

TEST BANK

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MUSIC

AN APPRECIATION



Part 01

Student: _____

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.
2. The four main properties of musical sounds are pitch, dynamics, tone color, and
 - A. duration.
 - B. rhythm.
 - C. melody.
 - D. medium.
3. The relative highness or lowness of a sound is called
 - A. timbre.
 - B. pitch.
 - C. dynamics.
 - D. octave.
4. The _____ of a sound is decided by the frequency of its vibrations.
 - A. dynamics
 - B. pitch
 - C. timbre
 - D. amplitude
5. Pitch is defined as
 - A. degrees 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.
6. The pitch of a sound is decided by the _____ of its vibrations.
 - A. amplitude
 - B. timbre
 - C. frequency
 - D. dynamics
7. The frequency of vibrations is measured in
 - A. cycles per minute.
 - B. cycles per second.
 - C. dynamic levels.
 - D. Italian words.
8. In general, the smaller the vibrating element, the _____ its pitch.
 - A. higher
 - B. softer
 - C. lower
 - D. louder
9. In music, a sound that has a definite pitch is called a
 - A. noise.
 - B. dynamic accent.
 - C. sound.
 - D. tone.

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.
11. The distance in pitch between any two tones is called
 - A. duration.
 - B. dynamic accent.
 - C. timbre.
 - D. an interval.
12. If a pitch vibrates at 880 cycles, the octave below would vibrate at ____ cycles.
 - A. 220
 - B. 440
 - C. 660
 - D. 1760
13. When two different tones blend so well when sounded together that they almost seem to merge into one tone, the interval is called a(n)
 - A. dynamic accent.
 - B. octave.
 - C. pitch range.
 - D. interval.
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
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.
16. Dynamics in music refers to
 - A. the quality that distinguishes musical sounds.
 - B. the relative highness or lowness we hear in a sound.
 - C. an exemplary performance.
 - D. degrees of loudness and softness.
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
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.

19. When a performer emphasizes a tone by playing it more loudly than the tones around it, it is called a
- blooper
 - dynamic accent
 - crescendo
 - pianissimo
20. When notating music for others to read, composers traditionally have used _____ words to indicate dynamics.
- English
 - Italian
 - German
 - Russian
21. The Italian dynamic markings traditionally used to indicate very soft, soft, and very loud are respectively
- piano, mezzo forte, forte.
 - mezzo piano, forte, fortissimo.
 - pianissimo, piano, fortissimo.
 - pianissimo, forte, fortissimo.
22. A gradual increase in loudness is known as a
- decrescendo.
 - crescendo.
 - fortissimo.
 - diminuendo.
23. A gradual decrease in loudness is known as a _____
- ritardando
 - crescendo
 - fortissimo
 - diminuendo
24. *Timbre* is synonymous with _____
- sound
 - vibrations
 - tone color
 - dynamic accent
25. *Tone color* is synonymous with _____
- sound
 - amplitude
 - timbre
 - dynamic accent
26. It is more difficult to sing than to speak because
- singing demands a greater supply of air and control of breath.
 - vowel sounds are held longer in singing than in speaking.
 - wider ranges of pitch and volume are used in singing than in speaking.
 - All answers are correct
27. The range of a singer's voice depends on
- training.
 - physical makeup.
 - training and physical makeup.
 - which microphone the singer uses.

28. While professional singers can command a pitch range of two octaves or more, an untrained voice is usually limited to about
- half an octave.
 - one octave.
 - an octave and a half.
 - two octaves.
29. Which of the following is *not* a normal classification of male voice ranges?
- contralto
 - baritone
 - tenor
 - bass
30. *Register* refers to
- part of an instrument's total range.
 - playing two or more notes at the same time.
 - the instrument manufacturer's brand name.
 - the number of reeds an instrument uses.
31. A part of an instrument's total range is called a
- mute.
 - register.
 - pizzicato.
 - subrange.
32. A symphonic band
- is another term for symphonic orchestra.
 - consists mainly of brass and percussion instruments.
 - uses a drum-major instead of a conductor.
 - consists mainly of brass, woodwind, and percussion instruments.
33. Symphonic bands differ from symphonic orchestras in that they
- are smaller.
 - have a drum major instead of a conductor.
 - play only marches.
 - do not contain a string section.
34. The bow that string players usually use to produce sound on their instruments is a slightly curved stick strung tightly with
- catgut.
 - horsehair.
 - string.
 - flax.
35. The strings of a violin are tuned
- by tightening or loosening the pegs.
 - by putting on new strings.
 - by moving the bridge.
 - at the factory.
36. Plucking the string with the finger instead of using a bow is called
- tremolo.
 - pizzicato.
 - vibrato.
 - pluckato.

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.
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.
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.
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.
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.
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.
43. The highest woodwind instrument in the orchestra is the
- A. piccolo.
 - B. flute.
 - C. oboe.
 - D. clarinet.
44. The lowest instrument in the orchestra is the
- A. piccolo.
 - B. tuba.
 - C. double bass.
 - D. contrabassoon.
45. Flute and piccolo players
- A. blow across the edge of a mouth hole.
 - B. blow through a "whistle" mouthpiece.
 - C. use a single reed.
 - D. use a double reed.

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.
47. The English horn is neither English nor a horn, but a(n)
- A. form of bugle.
 - B. piece of cane used by woodwind players.
 - C. percussion instrument.
 - D. alto oboe.
48. The saxophone is
- A. a double reed woodwind instrument
 - B. a single reed woodwind instrument
 - C. a brass instrument
 - D. not a true musical instrument
49. Which of the following is *not* a double reed instrument?
- A. oboe
 - B. clarinet
 - C. bassoon
 - D. English horn
50. Which of the following is *not* a brass instrument?
- A. cornet
 - B. French horn
 - C. euphonium
 - D. English horn
51. The vibrations of brass instruments come from
- A. a column of air in a metal tube.
 - B. a single reed.
 - C. a double reed.
 - D. the musician's lips.
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
53. The _____ is similar in shape to the trumpet, but its tone is more mellow.
- A. baritone
 - B. euphonium
 - C. French horn
 - D. cornet
54. A hollow, funnel-shaped piece of wood or plastic that brass players use to alter the tone of their instruments is called a
- A. tailpiece.
 - B. crook.
 - C. mute.
 - D. reed.

55. Before 1850, French horn and trumpet players would insert _____ into their instruments to change the range of available pitches.
- A. crooks
 - B. reeds
 - C. mutes
 - D. mouthpieces
56. The _____ are the only orchestral drums of definite pitch.
- A. snare drums
 - B. bass drums
 - C. timpani
 - D. tambourines
57. Which of the following is *not* a percussion instrument of definite pitch?
- A. tambourine
 - B. timpani
 - C. xylophone
 - D. chimes
58. The xylophone consists of a set of _____ bars that are played with mallets.
- A. metal
 - B. wooden
 - C. plastic
 - D. glass
59. The piano has _____ keys, spanning more than 7 octaves.
- A. 47
 - B. 56
 - C. 66
 - D. 88
60. The _____ pedal is the most important of the three pedals usually found on a piano.
- A. damper
 - B. sostenuto
 - C. una corda
 - D. swell
61. The _____ has strings that are plucked by a set of plastic, leather, or quill wedges.
- A. piano
 - B. organ
 - C. harpsichord
 - D. accordion
62. The _____ has many sets of pipes controlled from several keyboards, including a pedal keyboard.
- A. piano
 - B. pipe organ
 - C. harpsichord
 - D. accordion
63. The _____ is a keyboard instrument that uses vibrating air columns to produce sound.
- A. piano
 - B. pipe organ
 - C. harpsichord
 - D. accordion

64. Various sets of pipes on a pipe organ are brought into play by pulling knobs called
- A. keys
 - B. pedals
 - C. stops
 - D. valves
65. The main tool of composers of electronic music during the 1950s was the
- A. synthesizer.
 - B. tape studio.
 - C. piano.
 - D. sampler.
66. _____ are systems of electronic components that generate, modify, and control sound.
- A. Amplifiers
 - B. Computers
 - C. Synthesizers
 - D. Stereo sets
67. 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
68. 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.
69. 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.
70. 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.
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71. 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.
72. 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.

73. The _____ is a regular, recurrent pulsation that divides music into equal units of time.
- A. beat
 - B. syncopation
 - C. tempo
 - D. rhythm
74. 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.
75. The organization of beats into regular groups is called
- A. meter.
 - B. syncopation.
 - C. tempo.
 - D. dynamics.
76. The first, or stressed, beat of a measure is known as the
- A. upbeat.
 - B. downbeat.
 - C. head.
 - D. intro.
77. _____ is defined as putting an accent in music where it would not normally be expected.
- A. Meter
 - B. Syncopation
 - C. Tempo
 - D. Dynamics
78. When an accent occurs on an unexpected beat, the effect is known as
- A. an error.
 - B. syncopation.
 - C. expiation.
 - D. pizzicato.
79. The term _____ refers to the rate of speed of the beat of the music.
- A. meter
 - B. syncopation
 - C. tempo
 - D. dynamics
80. The Italian term _____ is a tempo marking to indicate a moderately slow or walking pace.
- A. andante
 - B. Allegro
 - C. adagio
 - D. largo
81. The Italian term _____ is a tempo marking to indicate a lively pace.
- A. andante
 - B. Allegro
 - C. adagio
 - D. vivace

82. Which of the following is the slowest tempo indication?
- A. adagio
 - B. andante
 - C. Allegro
 - D. vivace
83. A gradual slowing-down of tempo is indicated by the term
- A. accelerando.
 - B. andante.
 - C. ritardando.
 - D. crescendo.
84. 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
85. A _____ sign is used in musical notation to cancel a previous sharp or flat sign.
- A. pound
 - B. cancellation
 - C. dollar
 - D. natural
86. 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
87. In musical notation, pitches are written on a set of five horizontal lines called a
- A. clef.
 - B. bar.
 - C. staff.
 - D. stem.
88. 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
89. 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 non-pitched percussion instruments.
 - D. middle range pitches, such as those played by the violas.
90. 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.

91. In musical notation, silence is indicated by
- notes.
 - clefs.
 - rests.
 - beams.
92. In the full score of an orchestral composition, the families of instruments are arranged from top to bottom in the order of
- strings, woodwinds, brass, percussion.
 - woodwinds, brass, percussion, strings.
 - brass, woodwinds, percussion, strings.
 - percussion, woodwinds, brass, strings.
93. In a musical time signature, the upper number tells
- what kind of note gets a beat.
 - how many beats fall in a measure.
 - how many notes there are in a measure.
 - how many measures there are in a composition.
94. Melody may be defined as
- an emotional focal point in a tune.
 - a resting place at the end of a phrase.
 - a series of single notes which add up to a recognizable whole.
 - the organization of beats into regular groupings.
95. A series of single tones which add up to a recognizable whole is called a
- cadence.
 - rhythm.
 - melody.
 - sequence.
96. A melody is said to move by steps if it moves by
- repeating the same notes.
 - having rests between the notes.
 - large intervals.
 - adjacent scale tones.
97. The emotional focal point of a melody is called the
- sequence.
 - theme.
 - cadence.
 - climax.
98. *Staccato* refers to playing or singing a melody
- in a short detached manner.
 - in a smooth, connected manner.
 - at a higher or lower pitch.
 - in small steps.
99. A smooth, connected style of playing a melody is known as
- legato.
 - staccato.
 - glissando.
 - vibrato.

100. A part of a melody is called a
- A. cadence.
 - B. sequence.
 - C. phrase.
 - D. step.
101. A melodic phrase ending that sets up expectations for continuation is known as a(n)
- A. incomplete cadence.
 - B. complete cadence.
 - C. sentence.
 - D. theme.
102. 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.
103. 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.
104. *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.
105. _____ in music adds support, depth, and richness to a melody.
- A. Rhythm
 - B. Tempo
 - C. Meter
 - D. Harmony
106. 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.
107. A chord is
- A. a pattern of accents used in music.
 - B. a combination of three or more tones sounded at once.
 - C. a series of individual tones heard one after another.
 - D. a resting point at the end of a phrase.
108. A series of chords is called a(n)
- A. triad.
 - B. progression.
 - C. arpeggio.
 - D. consonance.
109. 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.

110. A combination of tones that is considered unstable and tense is called a
- A. consonance.
 - B. progression.
 - C. dissonance.
 - D. chord.
111. When a dissonance moves to a consonance, it is called a
- A. triad.
 - B. chord.
 - C. resolution.
 - D. broken chord.
112. Dynamic tension that demands onward motion in music is usually the result of
- A. the performer's technical ability.
 - B. the impulse of dissonance to be resolved.
 - C. the audience's response.
 - D. a high volume level.
113. The simplest, most basic chord used in western music is the
- A. consonance.
 - B. dissonance.
 - C. dyad.
 - D. triad.
114. 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.
115. Traditionally, a composition would almost always end on a
- A. progression.
 - B. dissonant chord.
 - C. dominant chord.
 - D. tonic chord.
116. The dominant chord is the triad built on the _____ step of the scale.
- A. first
 - B. second
 - C. fourth
 - D. fifth
117. The triad built on the fifth step of the scale is called the
- A. tonic chord.
 - B. dominant chord.
 - C. progression.
 - D. resolution.
118. When the individual tones of a chord are sounded one after another instead of simultaneously, it is called a broken chord or
- A. cadence.
 - B. arpeggio.
 - C. Allegro.
 - D. progression.

119. The central tone around which a musical composition is organized is called the
- scale.
 - dominant.
 - tonic.
 - modulation.
120. *Key* refers to
- the major scale.
 - a central tone, scale, and chord.
 - any twelve random pitches.
 - a musical symbol placed at the beginning of the staff.
121. The sense of relatedness to a central tone is known as
- modulation.
 - tonality.
 - transposition.
 - atonal.
122. *Tonality* is another term for
- key.
 - scale.
 - chromaticism.
 - modulation.
123. In traditional western music, the _____ is the smallest interval between successive tones of a scale.
- quarter step
 - whole step
 - half step
 - octave
124. Sharp or flat signs immediately following the clef sign at the beginning of the staff of a musical composition are called the
- time signature.
 - music signature.
 - key signature.
 - meter.
125. The word *chromatic* comes from the Greek word *chroma*, color, and is used in music to refer to the
- twelve tones of the octave.
 - eight tones of the octave.
 - color of the instrumentation.
 - use of colorful descriptions of the music.
126. *Modulation* refers to
- the central tone of a musical composition.
 - the use of All keys in one octave.
 - the sharp or flat signs immediately following the clef sign at the beginning of the staff of a musical composition.
 - a shift from one key to another within the same composition.
127. *Musical texture* refers to
- how many different layers of sound are heard at the same time.
 - what kind of layers of sound are heard (melody or harmony).
 - how layers of sound are related to each other.
 - All answers are correct.

128. 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.
129. The texture of a single melodic line without accompaniment is
- A. contrapuntal.
 - B. homophonic.
 - C. monophonic.
 - D. polyphonic.
130. 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.
131. When two or more melodic lines of equal interest are performed simultaneously, the texture is
- A. monophonic.
 - B. homophonic.
 - C. polyphonic.
 - D. heterophonic.
132. The technique of combining several melodic lines into a meaningful whole is called
- A. texture.
 - B. imitation.
 - C. counterpoint.
 - D. unison.
133. 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.
134. *Contrapuntal texture* is sometimes used in place of the term
- A. monophonic texture.
 - B. homophonic texture.
 - C. polyphonic texture.
 - D. unisonal performance.
135. A *round* is an example of
- A. homophonic texture.
 - B. monophonic texture.
 - C. strict imitation.
 - D. sloppy singing.
136. 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. sloppy singing.

137. When harmonized by chords, *Row, Row, Row Your Boat* is an example of
- A. monophonic texture.
 - B. homophonic texture.
 - C. polyphonic texture.
 - D. a round.
138. 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.
139. An example of homophonic texture could be a
- A. hymn.
 - B. barbershop quartet.
 - C. folksinger accompanied by a guitar.
 - D. All answers are correct.
140. *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.
141. The organization of musical ideas in time is called
- A. form.
 - B. repetition.
 - C. ternary.
 - D. variation.
142. 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.
143. Retaining some features of a musical idea while changing others is called
- A. form.
 - B. contrast.
 - C. repetition.
 - D. variation.
144. Forward motion, conflict, and change of mood All come from
- A. contrast.
 - B. repetition.
 - C. homogeneity.
 - D. dynamics.
145. When some features of a musical idea are changed, but others are retained, the technique is referred to as
- A. form.
 - B. contrast.
 - C. repetition.
 - D. variation.

146. A musical statement followed by a contrasting statement and then a return of the original statement would be called
- A. ternary form.
 - B. binary form.
 - C. free form.
 - D. double form.
147. Three-part form can be represented as
- A. A B A.
 - B. A B A'.
 - C. statement, contrast, return.
 - D. All answers are correct.
148. 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.
149. 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
150. Bringing the printed symbols of a page of music to life is the job of the
- A. publisher.
 - B. performer.
 - C. composer.
 - D. soloist.
151. Embellishments are
- A. ornaments not printed in the music that seventeenth- and eighteenth-century performers were expected to add.
 - B. music created at the same time it was performed.
 - C. notes in the music that embellish the melody.
 - D. obsolete in contemporary performances.
152. Improvisation is
- A. a technique used only in jazz and nonwestern music.
 - B. music created at the same time it is performed.
 - C. the addition of ornaments not indicated in the printed music.
 - D. All answers are correct.
153. A virtuoso is a performer who has
- A. a great natural talent.
 - B. developed an extraordinary technical mastery.
 - C. learned to sing or play an instrument.
 - D. an uncle in the business.
154. The concertmaster in a modern symphony orchestra
- A. checks the tuning of the orchestra before the conductor appears.
 - B. sits at the conductor's immediate left.
 - C. plays any solo violin passages that may be called for in the composition being performed.
 - D. All answers are correct.

155. Before the nineteenth century, the time beat was
- A. given by the first violinist, the keyboard player, or both.
 - B. unnecessary, since there were only a few performers.
 - C. given by the soloist of the work or not at all.
 - D. given only for the chorus, since the orchestra was composed of professionals who didn't need direction.
156. Most of the conductor's work
- A. is done during the performance.
 - B. is unnecessary, since the conductor is only a figurehead.
 - C. is done in the rehearsal.
 - D. requires little specialized training.
157. Many conductors use a thin stick called a _____ to beat time and indicate pulse and tempo.
- A. reed
 - B. baton
 - C. concertmaster
 - D. All answers are correct
158. Beeps, clangs, whistles, never-ending gongs, and other effects can be added to music at a composer's electronic whim through
- A. clubbing.
 - B. dubbing.
 - C. embellishments.
 - D. molding.
159. 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
160. 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. for the worse.
161. 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.
162. The Renaissance, as a stylistic period in western music, encompassed the years
- A. 1450-1600.
 - B. 1600-1750.
 - C. 1750-1820.
 - D. 1820-1900.
163. The baroque period in western music is usually given as
- A. 450-1450.
 - B. 1450-1600.
 - C. 1600-1750.
 - D. 1750-1820.

164. Classicism, as a stylistic period in western music, encompassed the years
- A. 1450-1600.
 - B. 1600-1750.
 - C. 1750-1820.
 - D. 1820-1900.
165. Romanticism, as a stylistic period in western music, encompassed the years
- A. 1450-1600.
 - B. 1600-1750.
 - C. 1750-1820.
 - D. 1820-1900.
166. 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.

Part 01 Key

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.

Kamien - Part I... #1

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

Kamien - Part I... #2

3. The relative highness or lowness of a sound is called
A. timbre.
B. pitch.
C. dynamics.
D. octave.

Kamien - Part I... #3

4. The _____ of a sound is decided by the frequency of its vibrations.
A. dynamics
B. pitch
C. timbre
D. amplitude

Kamien - Part I... #4

5. Pitch is defined as
A. degrees 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.

Kamien - Part I... #5

6. The pitch of a sound is decided by the _____ of its vibrations.
A. amplitude
B. timbre
C. frequency
D. dynamics

Kamien - Part I... #6

7. The frequency of vibrations is measured in
A. cycles per minute.
B. cycles per second.
C. dynamic levels.
D. Italian words.

Kamien - Part I... #7

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

Kamien - Part I... #8

9. In music, a sound that has a definite pitch is called a
A. noise.
B. dynamic accent.
C. sound.
D. tone.

Kamien - Part I... #9

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.

Kamien - Part I... #10

11. The distance in pitch between any two tones is called
A. duration.
B. dynamic accent.
C. timbre.
D. an interval.

Kamien - Part I... #11

12. If a pitch vibrates at 880 cycles, the octave below would vibrate at ____ cycles.
A. 220
B. 440
C. 660
D. 1760

Kamien - Part I... #12

13. When two different tones blend so well when sounded together that they almost seem to merge into one tone, the interval is called a(n)
A. dynamic accent.
B. octave.
C. pitch range.
D. interval.

Kamien - Part I... #13

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

Kamien - Part I... #14

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.

Kamien - Part I... #15

16. Dynamics in music refers to
A. the quality that distinguishes musical sounds.
B. the relative highness or lowness we hear in a sound.
C. an exemplary performance.
D. degrees of loudness and softness.

Kamien - Part I... #16

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

Kamien - Part I... #17

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.

Kamien - Part I... #18

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

Kamien - Part I... #19

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

Kamien - Part I... #20

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.

Kamien - Part I... #21

22. A gradual increase in loudness is known as a
A. decrescendo.
B. crescendo.
C. fortissimo.
D. diminuendo.

Kamien - Part I... #22

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

Kamien - Part I... #23

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

Kamien - Part I... #24

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

Kamien - Part I... #25

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

Kamien - Part I... #26

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

Kamien - Part I... #27

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.

Kamien - Part I... #28

29. Which of the following is *not* a normal classification of male voice ranges?
- A.** contralto
 - B. baritone
 - C. tenor
 - D. bass

Kamien - Part I... #29

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.

Kamien - Part I... #30

31. A part of an instrument's total range is called a
- A. mute.
 - B.** register.
 - C. pizzicato.
 - D. subrange.

Kamien - Part I... #31

32. A symphonic band
- A. is another term for symphonic orchestra.
 - B. consists mainly of brass and percussion instruments.
 - C. uses a drum-major instead of a conductor.
 - D.** consists mainly of brass, woodwind, and percussion instruments.

Kamien - Part I... #32

33. Symphonic bands differ from symphonic orchestras in that they
- A. are smaller.
 - B. have a drum major instead of a conductor.
 - C. play only marches.
 - D.** do not contain a string section.

Kamien - Part I.... #33

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.

Kamien - Part I.... #34

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.

Kamien - Part I.... #35

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

Kamien - Part I.... #36

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.

Kamien - Part I.... #37

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.

Kamien - Part I.... #38

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.

Kamien - Part I.... #39

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.

Kamien - Part I.... #40

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.
- Kamien - Part I... #41*
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.
- Kamien - Part I... #42*
43. The highest woodwind instrument in the orchestra is the
A. piccolo.
B. flute.
C. oboe.
D. clarinet.
- Kamien - Part I... #43*
44. The lowest instrument in the orchestra is the
A. piccolo.
B. tuba.
C. double bass.
D. contrabassoon.
- Kamien - Part I... #44*
45. Flute and piccolo players
A. blow across the edge of a mouth hole.
B. blow through a "whistle" mouthpiece.
C. use a single reed.
D. use a double reed.
- Kamien - Part I... #45*
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.
- Kamien - Part I... #46*
47. The English horn is neither English nor a horn, but a(n)
A. form of bugle.
B. piece of cane used by woodwind players.
C. percussion instrument.
D. alto oboe.
- Kamien - Part I... #47*
48. The saxophone is
A. a double reed woodwind instrument
B. a single reed woodwind instrument
C. a brass instrument
D. not a true musical instrument
- Kamien - Part I... #48*
49. Which of the following is *not* a double reed instrument?
A. oboe
B. clarinet
C. bassoon
D. English horn
- Kamien - Part I... #49*

50. Which of the following is *not* a brass instrument?
A. cornet
B. French horn
C. euphonium
D. English horn
- Kamien - Part I... #50*
51. The vibrations of brass instruments come from
A. a column of air in a metal tube.
B. a single reed.
C. a double reed.
D. the musician's lips.
- Kamien - Part I... #51*
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
- Kamien - Part I... #52*
53. The _____ is similar in shape to the trumpet, but its tone is more mellow.
A. baritone
B. euphonium
C. French horn
D. cornet
- Kamien - Part I... #53*
54. A hollow, funnel-shaped piece of wood or plastic that brass players use to alter the tone of their instruments is called a
A. tailpiece.
B. crook.
C. mute.
D. reed.
- Kamien - Part I... #54*
55. Before 1850, French horn and trumpet players would insert _____ into their instruments to change the range of available pitches.
A. crooks
B. reeds
C. mutes
D. mouthpieces
- Kamien - Part I... #55*
56. The _____ are the only orchestral drums of definite pitch.
A. snare drums
B. bass drums
C. timpani
D. tambourines
- Kamien - Part I... #56*
57. Which of the following is *not* a percussion instrument of definite pitch?
A. tambourine
B. timpani
C. xylophone
D. chimes
- Kamien - Part I... #57*

58. The xylophone consists of a set of _____ bars that are played with mallets.
A. metal
B. wooden
C. plastic
D. glass

Kamien - Part I... #58

59. The piano has _____ keys, spanning more than 7 octaves.
A. 47
B. 56
C. 66
D. 88

Kamien - Part I... #59

60. The _____ pedal is the most important of the three pedals usually found on a piano.
A. damper
B. sostenuto
C. una corda
D. swell

Kamien - Part I... #60

61. The _____ has strings that are plucked by a set of plastic, leather, or quill wedges.
A. piano
B. organ
C. harpsichord
D. accordion

Kamien - Part I... #61

62. The _____ has many sets of pipes controlled from several keyboards, including a pedal keyboard.
A. piano
B. pipe organ
C. harpsichord
D. accordion

Kamien - Part I... #62

63. The _____ is a keyboard instrument that uses vibrating air columns to produce sound.
A. piano
B. pipe organ
C. harpsichord
D. accordion

Kamien - Part I... #63

64. Various sets of pipes on a pipe organ are brought into play by pulling knobs called
A. keys
B. pedals
C. stops
D. valves

Kamien - Part I... #64

65. The main tool of composers of electronic music during the 1950s was the
A. synthesizer.
B. tape studio.
C. piano.
D. sampler.

Kamien - Part I... #65

66. _____ are systems of electronic components that generate, modify, and control sound.
- A. Amplifiers
 - B. Computers
 - C. Synthesizers**
 - D. Stereo sets

Kamien - Part I... #66

67. 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**

Kamien - Part I... #67

68. 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.

Kamien - Part I... #68

69. 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.

Kamien - Part I... #69

70. 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.

Kamien - Part I... #70

71. 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.

Kamien - Part I... #71

72. 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.

Kamien - Part I... #72

73. The _____ is a regular, recurrent pulsation that divides music into equal units of time.
- A. beat**
 - B. syncopation
 - C. tempo
 - D. rhythm

Kamien - Part I... #73

74. 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.
- Kamien - Part I... #74*
75. The organization of beats into regular groups is called
A. meter.
B. syncopation.
C. tempo.
D. dynamics.
- Kamien - Part I... #75*
76. The first, or stressed, beat of a measure is known as the
A. upbeat.
B. downbeat.
C. head.
D. intro.
- Kamien - Part I... #76*
77. _____ is defined as putting an accent in music where it would not normally be expected.
A. Meter
B. Syncopation
C. Tempo
D. Dynamics
- Kamien - Part I... #77*
78. When an accent occurs on an unexpected beat, the effect is known as
A. an error.
B. syncopation.
C. expiation.
D. pizzicato.
- Kamien - Part I... #78*
79. The term _____ refers to the rate of speed of the beat of the music.
A. meter
B. syncopation
C. tempo
D. dynamics
- Kamien - Part I... #79*
80. The Italian term _____ is a tempo marking to indicate a moderately slow or walking pace.
A. andante
B. Allegro
C. adagio
D. largo
- Kamien - Part I... #80*
81. The Italian term _____ is a tempo marking to indicate a lively pace.
A. andante
B. Allegro
C. adagio
D. vivace
- Kamien - Part I... #81*

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

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

Kamien - Part I... #82

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

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

Kamien - Part I... #83

84. 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

Kamien - Part I... #84

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

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

Kamien - Part I... #85

86. 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

Kamien - Part I... #86

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

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

Kamien - Part I... #87

88. 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

Kamien - Part I... #88

89. 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 non-pitched percussion instruments.
- D. middle range pitches, such as those played by the violas.

Kamien - Part I... #89

90. 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.

Kamien - Part I.... #90

91. In musical notation, silence is indicated by
A. notes.
B. clefs.
C. rests.
D. beams.

Kamien - Part I.... #91

92. In the full score of an orchestral composition, the families of instruments are arranged from top to bottom in the order of
A. strings, woodwinds, brass, percussion.
B. woodwinds, brass, percussion, strings.
C. brass, woodwinds, percussion, strings.
D. percussion, woodwinds, brass, strings.

Kamien - Part I.... #92

93. 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.

Kamien - Part I.... #93

94. 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.

Kamien - Part I.... #94

95. A series of single tones which add up to a recognizable whole is called a
A. cadence.
B. rhythm.
C. melody.
D. sequence.

Kamien - Part I.... #95

96. A melody is said to move by steps if it moves by
A. repeating the same notes.
B. having rests between the notes.
C. large intervals.
D. adjacent scale tones.

Kamien - Part I.... #96

97. The emotional focal point of a melody is called the
A. sequence.
B. theme.
C. cadence.
D. climax.

Kamien - Part I.... #97

98. *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.
- Kamien - Part I... #98*
99. A smooth, connected style of playing a melody is known as
A. legato.
B. staccato.
C. glissando.
D. vibrato.
- Kamien - Part I... #99*
100. A part of a melody is called a
A. cadence.
B. sequence.
C. phrase.
D. step.
- Kamien - Part I... #100*
101. A melodic phrase ending that sets up expectations for continuation is known as a(n)
A. incomplete cadence.
B. complete cadence.
C. sentence.
D. theme.
- Kamien - Part I... #101*
102. 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.
- Kamien - Part I... #102*
103. 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.
- Kamien - Part I... #103*
104. *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.
- Kamien - Part I... #104*
105. _____ in music adds support, depth, and richness to a melody.
A. Rhythm
B. Tempo
C. Meter
D. Harmony
- Kamien - Part I... #105*

106. 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.
- Kamien - Part I... #106*
107. A chord is
A. a pattern of accents used in music.
B. a combination of three or more tones sounded at once.
C. a series of individual tones heard one after another.
D. a resting point at the end of a phrase.
- Kamien - Part I... #107*
108. A series of chords is called a(n)
A. triad.
B. progression.
C. arpeggio.
D. consonance.
- Kamien - Part I... #108*
109. 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.
- Kamien - Part I... #109*
110. A combination of tones that is considered unstable and tense is called a
A. consonance.
B. progression.
C. dissonance.
D. chord.
- Kamien - Part I... #110*
111. When a dissonance moves to a consonance, it is called a
A. triad.
B. chord.
C. resolution.
D. broken chord.
- Kamien - Part I... #111*
112. Dynamic tension that demands onward motion in music is usually the result of
A. the performer's technical ability.
B. the impulse of dissonance to be resolved.
C. the audience's response.
D. a high volume level.
- Kamien - Part I... #112*
113. The simplest, most basic chord used in western music is the
A. consonance.
B. dissonance.
C. dyad.
D. triad.
- Kamien - Part I... #113*

114. 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.

Kamien - Part I... #114

115. Traditionally, a composition would almost always end on a
A. progression.
B. dissonant chord.
C. dominant chord.
D. tonic chord.

Kamien - Part I... #115

116. The dominant chord is the triad built on the _____ step of the scale.
A. first
B. second
C. fourth
D. fifth

Kamien - Part I... #116

117. The triad built on the fifth step of the scale is called the
A. tonic chord.
B. dominant chord.
C. progression.
D. resolution.

Kamien - Part I... #117

118. When the individual tones of a chord are sounded one after another instead of simultaneously, it is called a broken chord or
A. cadence.
B. arpeggio.
C. Allegro.
D. progression.

Kamien - Part I... #118

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

Kamien - Part I... #119

120. *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.

Kamien - Part I... #120

121. The sense of relatedness to a central tone is known as
A. modulation.
B. tonality.
C. transposition.
D. atonal.

Kamien - Part I... #121

122. *Tonality* is another term for
A. key.
B. scale.
C. chromaticism.
D. modulation.

Kamien - Part I... #122

123. 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

Kamien - Part I... #123

124. Sharp or flat signs immediately following the clef sign at the beginning of the staff of a musical composition are called the
A. time signature.
B. music signature.
C. key signature.
D. meter.

Kamien - Part I... #124

125. 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.

Kamien - Part I... #125

126. *Modulation* refers to
A. the central tone of a musical composition.
B. the use of All keys in one octave.
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.

Kamien - Part I... #126

127. *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.

Kamien - Part I... #127

128. 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.

Kamien - Part I... #128

129. The texture of a single melodic line without accompaniment is
A. contrapuntal.
B. homophonic.
C. monophonic.
D. polyphonic.

Kamien - Part I... #129

130. 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.

Kamien - Part I... #130

131. When two or more melodic lines of equal interest are performed simultaneously, the texture is
A. monophonic.
B. homophonic.
C. polyphonic.
D. heterophonic.

Kamien - Part I... #131

132. The technique of combining several melodic lines into a meaningful whole is called
A. texture.
B. imitation.
C. counterpoint.
D. unison.

Kamien - Part I... #132

133. 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.

Kamien - Part I... #133

134. *Contrapuntal texture* is sometimes used in place of the term
A. monophonic texture.
B. homophonic texture.
C. polyphonic texture.
D. unisonal performance.

Kamien - Part I... #134

135. A *round* is an example of
A. homophonic texture.
B. monophonic texture.
C. strict imitation.
D. sloppy singing.

Kamien - Part I... #135

136. 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. sloppy singing.

Kamien - Part I... #136

137. When harmonized by chords, *Row, Row, Row Your Boat* is an example of
A. monophonic texture.
B. homophonic texture.
C. polyphonic texture.
D. a round.

Kamien - Part I... #137

138. 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.
Kamien - Part I... #138
139. An example of homophonic texture could be a
A. hymn.
B. barbershop quartet.
C. folksinger accompanied by a guitar.
D. All answers are correct.
Kamien - Part I... #139
140. *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.
Kamien - Part I... #140
141. The organization of musical ideas in time is called
A. form.
B. repetition.
C. ternary.
D. variation.
Kamien - Part I... #141
142. 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.
Kamien - Part I... #142
143. Retaining some features of a musical idea while changing others is called
A. form.
B. contrast.
C. repetition.
D. variation.
Kamien - Part I... #143
144. Forward motion, conflict, and change of mood All come from
A. contrast.
B. repetition.
C. homogeneity.
D. dynamics.
Kamien - Part I... #144
145. When some features of a musical idea are changed, but others are retained, the technique is referred to as
A. form.
B. contrast.
C. repetition.
D. variation.
Kamien - Part I... #145

146. A musical statement followed by a contrasting statement and then a return of the original statement would be called
A. ternary form.
B. binary form.
C. free form.
D. double form.

Kamien - Part I... #146

147. Three-part form can be represented as
A. A B A.
B. A B A'.
C. statement, contrast, return.
D. All answers are correct.

Kamien - Part I... #147

148. 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.

Kamien - Part I... #148

149. 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

Kamien - Part I... #149

150. Bringing the printed symbols of a page of music to life is the job of the
A. publisher.
B. performer.
C. composer.
D. soloist.

Kamien - Part I... #150

151. Embellishments are
A. ornaments not printed in the music that seventeenth- and eighteenth-century performers were expected to add.
B. music created at the same time it was performed.
C. notes in the music that embellish the melody.
D. obsolete in contemporary performances.

Kamien - Part I... #151

152. Improvisation is
A. a technique used only in jazz and nonwestern music.
B. music created at the same time it is performed.
C. the addition of ornaments not indicated in the printed music.
D. All answers are correct.

Kamien - Part I... #152

153. A virtuoso is a performer who has
A. a great natural talent.
B. developed an extraordinary technical mastery.
C. learned to sing or play an instrument.
D. an uncle in the business.

Kamien - Part I... #153

154. The concertmaster in a modern symphony orchestra
A. checks the tuning of the orchestra before the conductor appears.
B. sits at the conductor's immediate left.
C. plays any solo violin passages that may be called for in the composition being performed.
D. All answers are correct.

Kamien - Part I... #154

155. Before the nineteenth century, the time beat was
A. given by the first violinist, the keyboard player, or both.
B. unnecessary, since there were only a few performers.
C. given by the soloist of the work or not at all.
D. given only for the chorus, since the orchestra was composed of professionals who didn't need direction.

Kamien - Part I... #155

156. Most of the conductor's work
A. is done during the performance.
B. is unnecessary, since the conductor is only a figurehead.
C. is done in the rehearsal.
D. requires little specialized training.

Kamien - Part I... #156

157. Many conductors use a thin stick called a _____ to beat time and indicate pulse and tempo.
A. reed
B. baton
C. concertmaster
D. All answers are correct

Kamien - Part I... #157

158. Beeps, clangs, whistles, never-ending gongs, and other effects can be added to music at a composer's electronic whim through
A. clubbing.
B. dubbing.
C. embellishments.
D. molding.

Kamien - Part I... #158

159. 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

Kamien - Part I... #159

160. 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. for the worse.

Kamien - Part I... #160

161. 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.

Kamien - Part I... #161

162. The Renaissance, as a stylistic period in western music, encompassed the years
A. 1450-1600.
B. 1600-1750.
C. 1750-1820.
D. 1820-1900.

Kamien - Part I... #162

163. The baroque period in western music is usually given as
A. 450-1450.
B. 1450-1600.
C. 1600-1750.
D. 1750-1820.

Kamien - Part I... #163

164. Classicism, as a stylistic period in western music, encompassed the years
A. 1450-1600.
B. 1600-1750.
C. 1750-1820.
D. 1820-1900.

Kamien - Part I... #164

165. Romanticism, as a stylistic period in western music, encompassed the years
A. 1450-1600.
B. 1600-1750.
C. 1750-1820.
D. 1820-1900.

Kamien - Part I... #165

166. 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.

Kamien - Part I... #166

Part 01 Summary

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