

## National Federation of Music Clubs – Festival Theory Test SAMPLE - LEVEL 12 - SAMPLE

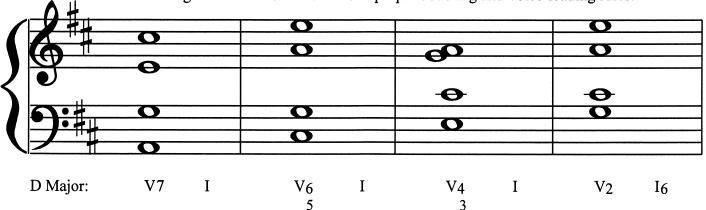
Name:_		Date:		ID:			Rating:	•
							llent 80-89.5, Satisfactory mprovement <60)	70-79.5
1. Ident	tify each interval. (l	Ex: Maj 3rd, dim 6tl	h, etc.)					(5)
	# <b>o o</b>	bbo		1	-	bo	жO	
	1	20	4	<del>00</del>	70			
3			#C				•	
2 Draw	the interval named	below each measure	going [	OOWN from	n the give	en note.	Щ	(5
<u>.</u>		Τ	1				#0	$\neg$
7		0		0		<del>O</del>		
	min 6th	dim 3rd	A	Aug 4th	F	Per 8ve	Maj 7th	
<b>2</b> E	1 1 1	4	•		1 .	.1	1	(1
		, name the size of eard, Compound 5th, et	-	ound interv	al using	the compo	ound name.	(4)
Exan	inple. Compound 31	a, Compound Jui, et	iC.	_		-	<b>Θ</b> -	
<u>a:</u>		0						
上								
	0	<u> </u>	1			1	0	
		-		O	-			
	compound	compound		compound		com	pound	
							<b>—</b>	
4 Spell	l the following triad	s from the given roo	t Hge ii	nner or low	er case a	s needed		(4
ROOT	MAJOR			-			ALICMENTED	
ROOT	MAJOR	mino	<u>(                                    </u>	dim	inished		AUGMENTED	
C#		_	_	_	_			
								-
5 For e	each measure helow	, draw a root position	a triad or	sing down t	from the	given note	a which is the trice	 a
	<b>FH</b> . Do not alter th		ir urau g	onig down i	irom the	given nou	winen is the trial	u (4
<b>A</b>	#0	L					Ш	
	#**	20					#0	$\exists$
(A)					0			=
J	<u>.</u>							
-	MAI	min			dim		AUG	

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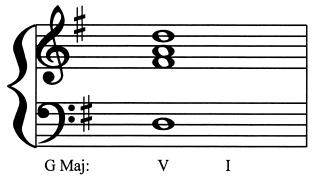
6. Resolve the following V7 chords to the tonic. Use proper doubling and voice-leading rules. (4)



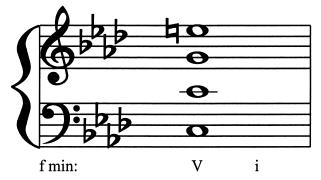
7. Below each chord, analyze this four-part progression using Roman numerals and figured bass, as needed. (12)



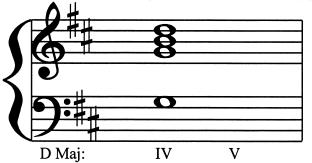
8. Resolve an imperfect authentic cadence, V to I, in close harmony in G Major. (2)



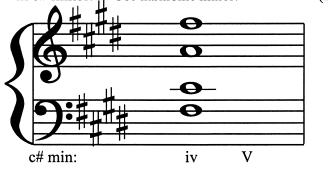
9. Resolve a perfect authentic cadence, V to i, in open harmony in f minor. Use harmonic minor. (2)



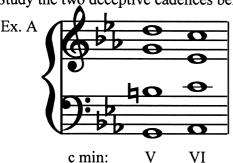
10. Resolve a half cadence, IV to V in close harmony in D Major. (2)



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



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



- 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	DOUBLI	NG RULES
Root position,	Double the	or
Major or minor	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	·

(8)

(1)

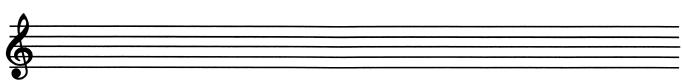
15. Complete the following chart regarding scale degree names used in a major scale.

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

Name the mode:				
Δ				
			 <del>-</del> 0-	
	 0	<del></del>		

Whole & Half Step Pattern:



(2)

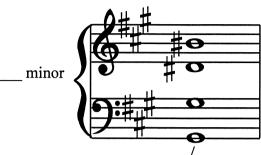
(2)

(2)

- 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.

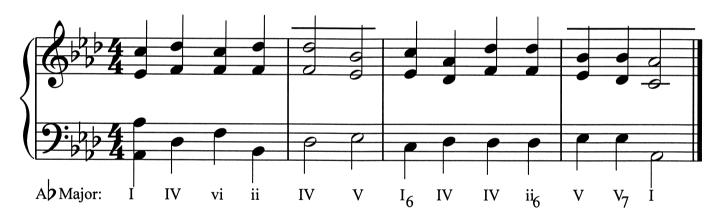
C. After the slash, write the Roman numeral for what sounds like the new tonic, based on the original key. (Ex: V/V, V/ii, V<sub>7</sub>/ii etc.)





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



19.	Write the	e letter of the correct de	efinition 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	
		Etude	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 to being played	ne
		neighboring tones	E. a broken chord bass accompaniment pattern	
		appoggiatura	F. an interval greater than an octave	
		secular music	G. an interval of an octave or less	
		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	•