V₇ I V₆ I V₄ I V₂ I₆ **-1 pt each chord**

5 3

7. Below each chord, analyze this four-part progression using Roman numerals and figured bass, as needed. (12)

C Major: I I₆ IV ii₆ V vi iii V I V V₇ I

8. Resolve an imperfect authentic cadence, V to I, in close harmony in G Major. **-2 pts** (2)

G Maj: V I

9. Resolve a perfect authentic cadence, V to i, in open harmony in f minor. (Use harmonic min) (2)

f min (harmonic): V i

10. Resolve a half cadence, IV to V in close harmony in D Major. **-2 pts** (2)

D Maj: IV V

11. Resolve a half cadence, iv to V in open harmony. **-2 pts** in c# minor. (Use harmonic minor) (2)

c# min (harmonic): iv V

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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

-1 pt incorrectly circled

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. (-1 pt ea blank) (8)

CADENCE	ROMAN NUMERALS
V should be capitalized. Authentic Cadence	<u> V </u> to <u> I </u>
Plagal Cadence	<u> IV </u> to <u> I </u>
Anything that ends on V is OK. Half Cadence	<u> IV </u> to <u> V </u>
Deceptive Cadence	<u> V </u> to <u> vi </u>

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) (-1 pt ea blank) (5)

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

15. Complete the following chart regarding scale degree names used in a major scale. (-1 pt ea blank s.d. name) (-1/2 pt ea blank: Quality/Size) (8)

Scale Degree	Scale Degree Name	Distance from Tonic (Ex: Per 5th, min 2nd, etc.)
4	Subdominant	Quality → <u> PER </u> <u> 5th </u> ← below Size
3	Mediant	<u> MAJ </u> <u> 3rd </u> above
7 (Major key)	Leading tone	<u> min </u> <u> 2nd </u> below
2	Supertonic	<u> MAJ </u> <u> 2nd </u> 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 pt) (1)

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

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

Name the mode: Dorian

Whole & Half Step Pattern: W H W W W H W

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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

V7 / ii

f# minor

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. -1/2 pt ea measure(2)

Apply voice-leading and doubling rules. **The first chord is given.** -1 pt ea chord(12)

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

Half **Authentic**

tenor

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. -1 pt each blank(8)

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