



National Federation of Music Clubs – Festival Theory Test
SAMPLE - LEVEL 11 - SAMPLE

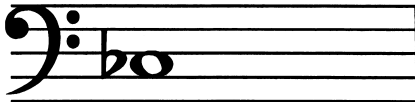
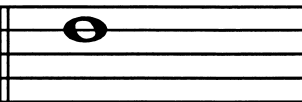
Name: _____ Date: _____ ID: _____ Rating: _____



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

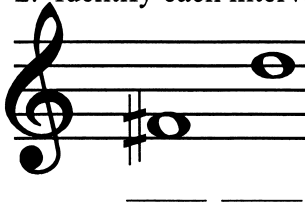
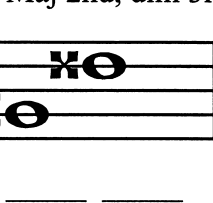
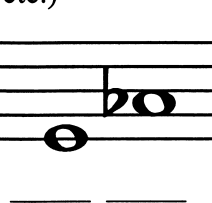

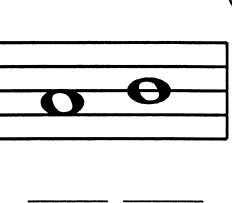
1. For each example below:

- A. In the first measure, draw the interval named below the measure going up from the given note. (1)
- B. In the second measure, invert the interval drawn in the first measure. (1)
- C. In the blank below the second measure of each interval, identify the inverted interval. (2)

			
minor 7th	_____	Augmented 3rd	_____

2. Identify each interval. (Ex: Maj 2nd, dim 3rd, etc.)

(5)

				
_____	_____	_____	_____	_____

3. Spell the following primary chords for each given key. Use harmonic minor for the minor key.

(4 ½)

Name of Key	TONIC	SUBDOMINANT	DOMINANT
D \flat Major	_____ - _____ - _____	_____ - _____ - _____	_____ - _____ - _____
g# minor	_____ - _____ - _____	_____ - _____ - _____	_____ - _____ - _____

4. Draw the triad named below each measure. The given note is the triad **THIRD**. Do not alter the given note.

(2)

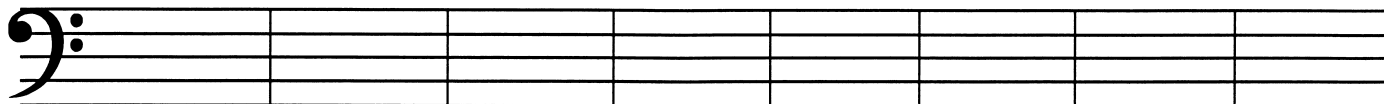
			
dim	MAJ	AUG	min



5. For the minor scale below:

- A. Draw the key signature named above measure one after the clef sign. (½)
- B. Using one whole note per measure, draw the notes of the given scale, ascending. Use harmonic minor. (2)
- C. Draw a triad on each scale degree. Use harmonic minor. (8)
- D. On the first line below each measure, write the correct upper or lower case Roman numeral identifying the scale degree and quality of each triad. (8)
- E. On the second line below each measure, write MAJ, min, dim or AUG to identify the quality of the triad in that measure. (8)

b minor (harmonic)

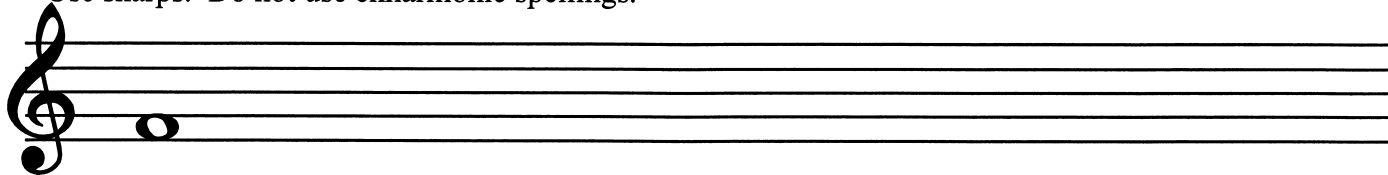


Roman Numerals: _____

Quality of triad: _____

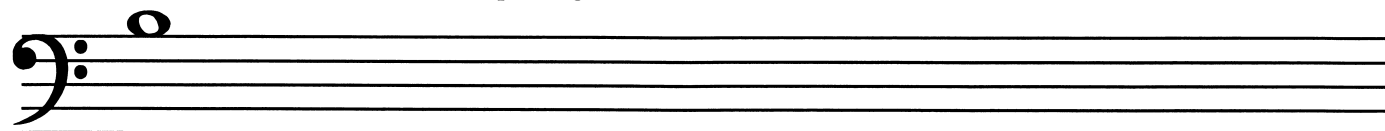
6. Complete an ascending, one-octave chromatic scale from the given note. (1)

Use sharps. Do not use enharmonic spellings.



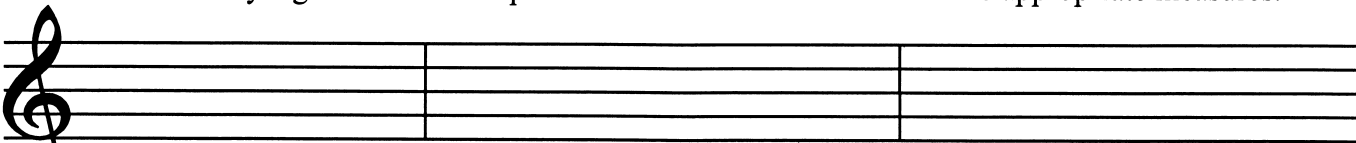
7. Complete a descending, one-octave whole tone scale from the given note. (1)

Use flats. Do not use enharmonic spellings.



8. On the following two single staves:

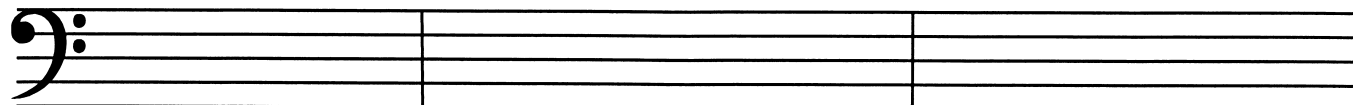
- A. Draw the key signature for each given minor key named below a measure. (2)
- B. In the appropriate blanks, name the relative Major, relative minor and/or the parallel minor key. (4)
- C. In the first measure of each staff, draw the key signature for each parallel major key. (2)
- D. Draw the key signature for each parallel minor or relative minor in the appropriate measures. (2)



_____ Major

_____ parallel minor

d relative minor



_____ Major

b parallel minor

_____ relative minor

Name: _____



9. Analyze the following four-part harmonic progression as follows:
- A. Below each chord, write a Roman numeral to correctly identify the root and quality of the chord. (12)
 - B. Use figured bass, if needed.
 - C. Identify the type of cadence used in measures two and four in the blank above those measures. (1)

G Major: _____

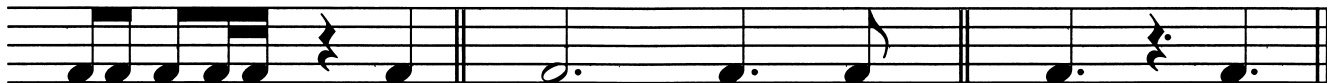
10. Complete the following four-measure phrase in 4/4 time. Check note values. (1)
- A. Write in the tenor voice on the treble staff. Complete each chord as indicated by the Roman Numerals and figured bass. Apply proper voice-leading and doubling rules. (12)
 - B. Above measures two and four, identify the type of cadence used as Authentic, Half or Plagal. (1)

G Major: I iii V vi ii V vi IV ii iii V7 I

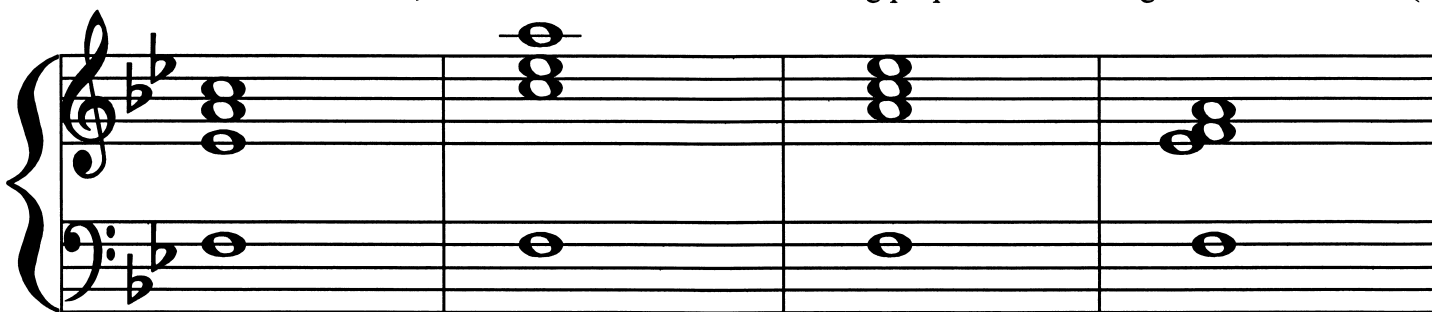
11. Complete the following eight-measure melody in a melodic minor. (1)
- A. Write a sequence in measure two. (1)
 - B. Demonstrate melodic minor, ascending and descending. (1)
 - C. End the first phrase on dominant. End the second phrase on tonic. (1)
 - D. End both phrases on a strong beat. (1)

12. For each measure below:

- A. At the beginning of each measure, write the correct time signature. Choose from the following time signatures: 2/2, 3/2, 5/4, 3/8, 5/8, 6/8, 9/8. (1 ½)
- B. On the line below each measure, write Simple (S), Compound (C) or Asymmetrical (A) to identify the type of meter. (1 ½)



13. For each measure below, resolve the V7 chord to tonic using proper voice-leading. (4)



B \flat Major: V7 I V7 I V7 I V7 I

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

- | | |
|---------------------------|---|
| _____ Ionian mode | A. Italian for “plucked” |
| _____ Locrian mode | B. two or more melodies played simultaneously; polyphonic |
| _____ interval complement | C. a mode with the same pattern as B to B on a keyboard |
| _____ trio | D. a mode with the same pattern as the Major scale |
| _____ contrapuntal | E. an interval’s inversion is known as this |
| _____ <i>pizzicato</i> | F. any Major or minor scale; a scale with seven different tones |
| _____ diatonic scale | G. a musical composition written for three performers |
| _____ climax | H. the highest or most intense point in a piece of music |