

All State High School Chorus – Test Cover Sheet
Sight Reading Procedures

Do NOT turn this cover sheet until all students and directors have reviewed these procedures together.

In order to pass the sight reading portion of this exam, students are required to accurately read a minimum of 10 measures; however, you are encouraged to read as many measures that are reasonably possible. At no time will you be made to stop before you are ready.

Make sure that the room to which you are assigned to sight read does not include your own director as one of the adjudicators.

After entering the room, relax, and choose the desired clef for reading.

At the beginning of each exercise, a director will play a scale and an arpeggio. The key may be altered if needed to accommodate range.

You will then begin a time-limited study. Time limits are: 10 seconds for exercise 1. 20 seconds for exercises 2 and 3. Exercise 4 = 30 seconds and exercise 5 = 30 seconds. These time limits will be strictly enforced.

At the end of each time limit, a director will again play the scale and starting pitch.

The director will then establish a tempo of no slower than 60 beats per minute. You may elect to perform the exercises at a faster tempo; however, to perform the exercises at a slower rate may result in negative scoring.

You may use any sight reading method with which you are comfortable, but you may not hum the exercises. Clear performance of pitch and rhythm is required.

If you stop during the exercise, you are allowed two options: 1) you may begin the entire exercise from the beginning; or 2) proceed to the next exercise with no credit earned for the measures that occur after the point of interruption. The forgiveness option (#1) may be exercised only one time during the entire exam. You do not have to use the forgiveness option first, but when it is to your advantage to do so.



You should have two sharpened #2 pencils for use with the scantron answer forms for this test.

**2004-2005 FVA ALL-STATE CHORUS
9-12TH GRADE MUSICIANSHIP TEST**

PLEASE DO NOT WRITE ON THIS SHEET. Use the answer form provided for your answers.

I. Melodic and Rhythmic Recognition (2 points each)

As you listen to the example played, identify any differences in rhythm or melody, comparing the written example with what you hear.

Mark (A) for each correctly played measure and (B) for each measure played incorrectly.



II. Chord Quality Recognition (2 points each)

You will hear each chord/triad played melodically, then harmonically. Each exercise will be played twice.

For examples 9-13, choose your answer from:

(A) major chord (B) minor chord (C) augmented chord (D) diminished chord

9.____ 10.____ 11.____ 12.____ 13.____

III. Interval Recognition (2 points each)

You will hear each interval played melodically, then harmonically. Each exercise will be played twice. Each example has four choices for your answer.

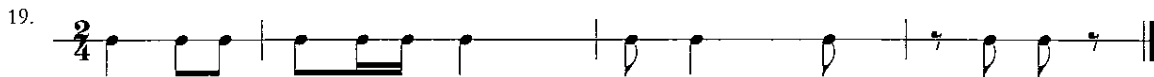
14.____ 15.____ 16.____ 17.____ 18.____

- | | | | | |
|--------|--------|--------|--------|-----------|
| (A) P4 | (A) m3 | (A) P4 | (A) M2 | (A) m2 |
| (B) P5 | (B) M3 | (B) P5 | (B) M3 | (B) m3 |
| (C) M6 | (C) m6 | (C) M6 | (C) P4 | (C) dim 5 |
| (D) P8 | (D) m7 | (D) P8 | (D) P5 | (D) m6 |

IV. Rhythmic Recognition (2 points each)

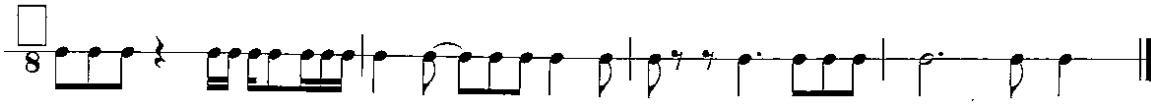
Listen as each example is played, and compare what you see with what you hear.

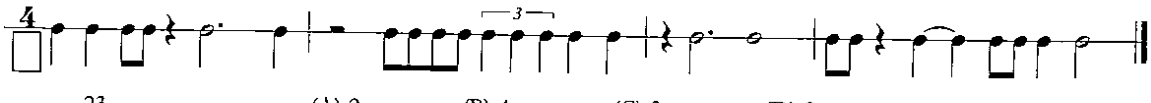
For examples 19-21, mark (A) if the example is the same and (B) if the example is different.

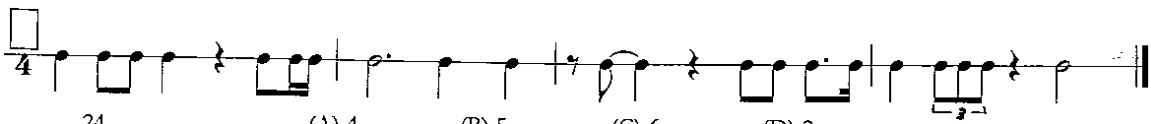


V. Meter Signature (2 points each)

Determine the correct missing number of the meter signature for each of the following examples. Each example has four choices for your answer.

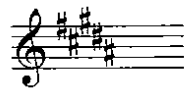
22.  _____ (A) 6 (B) 3 (C) 12 (D) 9

23.  _____ (A) 2 (B) 4 (C) 3 (D) 8

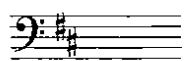
24.  _____ (A) 4 (B) 5 (C) 6 (D) 2

VI. Key Signatures (2 points each)


Determine the major and relative minor key for each of the following examples. Each example has four choices for the major key answer, and four choices for the minor key answer.

25.  Major (A) D Major (B) G Major (C) B Major (D) E Major

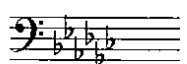
26. _____ minor (A) a minor (B) d minor (C) f# minor (D) g# minor

27.  Major (A) Bb Major (B) D Major (C) B Major (D) A Major

28. _____ minor (A) d minor (B) b minor (C) f minor (D) c# minor

29.  Major (A) Ab Major (B) Eb Major (C) A Major (D) F Major

30. _____ minor (A) g minor (B) f minor (C) b minor (D) c minor

31.  Major (A) F Major (B) Db Major (C) Cb Major (D) Gb Major

32. _____ minor (A) ab minor (B) c minor (C) eb minor (D) b minor

VII. Terms, Symbols, and Definitions (2 points each)

Examine each musical term or symbol and provide the correct response on your answer sheet. Each example has four choices.

33. legato (A) becoming faster
(B) strongly accented, forced
(C) lively, brisk
(D) smoothly, with no separation between notes
34. chromatic (A) very slow and broad
(B) the pitch relationships that establish a tonal center
(C) motion by half-steps, harmony or melody that employs some of the sequential 12 pitches in an octave
(D) return to the original tempo
35. rubato (A) the male voice above its normal range, a high, light voice used to extend the limits of their range
(B) the highest-pitched vocal range, above alto
(C) smoothly, with no separation between notes
(D) making the established pulse flexible by accelerating and slowing down the tempo, an expressive device
36. andante (A) rather slow, at a moderate walking pace
(B) grave, solemn
(C) lively, brisk
(D) slightly slower than allegro, often implying lighter texture and character as well
37. ☹ (A) the end
(B) repeat
(C) coda
(D) a pause or hold
38. dolce (A) to the end, generally used after a repetition
(B) sweetly, usually also softly
(C) slowing down
(D) suddenly, quickly
39. head voice (A) the male singing voice below the tenor and above the bass
(B) in most choirs, the lowest female vocal part. Occasionally very high tenors may sing this part.
(C) the higher register of the singing voice
(D) softly, an undertone
40. allegro (A) a lullaby
(B) fast
(C) slowing down
(D) a short musical idea or melodic theme, usually shorter than a musical phrase
41. subito (A) suddenly, quickly
(B) strongly accented, forced
(C) return to original tempo
(D) very slow and broad

42. *a cappella* (A) little by little
(B) “in the manner of the chapel”, music sung without instrumental accompaniment
(C) repeat from the beginning of the composition
(D) the notes of a chord played in succession to one another, rather than simultaneously. A broken chord.
43. *p* (A) the highest voice, instrument, or part
(B) the key center, the foundation of a scale or melody
(C) decreasing loudness
(D) soft
44. D.C. or Da Capo (A) an improvised or written-out ornamental passage performed by a soloist usually near the final cadence
(B) repeat from the beginning of the composition
(C) a strophic, narrative song
(D) to the end, generally used after a repetition
45. *poco a poco* (A) slowing down
(B) becoming faster
(C) little by little
(D) detached, crisply played
46. dynamics (A) a piece written for eight solo performers, or the group that performs such a piece
(B) lines written above or below the staff representing a continuation of the staff, used to indicate pitches above or below the staff
(C) the degrees of loudness in a musical work
(D) a pause or hold
47. *adagio* (A) slow, leisurely
(B) “low”, the lowest sounding male singing voice
(C) sweet, loveable
(D) the notes of a chord played in succession to one another, rather than simultaneously. A broken chord.
48. *crescendo* (A) softly, an undertone
(B) little by little
(C) making the established pulse flexible by accelerating and slowing down the tempo, an expressive device
(D) increasing loudness
49. *accidental* (A) symbol used to raise or lower a given pitch by 1 or 2 semitones, or to cancel a previous sign or part of a key signature
(B) the relationship between two pitches, the distance between an upper and a lower pitch
(C) a high-pitched ornamental part lying above the melody
(D) motion by half-steps, harmony, or melody that employs some of the sequential 12 pitches in an octave
50. *sf* (A) the symbol which indicates the lowering of a given pitch by one half-step
(B) strongly accented, forced
(C) softly, an undertone
(D) the highest-pitched vocal range, above alto