



Level 9-SAMPLE ANSWER KEY

National Federation of Music Clubs – Festival Theory Test SAMPLE - LEVEL 9 - SAMPLE

Name: _____ Date: _____ ID: _____ Rating: _____



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

1. Below each measure, identify each interval as Major (MAJ), minor (min), Perfect (PER), diminished (dim) or Augmented (AUG). (Ex: dim 4th, Per 8ve, etc.) -1/2 each blank: type/size (1 pt. total ea. measure) (6)

min 6th MAJ 7th dim 3rd dim 5th PER 4th Aug 8ve

2. In each measure below, draw two notes that are enharmonic to the given note. Use whole notes. (4)

-1/2 pt. each note

3. For each measure below:

A. Write the correct time signature at the beginning of each measure.

Choose from 2/4, 2/2, 3/8, 5/4, 5/8, 6/4, 6/8.

B. Below each measure, identify the meter as Simple (S), Compound (C), or Asymmetrical (A). (4)

simple compound asymmetrical compound

-1 pt. each time sig (4)
-1 pt. each blank (4)

4. Draw the triad named below each measure from the given root. (5)

minor diminished Major Augmented Augmented

5. For each triad below:

A. Name the root of each triad followed by Major (MAJ) or minor (min). Use upper or lower case as needed. (6)

B. Above each measure, circle the position of the triad. (6)

F Maj e min F# Maj B Maj a2 min d# min



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6. On the following grand staff:

- A. In the appropriate blank, name the relative minor key of each given major key. -1 pt. each blank below ea measure (2)
- B. In the blank below the second measure in each group, name the parallel minor key of each given Major key. for all key names (2)
- C. Draw the key signature for each given Major key and its relative minor. -1 pt. each staff (4)
- D. Draw the key signature for each parallel minor key. (treble or bass) (4)

for each drawn key signature

C relative minor
E \flat parallel minor
g \sharp relative minor
b parallel minor

7. On the following staves:

- A. Draw each minor key signature. -1 pt. each key sig (3)
- B. Draw the notes of each minor scale, ascending and descending. Use whole notes. -1 pt. each scale (3)
- C. Draw accidentals as needed to make the indicated minor scale. -1 pt. each scale (3)

g natural minor

d# melodic minor

The # on the descending B# is not required since the B# ascending is in the same measure & on the same line.

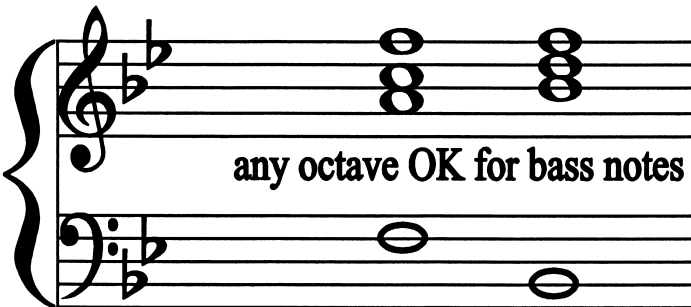
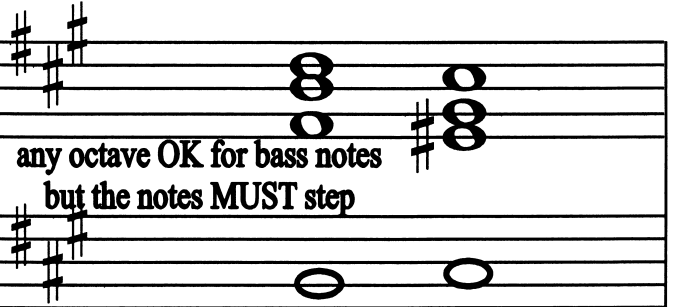
c# harmonic minor

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8. For each cadence below:

- A. Name the major and minor keys in the appropriate blanks. -1 pt. each key name (2)
- B. Draw the root of each chord in the bass. Use whole notes. -2 pts. each root (8)
- C. Draw a Roman numeral under each chord, indicating the scale degree of the root of the chord as well as the quality of each chord. -1/2 pt. each Roman numeral. Must be capital or lower case as indicated. (2)
- D. Answer the questions below each cadence. -1 pt. each (6)

 <p style="text-align: center;">any octave OK for bass notes</p> <p style="text-align: center;">Bb Major: <u> V </u> <u> I </u></p>	 <p style="text-align: center;">any octave OK for bass notes but the notes MUST step</p> <p style="text-align: center;">f# minor: <u> iv </u> <u> V </u></p>
<p>(1) Name the common tone: <u> F </u></p> <p>(2) The common tone is in the <u> soprano </u> voice.</p> <p>(3) This cadence is: (circle below)</p> <p style="text-align: center;">Perfect Authentic / <u>Imperfect Authentic</u> / Half</p>	<p>(1) This cadence is: Authentic / <u>Half</u> (circle).</p> <p>(2) Circle the position of each chord: <u>(R)</u> 1st 2nd Focus on the bass note.</p> <p>(3) Name the leading tone: <u> E# </u></p> <p style="text-align: center;">It must be named with the #. Upper or lower case is fine on leading tone.</p>

Root is in the bass.


9. Write an eight-measure melody. The first measure of each phrase is given.

- A. Write a sequence in measure two. -1 pt. (1)
- B. Demonstrate rhythmic imitation of measure five in measure six. -1 pt. (1)
- C. End the first phrase on dominant. -1 pt. (1)
- D. End the second phrase on tonic. -1 pt. (1)
- E. End both phrases on a strong beat. -1 pt. m. 4 and -1 pt. m. 8 (2)

Melodies will vary. Below is just an example.

sequence

3 beats 3 beats End on V.



G Major

rhythmic imitation

End on strong beat
Dotted half note m.4 & 8.

3 beats End on I.



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10. In the blank below each measure, write the Roman numeral and figured bass needed to correctly identify each chord and its position in each given key. Use harmonic minor for all minor keys. (10)
-2 pts. each blank (1 pt. for RN & 1 pt. for figured bass)

Roman numerals must reflect the correct quality - Maj or min

a minor: $\underline{i6}_4$ e minor: $\underline{iv6}$ F Major: $\underline{V6}_4$ D Major: $\underline{I6}$ g minor: $\underline{V6}$

11. Write the letter of the correct definition in the blank to the left of each musical term. (10)

- | | |
|-----------------------------------|---|
| <u> G </u> <i>Prestissimo</i> | A. a 12-tone scale made up of only half steps |
| <u> E </u> whole tone scale | B. a lively, spirited, quick <i>tempo</i> |
| <u> B </u> <i>vivo</i> | C. German art song |
| <u> I </u> <i>Grave</i> | D. a scale with only five pitches |
| <u> C </u> <i>Lieder</i> | E. a six-note scale moving by whole tones |
| <u> H </u> augmented intervals | F. Perfect or minor intervals decreased by a half step |
| <u> F </u> diminished intervals | G. a <i>tempo</i> meaning 'as fast as possible' |
| <u> D </u> Pentatonic scale | H. Perfect or major intervals increased by a half step |
| <u> A </u> chromatic scale | I. Italian for a very slow, solemn <i>tempo</i> |
| <u> J </u> common tone | J. in four-part harmony, a note that occurs in two subsequent chords and must be kept in the same voice |