

**FLORIDA 7-8 ALL-STATE CHORUS  
MUSICIANSHIP TEST 2016-2017**

Congratulations on being selected to audition for the All-State Chorus! This part of the audition will test your basic music theory skills. Please LISTEN to instructions and read ALL DIRECTIONS carefully. Mark your answers on the answer sheet provided. ALL ANSWERS WILL BE LETTERS. You may write on this test, but only your answer sheet will be graded. Raise your hand and ask your proctor for a new test if this one has any writing on it. Be sure to check all pages.

**LISTENING SKILLS**

If what you SEE is exactly the same as what you HEAR, mark "A" on your answer sheet. If it is different in any way, mark "B". You will hear each example two times.

**I. Rhythm**

1. 2. 3. 4. 5.

**II. Melody (Melodic Line)**

6. 7. 8. 9. 10.

### III. RHYTHM AND PITCH (Melodic Line):

Listen to the musical examples as they are played. There are two separate examples, and this exercise will fill questions 11 THROUGH 18. You are to identify any differences you hear in the rhythm or melody from what you see written in each measure of the exercises. **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 each example two times. You will hear the scale and arpeggio prior to the first playing of each example.

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

### IV. MAJOR AND MINOR (You will hear each example two times)

If the chord you hear is **MAJOR**, mark "A" on your answer sheet.

If the chord you hear is **MINOR**, mark "B" on your answer sheet.

19. \_\_\_\_\_

20. \_\_\_\_\_

### V. LISTENING TO INTERVALS: (You will hear each example two times.)

Listen carefully to each interval then choose which interval was played from the four choices provided.

21. A. Perfect 5th B. Perfect 4th C. Major 3rd D. Major 6th	22. A. Major 7th B. Octave C. Major 6th D. Major 2nd	23. A. Major 2nd B. Perfect 5th C. Unison D. Major 3rd
--	---	---

### VI. INTERVAL RECOGNITION: Name the Interval that you see below:

<p><b>24.</b></p>	<p><b>25.</b></p>
-------------------	-------------------

24. A. Perfect 5th B. Major 3rd C. Octave D. Perfect 4th	25. A. Octave B. Major 2nd C. Major 7th D. Major 6th
---	---

**VII. KEY RECOGNITION:**

Name the major key signatures from the choices below.

26. 27. 28.

26. A. A Major B. G Major C. C Major D. E Major	27. A. Gb Major B. Eb Major C. Db Major D. D Major	28. A. G Major B. F# Major C. C# Major D. D Major
--	---	--

Look at the **Major Key Signature** of each example below and then choose the note that is “do” or “one” (the tonic) in that key. Mark **A, B, C, or D** as the correct answer (not the pitch name) on your answer sheet.

29. 30.

**VIII. TIME SIGNATURES:**

In exercises 31 and 32, choose the measure that is **WRONG** (incorrect # of beats). If all measures are correct in the exercise, mark “A” on your answer sheet.

31.

32.

In exercises 33 and 34, what number is missing from each time signature below?

Choices are below the example.

33. 




33. Choices: A. 4 B. 6 C. 5 D. 7

34. 

34. Choices: A. 4 B. 2 C. 1 D. 8

### IX. VOCABULARY AND SYMBOL IDENTIFICATION

Choose the best answer for each symbol and word.

- |   |                         |                             |                             |                             |
|---|-------------------------|-----------------------------|-----------------------------|-----------------------------|
| 35. Crescendo   | A. suddenly             | B. becoming faster          | C. hold                     | D. gradually louder         |
| 36. #   | A. strongly accented    | B. Cancels flats and sharps | C. raises pitch by 1/2 step | D. without accompaniment    |
| 37. Fine  | A. an additional ending | B. strongly accented        | C. without accompaniment    | D. The end                  |
| 38. Ritardando  | A. gradually slower     | B. moderate tempo           | C. sweetly                  | D. return to original tempo |
| 39.    | A. slur                 | B. tie                      | C. little by little         | D. sweetly                  |
| 40. Tutti   | A. little by little     | B. all together             | C. treble clef              | D. loud                     |
| 41.  | A. bass clef            | B. coda                     | C. treble clef              | D. first ending             |
| 42. largo   | A. very slow tempo      | B. gradually slower         | C. very much, a lot         | D. very fast tempo          |
| 43. <i>sfz</i>  | A. strongly accented    | B. return to sign           | C. suddenly                 | D. becoming faster          |
| 44. molto   | A. smoothly             | B. very much, a lot         | C. moderate tempo           | D. medium soft              |
| 45.  | A. gradually slower     | B. lively, fast tempo       | C. suddenly                 | D. metronome marking        |
| 46. <i>f</i>  | A. medium loud          | B. loud                     | C. soft                     | D. very soft                |
| 47. Staccato  | A. short and detached   | B. suddenly                 | C. return to sign           | D. hold                     |
| 48. A capella   | A. hold                 | B. Cancels flats and sharps | C. repeat                   | D. without accompaniment    |
| 49. Allegro   | A. moderate tempo       | B. very fast tempo          | C. lively, fast tempo       | D. becoming faster          |
| 50. <i>p</i>  | A. soft                 | B. very soft                | C. very fast tempo          | D. little by little         |