



All State Chorus - Test Cover Sheet

Sight-Reading Procedures

Do NOT turn this cover sheet until all students and directors have reviewed these procedures together.

In order to pass the sight reading portion of this exam, students are required to accurately read a minimum of 8 measures in middle school and 10 measures in high school; however, you are encouraged to read as many measures that are reasonably possible. At no time will you be made to stop before you are ready.

Make sure that the room to which you are assigned does not include your own director as one of the adjudicators.

After entering the room, relax, and choose the desired clef for reading.

At the beginning of each exercise, a director will play a scale, arpeggio and starting pitch. The key may be altered if needed to accommodate the range.

You will then begin a time-limited study. **(These time limits will be strictly enforced.)**

Middle School: Level 1 = 10 seconds; Level 2 = 20 seconds; Level 3 = 30 seconds

High School: Level 1 = 10 seconds; Level 2 = 10 seconds; Level 3 = 20 seconds;
Level 4 = 20 seconds; Level 5 = 30 seconds

At the end of each time limit, a director will again play the scale, arpeggio and starting pitch.

The director will then establish a tempo of no slower than 60 beats per minute. You may elect to perform the exercise at a faster tempo; however, to perform the exercise at a slower rate may result in negative scoring.

You may use any sight reading method with which you are comfortable, but you may not hum the exercise. Clear performance of pitch and rhythm is required.

If you stop during the exercise, you are allowed two options:

- 1) You may begin the entire exercise again (one time only)
- or-
- 2) proceed to the next exercise with no credit earned for the measures that occur after the point of interruption.

Forgiveness may be used only once on the exercise you are currently performing.



You should have two sharpened #2 pencils for use with the answer form for this test.

FLORIDA VOCAL ASSOCIATION

2009-2010 All State Musicianship Examination

Senior High School Edition - 9th-12th Grade

THE TEST ADMINISTRATOR/FVA NARRATOR 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 to avoid making mistakes. Your test administrator may allow you to mark on this test booklet but only the **answer sheet** will be graded. Keep your eyes on your own exam. It is your responsibility to keep your answer sheet covered so that others cannot copy your answers. Follow your test administrator's instructions about what to do after you have completed your exam. You should have two sharpened #2 pencils to mark your answers on the answer form. Raise your hand now if you need pencils or have questions about any part of these instructions.

DO NOT WRITE YOUR ANSWERS IN THIS EXAM BOOKLET.

Part I. MELODIC and RHYTHMIC RECOGNITION (2 points each measure)

Listen to the musical example as it is played. 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.

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. _____ 10. _____ 11. _____ 12. _____ 13. _____

Part III. 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 below each interval. Mark the letter of that answer on your answer sheet.

P=Perfect M=Major m=minor

14. _____	15. _____	16. _____	17. _____	18. _____
(A) P4	(A) m2	(A) P5	(A) m2	(A) m2
(B) P5	(B) m3	(B) M6	(B) m3	(B) M2
(C) m6	(C) P4	(C) M7	(C) M3	(C) m3
(D) M6	(D) P5	(D) P8	(D) P4	(D) M3

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. ____ Major

- (A) A Major
- (B) E Major
- (C) C Major
- (D) D Major

26. ____ minor

- (A) e minor
- (B) b minor
- (C) c# minor
- (D) f# minor



27. ____ Major

- (A) A Major
- (B) E Major
- (C) C Major
- (D) D Major

28. ____ minor

- (A) e minor
- (B) b minor
- (C) c# minor
- (D) f# minor



29. ____ Major

- (A) A^b Major
- (B) E^b Major
- (C) G^b Major
- (D) D^b Major

30. ____ minor

- (A) e^b minor
- (B) b^b minor
- (C) c minor
- (D) f minor



31. ____ Major

- (A) A^b Major
- (B) E^b Major
- (C) G^b Major
- (D) D^b Major

32. ____ minor

- (A) e^b minor
- (B) b^b minor
- (C) c minor
- (D) f minor

Part VII. TERMS, SYMBOLS and DEFINITIONS (each correct answer is worth 2 points)

Match the term 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. gruppo ad lib (A) again in an a rhythmic manner
(B) a group of notes played or sung at the will or pleasure of the performer
(C) slow, leisurely tempo
(D) a group of narrative songs
34. augmented (A) raised or enlarged, generally refers to the raising of a pitch by one half step
(B) increasing loudness
(C) fully sustained, occasionally even a bit longer than the note value required
(D) suddenly, quickly
35. misterioso (A) a mysterious, improvised or written-out ornamental passage
(B) a style that creates tension
(C) a style that is determined by the performer
(D) play or sing in a mysterious manner
36. sforzando (A) softly: with subdued sound; performed in an undertone
(B) as fast as possible
(C) strongly accented, forced
(D) smoothly, with no separation between notes
37. grazioso (A) grateful, thankful
(B) slow with expression
(C) slow and legato
(D) graceful
38. simile (A) the degrees of styles in a musical work
(B) continue to perform in a similar manner
(C) a single musical idea
(D) little
39. ledger lines (A) any means of writing down music
(B) the sign that indicates the raising of a given pitch
(C) the sign placed at the beginning of a composition to indicate meter
(D) lines written above or below the staff representing a continuation of the staff, used to indicate pitches above or below the staff
40. cantabile (A) sing with sonority
(B) choral style
(C) singable; singing
(D) cantata style
41. sotto voce (A) smoothly, with no separation between notes
(B) softly; with subdued sound; performed in an undertone
(C) a strophic, narrative song
(D) suddenly, quickly
42. niente (A) nothing
(B) begin soft and gradually get louder
(C) continually soft
(D) marked, stressed with no crescendo

43. portamento (A) the seventh degree of the diatonic scale
 (B) a note that is not affected by either a sharp or a flat
 (C) making the established pulse flexible by accelerating and slowing down the tempo, an expressive device
 (D) special manner of singing where the glides from one tone to the next through all the intermediate pitches
44. presto (A) very fast, faster than allegro
 (B) lively, briskly
 (C) suddenly quickly
 (D) moderate tempo with spirit
45. senza (A) in a song like style
 (B) rather slow with expression
 (C) without
 (D) fully sustained
46. harmony (A) a note that is not affected by either a sharp or a flat
 (B) an improvised or written out passage
 (C) the distance between an upper and a lower pitch
 (D) any collection of pitches as they sound simultaneously
47. divisi (A) division of styles in a piece usually reflecting tempo
 (B) the division of meters
 (C) piano divided from voice parts
 (D) an indication of divided musical parts.
48. legato e pesante (A) stylistic and slow
 (B) strophic and connected
 (C) smooth, connected and heavy
 (D) slow and marked
49. allargando (A) original tempo at the beginning of a piece to indicate its meter
 (B) slowing of tempo, usually with increasing volume; most frequently occurs toward the end of a piece.
 (C) a tempo slower than largo
 (D) a short musical idea or melodic theme, usually shorter than a musical phrase
50. allegro (A) very soft
 (B) as fast as possible
 (C) fast
 (D) lively, briskly