

CONDUCTING AND MUSICIANSHIP I

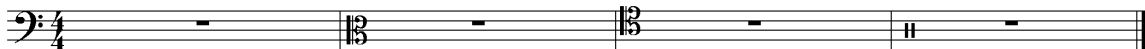
Name _____ Date _____

(Underline or circle the best answer)

1. For beat “one” the baton moves (sideways to the left) (straight down) (sideways to the right)
2. Staccato means (short) (separated) (connected)
3. A baton is an (extension of the right arm) (extension of the left arm) (useful for cueing)
4. For fast tempos, be ready to (expand) (condense) (sustain) the size of the beat.
5. The preparatory beat is always (in the tempo of the piece) (slower than the tempo of the piece) (faster than the tempo of the piece).
6. The “ictus” is the (precise instant of the rhythmic pulse) (meaningless in conducting) (the correct tempo for the piece).
7. The “takt” is the (point of arrival of the baton) (steady reiteration of beat-points) (meaningless in conducting).
8. In a 4/4 pattern, beat three (is in a downward motion) (crosses your body to the right) (crosses your body to the left).
9. When the music begins on beat “one,” the direction of the preparatory beat is (down) (up) (sideways).
10. A “cut-off” must have (less intensity) (more intensity) (the same intensity) as the sound itself.
11. A majority of conducting with the baton involves (the right arm) (the wrist) (the left arm).
12. The tip of the baton should point (downward) (upward) (straight forward).
13. When beating “one to the bar,” the direction is (straight down-straight up) (straight up-straight down) (straight down and the baton stops).
14. When conducting 9/8 time, use a pattern of (6) (3) (4), subdividing and pulse with the wrist on each beat.
15. When conducting a “six” pattern, beat “four” is conducted (across the body to the right) (across the body to the left) (with a straight up and down motion).

16. A “Declaration of Intent” is a gesture that shows (the up beat) (the downbeat) (what is to occur on the next beat).
17. An “Active” gesture demands: (a response from the players) (requests silence from the players) (requests nothing from the players).
18. A “Passive” gesture demands:
 (a response from the players) (requests silence from the players)
 (requests nothing from the players).
19. *Legato* means _____
Staccato means _____
Marcato means _____
Rubato means _____
20. When conducting an *fp crescendo*, it is best to use (the gesture of syncopation) (gesture of downbeats) (Declaration of Intent).
21. The most important and most difficult element in conducting a “*staccato*” gesture is the (size of the beat) (control of the stop) (fluid use of the right arm).
22. The heavy *tenuto* gesture involves a (fast and quick baton action) (an up and down motion with the baton) (a slow and controlled baton action).
23. The “gesture of syncopation” is used to define an entrance that comes (after the beat) (before the beat) (corresponds with the beat).
24. A “dead gesture” has (no preparatory beat) (a clear preparatory beat) (no value to a conductor).
25. It is best to limit the time you hold your hand in the (ready) (cut-off) (sustained) position.
26. To conduct contour or important notes we must (vary the motion between beats) (subdivide) (think in longer phrases).
27. *Rubato* means “robbing time” but it literally means (stolen) (hesitating) (slowing down).
28. *Accelerando* and *ritardando* must be conducted (with a small beat) (gradually) (with a large beat).
29. The left half of the brain controls the (left) (right) side of the body.
30. Music, artistic, spatial, and intuitive centers are located on the (left) (right) half of the brain.
31. When cuing, make eye contact (as you cue) (before you cue) (eye contact is not important).
32. The left hand is used for cuing and phrasing and controlling (dynamics) (the tempo) (the style of the music).

33. In a *fermata*, (hold the baton firm and still) (keep the baton moving slightly while sustaining) (move the baton slowly across your body).
34. After a *fermata*, a conductor must give a (rhythmic preparation beat) (count silently) (not move at all).
35. *Caesura* lines // indicate (cut off the note and move on quickly) (a complete stop or cut off) (musicians must take a breath).
36. Extremes in dynamics often warrant a (short silence) (more attention) (longer silence) after a *fermata*.
37. The *fermata* on beat “one” baton cut off will be in a (counter clockwise) (clockwise) direction.
38. The *fermata* on beat “two” baton cut off will be in a (counter clockwise) (clockwise) direction.
39. The *fermata* on beat “three” baton cut off will be in a (counter clockwise) (clockwise) direction.
40. The cut off reflects the *style) (dynamics) (mood) of the sound that is being cut off.
41. “Lop-sided” time beating i.e.: 7/8 time, allows one to (shorten or lengthen a beat by a half-beat) (conduct difficult music) (conduct rhythmic music).
42. In many ensembles, there is a tendency after an accent to (get softer) (take a breath) (remain loud).
43. The (counter-clockwise) (clock-wise) turn into beat two is most valuable when the conductor wants to carry a phrase into and through the second beat.
44. A conductor should use (large) (small) gestures for *forte* passages and (large) (small) cues for *piano* passages.
45. Identify the following clefs and locate middle C on each clef



46. In the classical era of Haydn, Mozart, and Beethoven, horns and trumpets (had valves) (were made of copper) (had no valves)
47. Bb instruments transpose up (a whole step) (a half step) (a minor third) from concert pitch.
48. Eb instruments transpose up (a minor 6th) (up a major 6th) (down a major 6th) from concert pitch.
49. F instruments transpose up a (perfect 5th) (up a perfect 4th) (up a major 2nd) from concert pitch.

50. Tenor saxophone and bass clarinet transpose up a (major 3rd) (major 9th) (perfect 5th) from concert pitch.
51. The last woodwind instruments to appear in the modern orchestra were the (flutes) (oboes) (clarinets).
52. Instruments that are not usually considered part of the symphony orchestra are the (saxophones) (bassoons) (violas).
53. A conductor should focus on the basics during rehearsals such as (rhythm, melody, and form) (rhythm, articulation and pitch) (rhythm, form and harmonic structure).
54. An “Aleatoric” score is one where (there is a strong, recognizable melody) (total dissonance reigns throughout) (chance elements are included).
55. Name four of the most famous composers from the classical period.?
56. Which orchestral instruments read in bass clef:
a. Trumpet b. Bassoon c. Cello d. English horn e. Viola f. Trombone g. String bass h. Oboe
57. *Tessitura* means (how loud or how soft) (the melodic range) (ornamenting the melody).
58. If the melody cannot be heard, it is usually the fault of the (players) (composer) (conductor).
59. Up through the music of Beethoven, composers employed the practice of “Block Dynamics.” This means that all parts (are marked the same dynamics) (are marked different dynamics) (employ *crescendos* and *diminuendos*).
60. In Baroque and Classical scores, it is generally considered appropriate to play the melody (at an equal level with the background) (one degree louder than the background) (one degree softer than the background).
61. It takes four violins to double the power of two violins, and it takes (8) (12) (16) (24) violins to double the power of four violins.
62. The composer who was fond of adding instruments to the orchestra to create a *crescendo* was (Bach) (Beethoven) (Richard Strauss).
63. No one should play so loud as not to hear (the melody) (the person next to them) (the form of the piece).
64. The metronome was invented during the time of (Bach) (Beethoven) (Wagner).
65. Sustained chords must be (reduced in volume) (increased in volume) (stay the same) after attacking a note.
66. Soloists enter the stage (after) (before) (at the same time as) the conductor.

67. Players have great difficulty discerning the beat when the baton is (black and not white in color) (the beat is too fast and too quick for the tempo of the music) (the conductor moves the baton toward the player)
68. The travel point from one beat to another (with the baton) must be (steady and even) (quickly) (evenly).
69. The proper way to cut off a note or a *fermata* is (lower the baton quickly) (in a clock-wise or counter clock-wise motion) (raise the baton quickly).

Select (above) or (below) for the following from numbers 70-73.

70. Tempo marking are placed _____ the staff.
71. Changes in tempo are placed _____ the staff.
72. Dynamics are placed _____ the staff.
73. Style and mood are placed _____ the staff.
74. Accents are best shown by (making the beat smaller) (Moving the baton across the body) (moving the baton more abruptly).
75. The most difficult musical style to learn is (*marcato*) (*staccato*) (*legato*) (*rubato*).
76. The second note of a slur is played (longer) (shorter) (the same) as the first note.
77. Lower voices (*diminuendo*) (*crescendo*) (stay the same) as the line descends.
78. A short grace note should be (equal in volume) (louder) (softer) than the note that follows.
79. The most common problem in school bands is (a lack of proper tuning) (insufficient warm-up time) (distorted quality of *ff* playing).
80. Students should be taught that volume marks are (to be strictly adhered to) (not very accurate) (largely relative to the size and acoustics of the room).
81. Most bands receive a grade lower than they should in competition due to (improper tuning) (improper balance) (improper concept of subdivision).
82. Which type of musical notation usually causes problems for student players (16th notes) (triplets) (tied notes).
83. Most bands tend to (rush the fast sections) (drop the pitch at the end of long notes) (have a fault concept of legato).
84. Players who usually ignore dynamic markings are (the high woodwinds) (the low brass) (those who play less important parts).
85. Most flutes, clarinets, and saxophones play (flat) (sharp) (do not watch the conductor).

86. Muddy sounds can be eliminated by (telling the band to play shorter) (using proper subdivision) (eliminating the tubas).
87. To “adjudicate” a musical organization means to (conduct) (judge, or evaluate) (listen to).
88. Two characteristics of a successful instrumental music program are: (frequent performances and parental involvement) (Low drop-out rate and use of good quality music) (frequent performances and the use of ethnic music).
89. The musician who is the spokesperson for the band or orchestra and also tunes the organization prior to the rehearsals and performances is the (timpanist) ((1st chair clarinetist or 1st violinist) ((1st flutist).
90. Most public relations photos of musical organizations should not have more than (3) (6) (15) individuals in one photo.
91. When approaching a new piece of music, it is best to (work on the difficult sections first) (read through the piece to get the feel for it) (add numbers and letters every four measures).
92. When a mallet note (bells, xylophone and so on) is written, it is to be (subdued to the rest of the ensemble) (the prominent sound heard by the audience) (played with soft mallets).
93. In contrapuntal and polyphonic music, all melodic lines must be (subdued) (evenly balanced) (played *forte*).
94. Marches should be played in a (*legato*) (*staccato*) (*marcato*) style.
95. A “pleonasm” is a word or phrase that (adds to the flow of a sentence) (can be removed from a sentence without changing its meaning) (means absolutely nothing).
96. Placing an **X** in the score means (this is an important section) (do not conduct---freeze the baton) (eliminate this section from the score).
97. The Italian term for celesta and timpani are: (*campanella* and *zilarfone*) (*gran cassa* and *compagne*) (*celesta* and *timpani*).
98. In the percussion section identify what the following abbreviations mean:
S.D.
B.D
Mar.
WB
99. A clarinet and a trumpet are pitched in (different keys) (in the same key) (are a perfect fourth apart).

100. Select four types of conductor's scores from the following list:

- Full
- Empty
- Condensed
- Mini
- Spiral Bound
- Transposed
- Piano