

FLORIDA VOCAL ASSOCIATION

STUDENT EXAM

2016-2017 ALL STATE MUSICIANSHIP EXAMINATION Senior High, Grades 9-12

- 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 in 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 1: Chord Quality Recognition (2 points each)

You will hear each triad played melodically then harmonically. Each example will be played twice. Identify the quality of each chord from the choices in the column on the right and mark your answer on your answer sheet.

- 1. _____ A. Major
- 2. _____ B. Minor
- 3. _____ C. Augmented
- 4. _____ D. Diminished
- 5. _____

Part 2: Interval Recognition (2 points each)

You will hear each interval played melodically then harmonically. Each example will be played twice. Identify the interval played and mark the correct answer on your answer sheet.

(P = perfect, M = major, m = minor)

- 6. A) m7 B) M6 C) Tritone D) P5
- 7. A) Tritone B) P4 C) m3 D) m7
- 8. A) P5 B) P4 C) Unison D) P8
- 9. A) m2 B) M3 C) m3 D) P5
- 10. A) M6 B) m2 C) M7 D) m7

Part 3: Rhythmic Recognition (2 points each)

Listen as exercises 11 and 12 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. Each exercise will be played twice.

A = Same B = Different

11. 

12. 

Part 4: Melodic and Rhythmic Recognition (2 points each)

Listen to the music example written below. (The exercise is written on two lines.) For each measure, identify if it is played correctly (choice A) or incorrectly (choice B), and mark the appropriate answer on your answer sheet. Pay attention to rhythm and melody. Each measure is a separate answer. **The entire example (including all measures) will be played twice.**

A = Correct

B = Incorrect

13 14 15 16

17 18 19 20

Part 5: Complete the Measures (2 points each)

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

21.

22.

- A.
- B.
- C.
- D.

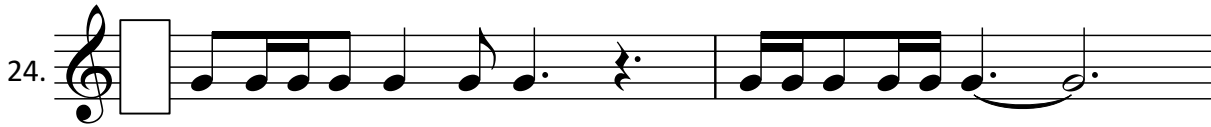
- A.
- B.
- C.
- D.





Part 6: Time (Meter) Signature Recognition (2 points each)

For exercises 23 and 24, identify the correct time signature.

23.

- A.
- B.
- C.
- D.

24. 

- A. 
- B. 
- C. 
- D. 

Part 7: Key Signature Recognition (2 points each)

Determine the Major or minor key as instructed.

25. 

- A. C-flat Major
- B. D-flat Major
- C. E-flat Major
- D. A-flat Major

26. 

- A. f minor
- B. e-flat minor
- C. c minor
- D. a-flat minor

27. 

- A. F Major
- B. B Major
- C. B-Flat Major
- D. G-Flat Major

28. 

- A. b minor
- B. d minor
- C. g minor
- D. e minor

29. 

- A. B Major
- B. E# Major
- C. C# Major
- D. A Major

30. 

- A. g# minor
- B. c minor
- C. e minor
- D. a# minor

31. 

- A. F# Major
- B. E Major
- C. G Major
- D. D# Major

32. 

- A. e minor
- B. c# minor
- C. d minor
- D. f# minor

Part 8: Vocabulary (2 points each)

Select the correct definition for each vocabulary term.

33. *Misterioso*

- A. Fast tempo with spirit
- B. In a singing style; singable
- C. Very fast; faster than *allegro*
- D. Play or sing in a mysterious manner

34. *Cadenza*

- A. Gradually reduce volume, getting softer
- B. An improvised or written-out ornamental passage performed by a soloist usually near the final cadence
- C. A single musical idea or element which is often defined as a repeated, rhythmic pattern, or a melodic contour
- D. Composition for instruments in which a solo instrument is set against an orchestral ensemble

35. Tessitura
- A. Solemn, with dignity
 - B. Grand pause; an interruption or break in the line
 - C. To play or sing in a smooth, connected manner
 - D. Most widely used range of pitches in a piece of music
36. Interval
- A. Curved line that indicates to sing or play in a legato manner; without separation
 - B. The relationship between two pitches, the distance between an upper and a lower pitch
 - C. A minor scale with a raised 7th
 - D. Symbol that indicates a note is strongly played or sung
37. Niente
- A. Dying away to nothing
 - B. First or upper part
 - C. Sweet, loveable
 - D. Making the established pulse flexible by accelerating and slowing down the tempo; an expressive device
38. A cappella
- A. ABACA-form of a composition that has a recurring "A" section
 - B. Fully sustained; occasionally even a bit longer than the note value requires
 - C. Without instrumental accompaniment
 - D. Strongly accented; forced
39. Andante
- A. Rather slow, at a moderate walking speed
 - B. Softly; with subdued sound; performed in an undertone
 - C. Slightly slower than allegro, often implying lighter texture and character as well
 - D. Gradually dying away, softer and softer
40. Leading tone
- A. 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
 - B. The repetition of a phrase at different pitch levels using the same or similar intervals
 - C. 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
 - D. The notes of the chord played in succession to one another, rather than simultaneously; a broken chord
41. Atonal
- A. Detached; crisply played
 - B. Raised or enlarged; generally refers to the raising of a pitch by one half-step
 - C. Without
 - D. Music that lacks a tonal center; absence of key
42. Vivace
- A. The original speed
 - B. Heavy, ponderous
 - C. Lively; briskly
 - D. Slowing of tempo, usually with increasing volume; most frequently occurs toward the end of a piece

43. Subito
- A. To the end, generally used after a repetition
 - B. In a sustained manner
 - C. Suddenly; quickly
 - D. A little more motion
44. Falsetto
- A. Type of vocal phonation that enables the singer to sing notes beyond the normal vocal range
 - B. In a choral work, would indicate all voices
 - C. A pause or hold
 - D. "Beautiful singing"; an Italian Opera term
45. Leggiero
- A. Less motion
 - B. Very loud
 - C. Lightly
 - D. Continue to perform in a similar manner
46. Motif
- A. A short musical idea or melodic theme, usually shorter than a musical phrase
 - B. A system used for teaching sight-singing (Do-Re-Mi)
 - C. A creative work, numbered to designate the order of the composer's works
 - D. Three note chord consisting of the root, third, and fifth
47. Coda
- A. A major vocal work that involves theatrical elements
 - B. A passage that brings a piece of music to its conclusion; an ending
 - C. Repeat from the beginning of the composition
 - D. Return to the original tempo after some deviation
48. Strophic
- A. Lowered, or reduced; generally refers to the lowering of a pitch chromatically by one half step
 - B. Detached; crisply played
 - C. Marked, stressed
 - D. Describes a song where the stanzas are all sung to the same music
49. Oratorio
- A. Composition for instruments in which a solo instrument is set against an orchestral ensemble
 - B. A long pause that is determined by the performer or director
 - C. AB-form of a composition that has two distinct sections
 - D. Large scale musical composition on a sacred subject
50. Grazioso
- A. Very slow and broad
 - B. Graceful
 - C. Gradually slowing down
 - D. Sweetly, usually also softly