



Level 11-SAMPLE ANSWER KEY

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. -1/2 pt each measure (1&3) (1)
- B. In the second measure, invert the interval drawn in the first measure. -1/2 pt each measure (2&4) (1)
- C. In the blank below the second measure identify the inverted interval. -1/2 pt each blank: Quality/Size (2)

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

-1/2 pt each blank: Quality/Size (5)

3. Spell the following primary chords for each given key. Use harmonic minor for the minor key. -1/4 pt each blank (4 1/2)

Name of Key	TONIC	SUBDOMINANT	DOMINANT
D \flat Major	<u>D\flat - F - A\flat</u>	<u>G\flat - B\flat - D\flat</u>	<u>A\flat - C - E\flat</u>
g# minor	<u>g# - b - d#</u>	<u>c# - e - g#</u>	<u>D# - Fx - A#</u>

4. Draw the triad named below each measure. The given note is the triad **THIRD**. Do not alter the given note. -1/2 pt each measure (2)

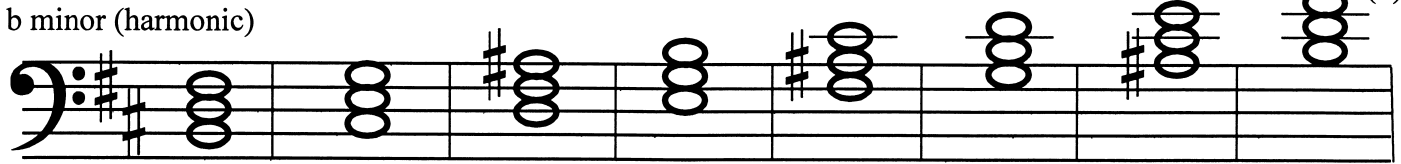
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5. For the minor scale below:

- A. Draw the key signature named above measure one after the clef sign. **-1/4 pt each measure. Must STEP** (1/2)
- 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. **-1 pt each measure.** (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. **-1 pt each Roman numeral** (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. **-1 pt each blank** (8)

b minor (harmonic)



Roman Numerals: i ii° III+ iv V VI vii° i
 Quality of triad: min dim AUG min MAJ MAJ dim min

6. Complete an ascending, one-octave chromatic scale from the given note. **-1 pt (No partial credit)** (1)
 Use sharps. Do not use enharmonic spellings.



7. Complete a descending, one-octave whole tone scale from the given note. **-1 pt (No partial credit)** (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. **-1 pt each key signature** (2)
- B. In the appropriate blanks, name the relative Major, relative minor and/or the parallel minor key. **-1 pt each blank** (4)
- C. In the first measure of each staff, draw the key signature for each parallel major key. **-1 pt ea key sig** (2)
- D. Draw the key signature for each parallel minor or relative minor in the appropriate measures. **-1 pt ea key sig** (2)

F Major f parallel minor d relative minor

B Major b parallel minor g# relative minor

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9. Analyze the following four-part harmonic progression as follows: -1 pt ea chord
 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. **If Roman Numeral is correct, but figured bass is wrong, count off -1/4.** -1/2 pt ea cadence
 C. Identify the type of cadence used in measures two and four in the blank above those measures. (1)

Plagal **Authentic**

G Major: I I₆ iii V IV I I₆ IV ii ii₆ V₇ I

10. Complete the following four-measure phrase in 4/4 time. -1/4 pt per measure if wrong note value (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. -1 pt ea chord (12)
 B. Above measures two and four, identify the type of cadence used as Authentic, Half or Plagal. (1)

Half **Authentic**

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 (6 & 7); -1/2 pt ascending (raise 6 & 7); -1/2 pt descending (lower back down) (1)
 A. Write a sequence in measure two. -1 pt m. 2 (1)
 B. Demonstrate melodic minor, ascending and descending. (1)
 C. End the first phrase on dominant. End the second phrase on tonic. -1/2 pt m. 4 and -1/2 pt m. 8 (1)
 D. End both phrases on a strong beat. -1/2 pt m. 4 and -1/2 pt m. 8 (1)

3 beats per measure sequence up or down mel min going up & down End on V

mel min descending could be on line 2. Strong beat m. 4 & 8

End on I

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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. **-1/2 pt each measure (1 1/2)**
- B. On the line below each measure, write Simple (S), Compound (C) or Asymmetrical (A) to identify the type of meter. **-1/2 pt each blank (1 1/2)**

The image shows three musical staves. The first staff has a 2/2 time signature and is labeled 'simple'. The second staff has a 5/4 time signature and is labeled 'asymmetrical'. The third staff has a 9/8 time signature and is labeled 'compound'.

13. For each measure below, resolve the V7 chord to tonic using proper voice-leading. **(4)**
-1 pt ea measure (no partial credit)

The image shows a musical score for a piano in B-flat major. It consists of four measures. The first measure shows a V7 chord (F7) in the right hand and a tonic chord (C) in the left hand. The second measure shows a V7 chord (F7) in the right hand and a tonic chord (C) in the left hand, with a note '7 in soprano' and an arrow pointing to the seventh of the V7 chord. The third and fourth measures show similar V7 to I resolutions. The word 'or' is written between the V7 and I chords in the second, third, and fourth measures.

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. **-1 pt ea blank (8)**

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