

# FLORIDA VOCAL ASSOCIATION

## 2005-2006 All-State Musicianship Examination

Senior High School Edition - 9th-12th Grade

# ANSWER KEY MASTER

This answer MASTER is formatted for playback using Cakewalk II's Overture music notation program.

**Part I. MELODIC and RHYTHMIC RECOGNITION** (2 points each) Listen to the musical example as it is played for you. The exercise is written on two lines. Identify any differences you hear in the rhythm or melody from what you see in the exercise. Mark (A) for each correctly played measure or mark (B) for each measure that you hear played incorrectly on your answer sheet. You will hear the exercise played twice.

1 2 3 4  
5 6 7 8

**Part II. CHORD QUALITY RECOGNITION** (2 points each) You will hear each chord (triad) played melodically (*one note at a time*) and then played harmonically (*all the notes at the same time*). Each example will be played twice. For examples 9-13 select the correct answer from the four choices (*Major, minor, augmented or diminished chord*) then mark the letter of your answer on your answer sheet:

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

9.   A                        10.   D                        11.   C                        12.   B                        13.   C  

**Part III. INTERVAL RECOGNITION** (2 points each) You will hear each interval played melodically and then harmonically. Each interval will be play two times. Choose the correct answer from the four choices given below each interval. Mark the letter of that answer on your answer sheet.

14.   A                        15.   C                        16.   D                        17.   B                        18.   B  

<u>(A) P5</u>	(A) m2	(A) M6	(A) m3	(A) M7
(B) m6	(B) M3	(B) m7	<u>(B) P4</u>	<u>(B) M6</u>
(C) P4	<u>(C) m3</u>	(C) m6	(C) M3	(C) m7
(D) M6	(D) P4	<u>(D) M7</u>	(D) M2	(D) P5

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**Part IV. RHYTHMIC RECOGNITION** (each line is worth 2 points) Listen as exercises 19-21 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 any part of the rhythm you hear for the exercise is different from what you see written, mark (B) on your answer sheet. You will hear each exercise twice.

19.

**EXTRA BEATS AT THE END OF THE EXERCISES HAVE BEEN ADDED TO ANSWER SHEET ONLY TO GIVE A CHANCE TO STOP PLAYBACK BEFORE GOING TO THE NEXT EXERCISE**

20.

X 21.

**Part V. METER (Time) SIGNATURE RECOGNITION** (each line is worth 2 points) Study the following exercises (22-24) to determine the missing number of the time signature for each example (in the blank box  either above or below the number of the time signature given). Choose the correct answer from the choices given below each example. Mark the letter of your choice on your answer sheet.

22.  (A) 2 or (B) 3 or (C) 4 or (D) 5

23.  (A) 6 or (B) 7 or (C) 8 or (D) 9

24.  (A) 4 or (B) 5 or (C) 6 or (D) 7

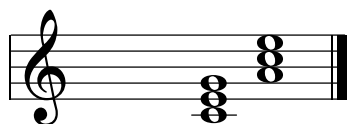
# ANSWER KEY

**Part VI. KEY SIGNATURE RECOGNITION** (each answer is worth 2 points) Study the four key signatures (25-32) on the left side of the page. Determine the Major key and also the relative minor key for each key signature. Choose the correct answer from the four possible answers for both the Major and the minor key signatures then mark your answers on your answer sheet.



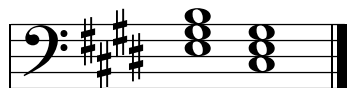
25. C Major (A) Ab Major  
(B) Bb Major  
(C) Db Major  
(D) Eb Major

26. A minor (A) Bb minor  
(B) Gb minor  
(C) Eb minor  
(D) Db minor
- 



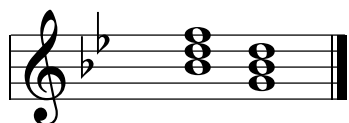
27. B Major (A) D Major  
(B) C Major  
(C) A Major  
(D) F Major

28. D minor (A) C minor  
(B) F minor  
(C) G minor  
(D) A minor
- 



29. A Major (A) E Major  
(B) D Major  
(C) E# Major  
(D) F# Major

30. C minor (A) Ab minor  
(B) E minor  
(C) C# minor  
(D) F# minor
- 



31. B Major (A) Eb Major  
(B) Bb Major  
(C) C Major  
(D) F Major

32. D minor (A) Gb minor  
(B) Bb minor  
(C) Fb minor  
(D) G minor
-

# ANSWER KEY

**Part VII. TERMS, SYMBOLS and DEFINITIONS** (each correct answer is worth 2 points) Match the terms on the left with the correct definition for that term from the four choices on the right for questions 33-50. Mark the letter of the answer you have chosen on your answer sheet for each example.

33. ancora meno mosso  
(A) a little louder  
**(B) again, but a little slower**  
(C) rather slow, walking pace  
(D) once more, but sweeter
34. leggiero  
(A) solemnly  
(B) softly gliding between notes  
(C) the end of repeated section  
**(D) lightly, soft**
35. pizzicato  
**(A) pluck strings with fingers**  
(B) continue bowing to the end of measure  
(C) with brilliance and pizzazz  
(D) detached and crisply played
36. simile  
(A) always  
**(B) perform in a similar fashion**  
(C) with spirit  
(D) the lower part
37. alla breve  
**(A) quick, double time**  
(B) always in a brave fashion  
(C) all together at the sign  
(D) augmented pitches
38. dolce  
(A) finished  
(B) a bit fast to the end  
(C) calming, even  
**(D) sweet and also usually soft**
39. lunga  
(A) supported on the breath  
(B) fall forward forcefully  
**(C) long pause determined by performer**  
(D) complete, but short, stop
40. hymn  
**(A) non-Scriptural, strophic religious**  
(B) organ accompanied secular music  
(C) religious a cappella ballad  
(D) text is taken directly from the Bible
41. primo  
(A) the highest female vocal part  
**(B) the first or upper part**  
(C) most important part on the piano  
(D) solo part



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42. ritenuto  
(A) make the pulse flexible  
(B) fully sustained, but with staccato  
(C) voice glides from tone to tone, slowly, even  
**(D) slowing down but with marked reduction**
43. cantabile  
(A) sweetly, softly  
**(B) song-like, singable**  
(C) strophic congregational hymn  
(D) a lullaby
44. guisto  
**(A) maintaining a strict tempo**  
(B) with gusto  
(C) joyously but crisply sung  
(D) folk-like Italian hymn
45. folksong  
(A) music adapted from existing music literature  
**(B) music representing the character of a people**  
(C) pre-composed music learned by common people  
(D) usually sacred music with instruments
46. molto espressivo  
(A) very fast and loud  
(B) much quicker than before  
(C) expressive, but much restrained  
**(D) very expressive**
47. marcato  
**(A) marked, stressed**  
(B) march-like  
(C) smooth with passages of staccato  
(D) even, marked smooth
48. ossia  
(A) a short musical idea or theme  
**(B) easier, alternate passage**  
(C) high-pitched, ornamented part above the melody  
(D) congregational hymn
49. adagio  
(A) a moderate walking tempo  
(B) very, very slow tempo  
**(C) leisurely, slow tempo**  
(D) moderate tempo that increase gradually
50. tenuto  
(A) making the pulse flexible by accelerating  
(B) a sudden marked reduction of the tempo  
**(C) fully sustained, a bit longer than the notes**  
(D) reaching a long pause; determined by the direction



Part III. INTERVAL RECOGNITION KEY

# ANSWER KEY

14. P5

Musical notation for exercise 14. It consists of four measures on a treble clef staff with a key signature of one sharp (F#). The time signature alternates between 3/4 and 4/4. The notes are G4 (quarter), B4 (quarter), and D5 (quarter) in the first measure (3/4). The second measure (4/4) shows a whole note chord G4-B4-D5. The third measure (3/4) shows G4 (quarter), B4 (quarter), and D5 (quarter). The fourth measure (4/4) shows a whole note chord G4-B4-D5.

15. m3

Musical notation for exercise 15. It consists of four measures on a treble clef staff with a key signature of two flats (Bb). The time signature alternates between 3/4 and 4/4. The notes are Bb3 (quarter), D4 (quarter), and E4 (quarter) in the first measure (3/4). The second measure (4/4) shows a whole note chord Bb3-D4-E4. The third measure (3/4) shows Bb3 (quarter), D4 (quarter), and E4 (quarter). The fourth measure (4/4) shows a whole note chord Bb3-D4-E4.

16. M7

Musical notation for exercise 16. It consists of four measures on a treble clef staff with a key signature of two sharps (D). The time signature alternates between 3/4 and 4/4. The notes are D4 (quarter), F#4 (quarter), and G4 (quarter) in the first measure (3/4). The second measure (4/4) shows a whole note chord D4-F#4-G4. The third measure (3/4) shows D4 (quarter), F#4 (quarter), and G4 (quarter). The fourth measure (4/4) shows a whole note chord D4-F#4-G4.

17. P4

Musical notation for exercise 17. It consists of four measures on a treble clef staff with a key signature of three sharps (A). The time signature alternates between 3/4 and 4/4. The notes are A3 (quarter), C#4 (quarter), and D4 (quarter) in the first measure (3/4). The second measure (4/4) shows a whole note chord A3-C#4-D4. The third measure (3/4) shows A3 (quarter), C#4 (quarter), and D4 (quarter). The fourth measure (4/4) shows a whole note chord A3-C#4-D4.

18. M6

Musical notation for exercise 18. It consists of four measures on a treble clef staff with a key signature of two flats (Bb). The time signature alternates between 3/4 and 4/4. The notes are Bb3 (quarter), D4 (quarter), and F4 (quarter) in the first measure (3/4). The second measure (4/4) shows a whole note chord Bb3-D4-F4. The third measure (3/4) shows Bb3 (quarter), D4 (quarter), and F4 (quarter). The fourth measure (4/4) shows a whole note chord Bb3-D4-F4.

Part II. CHORD QUALITY RECOGNITION KEY

**ANSWER KEY**

9. (A) Major

Musical notation for exercise 9: A Major chord in 4/4 time. The notation consists of a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody is a quarter note A4, followed by a quarter rest, a quarter note B4, followed by a quarter rest, and a quarter note C5, followed by a quarter rest. The bass line consists of a whole chord A major (A2, C3, E3) in the first measure, a whole rest in the second measure, and a whole chord A major (A2, C3, E3) in the third measure.

10. (D) diminished

Musical notation for exercise 10: D diminished chord in 4/4 time. The notation consists of a treble clef, a key signature of two flats (Bb, Fb), and a 4/4 time signature. The melody is a quarter note D4, followed by a quarter rest, a quarter note Eb4, followed by a quarter rest, and a quarter note Fb4, followed by a quarter rest. The bass line consists of a whole chord D diminished (D2, Fb2, Ab2) in the first measure, a whole rest in the second measure, and a whole chord D diminished (D2, Fb2, Ab2) in the third measure.

11. (C) Augmented

Musical notation for exercise 11: C Augmented chord in 4/4 time. The notation consists of a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is a quarter note C4, followed by a quarter rest, a quarter note E4, followed by a quarter rest, and a quarter note G#4, followed by a quarter rest. The bass line consists of a whole chord C augmented (C2, E2, G#2) in the first measure, a whole rest in the second measure, and a whole chord C augmented (C2, E2, G#2) in the third measure.

12. (B) minor

Musical notation for exercise 12: B minor chord in 4/4 time. The notation consists of a treble clef, a key signature of two sharps (F#, C#), and a 4/4 time signature. The melody is a quarter note B4, followed by a quarter rest, a quarter note D5, followed by a quarter rest, and a quarter note F#5, followed by a quarter rest. The bass line consists of a whole chord B minor (B2, D3, F#3) in the first measure, a whole rest in the second measure, and a whole chord B minor (B2, D3, F#3) in the third measure.

13. (C) Augmented

Musical notation for exercise 13: C Augmented chord in 4/4 time. The notation consists of a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is a quarter note C4, followed by a quarter rest, a quarter note E4, followed by a quarter rest, and a quarter note G#4, followed by a quarter rest. The bass line consists of a whole chord C augmented (C2, E2, G#2) in the first measure, a whole rest in the second measure, and a whole chord C augmented (C2, E2, G#2) in the third measure.

