

Part I - Elements

**Part I
Elements**

Multiple Choice Questions

1. Music can be defined as
- A. sounds produced by musical instruments.
 - B. sounds that are pleasing, as opposed to noise.
 - C.** an art based on the organization of sounds in time.
 - D. a system of symbols that performers learn to read.

Music is a part of the world of sound, an art based on the organization of sounds in time.

Bloom's: Understand

Learning Objective: Know what music and the four properties of musical sound are

2. The four main properties of musical sounds are pitch, dynamics, tone color, and
- A.** duration.
 - B. rhythm.
 - C. melody.
 - D. medium.

We distinguish music from other sounds by recognizing the four main properties of musical sounds: pitch, dynamics, tone color, and duration.

Bloom's: Remember

Learning Objective: Know what music and the four properties of musical sound are

Part I - Elements

3. The relative highness or lowness of a sound is called

- A. timbre.
- B. pitch.**
- C. dynamics.
- D. octave.

Pitch is the relative highness or lowness that we hear in a sound.

Bloom's: Remember

Learning Objective: Describe pitch in musical sound

4. The _____ of a sound is decided by the frequency of its vibrations.

- A. dynamics
- B. pitch**
- C. timbre
- D. amplitude

The pitch of a sound is determined by the frequency of its vibrations--that is, their speed, which is measured in cycles per second.

Bloom's: Understand

Learning Objective: Describe pitch in musical sound

5. Pitch is defined as

- A. the degree of loudness or softness in music.
- B. the quality that distinguishes musical sounds.
- C. the relative highness or lowness that we hear in a sound.**
- D. leaning on a musical note.

Pitch is the relative highness or lowness that we hear in a sound.

Bloom's: Remember

Learning Objective: Describe pitch in musical sound

Part I - Elements

6. A specific pitch corresponds to a specific
- A. amplitude.
 - B. timbre.
 - C. frequency.**
 - D. dynamic.

The pitch of a sound is determined by the frequency of its vibrations. The faster the vibrations, the higher the pitch.

Bloom's: Understand
Learning Objective: Describe pitch in musical sound

7. The frequency of vibrations is measured in
- A. cycles per minute.
 - B. cycles per second.**
 - C. dynamic levels.
 - D. noiselike sounds.

Frequency of a sound's vibration--their speed--is measured in cycles per second.

Bloom's: Understand
Learning Objective: Describe pitch in musical sound

8. In general, the smaller the vibrating element, the _____ its pitch.
- A. higher**
 - B. softer
 - C. lower
 - D. louder

Smaller objects vibrate faster and have higher pitches. Plucking a short string produces a higher pitch than a long string.

Bloom's: Understand
Learning Objective: Describe pitch in musical sound

Part I - Elements

9. In music, a sound that has a definite pitch is called a

- A. noise.
- B. dynamic accent.
- C. sound.
- D.** tone.

A sound that has a definite pitch is called a tone. It has a specific frequency.

Bloom's: Remember

Learning Objective: Describe pitch in musical sound

10. A *tone* in music is a sound that

- A. is pleasing to the ear.
- B. is produced by irregular vibrations.
- C. has an indefinite pitch.
- D.** has a definite pitch.

In music, a sound that has a definite pitch is called a tone.

Bloom's: Understand

Learning Objective: Describe pitch in musical sound

11. The distance in pitch between any two tones is called

- A. duration.
- B. dynamic accent.
- C. timbre.
- D.** an interval.

Two tones will sound different when they have different pitches. The distance in pitch between any two tones is called an interval.

Bloom's: Remember

Learning Objective: Describe pitch in musical sound

Part I - Elements

12. If a pitch vibrates at 880 cycles, the octave below would vibrate at ____ cycles.

- A. 220
- B. 440**
- C. 660
- D. 1760

When tones are separated by the interval called an octave, they sound very much alike. The vibration frequency of the first tone is exactly half of that of the second tone. If the first tone is 440 cycles per second, the second tone--an octave higher--would be 880 cycles per second.

Bloom's: Apply
Learning Objective: Describe pitch in musical sound

13. The interval that occurs when two different tones blend so well when sounded together that they seem to merge into one tone, is called a(n)

- A. dynamic accent.
- B. octave.**
- C. pitch range.
- D. interval.

When tones are separated by the interval called an octave, they sound very much alike.

Bloom's: Remember
Learning Objective: Understand what an octave is and how it relates to tone

14. When tones are separated by the interval called a(n) _____, they sound very much alike.

- A. pitch range
- B. dyad
- C. octave**
- D. cycle

When tones are separated by the interval called an octave, they sound very much alike.

Bloom's: Remember
Learning Objective: Understand what an octave is and how it relates to tone

Part I - Elements

15. The distance between the lowest and highest tones a voice or instrument can produce is called

- A.** pitch range.
- B. an octave.
- C. dynamic accent.
- D. timbre.

The distance between the lowest and highest tones that a voice or instrument can produce is called its pitch range, or simply its range.

Bloom's: Remember

Learning Objective: Describe pitch in musical sound

16. Dynamics in music refer to

- A. the quality that distinguishes musical sounds.
- B. the relative highness or lowness we hear in a sound.
- C. an exemplary performance.
- D.** the degree of loudness and softness.

Degrees of loudness or softness in music are called dynamics. Loudness is related to the amplitude of the vibration that produces the sound.

Bloom's: Understand

Learning Objective: Recognize dynamics and accent in musical sound

17. The loudness of a sound is related to the _____ of the vibration that produces the sound.

- A. timbre
- B.** amplitude
- C. duration
- D. frequency

Degrees of loudness or softness in music are called dynamics. Loudness is related to the amplitude of the vibration that produces the sound.

Bloom's: Understand

Learning Objective: Know the terms and symbols used to refer to dynamics in music

Part I - Elements

18. A dynamic accent occurs in music when a performer
- A.** emphasizes a tone by playing it more loudly than the tones around it.
 - B. plays all the notes loudly.
 - C. stamps his or her foot on the floor.
 - D. begins speeding up the music.

A performer can emphasize a tone by playing it more loudly than the tones around it. An emphasis of this kind is called an accent. Skillful, subtle changes of dynamics add spirit and mood to performances.

Bloom's: Understand
Learning Objective: Know the terms and symbols used to refer to dynamics in music

19. When a performer emphasizes a tone by playing it more loudly than the tones around it, it is called a
- A. blooper.
 - B.** dynamic accent.
 - C. crescendo.
 - D. pianissimo.

A performer can emphasize a tone by playing it more loudly than the tones around it. An emphasis of this kind is called an accent.

Bloom's: Remember
Learning Objective: Know the terms and symbols used to refer to dynamics in music

20. When notating music for others to read, composers traditionally have used _____ words to indicate dynamics.
- A. English
 - B.** Italian
 - C. German
 - D. Russian

When notating music, composers have traditionally used Italian words, and their abbreviations, to indicate dynamics.

Bloom's: Remember
Learning Objective: Know the terms and symbols used to refer to dynamics in music

Part I - Elements

21. The Italian dynamic markings traditionally used to indicate very soft, soft, and very loud are respectively

- A. piano, mezzo forte, forte.
- B. mezzo piano, forte, fortissimo.
- C. pianissimo, piano, fortissimo.**
- D. pianissimo, forte, fortissimo.

Common terms of notating music using Italian words are:

pianissimo - pp - very soft
piano - p - soft
mezzo piano - mp - moderately soft
mezzo forte - mf - moderately loud
forte - f - loud
fortissimo - ff - very loud

Bloom's: Remember
Learning Objective: Know the terms and symbols used to refer to dynamics in music

22. A gradual increase in loudness is known as a

- A. decrescendo.
- B. crescendo.**
- C. fortissimo.
- D. diminuendo.

Decrescendo or diminuendo means gradually softer; crescendo means gradually louder.

Bloom's: Understand
Learning Objective: Know the terms and symbols used to refer to dynamics in music

Part I - Elements

23. A gradual decrease in loudness is known as a
- A. ritardando.
 - B. crescendo.
 - C. fortissimo.
 - D.** diminuendo.

Decrescendo or diminuendo means gradually softer; crescendo means gradually louder.

Bloom's: Understand

Learning Objective: Know the terms and symbols used to refer to dynamics in music

24. *Timbre* is synonymous with
- A. sound.
 - B. vibrations.
 - C.** tone color.
 - D. dynamic accent.

We can tell one instrument from another when each of them is playing the same tone at the same dynamic level. The quality that distinguishes them is called tone color or timbre.

Bloom's: Understand

Learning Objective: Describe timbre and its effect in musical sound

25. *Tone color* is synonymous with
- A. sound.
 - B. amplitude.
 - C.** timbre.
 - D. dynamic accent.

We can tell one instrument from another when each of them is playing the same tone at the same dynamic level. The quality that distinguishes them is called tone color or timbre.

Bloom's: Understand

Learning Objective: Describe timbre and its effect in musical sound

Part I - Elements

26. It is more difficult to sing than to speak because
- A. singing demands a greater supply of air and control of breath.
 - B. vowel sounds are held longer in singing than in speaking.
 - C. wider ranges of pitch and volume are used in singing than in speaking.
 - D.** All answers are correct.

In singing we use wider ranges of pitch and volume than in speaking, and we hold vowel sounds longer. Singing demands a greater supply and control of breath.

Bloom's: Understand
Learning Objective: Recall vocal timbres in music

27. The range of a singer's voice depends on
- A. training and musical style.
 - B. physical makeup.
 - C.** training and physical makeup.
 - D. which microphone the singer uses.

The range of a singer's voice depends both on training and on physical makeup. Men's vocal chords are longer and thicker than women's, and this difference produces a lower range of pitches.

Bloom's: Understand
Learning Objective: Recall vocal timbres in music

28. While professional singers can command a pitch range of two octaves or more, an untrained voice is usually limited to about
- A. half an octave.
 - B. one octave.
 - C.** an octave and a half.
 - D. two octaves.

Professional singers can command 2 octaves or even more, whereas an untrained voice is usually limited to about 1 1/2 octaves.

Bloom's: Understand
Learning Objective: Recall vocal timbres in music

Part I - Elements

29. Which of the following is *not* a normal classification of male voice ranges?

- A.** contralto
- B. baritone
- C. tenor
- D. bass

The classification of voice ranges for men arranged from highest to lowest is tenor, baritone, and bass.

Bloom's: Remember

Learning Objective: Recognize male and female voices as vocal timbres

30. *Register* refers to

- A.** part of an instrument's total range.
- B. playing two or more notes at the same time.
- C. the instrument manufacturer's brand name.
- D. the number of reeds an instrument uses.

An instrument's tone color may vary with the register (part of the total range) in which it is played.

Bloom's: Understand

Learning Objective: Know registers in tonal ranges

31. When music is created at the same time as it is performed, it is said to be

- A. percussive.
- B.** improvised.
- C. pizzicato.
- D. registered.

Improvisation is the creation of music at the same time as it is performed.

Bloom's: Understand

Learning Objective: Know the effect of improvisation in musical performances

Part I - Elements

32. A symphonic band is different from an orchestra due to the absence of
- A. brass.
 - B. percussion instruments.
 - C. a conductor.
 - D. strings.**

Modern symphony orchestras contain string, woodwind, brass, and percussion instruments. Bands consist mainly of brass, woodwind, and percussion instruments.

Bloom's: Understand

Learning Objective: Know the categories of instrumental timbres

33. Conductors often hold a _____ to indicate pulse and tempo.
- A. bow
 - B. drum
 - C. concertmaster
 - D. baton**

Most conductors hold a thin stick called a baton in one hand to beat time and indicate pulse and tempo.

Bloom's: Remember

Learning Objective: Know the categories of instrumental timbres

34. The bow that string players usually use to produce sound on their instruments is a slightly curved stick strung tightly with
- A. catgut.
 - B. horsehair.**
 - C. string.
 - D. flax.

For symphonic music the strings are usually played with a bow, a slightly curved stick strung tightly with horsehair.

Bloom's: Remember

Learning Objective: Recall how stringed instruments are played

Part I - Elements

35. The strings of a violin are tuned
A. by tightening or loosening the pegs.
B. by putting on new strings.
C. by moving the bridge.
D. at the factory.

For a violin, each string is tuned to a different pitch by tightening or loosening the pegs. The greater the tension, the higher the pitch.

Bloom's: Remember

Learning Objective: Recall how stringed instruments are played

36. Plucking the string with the finger instead of using a bow is called
A. tremolo.
B. pizzicato.
C. vibrato.
D. pluckato.

Pizzicato describes a musician who plucks the string, usually with a finger of the right hand.

Bloom's: Remember

Learning Objective: Recall how stringed instruments are played

37. *Pizzicato* is an indication to the performer to
A. draw the bow across two strings at the same time.
B. repeat tones by quick up-and-down strokes of the bow.
C. veil or muffle the tone by fitting a clamp onto the bridge.
D. pluck the string with the finger instead of using the bow.

Pizzicato describes a musician who plucks the string, usually with a finger of the right hand.

Bloom's: Understand

Learning Objective: Recall how stringed instruments are played

Part I - Elements

38. When the string player causes small pitch fluctuations by rocking the left hand while pressing the string down, it is called

- A. vibrato.
- B. pizzicato.
- C. tremolo.
- D. nervosa.

Vibrato occurs when the string player produces a throbbing, expressive tone by rocking the left hand while pressing the string down. This causes small pitch fluctuations that make the tone warmer.

Bloom's: Remember

Learning Objective: Recall how stringed instruments are played

39. If a string player uses vibrato, it is most likely because

- A. the performer is unsure of the correct pitch.
- B. the performer is nervous.
- C. using vibrato is easier than not using it, and no one can hear the fluctuations anyway.
- D. using vibrato makes the tone warmer and more expressive.

Vibrato occurs when the string player produces a throbbing, expressive tone by rocking the left hand while pressing the string down. This causes small pitch fluctuations that make the tone warmer.

Bloom's: Understand

Learning Objective: Recall how stringed instruments are played

Part I - Elements

40. The very high-pitched tones that are produced when a string player lightly touches certain points on a string are called

- A.** harmonics.
- B. vibrato.
- C. pizzicato.
- D. tremolo.

Harmonics are very high-pitched tones, like a whistle's, that are produced when the musician lightly touches certain points on a string.

Bloom's: Remember

Learning Objective: Recall how stringed instruments are played

41. Rapidly repeating tones by quick up-and-down strokes of the bow is a string technique known as

- A.** tremolo.
- B. pizzicato.
- C. vibrato.
- D. portamento.

Tremolo occurs when a musician rapidly repeats tones by quick up-and-down strokes of the bow. This can create a sense of tension, when loud; or a shimmering sound, when soft.

Bloom's: Understand

Learning Objective: Recall how stringed instruments are played

42. Woodwind instruments are so named because they

- A. are made of wood.
- B. use a wooden reed.
- C. have wooden key mechanisms.
- D.** were originally made of wood.

The woodwind instruments are so named because they produce vibrations of air within a tube that traditionally was made of wood.

Bloom's: Understand

Learning Objective: Identify woodwind instruments

Part I - Elements

43. The highest woodwind instrument in the orchestra is the
A. piccolo flute.
B. English horn.
C. oboe.
D. clarinet.

The main woodwind instruments of the symphony orchestra are in four families with the highest being the piccolo flute.

Bloom's: Remember
Learning Objective: Identify woodwind instruments

44. The lowest woodwind instrument in the orchestra is the
A. piccolo flute.
B. tuba.
C. double bass.
D. contrabassoon.

The main woodwind instruments of the symphony orchestra fall under four families with the lowest being the contrabassoon.

Bloom's: Remember
Learning Objective: Identify woodwind instruments

45. Flute and piccolo players produce sound by
A. blowing across the edge of a mouth hole.
B. blowing through a "whistle" mouthpiece.
C. vibrating a single reed.
D. vibrating a double reed.

Woodwind instruments are great individualists and are much less alike in tone color than the various strings. Flute and piccolo players blow across the edge of a mouth hole, but the rest of the woodwind instruments rely on a vibrating reed.

Bloom's: Understand
Learning Objective: Identify woodwind instruments

Part I - Elements

46. A thin piece of cane, used singly or in pairs by woodwind players, is called a **A.** reed.
B. mute.
C. double stop.
D. mouthpiece.

A reed is a very thin piece of cane, about 2 1/2 inches long, that is set into vibration by a stream of air.

Bloom's: Remember
Learning Objective: Identify woodwind instruments

47. The English horn is a _____ instrument.
A. brass
B. piccolo
C. single-reed
D. double-reed

In double-reed woodwinds two narrow pieces of cane are held between the musician's lips. The oboe, English horn, bassoon, and contrabassoon are double-reed woodwinds.

Bloom's: Remember
Learning Objective: Classify woodwind instruments by type of reed used

48. The saxophone is a
A. double-reed woodwind instrument.
B. single-reed woodwind instrument.
C. brass instrument.
D. double-mouthpiece brass instrument.

In single-reed woodwinds, the reed is fastened over a hole in the mouthpiece and vibrates when the player blows into the instrument. The saxophone, an instrument used mainly in bands, has a single reed.

Bloom's: Remember
Learning Objective: Classify woodwind instruments by type of reed used

Part I - Elements

49. Which of the following is *not* a double-reed instrument?

- A. oboe
- B. clarinet**
- C. bassoon
- D. English horn

The clarinet and bass clarinet are single-reed woodwinds. The oboe, English horn, bassoon, and contrabassoon are double-reed woodwinds.

Bloom's: Understand

Learning Objective: Classify woodwind instruments by type of reed used

50. Which of the following is *not* a brass instrument?

- A. cornet
- B. French horn
- C. euphonium
- D. English horn**

The English horn is a double-reed woodwind.

Bloom's: Understand

Learning Objective: Identify brass instruments

51. The vibrations of brass instruments come from

- A. valves.
- B. a single reed.
- C. a double reed.
- D. the musician's lips.**

The vibration of brass instruments comes from the musician's lips as he or she blows into a cup or funnel-shaped mouthpiece.

Bloom's: Understand

Learning Objective: Know how brass instruments produce a tone

Part I - Elements

52. Brass instruments did not acquire valves until the _____ century.
- A. middle of the 18th
 - B. end of the 18th
 - C. middle of the 19th**
 - D. end of the 19th

When valves came into use around 1850, brass instruments could produce many more tones and became much more flexible.

Bloom's: Remember
Learning Objective: Identify brass instruments

53. A hollow, funnel-shaped piece of wood, plastic, or metal that brass players use to alter the tone of their instruments is called a
- A. tailpiece.
 - B. crook.
 - C. mute.**
 - D. reed.

Brass players can alter the tone color of their instruments by inserting a mute into the bell, the flared end of the instrument's tube. Mutes for brass instruments come in different shapes and are made of wood, plastic, or metal.

Bloom's: Remember
Learning Objective: Know how brass instruments produce a tone

54. The _____ are the only orchestral drums of definite pitch.
- A. snare drums
 - B. bass drums
 - C. timpani**
 - D. tambourines

Timpani (kettledrums) have definite pitch.

Bloom's: Remember
Learning Objective: Identify percussion instruments

Part I - Elements

55. Which of the following is *not* a percussion instrument of definite pitch?

- A.** tambourine
- B. timpani
- C. xylophone
- D. chimes

Tambourines have indefinite pitch.

Bloom's: Understand

Learning Objective: Know the difference between percussion instruments with definite or indefinite pitch

56. The use of percussion instruments is most developed in

- A. western music.
- B.** African and Asian music.
- C. indefinite music.
- D. western music before 1900.

Western musicians barely approach the incredibly varied use of percussion found in Africa and Asia, where subtle changes of rhythm, tone color, and dynamics are used with great imagination.

Bloom's: Understand

Learning Objective: Identify percussion instruments

57. The piano has _____ keys, spanning more than 7 octaves.

- A. 47
- B. 56
- C. 66
- D.** 88

The piano has 88 keys that span more than seven octaves.

Bloom's: Remember

Learning Objective: Identify keyboard instruments

Part I - Elements

58. The _____ has strings that are plucked by a set of plastic, leather, or quill wedges.

- A. piano
- B. organ
- C. harpsichord**
- D. accordion

The harpsichord's strings are plucked by a set of plectra (little wedges of plastic, leather, or quill).

Bloom's: Remember

Learning Objective: Identify keyboard instruments

59. An organist controls various sets of pipes by pulling knobs called

- A. pipes.
- B. stops.**
- C. valves.
- D. bellows.

The pipe organ has many sets of pipes controlled by several keyboards. The keys control valves from which air is blown across or through openings in the pipes. Various sets of pipes are brought into play by pulling knobs called stops.

Bloom's: Understand

Learning Objective: Know how keyboard instruments produce a tone

60. The _____ is a keyboard instrument that uses vibrating air columns to produce sound.

- A. piano
- B. pipe organ**
- C. harpsichord
- D. accordion

The pipe organ has a wide range of pitch, dynamics, and tone color. There are many sets of pipes controlled from several keyboards. The keys control valves from which air is blown across or through openings in the pipes.

Bloom's: Remember

Learning Objective: Identify keyboard instruments

Part I - Elements

61. Which of the following is a technique normally associated with composition in a tape studio?

- A. Recorded sounds
- B. Editing reels of tape
- C. Electronic synthesis
- D.** All of these are correct.

The raw material in tape studios consisted of recorded sounds of definite and indefinite pitch that might be electronic or from "real life". The composer manipulated these in various ways such as editing the tape (as by cutting and splicing) to play them in any desired order. Composers of the 1960s turned to synthesizers, systems of electronic components that generate, modify, and control sound.

Bloom's: Understand

Learning Objective: Recall types of electronic instruments and related technology

62. The main tool of composers of electronic music during the 1950s was the

- A. MIDI.
- B.** tape studio.
- C. piano.
- D. sampler.

The tape studio was the main tool of composers of electronic music during the 1950s. However, tape splicing and rerecording were difficult, inaccurate, and time-consuming processes, and many composers of the 1960s turned to synthesizers.

Bloom's: Understand

Learning Objective: Recall types of electronic instruments and related technology

Part I - Elements

63. _____ are systems of electronic components that generate, modify, and control sound.

- A. Amplifiers
- B. Computers
- C. Synthesizers**
- D. Stereo sets

Synthesizers are systems of electronic components that generate, modify, and control sound. They can generate a huge variety of musical sounds and noises, and the composer has complete control over pitch, tone color, loudness, and duration.

Bloom's: Remember

Learning Objective: Recall types of electronic instruments and related technology

64. Synthesizers

- A. can usually be played by means of a keyboard.
- B. allow the composer complete control over pitch, tone color, dynamics, and duration.
- C. can generate a huge variety of musical sounds and noises.
- D. All answers are correct.**

Synthesizers are systems of electronic components that generate, modify, and control sound. They can generate a huge variety of musical sounds and noises, and the composer has complete control over pitch, tone color, loudness, and duration. Most synthesizers can be "played" by means of a keyboard--an addition to the mechanisms of the tape studio.

Bloom's: Understand

Learning Objective: Recall types of electronic instruments and related technology

Part I - Elements

65. A technology based on placing brief digital recordings of live sounds under the control of a synthesizer keyboard is known as

- A. sampling.
- B. digital frequency modulation synthesis.
- C. analog synthesis.
- D. MIDI.

Sampling is considered a synthesizer technology, since it involves placing brief digital recordings of live sounds under the control of a synthesizer keyboard; but although the sounds can be modified during playback, no actual synthesis is present.

Bloom's: Understand

Learning Objective: Recall types of electronic instruments and related technology

66. Analog synthesis refers to a technology based on

- A. representing data in terms of measurable physical quantities.
- B. placing brief digital recordings of live sounds under the control of a synthesizer keyboard.
- C. representing physical quantities as numbers.
- D. interfacing synthesizer equipment.

Analog synthesis uses a mixture of complex sounds that are shaped by filtering. It is based on representing data in terms of measurable physical quantities, in this case sound waves.

Bloom's: Understand

Learning Objective: Recall types of electronic instruments and related technology

67. Digital frequency modulation synthesis refers to a technology based on

- A. placing brief digital recordings of live sounds under the control of a synthesizer keyboard.
- B. representing data in terms of measurable physical quantities.
- C. representing physical quantities as numbers.
- D. interfacing synthesizer equipment.

Digital frequency modulation (FM) synthesis is based on representing physical quantities-- here, points on sound waves--as numbers.

Bloom's: Understand

Learning Objective: Recall types of electronic instruments and related technology

Part I - Elements

68. MIDI is a

- A. technology based on placing brief digital recordings of live sounds under the control of a synthesizer keyboard.
- B. technology based on representing data in terms of measurable physical quantities.
- C.** standard adopted by manufacturers for interfacing synthesizer equipment.
- D. technology based on representing physical quantities as numbers.

MIDI (musical instrument digital interface) is a standard adopted by manufacturers for interfacing synthesizer equipment. MIDI has allowed the device actually played on to be separated from tone generation.

Bloom's: Remember

Learning Objective: Recall types of electronic instruments and related technology

69. The quality of the music produced in a modern electronic music studio is dependent on the

- A.** imagination and organizing power of the human mind.
- B. number of effects devices available.
- C. skill of the electronics technician.
- D. quality of the computers used.

To increase the variety of sound and the composer's control over it, today's electronic music studios contain and integrate a wide variety of equipment, including tape recorders, synthesizers, computers, and devices for mixing and filtering sound. All this equipment enables the composer to exploit the entire spectrum of sound as never before. But the quality of the music produced still depends on the imagination and organizing power of the human mind.

Bloom's: Understand

Learning Objective: Recall types of electronic instruments and related technology

Part I - Elements

70. The _____ is a regular, recurrent pulsation that divides music into equal units of time.

- A. beat
- B. syncopation
- C. tempo
- D. rhythm

Beat is a regular, recurrent pulsation that divides music into equal units of time. Beats can be represented by marks on a time line.

Bloom's: Remember

Learning Objective: Define rhythm and beat in music

71. The element of music defined as the ordered flow of music through time, or more specifically, the particular arrangement of note lengths in a piece of music, is

- A. beat.
- B. tempo.
- C. rhythm.
- D. meter.

Rhythm forms the lifeblood of music. In its widest sense, rhythm is the flow of music through time. It has several interrelated aspects, which we'll consider in turn: beat, meter, accent and syncopation, and tempo.

Bloom's: Remember

Learning Objective: Define rhythm and beat in music

72. The organization of beats into regular groups is called

- A. meter.
- B. syncopation.
- C. tempo.
- D. dynamics.

In music we find a repeated pattern of a strong beat plus one or more weaker beats. The organization of beats into regular groups is called meter.

Bloom's: Remember

Learning Objective: Define meter and measure in music

Part I - Elements

73. The first, or stressed, beat of a measure is known as the

- A. upbeat.
- B. downbeat.**
- C. head.
- D. intro.

The first or stressed beat of the measure is known as the downbeat.

Bloom's: Understand

Learning Objective: Recognize beat in music

74. _____ is the effect of unexpected accents in the music.

- A. Meter
- B. Syncopation**
- C. Tempo
- D. Dynamics

When an accented note comes where we normally would not expect one, the effect is known as syncopation. A syncopation occurs when an "offbeat" note is accented--that is, when the stress comes between two beats.

Bloom's: Remember

Learning Objective: Identify syncopation

75. Which of the following is a characteristic feature of jazz music?

- A. A metronome
- B. Syncopation**
- C. Expiation
- D. A ritardando

A syncopation occurs when a weak beat is accented, as in 1-2-3-4 or 1-2-3-4. Such contradictions of the meter surprise the listener and create rhythmic excitement. Syncopation is a characteristic feature of jazz.

Bloom's: Apply

Learning Objective: Identify syncopation

Part I - Elements

76. The term _____ refers to the speed of the beat of the music.

- A. meter
- B. syncopation
- C. tempo**
- D. dynamics

Tempo--the speed of the beat--is the basic pace of the music. A fast tempo is associated with a feeling of energy, drive, and excitement. A slow tempo often contributes to a solemn, lyrical, or calm mood.

Bloom's: Remember

Learning Objective: Define tempo and its designations

77. The Italian term _____ is a tempo marking to indicate a moderately slow or walking pace.

- A. andante**
- B. allegro
- C. adagio
- D. largo

Andante = moderately slow, a walking pace; allegro = fast; adagio = slow; largo = very slow, broad

Bloom's: Remember

Learning Objective: Define tempo and its designations

78. The Italian term _____ is a tempo marking to indicate a lively pace.

- A. andante
- B. allegro
- C. adagio
- D. vivace**

Andante = moderately slow, a walking pace; allegro = fast; adagio = slow; vivace = lively

Bloom's: Remember

Learning Objective: Define tempo and its designations

Part I - Elements

79. Which of the following is the slowest tempo indication?

- A. Adagio
- B. Andante
- C. Allegro
- D. Vivace

Andante = moderately slow, a walking pace; allegro = fast; adagio = slow; vivace = lively

Bloom's: Understand

Learning Objective: Define tempo and its designations

80. A gradual slowing-down of tempo is indicated by the term

- A. accelerando.
- B. andante.
- C. ritardando.
- D. crescendo.

A gradual quickening of tempo may be indicated by writing accelerando (becoming faster), and a gradual slowing down of tempo by ritardando (becoming slower).

Bloom's: Remember

Learning Objective: Define tempo and its designations

81. A _____ is an apparatus that produces ticking sounds or flashes of light at any desired musical speed.

- A. clock
- B. beat
- C. metronome
- D. stopwatch

Since about 1816, composers have been able to indicate their preferred tempos by means of a metronome, an apparatus that produces ticking sounds or flashes of light at any desired musical speed. The metronome setting indicates the exact number of beats per minute.

Bloom's: Remember

Learning Objective: Recall the metronome

Part I - Elements

82. A _____ sign is used in musical notation to cancel a previous sharp or flat sign.

- A. pound
- B. cancellation
- C. dollar
- D.** natural

A natural sign is used to cancel a previous sharp or flat sign.

Bloom's: Remember

Learning Objective: Know musical notation used to describe pitch

83. Western music uses _____ letters of the alphabet to indicate pitch.

- A. the first five
- B.** the first seven
- C. a wide variety
- D. the last three

Seven of the twelve pitches (tones) that fill the octave in western music are named after the first seven letters of the alphabet. This sequence is repeated over and over to represent the "same" tones in higher and lower octaves, and it corresponds to the white keys of the piano.

Bloom's: Remember

Learning Objective: Know musical notation used to describe pitch

84. In musical notation, pitches are written on a set of five horizontal lines called a

- A. clef.
- B. bar.
- C.** staff.
- D. stem.

A staff is a set of five horizontal lines. Notes are positioned either on the lines of the staff or between them, in the spaces; the higher a note is placed on the staff, the higher the pitch.

Bloom's: Remember

Learning Objective: Know musical notation used to describe pitch

Part I - Elements

85. A _____ is placed at the beginning of a staff to show the exact pitch of each line and space.

- A. note
- B. clef**
- C. ledger line
- D. sharp sign

A clef is placed at the beginning of the staff to show the pitch of each line and space.

Bloom's: Remember

Learning Objective: Know musical notation used to describe pitch

86. The treble clef is used for

- A. relatively low pitches, such as those played by a pianist's left hand.
- B. relatively high pitches, such as those played by the pianist's right hand.**
- C. drums and nonpitched percussion instruments.
- D. middle range pitches, such as those played by the violas.

The treble clef is used for relatively high ranges (such as those played by a pianist's right hand), and the bass clef is used for relatively low ranges (played by the pianist's left hand).

Bloom's: Understand

Learning Objective: Know musical notation used to describe pitch

87. By adding a dot to the right of a note we

- A. increase its duration by half.**
- B. decrease its duration by half.
- C. add a dynamic accent.
- D. double the note's value.

To lengthen the duration of a tone (and add rhythmic variety), we can make it a dotted note; adding a dot to the right of a note increases its duration by half.

Bloom's: Understand

Learning Objective: Know musical notation used to describe duration of sounds

Part I - Elements

88. In musical notation, silence is indicated by

- A. notes.
- B. clefs.
- C. rests.**
- D. beams.

Duration of silence is notated by using a symbol called a rest. Rests are pauses; their durations correspond to those of notes.

Bloom's: Understand

Learning Objective: Know musical notation used to describe silence in a piece of music

89. In a musical time signature, the upper number tells

- A. what kind of note gets a beat.
- B. how many beats fall in a measure.**
- C. how many notes there are in a measure.
- D. how many measures there are in a composition.

A time signature (or meter signature) shows the meter of a piece. The upper number tells how many beats fall in a measure; the lower number tells what kind of note gets the beat.

Bloom's: Remember

Learning Objective: Know musical notation used to indicate meter

90. Melody may be defined as

- A. an emotional focal point in a tune.
- B. a resting place at the end of a phrase.
- C. a series of single notes which add up to a recognizable whole.**
- D. the organization of beats into regular groupings.

A melody is a series of single notes that add up to a recognizable whole. A melody begins, moves, and ends; it has direction, shape, and continuity.

Bloom's: Understand

Learning Objective: Discuss some elements of melody

Part I - Elements

91. The distance between a melody's lowest and highest tones is known as its

- A. cadence.
- B. rhythm.
- C. range.**
- D. sequence.

A melody's range is the distance between its lowest and highest tones. Range may be wide or narrow.

Bloom's: Remember

Learning Objective: Discuss some elements of melody

92. A melody is said to move by steps if it moves by

- A. repeating the same notes.
- B. alternating rests and notes.
- C. large intervals.
- D. adjacent scale tones.**

A melody moves by small intervals called steps or by larger ones called leaps. A step is the interval between two adjacent tones in the do-re-mi scale (from do to re, re to mi, etc.).

Bloom's: Understand

Learning Objective: Understand steps and leaps in melody

93. The emotional focal point of a melody is called the

- A. sequence.
- B. theme.
- C. cadence.
- D. climax.**

Often the highest tone of a melody will be the climax or emotional focal point.

Bloom's: Remember

Learning Objective: Discuss some elements of melody

Part I - Elements

94. *Staccato* refers to playing or singing a melody
A. in a short, detached manner.
B. in a smooth, connected manner.
C. at a higher or lower pitch.
D. in small steps.

How the tones of a melody are performed can vary its effect. Sometimes they are sung or played in a smooth, connected style called legato. Or they may be performed in a short, detached manner called staccato.

Bloom's: Understand
Learning Objective: Understand staccato and legato in melody

95. A smooth, connected style of playing a melody is known as
A. legato.
B. staccato.
C. glissando.
D. vibrato.

How the tones of a melody are performed can vary its effect. Sometimes they are sung or played in a smooth, connected style called legato. Or they may be performed in a short, detached manner called staccato.

Bloom's: Remember
Learning Objective: Understand staccato and legato in melody

96. A part of a melody is called a
A. cadence.
B. sequence.
C. phrase.
D. step.

Many melodies are made up of shorter parts called phrases. These short units may have similar pitch and rhythm patterns that help unify the melody. On the other hand, contrasting phrases can furnish variety.

Bloom's: Remember
Learning Objective: Understand phrases and sequence in melody

Part I - Elements

97. An ending to a melodic phrase that sets up expectations for continuation is known as a(n)
A. incomplete cadence.
B. complete cadence.
C. sentence.
D. theme.

A resting place at the end of a phrase--a point of arrival--is called a cadence; it may be partial, setting up expectations (an incomplete cadence), or it may give a sense of finality (a complete cadence).

Bloom's: Understand
Learning Objective: Understand cadence and theme in melody

98. A cadence is
A. the emotional focal point of a melody.
B. a resting place at the end of a phrase.
C. a melody that serves as the starting point for a more extended piece of music.
D. the repetition of a melodic pattern at a higher or lower pitch.

A resting place at the end of a phrase--a point of arrival--is called a cadence; it may be partial, setting up expectations (an incomplete cadence), or it may give a sense of finality (a complete cadence).

Bloom's: Remember
Learning Objective: Understand cadence and theme in melody

99. A melody that serves as the starting point for a more extended piece of music is called a
A. theme.
B. tune.
C. climax.
D. cadence.

Frequently a melody will serve as the starting point for a more extended piece of music and, in stretching out, will go through all kinds of changes. This kind of melody is called a theme.

Bloom's: Remember
Learning Objective: Understand cadence and theme in melody

Part I - Elements

100. A *sequence* may be defined as

- A. a resting place at the end of a phrase.
- B. the emotional focal point of a melody.
- C. a part of a melody.
- D.** the repetition of a melodic pattern at a higher or lower pitch.

A repetition of a melodic pattern at a higher or lower pitch is called a sequence.

Bloom's: Understand

Learning Objective: Discuss some elements of melody

101. _____ in music adds support, depth, and richness to a melody.

- A. Rhythm
- B. Tempo
- C. Meter
- D.** Harmony

Harmony refers to the way chords are constructed and how they follow each other. Harmonizing adds support, depth, and richness to the melody.

Bloom's: Understand

Learning Objective: Explain basic principles of chords and harmony

102. The musical element that refers to the way chords are constructed and how they follow each other is

- A.** harmony.
- B. tempo.
- C. melody.
- D. meter.

Harmony refers to the way chords are constructed and how they follow each other. Harmonizing adds support, depth, and richness to the melody.

Bloom's: Remember

Learning Objective: Explain basic principles of chords and harmony

Part I - Elements

103. A chord is a

- A. pattern of accents used in music.
- B.** combination of three or more tones sounded at once.
- C. series of individual tones heard one after another.
- D. resting point at the end of a phrase.

A chord is a combination of three or more tones sounded at once. Essentially, a chord is a group of simultaneous tones, and a melody is a series of individual tones heard one after another.

Bloom's: Remember

Learning Objective: Explain basic principles of chords and harmony

104. A series of chords is called a(n)

- A. triad.
- B.** progression.
- C. arpeggio.
- D. consonance.

As a melody unfolds, it provides clues for harmonizing, but it does not always dictate a specific series, or progression, of chords. The same melody may be harmonized in several musically convincing ways. Chord progressions enrich a melody by adding emphasis, surprise, suspense, or finality.

Bloom's: Remember

Learning Objective: Explain basic principles of chords and harmony

Part I - Elements

105. A consonance is a combination of tones that
- A. is considered unstable and tense.
 - B.** is considered stable and restful.
 - C. are sounded one after the other.
 - D. form a melody.

Some chords have been considered stable and restful, others unstable and tense. A tone combination that is stable is called a consonance. Consonances are points of arrival, rest, and resolution.

Bloom's: Remember
Learning Objective: Understand consonance in harmony

106. A combination of tones that is considered unstable and tense is called a
- A. consonance.
 - B. progression.
 - C.** dissonance.
 - D. chord.

Some chords have been considered stable and restful, others unstable and tense. A tone combination that is unstable is called a dissonance. Its tension demands an onward motion to a stable chord. Dissonant chords are "active".

Bloom's: Remember
Learning Objective: Understand dissonance in harmony

Part I - Elements

107. When a dissonance moves to a consonance, it can be called a
- A. triad.
 - B. chord.
 - C. resolution.**
 - D. broken chord.

A tone combination that is unstable is called a dissonance. Its tension demands an onward motion to a stable chord. Dissonant chords are "active"; traditionally, they have been considered harsh and have expressed pain, grief, and conflict. A dissonance has its resolution when it moves to a consonance. When this resolution is delayed or accomplished in unexpected ways, a feeling of drama, suspense, or surprise is created.

Bloom's: Understand
Learning Objective: Understand dissonance in harmony

108. The simplest, most basic chord used in western music is the
- A. consonance.
 - B. dissonance.
 - C. dyad.
 - D. triad.**

Some chords consist of three different tones; others have four, five, or even more. The simplest, most basic chord is the triad, which consists of three tones.

Bloom's: Remember
Learning Objective: Explain basic principles of chords and harmony

Part I - Elements

109. The triad built on the first step of the scale is called

- A.** the tonic chord.
- B. the dominant chord.
- C. a progression.
- D. the resolution.

A triad built on the first, or tonic, note of the scale (do) is called the tonic chord (do-mi-sol). It is the main chord of a piece, the most stable and conclusive. Traditionally, the tonic chord would begin a composition and almost always end it.

Bloom's: Remember

Learning Objective: Explain basic principles of chords and harmony

110. Traditionally, a western classical composition would almost always end on a

- A. progression.
- B. dissonant chord.
- C. dominant chord.
- D.** tonic chord.

A triad built on the first, or tonic, note of the scale (do) is called the tonic chord (do-mi-sol). It is the main chord of a piece, the most stable and conclusive. Traditionally, the tonic chord would begin a composition and almost always end it.

Bloom's: Understand

Learning Objective: Explain basic principles of chords and harmony

111. The dominant chord is the triad built on the _____ step of the scale.

- A. first
- B. second
- C. fourth
- D.** fifth

The triad built on the fifth note of the scale (sol) is next in importance to the tonic. It is called the dominant chord, which is strongly pulled toward the tonic chord. This attraction has great importance in music. A dominant chord sets up tension that is resolved by the tonic chord.

Bloom's: Remember

Learning Objective: Explain basic principles of chords and harmony

Part I - Elements

112. The triad built on the fifth step of the scale is called the

- A. tonic chord.
- B.** dominant chord.
- C. progression.
- D. resolution.

The triad built on the fifth note of the scale (sol) is next in importance to the tonic. It is called the dominant chord, which is strongly pulled toward the tonic chord. This attraction has great importance in music. A dominant chord sets up tension that is resolved by the tonic chord.

Bloom's: Remember

Learning Objective: Explain basic principles of chords and harmony

113. When the individual tones of a chord are sounded one after another instead of simultaneously, it is called a broken chord or a

- A. cadence.
- B.** arpeggio.
- C. triad.
- D. progression.

When the individual tones of a chord are sounded one after another, it is called a broken chord, or an arpeggio.

Bloom's: Remember

Learning Objective: Understand arpeggio in harmony

Part I - Elements

114. The central tone around which a musical composition is organized is called the
- A. scale.
 - B. dominant.
 - C. tonic.**
 - D. modulation.

Practically all familiar melodies are built around a central tone toward which the other tones gravitate and on which the melody usually ends. This central tone is the keynote, or tonic. A keynote can be any of the twelve tones of the octave. When a piece is in the key of C, for example, C is the keynote, or tonic.

Bloom's: Remember
Learning Objective: Define central tone and tonality

115. *Key* refers to
- A. the major scale.
 - B. a central tone, scale, and chord.**
 - C. any twelve random pitches.
 - D. a musical symbol placed at the beginning of the staff.

A keynote can be of any of the twelve tones of the octave. When a piece is in the key of C, for example, C is the keynote, or tonic. Key involves not only a central tone but also a central scale and chord.

Bloom's: Understand
Learning Objective: Define central tone and tonality

116. Which of the following was a development in western music after 1900?
- A. Performers relied solely on synthesizers.
 - B. Many composers abandoned tonality.**
 - C. Composers began to emphasize the major scale.
 - D. Theorists established a thirteenth minor scale.

After 1900, some composers abandoned tonality, but even today much of the music we hear is tonal.

Bloom's: Remember
Learning Objective: Define central tone and tonality

Part I - Elements

117. *Tonality* is another term for

- A. key.
- B. scale.
- C. chromaticism.
- D. modulation.

Another term for tonality is key, the presence of a central note, scale, and chord within a piece, with all the other tones heard in relationship to them.

Bloom's: Remember

Learning Objective: Define central tone and tonality

118. In traditional western music, the _____ is the smallest interval between successive tones of a scale.

- A. quarter step
- B. whole step
- C. half step
- D. octave

The major scale--the familiar do-re-mi-fa-sol-la-ti-do--has two kinds of intervals in a specific pattern: half steps and whole steps. The half step is the smallest interval traditionally used in western music. The whole step is twice as large as the half step.

Bloom's: Understand

Learning Objective: Define central tone and tonality

Part I - Elements

119. Sharp or flat signs immediately following the clef sign at the beginning of the staff are collectively called the

- A. time signature.
- B. music signature.
- C.** key signature.
- D. meter.

Each major or minor scale has a specific number of sharps or flats ranging from none to seven. To indicate the key of a piece of music, the composer uses a key signature, consisting of sharp or flat signs immediately following the clef sign at the beginning of the staff.

Bloom's: Remember

Learning Objective: Define key signature

120. The word *chromatic* comes from the Greek word *chroma*, color, and is used in music to refer to the

- A.** twelve tones of the octave.
- B. eight tones of the octave.
- C. color of the instrumentation.
- D. use of colorful descriptions of the music.

The word *chromatic* comes from the Greek word *chroma*, *color*. The traditional function of the chromatic scale is to color or embellish the tones of the major and minor scales.

Bloom's: Understand

Learning Objective: Define chromatic scale

Part I - Elements

121. *Modulation* refers to

- A. the central tone of a musical composition.
- B. an independence from major or minor scales.
- C. the sharp or flat signs immediately following the clef sign at the beginning of the staff of a musical composition.
- D.** a shift from one key to another within the same composition.

Most short melodies remain in a single key from beginning to end. However, in longer pieces of music, variety and contrast are created by using more than one key. Shifting from one key to another within the same piece is called modulation, which brings a new central tone, chord, and scale.

Bloom's: Understand

Learning Objective: Understand modulation in music

122. *Musical texture* refers to

- A. how many different layers of sound are heard at the same time.
- B. what kind of layers of sound are heard (melody or harmony).
- C. how layers of sound are related to each other.
- D.** All answers are correct.

At a particular moment within a piece, we may hear one unaccompanied melody, several simultaneous melodies, or a melody with supporting chords. To describe these various possibilities, we use the term musical texture, which refers to how many different layers of sound are heard at once, to what kind of layers they are (melody or harmony), and to how they are related to each other.

Bloom's: Understand

Learning Objective: Identify and describe the three kinds of musical textures

Part I - Elements

123. If a flute player were to play a solo without any other accompaniment, the texture would be

- A. contrapuntal.
- B. homophonic.
- C. monophonic.**
- D. polyphonic.

The texture of a single melodic line without accompaniment is monophonic, meaning literally having one sound.

Bloom's: Understand
Learning Objective: Identify and describe the three kinds of musical textures

124. The texture of a single melodic line without accompaniment is

- A. contrapuntal.
- B. homophonic.
- C. monophonic.**
- D. polyphonic.

The texture of a single melodic line without accompaniment is monophonic, meaning literally having one sound.

Bloom's: Remember
Learning Objective: Identify and describe the three kinds of musical textures

125. Performance of a single melodic line by more than one instrument or voice is described as playing or singing in

- A. unison.**
- B. counterpoint.
- C. harmony.
- D. imitation.

Performance of a single melodic line at the same pitch by more than one instrument or voice is playing or singing in unison and results in a fuller, richer-sounding monophonic texture.

Bloom's: Understand
Learning Objective: Identify and describe the three kinds of musical textures

Part I - Elements

126. When two or more melodic lines of equal interest are performed simultaneously, the texture is

- A. monophonic.
- B. homophonic.
- C. polyphonic.**
- D. heterophonic.

Simultaneous performance of two or more melodic lines of relatively equal interest produces the texture called polyphonic, meaning having many sounds. In polyphony, several melodic lines compete for attention. Polyphony adds a dimension that has been compared to perspective in painting: each line enriches the others.

Bloom's: Understand

Learning Objective: Identify and describe the three kinds of musical textures

127. The technique of combining several melodic lines into a meaningful whole is called

- A. texture.
- B. imitation.
- C. counterpoint.**
- D. unison.

The technique of combining several melodic lines into a meaningful whole is called counterpoint.

Bloom's: Remember

Learning Objective: Identify and describe the three kinds of musical textures

Part I - Elements

128. When a melodic idea is presented by one voice or instrument and then restated immediately by another voice or instrument, the technique is called

- A. counterpoint.
- B. imitation.**
- C. copying.
- D. All answers are correct.

Polyphonic music often contains imitation, which occurs when a melodic idea is presented by one voice or instrument and is then restated immediately by another.

Bloom's: Remember
Learning Objective: Identify and describe imitation in musical texture

129. *Contrapuntal texture* is sometimes used in place of the term

- A. monophony.
- B. homophony.
- C. polyphony.**
- D. accompaniment.

Polyphony adds a dimension that has been compared to perspective in painting: each line enriches the others. The technique of combining several melodic lines into a meaningful whole is called counterpoint. The term contrapuntal texture is sometimes used in place of polyphonic texture.

Bloom's: Understand
Learning Objective: Identify and describe the three kinds of musical textures

130. A *round* is an example of

- A. homophonic texture.
- B. monophonic texture.
- C. strict imitation.**
- D. monophonic diversity.

A round--a song in which several people sing the same melody but each starts at a different time--uses imitation.

Bloom's: Understand
Learning Objective: Identify and describe imitation in musical texture

Part I - Elements

131. A song in which several people sing the same melody but each singer starts at a different time is an example of

- A. homophonic texture.
- B. monophonic texture.
- C.** strict imitation.
- D. melodic modulation.

A round--a song in which several people sing the same melody but each starts at a different time--uses imitation.

Bloom's: Apply

Learning Objective: Identify and describe imitation in musical texture

132. When a melody, such as *Row, Row, Row Your Boat*, is harmonized by chords, the musical texture is said to be

- A. monophonic.
- B.** homophonic.
- C. polyphonic.
- D. rounded.

When we hear one main melody accompanied by chords, the texture is homophonic. Attention is focused on the melody, which is supported and colored by sounds of subordinate interest.

Bloom's: Understand

Learning Objective: Identify and describe the three kinds of musical textures

Part I - Elements

133. Homophonic texture consists of

- A. a single melodic line without accompaniment.
- B. one main melody accompanied by chords.**
- C. two or more melodies of relatively equal interest performed simultaneously.
- D. two or more different versions of the same basic melody performed simultaneously.

When we hear one main melody accompanied by chords, the texture is homophonic. Attention is focused on the melody, which is supported and colored by sounds of subordinate interest.

Bloom's: Understand

Learning Objective: Identify and describe the three kinds of musical textures

134. An example of homophonic texture could be a

- A. hymn.
- B. barbershop quartet.
- C. folksinger accompanied by a guitar.
- D. All answers are correct.**

When we hear one main melody accompanied by chords, the texture is homophonic. Attention is focused on the melody, which is supported and colored by sounds of subordinate interest.

Bloom's: Apply

Learning Objective: Identify and describe the three kinds of musical textures

Part I - Elements

135. *Form* in music is

- A. a statement followed by a contrasting statement.
- B. the technique of combining several melodic lines into a meaningful whole.
- C.** the organization of musical ideas in time.
- D. constant repetition of a musical idea.

The word form is associated with shape, structure, organization, and coherence. Form in music is the organization of musical elements in time. In a musical composition, pitch, tone color, dynamics, melody, and texture interact to produce a sense of shape and structure. All parts of the composition are interrelated.

Bloom's: Understand

Learning Objective: Explain the techniques that create musical form

136. The organization of musical ideas in time is called

- A.** form.
- B. repetition.
- C. ternary.
- D. variation.

The word form is associated with shape, structure, organization, and coherence. Form in music is the organization of musical elements in time. In a musical composition, pitch, tone color, dynamics, melody, and texture interact to produce a sense of shape and structure. All parts of the composition are interrelated.

Bloom's: Remember

Learning Objective: Explain the techniques that create musical form

Part I - Elements

137. Repetition is a technique widely used in music because it
- A. creates a sense of unity.
 - B. helps engrave a melody in the memory.
 - C. provides a feeling of balance and symmetry.
 - D.** All answers are correct.

Repetition creates a sense of unity. Musical repetition appeals to the pleasure we get in recognizing and remembering something.

Bloom's: Understand

Learning Objective: Explain the techniques that create musical form

138. Retaining some features of a musical idea while changing others is called
- A. form.
 - B. contrast.
 - C. repetition.
 - D.** variation.

In the variation of a musical idea, some of its features will be retained while others are changed. For example, the melody might be restated with a different accompaniment. Or the pitches of a melody might stay the same while its rhythmic pattern is changed.

Bloom's: Remember

Learning Objective: Explain the techniques that create musical form

139. Forward motion, conflict, and change of mood are produced through
- A.** contrast.
 - B. repetition.
 - C. homogeneity.
 - D. dynamics.

Forward motion, conflict, and change of mood all come from contrast. Opposition--of loud and soft, strings and woodwinds, fast and slow, major and minor--propels and develops musical ideas.

Bloom's: Understand

Learning Objective: Explain the techniques that create musical form

Part I - Elements

140. A composition that alternates often between soft and loud dynamics can be said to be high in

- A. form.
- B. contrast.**
- C. repetition.
- D. cadence.

Forward motion, conflict, and change of mood all come from contrast. Opposition--of loud and soft, strings and woodwinds, fast and slow, major and minor--propels and develops musical ideas. Sometimes such contrast is complete, but at other times the opposites have common elements that give a sense of continuity.

Bloom's: Understand

Learning Objective: Explain the techniques that create musical form

141. A musical statement followed by a contrasting statement and then a return of the original statement is in

- A. ternary form.**
- B. binary form.
- C. free form.
- D. double form.

Three-part (ternary) form can be represented as statement (A), contrast or departure (B), and return (A).

Bloom's: Understand

Learning Objective: Define ternary in musical form

Part I - Elements

142. Three-part form can be represented as

- A.** A B A.
- B. A B C.
- C. A A B.
- D. All answers are correct.

Three-part form can be represented as statement (A), contrast or departure (B), and return (A). When the return of A is varied, the form is outlined ABA'.

Bloom's: Understand
Learning Objective: Define ternary in musical form

143. The form consisting of a musical statement followed by a counterstatement would be called

- A. ternary.
- B.** binary.
- C. free.
- D. All answers are correct.

Two-part (binary) form is a composition made up of two sections. The form gives a sense of statement (A) and counterstatement (B).

Bloom's: Understand
Learning Objective: Explain the techniques that create musical form

144. A musical statement, followed by a repeat of that statement, then a counterstatement, would be called _____ form.

- A.** binary
- B. ternary
- C. song
- D. free

Two-part (binary) form is a composition made up of two sections. The form gives a sense of statement (A) and counterstatement (B).

Bloom's: Remember
Learning Objective: Explain the techniques that create musical form

Part I - Elements

145. In music, _____ refers to a characteristic way of using melody, rhythm, tone color, dynamics, harmony, texture, and form.

- A. fashion
- B. technique
- C. style**
- D. convention

In music, style refers to a characteristic way of using melody, rhythm, tone color, dynamics, harmony, texture, and form. The particular way these elements are combined can result in a total sound that's distinctive or unique.

Bloom's: Understand

Learning Objective: Discuss the different meanings of the term "musical style"

146. Changes in musical style from one historical period to the next are usually

- A. continuous.**
- B. recognizable only by scholars and professional musicians.
- C. very abrupt.
- D. lost to history.

Musical styles change from one era in history to the next. These changes are continuous, and so any boundary line between one stylistic period and the next can be only an approximation.

Bloom's: Understand

Learning Objective: Discuss the different meanings of the term "musical style"

Part I - Elements

147. Which of the following would be a good example of a change in musical style?

- A. The treble clef is used for relatively high pitch ranges, but the bass clef is used for lower ranges.
- B.** The major and minor scales were the basic scales of western music from the 1600s to the 1900s, but in the twentieth century many composers abandoned tonality.
- C. The men in the New York Philharmonic wear white tie and tails during the winter season, but for the summer concerts they wear black tie and white dinner jackets.
- D. All answers are correct.

Changes in scales from one historical period to another would be a good example of a change in musical style.

Bloom's: Apply

Learning Objective: Discuss the different meanings of the term "musical style"

148. The Renaissance, as a stylistic period in western music, encompassed the years

- A.** 1450-1600.
- B. 1600-1750.
- C. 1750-1820.
- D. 1820-1900.

The Renaissance (1450-1660) follows the Middle Ages (450-1450), and comes before the Baroque (1600-1750).

Bloom's: Remember

Learning Objective: Discuss the different meanings of the term "musical style"

149. The Baroque period in western music is usually given as

- A. 450-1450.
- B. 1450-1600.
- C.** 1600-1750.
- D. 1750-1820.

The Baroque (1600-1750) comes after the Renaissance (1450-1600) and before the Classical (1750-1820).

Bloom's: Remember

Learning Objective: Discuss the different meanings of the term "musical style"

Part I - Elements

150. Classicism, as a stylistic period in western music, encompassed the years

- A. 1450-1600.
- B. 1600-1750.
- C. 1750-1820.**
- D. 1820-1900.

The Classical (1750-1820) comes after the Baroque (1600-1750) and before the Romantic (1820-1900).

Bloom's: Remember

Learning Objective: Discuss the different meanings of the term "musical style"

151. Romanticism, as a stylistic period in western music, encompassed the years

- A. 1450-1600.
- B. 1600-1750.
- C. 1750-1820.
- D. 1820-1900.**

Romanticism (1820-1900) comes after Classicism (1750-1820) and before the Twentieth Century.

Bloom's: Remember

Learning Objective: Discuss the different meanings of the term "musical style"

152. We know little about the music of very ancient civilizations because

- A. there probably was almost none.
- B. it was too primitive to interest later generations.
- C. it is too difficult to be played today.
- D. hardly any notated music has survived from these cultures.**

Music is probably as old as the human race itself. There is pictorial evidence of musical activity in Egypt as early as 3000 B.C. Music played an important role in the cultures of ancient Israel, Greece, and Rome. But hardly any notated music has survived from these ancient civilizations.

Bloom's: Understand

Learning Objective: Discuss the different meanings of the term "musical style"