

## I. ELEMENTS

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### Multiple Choice

- In general, the smaller the vibrating element, the \_\_\_\_\_ its pitch.
  - higher
  - softer
  - lower
  - louder
- In music, a sound that has a definite pitch is called a
  - noise.
  - dynamic accent.
  - sound.
  - tone.
- The distance in pitch between any two tones is called
  - duration.
  - dynamic accent.
  - timbre.
  - an interval.
- If a pitch vibrates at 880 cycles, the octave below would vibrate at \_\_\_\_ cycles.
  - 220
  - 440
  - 660
  - 1760
- The loudness of a sound is related to the \_\_\_\_\_ of the vibration that produces the sound.
  - timbre
  - amplitude
  - duration
  - frequency
- The frequency of vibrations is measured in
  - cycles per minute.
  - cycles per second.
  - dynamic levels.
  - Italian words.
- Brass instruments did not acquire valves until \_\_\_\_\_ century.
  - the middle of the eighteenth
  - the end of the eighteenth
  - the middle of the nineteenth
  - the end of the nineteenth
- The vibrations of brass instruments come from
  - a column of air in a metal tube.
  - a single reed.
  - a double reed.
  - the musician's lips.
- A hollow, funnel-shaped piece of wood or plastic that brass players use to alter the tone of their instruments is called a
  - tailpiece.
  - crook.
  - mute.
  - reed.
- The \_\_\_\_\_ are the only orchestral drums of definite pitch.
  - snare drums
  - bass drums
  - timpani
  - tambourines
- The organization of beats into regular groupings is called
  - meter.
  - syncopation.
  - tempo.
  - dynamics.
- The first, or stressed, beat of a measure is known as the
  - upbeat.
  - downbeat.
  - head.
  - intro.
- When an accent occurs on an unexpected beat, the effect is known as
  - an error.
  - syncopation.
  - expiation.
  - pizzicato.
- \_\_\_\_\_ is defined as putting an accent in music where it would not normally be expected.
  - Meter
  - Syncopation
  - Tempo
  - Dynamics
- The term \_\_\_\_\_ refers to the rate of speed of the beat of the music.
  - meter
  - syncopation
  - tempo
  - dynamics
- The Italian term \_\_\_\_\_ is a tempo marking to indicate a moderately slow or walking pace.
  - andante
  - allegro
  - adagio
  - largo

17. The Italian term \_\_\_\_\_ is a tempo marking to indicate a lively pace.
- andante
  - allegro
  - adagio
  - vivace
18. Which of the following is the slowest tempo indication?
- adagio
  - andante
  - allegro
  - vivace
19. A gradual slowing-down of tempo is indicated by the term
- accelerando
  - andante
  - ritardando
  - crescendo
20. A \_\_\_\_\_ is an apparatus that produces ticking sounds or flashes of light at any desired musical speed.
- clock
  - beat
  - metronome
  - stopwatch
21. A staff is a
- set of five horizontal lines.
  - black or white oval used in notation.
  - piece of wood used by a conductor.
  - symbol indicating silence rather than sound.
22. In musical notation, pitches are written on a set of five horizontal lines called a
- clef.
  - bar.
  - staff.
  - stem.
23. 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 that add up to a recognizable whole.
  - the organization of beats into regular groupings.
24. A series of single tones that add up to a recognizable whole is called a
- cadence.
  - rhythm.
  - melody.
  - sequence.
25. A melody is said to move by steps if it moves
- by
- repeating the same notes.
  - large intervals.
  - having rests between the notes.
  - adjacent scale tones.
26. The emotional focal point of a melody is called the
- sequence.
  - theme.
  - cadence.
  - climax.
27. *Staccato* refers to playing or singing a melody
- in a short detached manner.
  - at a higher or lower pitch.
  - in a smooth, connected manner.
  - in small steps.
28. A short, detached style of playing a melody is known as
- legato.
  - staccato.
  - glissando.
  - vibrato.
29. A smooth, connected style of playing a melody is known as
- legato.
  - staccato.
  - glissando.
  - vibrato.
30. *Legato* refers to playing or singing a melody
- in a short, detached manner.
  - in a smooth, connected style.
  - at a higher or lower pitch.
  - by small steps.
31. A part of a melody is called a
- cadence.
  - sequence.
  - phrase.
  - step.
32. *Sequence* may be defined as
- a resting place at the end of a phrase.
  - the emotional focal point of a melody.
  - a part of a melody.
  - the repetition of a melodic pattern at a higher or lower pitch.
33. The repetition of a melodic pattern at a higher or lower pitch is called a
- climax.
  - sequence.
  - cadence.
  - phrase.

34. A chord is
- a pattern of accents used in music.
  - a combination of three or more tones sounded at once.
  - a series of individual tones heard one after another.
  - a resting point at the end of a phrase.
35. A progression is
- a series of chords.
  - a combination of three or more tones.
  - a broken chord.
  - music of a higher level than what came before.
36. A series of chords is called a(n)
- triad.
  - progression.
  - arpeggio.
  - consonance.
37. A consonance is a combination of tones that
- is considered unstable and tense.
  - is considered stable and restful.
  - are sounded one after the other.
  - form a melody.
38. A combination of tones that is considered stable and restful is called a
- consonance.
  - dissonance.
  - progression.
  - chord.
39. A combination of tones that is considered unstable and tense is called a
- consonance.
  - progression.
  - dissonance.
  - chord.
40. A dissonance is a combination of tones that
- is considered unstable and tense.
  - is considered stable and restful.
  - are sounded one after the other.
  - form a melody.
41. When a dissonance moves to a consonance, it is called a
- triad.
  - chord.
  - resolution.
  - broken chord.
42. *Resolution* refers to a(n)
- dissonant chord moving to a consonant chord.
  - consonant chord moving to a dissonant chord.
  - composer resolving to write a composition.
  - arpeggio.
43. Dynamic tension that demands onward motion in music is usually the result of
- the performer's technical ability.
  - the impulse of dissonance to be resolved.
  - the audience's response.
  - a high volume level.
44. *Tonality* is another term for
- key.
  - scale.
  - chromaticism.
  - modulation.
45. Another term for *key* is
- tonality.
  - scale.
  - chromaticism.
  - dominant.
46. In traditional western music, the \_\_\_\_\_ is the smallest interval between successive tones of a scale.
- quarter step
  - whole step
  - half step
  - octave
47. 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.
48. 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.
49. A shift from one key to another within the same composition is called
- key.
  - resolution.
  - scale.
  - modulation.
50. *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 a musical composition.
- d. a shift from one key to another within the same composition.
51. *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 of these.
52. Monophonic texture consists of
- a single melodic line without accompaniment.
  - one main melody accompanied by chords.
  - two or more melodies of relatively equal interest performed simultaneously.
  - all of these.
53. If a flute player were to play a solo without any accompaniment, the texture would be
- contrapuntal.
  - homophonic.
  - monophonic.
  - polyphonic.
54. The texture of a single melodic line without accompaniment is
- contrapuntal.
  - homophonic.
  - monophonic.
  - polyphonic.
55. Three-part form can be represented as
- A B A.
  - A B A'.
  - statement, contrast, return.
  - all of these.
56. The form consisting of a musical statement followed by a counterstatement would be called
- ternary.
  - binary.
  - free.
  - all of these.
57. Three-part form can be represented as
- A B A.
  - A B A'.
  - statement, contrast, return.
  - all of these.
58. A musical statement, followed by a repeat of the statement, then a counterstatement, would be called \_\_\_\_\_ form.
- binary
  - ternary
  - song
  - free
59. In music, \_\_\_\_\_ refers to a characteristic way of using melody, rhythm, tone color, dynamics, harmony, texture, and form.
- fashion
  - technique
  - style
  - convention
60. Which of the following would be a good example of a change in musical style?
- The treble clef is used for relatively high pitch ranges, but the bass clef is used for lower ranges.
  - 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.
  - 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.
  - All of these.
61. Changes in musical style from one historical period to the next are usually
- continuous.
  - recognizable only by scholars and professional musicians.
  - very abrupt.
  - for the worse.
62. The Renaissance, as a stylistic period in western music, encompassed the years
- 1450-1600.
  - 1600-1750.
  - 1750-1820.
  - 1820-1900.
63. The baroque period in western music is usually given as
- 450-1450.
  - 1450-1600.
  - 1600-1750.
  - 1750-1820.
64. Classicism, as a stylistic period in western music, encompassed the years
- 1450-1600.
  - 1600-1750.
  - 1750-1820.
  - 1820-1900.