

FLORIDA VOCAL ASSOCIATION

2011-2012 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.

MAKE SURE TO WRITE YOUR FINAL ANSWERS ON YOUR ANSWER SHEET.

Part I. 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

1. _____ 2. _____ 3. _____ 4. _____ 5. _____

Part II. 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 TT=Tri-Tone

6. _____	7. _____	8. _____	9. _____	10. _____
(A) M6	(A) TT	(A) m3	(A) m7	(A) m2
(B) m6	(B) P4	(B) P4	(B) M7	(B) m3
(C) P5	(C) P5	(C) M2	(C) m6	(C) m6
(D) m7	(D) M3	(D) M3	(D) P8	(D) m7

Part III. 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 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. 

20. 

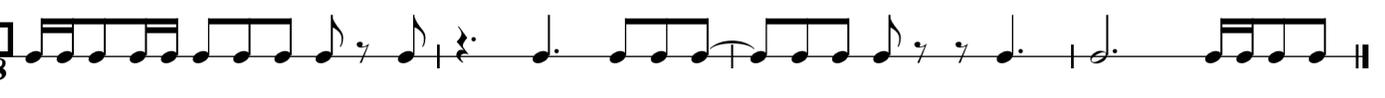
21. 

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. 

22. _____ (A) 4 (B) 8 (C) 2 (D) 6

23. 

23. _____ (A) 6 (B) 12 (C) 9 (D) 8

24. 

24. _____ (A) 2 (B) 4 (C) 6 (D) 8

Part VI. KEY SIGNATURE RECOGNITION (each answer is worth 2 points)

Study the four key signatures (25-34) 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) B Major
 - (C) E Major
 - (D) D Major

28. _____ minor
- (A) g # 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. **Coda**
- A. ornamentation added to music to make it more beautiful or effective, or to demonstrate the abilities of the performer
 - B. a passage that brings a piece of music to its conclusion; an ending
 - C. continue to perform in a similar manner
 - D. a long pause that is determined by the performer or director
34. **Adagio**
- A. slow, leisurely tempo
 - B. dying away to nothing
 - C. sweet, loveable
 - D. graceful
35. **Motif**
- A. marked, stressed
 - B. performers singing the same part are divided to sing different parts.
 - C. a single musical idea or element which is often defined by a repeated rhythmic pattern or a melodic contour
 - D. a short musical idea or melodic theme, usually shorter than a musical phrase
36. **Perdendosi**
- A. gradually slowing down
 - B. gradually dying away, softer and slower
 - C. lightly
 - D. heavy, ponderous
37. **Tessitura**
- A. type of vocal phonation that enables the singer to sing notes beyond the normal vocal range
 - B. any collection of pitches as they sound simultaneously, or when pitches are in agreement
 - C. most widely used range of pitches in a piece of music
 - D. suddenly, quickly
38. **Vivace**
- A. graceful
 - B. very slow and broad
 - C. rather slow, at a moderate walking speed
 - D. lively, briskly
39. **Arpeggio**
- A. the notes of a chord played in succession to one another, rather than simultaneously; a broken chord
 - B. motion by half steps; also describes harmony or melody that employs some of the sequential 12 pitches (semi-tones) in an octave
 - C. lowered, or reduced; generally refers to the lowering of a pitch chromatically by one half step
 - D. in a singing style; singable
40. **Sequence**
- A. the key center, the foundation of a scale or melody
 - B. describes a song where the stanzas are all sung to the same music
 - C. the repetition of a phrase at different pitch levels using the same or similar intervals
 - D. first or upper part
41. **Simile**
- A. continue to perform in a similar manner
 - B. softly; with subdued sound; performed in an undertone
 - C. return to the original tempo after some deviation
 - D. raised or enlarged. Generally refers to the raising of a pitch by one half-step

42. **Allegro con spirito** A. play or sing in a mysterious manner
 B. slightly slower than allegro, often implying lighter texture and character as well
 C. fast tempo with spirit
 D. lightly
43. **Falsetto** A. very loud
 B. type of vocal phonation that enables the singer to sing notes beyond the normal vocal range
 C. special manner of singing where the voice glides from one tone to the next through all the intermediate pitches
 D. most widely used range of pitches in a piece of music
44. **Primo** A. strongly accented, forced
 B. as fast as possible
 C. once more, but a little slower
 D. first or upper part
45. **Grazioso** A. marked, stressed
 B. graceful
 C. very slow and broad
 D. dying away to nothing
46. **Oratorio** A. large scale musical composition on a sacred subject
 B. composition for instruments in which a solo instrument is set against an orchestral ensemble
 C. an improvised or written-out ornamental passage performed by a soloists usually near the final cadence
 D. music that lacks a tonal center; absence of key
47. **Tacet** A. always
 B. as fast as possible
 C. a group of notes played or sung at the will or pleasure of the singer
 D. indicates that a particular voice or instrument is silent for an extended passage or movement
48. **Portamento** A. very fast, faster than allegro
 B. detached, crisply played
 C. special manner of singing where the voice glides from one tone to the next through all the intermediate pitches
 D. making the established pulse flexible by accelerating and slowing down the tempo, an expressive device
49. **Harmony** A. a short musical idea or melodic theme, usually shorter than a musical phrase
 B. any collection of pitches as they sound simultaneously, or when pitches are in agreement
 C. A diatonic scale where the half-steps fall between the third and fourth, and the seventh and octave
 D. a group of notes played or sung at the will or pleasure of the singer
50. **Leading Tone** A. indicated by a time signature, can be simple or compound
 B. an interval eight diatonic scale degrees a pitch. Two notes an octave apart have the same letter name, and form the most consonant interval possible
 C. 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
 D. the key center, the foundation of a scale or melody