

FLORIDA VOCAL ASSOCIATION

ADMINISTRATOR COPY

2013-2014 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.

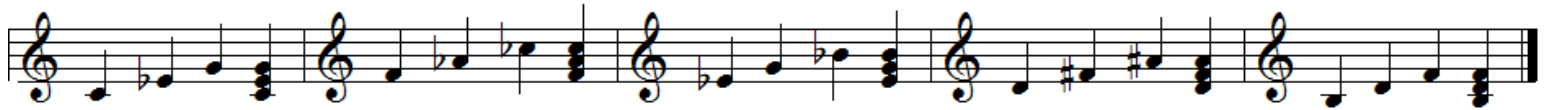
THANK YOU FOR YOUR HARD WORK PREPARING FOR THIS EXAM!
IT IS AN HONOR TO BE SELECTED BY YOUR TEACHER
FOR PARTICIPATION IN THIS ALL STATE EXAM PROCESS.
GOOD LUCK!

STUDENT EXAM: 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.

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



1. B

2. D

3. A

4. C

5. D

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
(B) m3
 (C) M6
 (D) Tritone

7. (A) Unison
 (B) P4
(C) P5
 (D) P8

8. (A) M7
 (B) Tritone
 (C) m7
(D) M2

9. (A) M3
(B) P8
 (C) m2
 (D) m3

10. (A) m6
 (B) M7
 (C) Tritone
 (D) P5

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.



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

Listen as exercises 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.

19. A= same **B = different**

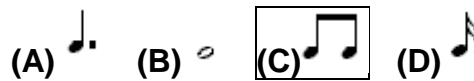
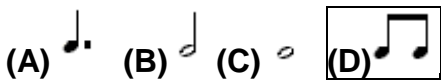
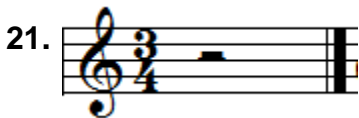


20. **A = same** B = different



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

Question 21 and 22 are incomplete measures. Choose note(s) or rest(s) that complete the measure.



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.





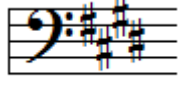
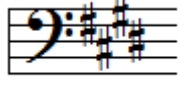


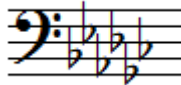
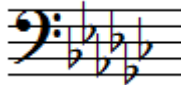
(A) 5 (B) 6 (C) 3 (D) 7



(A) 1 (B) 8 (C) 4 (D) 2

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

Determine the Major or minor key as instructed. Choose the correct answer from the four possible answers.

<p>25.</p>  <p>_G_Major (A) D Major (B) C Major (C) G Major (D) F# Major</p>	<p>26.</p>  <p>_e_minor (A) e minor (B) f# minor (C) b minor (D) d# minor</p>	<p>27.</p>  <p>_E_Major (A) C Major (B) B Major (C) G Major (D) E Major</p>	<p>28.</p>  <p>_c#_minor (A) a# minor (B) c# minor (C) c minor (D) g# minor</p>
<p>29.</p>  <p>_Eb_Major (A) Bb Major (B) Eb Major (C) Ab Major (D) Db Major</p>	<p>30.</p>  <p>_c_minor (A) eb minor (B) c minor (C) ab minor (D) gb minor</p>	<p>31.</p>  <p>_Gb_Major (A) F Major (B) Eb Major (C) Bb Major (D) Gb Major</p>	<p>32.</p>  <p>_eb_minor (A) bb minor (B) eb minor (C) gb minor (D) c minor</p>

PART 8: VOCABULARY (each answer is worth 2 points)

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

33. Opus

- (A) “beautiful singing”; an Italian Opera term
- (B) sharps or flats at the beginning of each staff to indicate which pitches are to be raised or lowered from their natural state during the piece
- (C) a creative work, numbered to designate the order of the composer’s works
- (D) fast tempo with spirit

34. Half-Step

- (A) a semi-tone. There are 12 of these in an octave.
- (B) suddenly, quickly
- (C) continue to perform in a similar manner
- (D) music that lacks a tonal center; absence of key

35. Binary Form

(A) first or upper part

(B) AB-form of a composition that has 2 distinct sections

(C) a passage that brings a piece of music to its conclusion; an ending.

(D) the seventh degree of the diatonic scale, when it is only a half-step below the tonic, gives the feeling of wanting to move up to the tonic

36. Allargando

(A) slowing of tempo, usually with increasing volume; most frequently occurs toward the end of a piece.

(B) return to the original tempo after some deviation

(C) type of vocal phonation that enables the singer to sing notes beyond the normal vocal range

(D) a pause or hold

37. Triad

(A) the relationship between two pitches, the distance between an upper and a lower pitch

(B) 3 note chord consisting of the root, third, and fifth

(C) motion by half steps; also describes harmony or melody that employs some of the sequential 12 pitches (semi-tones) in an octave

(D) raised or enlarged. Generally refers to the raising of a pitch by one halfstep

38. Solfege

(A) softly; with subdued sound; performed in an undertone

(B) in a singing style; singable

(C) very loud

(D) a system used for teaching sight singing (DO-RE-MI)

39. Rondo Form

(A) describes a song where the stanzas are all sung to the same music

(B) an improvised or written-out ornamental passage performed by a soloists usually near the final cadence

(C) composition for instruments in which a solo instrument is set against an orchestral ensemble.

(D) ABACA-form of a composition that has a recurring A section

40. Accent Mark

(A) to play or sing in a smooth, connected manner

(B) a minor scale with a raised 7th

(C) Symbols that indicate a note is strongly played or sung

(D) in a choral work would indicate all voices

41. Senza

(A) to play or sing with expression

(B) without instrumental accompaniment

(C) very slow and broad

(D) without

42. Meno mosso

- (A) less motion
- (B) sweetly, usually also softly
- (C) to the end, generally used after a repetition
- (D) play or sing in a mysterious manner

43. Vivace

- (A) indicated by a time signature, can be simple or compound
- (B) slightly slower than allegro, often implying lighter texture and character as well
- (C) solemn, with dignity
- (D) lively, briskly

44. Accidentals

- (A) lightly
- (B) symbol used to raise or lower a given pitch by 1 or 2 semi-tones, or to cancel a previous sign or part of a key signature.
- (C) marked, stressed
- (D) most widely used range of pitches in a piece of music

45. Sostenuto

- (A) in a sustained manner
- (B) performers singing the same part are divided to sing different parts
- (C) sweet, loveable
- (D) a long pause that is determined by the performer or director

46. Opera

- (A) large scale musical composition on a sacred subject.
- (B) rather slow, at a moderate walking speed
- (C) making the established pulse flexible by accelerating and slowing down the tempo, an expressive device
- (D) a major vocal work that involves theatrical elements

47. Sforzando

- (A) medium soft
- (B) strongly accented; forced
- (C) graceful
- (D) a single musical idea or element which is often defined by a repeated rhythmic pattern or a melodic contour

48. Caesura

- (A) grand pause; an interruption or break in the line
- (B) gradually reduce volume, getting softer
- (C) repeat from the beginning of the composition
- (D) a little more motion

49. Tenuto

- (A) very fast, faster than allegro
- (B) curved line that indicates to sing or play in a legato manner; without separation
- (C) gradually slowing down
- (D) fully sustained, occasionally even a bit longer than the note value requires**

50. Perendosi

- (A) gradually dying away, softer and slower**
- (B) lowered, or reduced; generally refers to the lowering of a pitch chromatically by one half step
- (C) special manner of singing where the voice glides from one tone to the next through all the intermediate pitches
- (D) the notes of a chord played in succession to one another, rather than simultaneously; a broken chord

ANSWER KEY

1 . B
2 . D
3 . A
4 . C
5 . D
6 . B
7 . C
8 . D
9 . B
10 . A
11 . A
12 . B
13 . A
14 . B
15 . B
16 . A
17 . B
18 . A
19 . B
20 . A
21 . D
22 . C
23 . A
24 . C
25 . C

26 . A
27 . D
28 . B
29 . B
30 . B
31 . D
32 . B
33 . C
34 . A
35 . B
36 . A
37 . B
38 . D
39 . D
40 . C
41 . D
42 . A
43 . D
44 . B
45 . A
46 . D
47 . B
48 . A
49 . D
50 . A