

FLORIDA VOCAL ASSOCIATION

ADMINISTRATOR COPY

2012-2013 ALL STATE MUSICIANSHIP EXAMINATION

Senior High, Grades 9-12

The test administrator will read this aloud while you follow along silently.

Do not begin this exam until told to do so.

- Follow all written and verbal directions carefully.
- You may mark in this booklet, but only your answer sheet will be graded.
- It is your responsibility to keep your answer sheet covered.
- Keep your eyes on your own paper during the exam.
- Use a #2 pencil to mark your answers.
- Let the administrator know if you need another pencil, or if you have any questions about the instructions.

ADMINISTRATOR COPY: SENIOR HIGH FLORIDA ALL STATE

PART I: CHORD QUALITY RECOGNITION (2 points each)

You will hear each triad played melodically and then played harmonically. Each example will be played twice. Select the correct answer from the four choices (Major, minor, augmented, or diminished triad) then mark the letter of your answer on your answer sheet.



1. B 2. C 3. A 4. D 5. C

(A) Major (B) Minor (C) Augmented (D) Diminished

PART 2: INTERVAL RECOGNITION (2 points each)

You will hear each interval played melodically and then harmonically. Each interval will be played two times. Choose the correct answer from the four choices given for each example. Mark the letter of that answer on your answer sheet. P=Perfect M=Major m=minor



6. (A) M2 7. (A) M6 8. **(A) M2** 9. (A) P4 10. (A) m6
 (B) M3 (B) m6 (B) m2 **(B) Tritone** **(B) P5**
 (C) m3 (C) M7 (C) P unison (C) P5 (C) P4
 (D) P4 **(D) m7** (D) m3 (D) m6 (D) M6

PART 3: MELODIC AND RHYTHMIC RECOGNITION (2 points each)

Listen to the musical example as it is played. The exercise is written on two lines. You are to identify any differences you hear in the rhythm or melody from what you see written in the exercise. Each measure is a separate answer. Mark **A** for each correctly played measure or mark **B** for each incorrect measure you hear.

You will hear the entire exercise played twice.

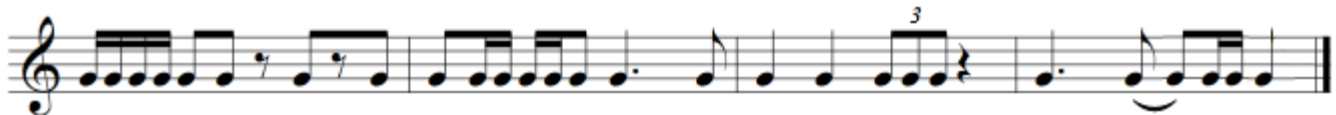


Musical notation for exercise 11-18. The exercise is written on two staves in 4/4 time. The first staff contains measures 11, 12, 13, and 14. The second staff contains measures 15, 16, 17, and 18. Measure 11 starts with a treble clef and a key signature of one flat. Measure 12 has a circled eighth note. Measure 13 has a circled eighth note. Measure 14 has a circled eighth note and a triplet of eighth notes. Measure 15 has a circled triplet of eighth notes. Measure 16 has a circled eighth note. Measure 17 has a circled eighth note. Measure 18 has a circled eighth note.

11. A 12. B 13. B 14. A 15. B 16. B 17. A 18. B

PART 4: RHYTHMIC RECOGNITION (each line is worth 2 points)

Listen as exercise 19 and 20 are played. If the rhythm you hear played for the entire exercise is the same as what you see written, mark **A** on your answer sheet. If it is different, mark **B**.



Musical notation for exercise 19. The exercise is written on a single staff in 4/4 time. It consists of eight measures. The first measure has a quarter note, a quarter rest, and a quarter note. The second measure has a quarter note, a quarter note, and a quarter note. The third measure has a quarter note, a quarter note, and a quarter note. The fourth measure has a quarter note, a quarter note, and a quarter note. The fifth measure has a quarter note, a quarter note, and a quarter note. The sixth measure has a quarter note, a quarter note, and a quarter note. The seventh measure has a quarter note, a quarter note, and a quarter note. The eighth measure has a quarter note, a quarter note, and a quarter note.

19. B



Musical notation for exercise 20. The exercise is written on a single staff in 6/8 time. It consists of four measures. The first measure has a quarter note, a quarter note, and a quarter note. The second measure has a quarter note, a quarter note, and a quarter note. The third measure has a quarter note, a quarter note, and a quarter note. The fourth measure has a quarter note, a quarter note, and a quarter note.

20. A





PART 5: COMPLETE THE MEASURES (each measure is worth 2 points)

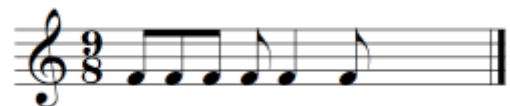
Question 21 and 22 are incomplete measures. Using time signature given, choose note(s) or rest(s) that complete the measure.



Musical notation for question 21. The exercise is written on a single staff in 4/4 time. It consists of one measure with a quarter note and a quarter rest.

21. A

- (A)  (B)  (C)  (D) 



Musical notation for question 22. The exercise is written on a single staff in 3/8 time. It consists of one measure with a quarter note, an eighth note, and an eighth note.

22. C

- (A)  (B)  (C)  (D) 

PART 6: TIME (meter) SIGNATURE RECOGNITION (each line is worth 2 points)

Study exercises 23 and 24 to determine the missing number of the time signature for each example. Choose the correct answer from the choices given below.

23. B



- (A) 6 (B) 7 (C) 9 (D) 5



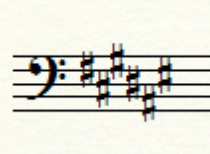
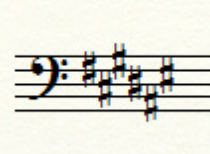

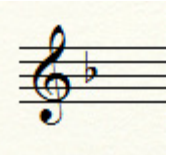
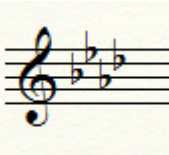

24. C



- (A) 4 (B) 8 (C) 2 (D) 6

PART 7: KEY SIGNATURE RECOGNITION (each answer is worth 2 points)

Determine the Major key and also the relative minor key for each key signature. Choose the correct answer from the four possible answers.

<p>25.</p>  <p><u> A </u> Major</p> <p>(A) D Major (B) A Major (C) E Major (D) C# Major</p>	<p>26.</p>  <p><u> B </u> minor</p> <p>(A) c# minor (B) b minor (C) g minor (D) f# minor</p>	<p>27.</p>  <p><u> C </u> Major</p> <p>(A) E Major (B) C# Major (C) F# Major (D) B Major</p>	<p>28.</p>  <p><u> A </u> minor</p> <p>(A) d# minor (B) c# minor (C) g# minor (D) a# minor</p>
<p>29.</p>  <p><u> D </u> Major</p> <p>(A) Bb Major (B) C Major (C) Eb Major (D) F Major</p>	<p>30.</p>  <p><u> B </u> minor</p> <p>(A) g minor (B) d minor (C) c minor (D) a minor</p>	<p>31.</p>  <p><u> C </u> Major</p> <p>(A) Db Major (B) Bb Major (C) Ab Major (D) A Major</p>	<p>32.</p>  <p><u> D </u> minor</p> <p>(A) b^b minor (B) c minor (C) g minor (D) f minor</p>

PART 8: VOCABULARY

Choose the correct definition from the list of four possible answers, and mark on your answer sheet.

33. Leggiero

- (A) Sweet, lovable
- (B) Lightly**
- (C) Lively, briskly
- (D) Graceful

34. Adagio

- (A) Dying away to nothing
- (B) Heavy and ponderous
- (C) A moderate walking tempo
- (D) Slow, leisurely tempo**

35. Simile

- (A) Continue to perform in a similar manner**
- (B) Raised or enlarged, generally refers to the raising of a pitch by one half step
- (C) Dying away to nothing
- (D) Play or sing in a mysterious manner

36. Coda

- (A) Ornamentation added to music to make it more beautiful or effective
- (B) A passage that brings a piece of music to its conclusion, an ending**
- (C) Continue to perform in a similar manner
- (D) Return to the original tempo after some deviation

37. Motif

- (A) Performers singing the same part are divided to sing different parts
- (B) The key center, the foundation of a scale
- (C) A short musical idea or melodic theme, usually shorter than a phrase**
- (D) A group of notes played or sung at the will or pleasure of the singer

38. Allegro con spirito

- (A) Marked, stressed
- (B) Fast tempo with spirit**
- (C) Lively, briskly
- (D) Graceful

39. Presto

- (A) Very fast, faster than Allegro**
- (B) Very slow and broad
- (C) Lightly
- (D) As fast as possible

40. A tempo

- (A) Gradually dying away, softer and slower
- (B) Return to the original tempo after some deviation**
- (C) A moderate walking tempo
- (D) Graceful

41. Tessitura

- (A) Suddenly, quickly
- (B) Type of vocal phonation that enables the singer to sing notes beyond the normal vocal range
- (C) A short musical idea or melodic theme, usually shorter than a phrase
- (D) Most widely used range of pitches in a piece of music**

42. Andante

- (A) Heavy, ponderous
- (B) In a singing style; singable
- (C) A moderate walking speed, rather slow**
- (D) Slow, leisurely tempo

43. Sempre

- (A) Lively, briskly
- (B) Always**
- (C) Gradually dying away, softer and slower
- (D) A long pause determined by the performer or director

44. Falsetto

- (A) Very loud
- (B) Most widely used range of pitches in a piece of music
- (C) Strongly accented, forced
- (D) Type of vocal phonation that enables the singer to sing notes beyond normal vocal range**

45. Primo

- (A) First or upper part**
- (B) Once more, but a little slower
- (C) Strongly accented, forced
- (D) Dying away to nothing

46. Grazioso

- (A) Always
- (B) Sweet, loveable**
- (C) Graceful
- (D) Music that lacks a tonal center, absence of key

47. Amabile

- (A) Detached, crisply played
- (B) A group of notes played or sung at the will of the singer
- (C) Very slow and broad
- (D) Sweet, loveable**

48. Oratorio

- (A) Large scale musical composition on a sacred subject**
- (B) Composition for instruments in which a solo instrument is set against an orchestral ensemble
- (C) A short musical idea or melodic theme, usually shorter than a phrase
- (D) An improvised or written-out ornamental passage performed by a soloist

49. Tacet

- (A) As fast as possible
- (B) indicates that a particular voice or instrument is silent for an extended passage or movement**
- (C) Most widely used range of pitches in a piece of music
- (D) Making the established pulse flexible by accelerating and slowing down the tempo

50. Arpeggio

- (A) Motion by half steps; also describes harmony or melody that employs some of the sequential 12 pitches in an octave
- (B) Lowered or reduced, generally refers to the lowering of a pitch chromatically by one half step
- (C) The notes of a chord played in succession to one another, rather than simultaneously; a broken chord**
- (D) Softly, with subdued sound

ANSWER SHEET

1. B
2. C
3. A
4. D
5. C
6. C
7. D
8. A
9. B
10. B
11. A
12. B
13. B
14. A
15. B
16. B
17. A
18. B
19. B
20. A
21. A
22. C
23. B
24. C
25. A
26. B
27. C
28. A
29. D
30. B
31. C
32. D
33. B
34. D
35. A
36. B
37. C
38. B
39. A
40. B
41. D
42. C
43. B
44. D
45. A
46. C
47. D
48. A
49. B
50. C