

FLORIDA VOCAL ASSOCIATION

2010-2011 All State ADMINISTRATOR Edition

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. C 10. B 11. A

12. D 13. D

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.

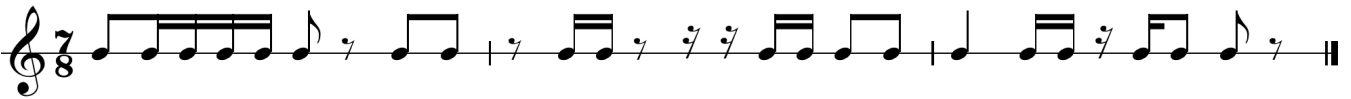
14. (C) M3 15. (C) m6 16. (B) TT 17. (A) m2 18. (D) m7

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 that 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. A 

20. B 

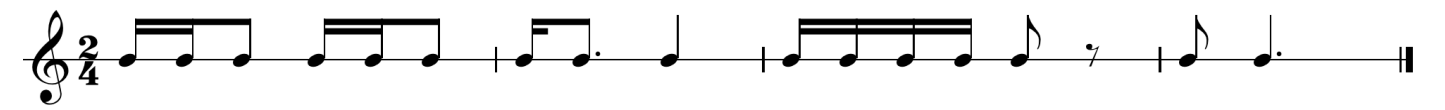
21. A 

Part V. METER (Time) SIGNATURE RECOGNITION (each line is worth 2 points)

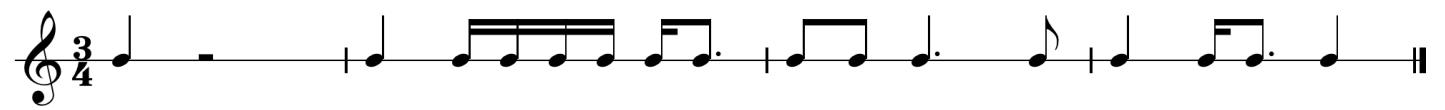
Study the following exercises (22-24) to determine the missing number of the time signature for each example (in the blank box either above or below the number of the time signature given). Choose the correct answer from the choices given below each example. Mark the letter of your choice on your answer sheet.



22. C (A) 2 (B) 4 (C) 8 (D) 16



23. A (A) 2 (B) 3 (C) 4 (D) 6



24. B (A) 2 (B) 4 (C) 8 (D) 16

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. A Major

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

26. D minor

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



27. C Major

- (A) A Major
- (B) B Major
- (C) **F Major**
- (D) G Major

28. D minor

- (A) f minor
- (B) b minor
- (C) c minor
- (D) **d minor**

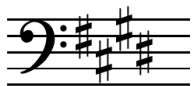


29. B Major

- (A) A Major
- (B) **B Major**
- (C) C[#] Major
- (D) D[#] Major

30. C minor

- (A) g minor
- (B) b minor
- (C) **g[#] minor**
- (D) f[#] minor



31. B Major

- (A) E[#] Major
- (B) **E Major**
- (C) C[#] Major
- (D) F[#] Major

32. C minor

- (A) e minor
- (B) b minor
- (C) **c[#] minor**
- (D) c minor



33. D Major

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

34. B minor

- (A) b minor
- (B) **b^b minor**
- (C) c minor
- (D) d 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.

35. **al fine**
- A. **to the end, generally used after a repetition**
 - B. repeat from the sign
 - C. repeat from the beginning of the composition
 - D. pressing, becoming faster, hurrying
36. **chorale**
- A. a style of singing characterized by lyricism, legato, pure vowels, and freedom of production which originated in Italy during the so called "Golden Age of Singing" (1685-1825).
 - B. 3 or more pitches sounded simultaneously or functioning as if sounded simultaneously
 - C. a self-contained composition for solo voice, usually with instrumental accompaniment and usually found within the context of an opera, oratorio or cantata
 - D. **a congregational song or hymn of the German Protestant Church, originally for the entire congregation to sing**
37. **amabile**
- A. once more, but a little slower
 - B. light (soft)
 - C. **sweet, loveable**
 - D. grave, solemn
38. **dolce**
- A. detached, crisply played
 - B. **sweetly, usually also softly**
 - C. making the established pulse flexible by accelerating and slowing down the tempo, an expressive device
 - D. lively, briskly
39. **embellishment**
- A. **ornamentation added to music to make it more beautiful or effective, or to demonstrate the abilities of the performer**
 - B. a long pause that is determined by the performer (*director*)
 - C. an improvised or written-out ornamental passage performed by a soloist usually near the final cadence
 - D. indicated that a particular voice or instrument is silent for an extended passage or movement
40. **phrase**
- A. ornamentation added to music to make it more beautiful or effective, or to demonstrate the abilities of the performer
 - B. **a single musical idea or element which is often defined by a repeated rhythmic pattern or a melodic contour**
 - C. once more, but a little slower
 - D. a short musical idea or melodic theme, usually shorter than a musical phrase
41. **tenuto (ten.)**
- A. **fully sustained, occasionally even a bit longer than the note value requires**
 - B. once more, but a little slower
 - C. very slow and broad
 - D. making the established pulse flexible by accelerating and slowing down the tempo, an expressive device
42. **cadenza**
- A. ornamentation added to music to make it more beautiful or effective, or to demonstrate the abilities of the performer
 - B. any means of writing down music, usually indicating pitch, duration, timbre and loudness
 - C. the degrees of loudness in a musical work
 - D. **an improvised or written-out ornamental passage performed by a soloist usually near the final cadence**

43. **D.S. or dal segno**
- A. return to the original tempo after some deviation
 - B. repeat from the beginning of the composition
 - C. repeat from the sign**
 - D. any collection of pitches as they sound simultaneously, or when pitches are in agreement
44. **interval**
- A. melodic motion from one pitch to another that is more than a whole tone away
 - B. the relationship between two pitches, the distance between an upper and a lower pitch**
 - C. a diatonic scale where the half-steps fall between the third and fourth, and the seventh and octave
 - D. 3 or more pitches sounded simultaneously or functioning as if sounded simultaneously
45. **andante**
- A. fast tempo with spirit
 - B. rather slow, at a moderate walking pace**
 - C. slow, leisurely tempo
 - D. grave, solemn
46. **key signature**
- A. a note that is not affected by either a sharp or a flat, a natural sign cancels a previous sharp or flat
 - B. the key center, the foundation of a scale or melody.
 - 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. motion by half steps; also describes harmony or melody that employs some of the sequential 12 pitches (semi-tones) in an octave
47. **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 a half-step to the tonic**
 - B. the pitch relationships that establish a tonal center
 - C. the key center, the foundation of a scale or melody.
 - D. melodic motion from one pitch to another that is more than a whole tone away
48. **motif**
- A. any means of writing down music, usually indicating pitch, duration, timbre and loudness
 - B. a single musical idea or element which is often defined by a repeated rhythmic pattern or a melodic contour
 - C. a short musical idea or melodic theme, usually shorter than a musical phrase**
 - D. melodic motion from one pitch to another that is more than a whole tone away
49. **time signature**
- A. 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
 - B. the sign placed at the beginning of a composition to indicate its meter**
 - C. a note that is not affected by either a sharp or a flat, a natural sign cancels a previous sharp or flat
 - D. music that lacks a tonal center; absence of key
50. **adagio**
- A. fast tempo with spirit
 - B. rather slow, at a moderate walking pace
 - C. slow, leisurely tempo**
 - D. grave, solemn