

MUSICIANSHIP QUIZ (Answers)

1. Moving parts are almost always to be (**stressed**) (played softer) than stationary parts
2. If a section is repeated, stress (the same accents the second time) (**a different approach the second time**)
3. In fast and lively music, or in music of a light character, notes not slurred that are equal divisions of the beat must be played (marcato) (legato) (**staccato**)
4. A staccato note must have space (**before and after it**) (before it) (after it)
5. In a *cantabile* style, final notes of phrases should be (shortened) (**rounded off**) (equal to the following beat in length)
6. An upbeat note (*anacrusis*) must be played (louder) (softer) than the note on the beat to which it leads
7. A short grace note should be (louder) (**softer**) than the note on the beat to which it leads
8. Normally, slower tempos allow (**greater flexibility**) (less flexibility) and faster tempos seem to demand a (slower pace) (a reasonable steady pace)
9. A rigid tempo in some slow movement can be (very interesting) (very musical) (**very deadly**)
10. Expressive qualities of a performance are sometime enhanced by (**pushing toward the peak of a phrase**) (using a crescendo and diminuendo within phrases)
11. The term *rubato* need not be present to justify some (**give and take**) (increase in tempo)
12. It is important to locate the (**important**) (highest) (lowest) notes in every phrase and see that they are properly emphasized by dynamic accents.
13. Most school bands play with a (trumpet section that overblows) (**distorted quality in fortissimo**)
14. It is best to build a concept of a good (**mezzo forte**) (forte) (pianissimo) within the organization, then work gradually upward or downward without a change in the basic tonal quality
15. The following special effects can be harsh, and unmusical (**sfz,fp**) (rubato) (alla-breve time)

16. Students must be taught that volume marks (must be interpreted exactly as written) (**largely relative to the size of the group and the acoustics of the room**)
17. The slower the tempo, the more likely a broad (staccato) (**legato**) (marcato)
18. The faster the tempo, the more likely the notes should be played in a (legato) (**staccato**) (rubato) style.
19. When the rhythm is strong, we are impressed by the fact that the piece is (**alive**) (from the Baroque period) (features the percussion)
20. When a slow movement is played too slowly, one should tell the band to (play quicker) (**think in longer phrases**)
21. If a quick movement is played too fast, one should tell the band to (go slower) (**draw attention to the in-between beats....subdivide**)
22. Music must sound that it is progressing forward leading to landmarks like (**cadences**) (ABA form) (pedal-points)
23. Too much variation of tempo leads to (**audience discomfort and irritation**) (an interesting performance) (a more contemporary sound)
24. Beginning in (**1700**) (1800) (1900) signs of articulation, tempo, and dynamics began to appear regularly.
25. F. Horns have the bad habit of (**playing a crescendo**) (playing a diminuendo) at the end of notes
26. In unison playing all players must play at (**the same volume**) (with good dynamics)
27. The lower the voice line, the (softer) (**louder**) the volume
28. Thirds—the lower note should be (softer) (**louder**) than the upper note
29. Ninety percent of all flutes, clarinets, and saxophones play (flat) (**sharp**)
30. Students have great difficulty reading rests in (rubato sections) (**odd meters**)
31. It is more musical to (**ritard**) (get louder) just before a *fermata*.

Something to consider:

A lady was asked if she wanted to attend a symphony concert---she was told that Leonard Bernstein was conducting and that the NY Philharmonic Orchestra would be playing Beethoven's Seventh Symphony in A Major. She immediately replied, "I don't think I'll go—I heard the piece before!"