Part I
Elements

1. How can music be defined?
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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Describe the properties of sound, and explain how music is part of the world of sound
Topic: Sound

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

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

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Bloom's: Remember
Learning Objective: Describe the properties of sound, and explain how music is part of the world of sound
Topic: Sound

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Describe pitch in musical sound
Topic: Pitch

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Describe pitch in musical sound
Topic: Pitch

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

5. What is pitch in music?
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

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Bloom's: Remember
Learning Objective: Describe pitch in musical sound
Topic: Pitch

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Describe pitch in musical sound
Topic: Pitch

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

7. How is the frequency of vibrations measured?
A. In cycles per minute
B. In cycles per second
C. By dynamic levels
D. By noiselike sounds

Accessibility: Keyboard Navigation
Bloom's: Understand
Learning Objective: Describe pitch in musical sound
Topic: Pitch

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

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

Accessibility: Keyboard Navigation
Bloom's: Understand
Learning Objective: Describe pitch in musical sound
Topic: Pitch

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Describe pitch in musical sound
Topic: Pitch

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

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

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Bloom's: Remember
Learning Objective: Describe pitch in musical sound
Topic: Pitch

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Describe pitch in musical sound
Topic: Pitch

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

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

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Understand what an octave is and how it relates to tone
Topic: Pitch

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Understand what an octave is and how it relates to tone
Topic: Pitch

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Describe pitch in musical sound
Topic: Pitch

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

16. To what does dynamics in music refer?
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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recognize dynamics and accent in musical sound
Topic: Dynamics

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recognize dynamics and accent in musical sound
Topic: Dynamics

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

18. A dynamic accent occurs in music when a performer does what?
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

Accessibility: Keyboard Navigation
Bloom's: Understand
Learning Objective: Recognize dynamics and accent in musical sound
Topic: Dynamics

Feedback: A performer can emphasizes 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recognize dynamics and accent in musical sound
Topic: Dynamics

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know the terms and symbols used to refer to dynamics in music
Topic: Dynamics

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know the terms and symbols used to refer to dynamics in music
Topic: Dynamics

Feedback: 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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recognize dynamics and accent in musical sound
Topic: Dynamics

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recognize dynamics and accent in musical sound
Topic: Dynamics

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

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

D. dynamic accent

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Describe timbre and its effect in musical sound
Topic: Tone color

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Describe timbre and its effect in musical sound
Topic: Tone color

Feedback: 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.

26. Why is it more difficult to sing than to speak?
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.

Accessibility: Keyboard Navigation
Bloom's: Understand
Learning Objective: Recognize male and female voices as vocal timbres
Topic: Sound

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

27. On what does the range of a singer's voice depend?
A. Training and musical style
B. Physical makeup
C. Training and physical makeup
D. Which microphone the singer uses

Accessibility: Keyboard Navigation
Bloom's: Understand
Learning Objective: Recognize male and female voices as vocal timbres
Topic: Voices

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recognize male and female voices as vocal timbres
Topic: Voices

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

29. Which of the following is *not* a normal classification of male voice ranges?
A. Contralto
B. Baritone
C. Tenor
D. Bass

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recognize male and female voices as vocal timbres
Topic: Voices

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

30. To what does *register* refer?
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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know registers in tonal ranges
Topic: Tone color

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know the effect of improvisation in musical performances
Topic: Improvisation

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know the categories of instrumental timbres
Topic: Instrument families

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

33. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recall how stringed instruments are played
Topic: String instruments

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

34. How are the strings of a violin tuned?
A. By tightening or loosening the pegs
B. By putting on new strings
C. By moving the bridge
D. At the factory

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recall how stringed instruments are played
Topic: String instruments

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recall how stringed instruments are played
Topic: String instruments

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

36. *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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recall how stringed instruments are played
Topic: String instruments

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

37. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recall how stringed instruments are played
Topic: String instruments

Feedback: 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.

38. Why does a string player use vibrato?
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.

Accessibility: Keyboard Navigation
Bloom's: Understand
Learning Objective: Recall how stringed instruments are played

Topic: String instruments

Feedback: 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.

39. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recall how stringed instruments are played
Topic: String instruments

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

40. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recall how stringed instruments are played
Topic: String instruments

Feedback: 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.

41. 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

Accessibility: Keyboard Navigation
Bloom's: Understand
Learning Objective: Identify woodwind instruments
Topic: Woodwind instruments

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify woodwind instruments
Topic: Woodwind instruments

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

43. The lowest woodwind instrument in the orchestra is the _____.
A. piccolo flute
B. tuba

C. double bass
D. contrabassoon

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify woodwind instruments
Topic: Woodwind instruments

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

44. How do flute and piccolo players produce sound?
A. By blowing across the edge of a mouth hole
B. By blowing through a "whistle" mouthpiece
C. By vibrating a single reed
D. By vibrating a double reed

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Classify woodwind instruments by type of reed used
Topic: Woodwind instruments

Feedback: 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.

45. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Classify woodwind instruments by type of reed used
Topic: Woodwind instruments

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Classify woodwind instruments by type of reed used
Topic: Woodwind instruments

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Classify woodwind instruments by type of reed used
Topic: Woodwind instruments

Feedback: 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.

48. Which of the following is *not* a double-reed instrument?
A. Oboe
B. Clarinet
C. Bassoon
D. English horn

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Classify woodwind instruments by type of reed used
Topic: Woodwind instruments

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

49. Which of the following is *not* a brass instrument?
A. Cornet
B. French horn
C. Euphonium
D. English horn

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify brass instruments
Topic: Brass instruments
Topic: Woodwind instruments

Feedback: The English horn is a double-reed woodwind.

50. The vibrations of brass instruments come from _____.
A. valves
B. a single reed
C. a double reed
D. the musician's lips

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know how brass instruments produce a tone
Topic: Brass instruments

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

51. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know how brass instruments produce a tone
Topic: Brass instruments

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

52. 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

Accessibility: Keyboard Navigation
Bloom's: Remember

Learning Objective: Know how brass instruments produce a tone
Topic: Brass instruments

Feedback: Valves came into common use around 1850. Before then, French horn and trumpet players would insert additional curves of tubing (called crooks) into their instruments to change the range of available pitches.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know how brass instruments produce a tone
Topic: Brass instruments

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know the difference between percussion instruments with definite or indefinite pitch
Topic: Percussion instruments

Feedback: Timpani (kettledrums) have definite pitch.

55. Which of the following is *not* a percussion instrument of definite pitch?
A. Tambourine
B. Timpani
C. Xylophone
D. Chimes

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know the difference between percussion instruments with definite or indefinite pitch
Topic: Percussion instruments

Feedback: Tambourines have indefinite pitch.

56. Benjamin Britten's *Young Person's Guide to the Orchestra* uses a theme by which English composer?
A. Henry Purcell
B. Willa Byrd
C. Edward Elgar
D. Gustav Holst

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify percussion instruments
Topic: Instrument families

Feedback: Benjamin Britten's *Young Person's Guide to the Orchestra* uses a theme by Henry Purcell.

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

D. glass

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify percussion instruments
Topic: Percussion instruments

Feedback: A xylophone (and marimba) uses wooden bars to produce sound (vibraphone and glockenspiels uses metal bars).

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify keyboard instruments
Topic: Keyboard instruments

Feedback: Of the three pedals normally found on a piano, the damper pedal, which allows a pianist to sustain tones even after the keys are released, is the most important.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify keyboard instruments
Topic: Keyboard instruments

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify keyboard instruments
Topic: Keyboard instruments

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

61. An organist controls various sets of pipes by pulling knobs called _____.
A. pipes
B. stops
C. valves
D. bellows

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify keyboard instruments
Topic: Keyboard instruments

Feedback: 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.

62. The _____ is a keyboard instrument that uses vibrating air columns to produce sound.
A. piano
B. pipe organ

C. harpsichord
D. accordion

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify keyboard instruments
Topic: Keyboard instruments

Feedback: 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.

63. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know the categories of instrumental timbres
Topic: Instrument families

Feedback: The order of standard instrument families in a score is as follows (from top to bottom): woodwinds, brass, percussion, strings.

64. 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.

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recall types of electronic instruments and related technology
Topic: Electronic instruments

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recall types of electronic instruments and related technology
Topic: Electronic instruments

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recall types of electronic instruments and related technology
Topic: Electronic instruments

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recall types of electronic instruments and related technology
Topic: Electronic instruments

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recall types of electronic instruments and related technology
Topic: Electronic instruments

Feedback: 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.

69. A computer program known as a(n) _____ enables composers to record audio onto separate tracks and mix and synchronize the results into compositions
A. digital audio workstation
B. synthesizer
C. Ondes Martenot
D. tape studio

Accessibility: Keyboard Navigation
Bloom's: Understand
Learning Objective: Recall types of electronic instruments and related technology
Topic: Electronic instruments

Feedback: A digital audio workstation enables composers to record audio onto separate tracks and mix and synchronize the result into compositions.

70. A composer may use a digital audio workstation to manipulate sound by _____.
A. filtering
B. transposition
C. copying and pasting
D. All the answers are correct.

Accessibility: Keyboard Navigation
Bloom's: Understand
Learning Objective: Recall types of electronic instruments and related technology
Topic: Electronic instruments

Feedback: Once the audio is recorded (or synthesized), it can be manipulated in many ways, such as amplification, filtering, envelope shaping, time stretching, transposition, and copying and pasting to different times.

71. ProTools, Digital Performer, Adobe Audition, Logic Pro, and GarageBand are all examples of _____.
A. computers

B. keyboards
C. digital audio workstations
D. audio filters

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recall types of electronic instruments and related technology
Topic: Electronic instruments

Feedback: There are now several programs known as digital audio workstations (D.A.W.s), which are in use. Programs include ProTools—the most well-known—along with Adobe Audition, Digital Performer, and Apple's Logic Pro and GarageBand. These enable composers to record audio onto separate tracks and mix and synchronize the result into compositions.

72. On what is the quality of the music produced in a modern electronic music studio dependent?
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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recall types of electronic instruments and related technology
Topic: Electronic instruments

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recognize beat in music
Topic: Rhythm

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Explain how rhythm is basic to life and how it forms the lifeblood of music
Topic: Rhythm

Feedback: 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.

75. The organization of beats into regular groups is called _____.
A. meter
B. syncopation
C. tempo
D. dynamics

Accessibility: Keyboard Navigation

Bloom's: Remember
Learning Objective: Define meter and measure in music
Topic: Rhythm

Feedback: 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.

76. The first, or stressed, beat of a measure is known as the _____.
A. upbeat
B. downbeat
C. head
D. intro

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recognize beat in music
Topic: Rhythm

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

77. _____ is the effect of unexpected accents in the music.
A. Meter
B. Syncopation
C. Tempo
D. Dynamics

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify syncopation
Topic: Rhythm

Feedback: 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.

78. Which of the following is a characteristic feature of jazz music?
A. A metronome
B. Syncopation
C. Expiation
D. A ritardando

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify syncopation
Topic: Rhythm

Feedback: 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.

79. The term _____ refers to the speed of the beat of the music.
A. meter
B. syncopation
C. tempo
D. dynamics

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Define tempo and its designations
Topic: Rhythm

Feedback: 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.

80. The Italian term _____ is a tempo marking to indicate a moderately slow or walking pace.
A. andante
B. allegro
C. adagio

D. largo

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Define tempo and its designations
Topic: Rhythm

Feedback: andante = moderately slow, a walking pace; allegro = fast; adagio = slow; largo = very slow, broad

81. The Italian term _____ is a tempo marking to indicate a lively pace.
A. andante
B. allegro
C. adagio
D. vivace

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Define tempo and its designations
Topic: Rhythm

Feedback: andante = moderately slow, a walking pace; allegro = fast; adagio = slow; vivace = lively

82. Which of the following is the slowest tempo indication?
A. Adagio
B. Andante
C. Allegro
D. Vivace

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Define tempo and its designations
Topic: Rhythm

Feedback: andante = moderately slow, a walking pace; allegro = fast; adagio = slow; vivace = lively

83. A gradual slowing-down of tempo is indicated by the term _____.
A. accelerando
B. andante
C. ritardando
D. crescendo

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Define tempo and its designations
Topic: Rhythm

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recall the metronome
Topic: Rhythm

Feedback: 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.

85. A _____ sign is used in musical notation to cancel a previous sharp or flat sign.
A. pound
B. cancellation
C. dollar

D. natural

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know musical notation used to describe pitch
Topic: Pitch

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know musical notation used to describe pitch
Topic: Pitch

Feedback: 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.

87. In musical notation, pitches are written on a set of five horizontal lines called a _____.
A. clef
B. bar
C. staff
D. stem

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know musical notation used to describe pitch
Topic: Pitch

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know musical notation used to describe pitch
Topic: Pitch

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

89. What is the treble clef 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know musical notation used to describe pitch
Topic: Pitch

Feedback: 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).

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know musical notation used to describe duration of sounds
Topic: Rhythm

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know musical notation used to describe silence in a piece of music
Topic: Rhythm

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

92. In a musical time signature, what does the upper number indicate?
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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know musical notation used to describe duration of sounds
Topic: Rhythm

Feedback: 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.

93. What is melody?
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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Discuss some elements of melody
Topic: Melody

Feedback: 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.

94. The distance between a melody's lowest and highest tones is known as its _____.
A. cadence
B. rhythm
C. range
D. sequence

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Discuss some elements of melody
Topic: Melody

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

95. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Understand steps and leaps in melody
Topic: Melody

Feedback: 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.).

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Discuss some elements of melody
Topic: Melody

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

97. *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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Understand staccato and legato in melody
Topic: Melody

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Understand staccato and legato in melody
Topic: Melody

Feedback: 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.

99. A part of a melody is called a _____. It can be sung on one breath and ends at a point of full or partial rest.
A. cadence
B. sequence
C. phrase
D. step

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

Topic: Melody

Feedback: Many melodies are made up of shorter parts called phrases. A phrase is a musical segment that can be sung on one breath and ends at a point of full or partial rest.

100. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Understand cadence and theme in melody
Topic: Melody

Feedback: 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).

101. What is a cadence?
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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Understand cadence and theme in melody
Topic: Melody

Feedback: 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).

102. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Understand cadence and theme in melody
Topic: Melody

Feedback: 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.

103. What is a sequence?
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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Understand phrases and sequence in melody
Topic: Melody

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

104. _____ in music adds support, depth, and richness to a melody.
A. Rhythm
B. Tempo
C. Meter

D. Harmony

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Explain basic principles of chords and harmony
Topic: Harmony

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

105. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Explain basic principles of chords and harmony
Topic: Harmony

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

106. What is a chord?
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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Explain basic principles of chords and harmony
Topic: Harmony

Feedback: 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.

107. A series of chords is called a(n) _____.
A. triad
B. progression
C. arpeggio
D. consonance

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Explain basic principles of chords and harmony
Topic: Harmony

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Understand consonance in harmony
Topic: Harmony

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Understand dissonance in harmony
Topic: Harmony

Feedback: 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."

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Understand dissonance in harmony
Topic: Harmony

Feedback: 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.

111. Dynamic tension that demands onward motion in music is usually the result of what?
A. The performer's technical ability
B. The impulse of dissonance to be resolved
C. The audience's response
D. A high volume level

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Understand dissonance in harmony
Topic: Harmony

Feedback: Listeners want dissonance and tension to be resolved into a consonance. This desire for resolution gives a composition suspense, drama, and a feeling of forward motion.

112. The simplest, most basic chord used in Western music is the _____.
A. consonance
B. dissonance
C. dyad
D. triad

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Explain basic principles of chords and harmony
Topic: Harmony

Feedback: 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.

113. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Explain basic principles of chords and harmony
Topic: Harmony

Feedback: 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.

114. Traditionally, a Western classical composition would almost always end on a _____.
A. progression
B. dissonant chord
C. dominant chord
D. tonic chord

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Explain basic principles of chords and harmony
Topic: Harmony

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Explain basic principles of chords and harmony
Topic: Harmony

Feedback: 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.

116. The triad built on the fourth step of the scale is called the _____.
A. tonic chord
B. subdominant chord
C. dominant chord
D. resolution

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Explain basic principles of chords and harmony
Topic: Harmony

Feedback: The subdominant is the triad based on the fourth note (fa) of the scale (fa-la-do). It often leads to the dominant chord, built on the fifth note (sol) of the scale (sol-ti-re).

117. When the individual tones of a chord are sounded one after another instead of simultaneously, it is called a broken chord or a(n) _____.
A. cadence
B. arpeggio
C. triad
D. progression

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Understand arpeggio in harmony
Topic: Harmony

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Define central tone and tonality
Topic: Key or tonality

Feedback: 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.

119. *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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Define central tone and tonality
Topic: Key or tonality

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Define central tone and tonality
Topic: Key or tonality

Feedback: Key refers to the presence of a central note, scale, and chord within a piece. The way that the music relates to the key is known as its tonality.

121. 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.

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Define central tone and tonality
Topic: Key or tonality

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

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

Accessibility: Keyboard Navigation

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

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Understand major scales
Topic: Key or tonality

Feedback: 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.

124. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Define key signature
Topic: Key or tonality

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Define chromatic scale
Topic: Key or tonality

Feedback: 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.

126. To what does modulation refer?
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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Understand modulation in music
Topic: Key or tonality

Feedback: 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.

127. To what does musical texture refer?
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.

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify and describe the three kinds of musical textures
Topic: Texture

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify and describe the three kinds of musical textures
Topic: Texture

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify and describe the three kinds of musical textures
Topic: Texture

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify and describe the three kinds of musical textures
Topic: Texture

Feedback: 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.

131. Of what does homophonic texture consist?
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

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

Topic: Texture

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify and describe the three kinds of musical textures
Topic: Texture

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify and describe the three kinds of musical textures
Topic: Texture

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

134. 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.

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify and describe imitation in musical texture
Topic: Texture

Feedback: 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.

135. *Contrapuntal texture* is sometimes used in place of the term _____.
A. monophony
B. homophony
C. polyphony
D. accompaniment

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify and describe the three kinds of musical textures
Topic: Texture

Feedback: 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.

136. A *round* is an example of _____.
A. homophonic texture
B. monophonic texture

C. strict imitation
D. monophonic diversity

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify and describe imitation in musical texture
Topic: Texture

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

137. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify and describe imitation in musical texture
Topic: Texture

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

138. 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

Accessibility: Keyboard Navigation
Bloom's: Apply
Learning Objective: Identify and describe the three kinds of musical textures
Topic: Texture

Feedback: 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.

139. Of what does a homophonic texture consist?
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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify and describe the three kinds of musical textures
Topic: Texture

Feedback: 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.

140. An example of homophonic texture could be a _____.
A. hymn
B. barbershop quartet
C. folksinger accompanied by a guitar
D. All answers are correct.

Accessibility: Keyboard Navigation
Bloom's: Apply
Learning Objective: Identify and describe the three kinds of musical textures
Topic: Texture

Feedback: 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.

141. What is form in music?

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Explain the techniques that create musical form
Topic: Form

Feedback: 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.

142. The organization of musical ideas in time is called _____.
A. form
B. repetition
C. ternary
D. variation

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Explain the techniques that create musical form
Topic: Form

Feedback: 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.

143. Why is repetition a technique widely used in music?
A. It creates a sense of unity.
B. It helps engrave a melody in the memory.
C. It provides a feeling of balance and symmetry.
D. All answers are correct.

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Explain the techniques that create musical form
Topic: Form

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Explain the techniques that create musical form
Topic: Form

Feedback: 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.

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

Accessibility: Keyboard Navigation

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

Feedback: 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.

146. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Explain the techniques that create musical form
Topic: Form

Feedback: 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.

147. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Explain the techniques that create musical form
Topic: Form

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

148. Three-part form can be represented as _____.
A. A B A
B. A B C
C. A A B
D. All answers are correct.

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Explain the techniques that create musical form
Topic: Form

Feedback: 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'.

149. 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.

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Explain the techniques that create musical form
Topic: Form

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

150. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Explain the techniques that create musical form
Topic: Form

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

151. What is improvisation?
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.

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know the effect of improvisation in musical performances
Topic: Improvisation

Feedback: Music created at the same time it's performed is called improvisation. Although a main feature of jazz and nonwestern music, improvisation is as old as music itself (Bach at the organ and Beethoven at the piano were brilliant improvisers).

152. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Discuss the different meanings of the term "musical style"
Topic: Style

Feedback: 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.

153. 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

Accessibility: Keyboard Navigation
Bloom's: Understand
Learning Objective: Discuss the different meanings of the term "musical style"
Topic: Style

Feedback: 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.

154. 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.

Accessibility: Keyboard Navigation
Bloom's: Understand
Learning Objective: Discuss the different meanings of the term "musical style"
Topic: Style

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Discuss the different meanings of the term "musical style"
Topic: Style

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

156. The Baroque period in Western music is usually given as _____.
A. 450-1450
B. 1450-1600
C. 1600-1750
D. 1750-1820

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Discuss the different meanings of the term "musical style"
Topic: Style

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Discuss the different meanings of the term "musical style"
Topic: Style

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Discuss the different meanings of the term "musical style"
Topic: Style

Feedback: Romanticism (1820-1900) comes after Classicism (1750-1820) and before the twentieth century.

159. Why do we know little about the music of very ancient civilizations?
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.

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Discuss the different meanings of the term "musical style"
Topic: Style

Feedback: 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.E. 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.

Category	*# of Questions*
Accessibility: Keyboard Navigation	159
Bloom's: Apply	2
Bloom's: Remember	145
Bloom's: Understand	12
Learning Objective: Classify woodwind instruments by type of reed used	5
Learning Objective: Define central tone and tonality	5
Learning Objective: Define chromatic scale	1
Learning Objective: Define key signature	1
Learning Objective: Define meter and measure in music	1
Learning Objective: Define tempo and its designations	5
Learning Objective: Describe pitch in musical sound	10
Learning Objective: Describe the properties of sound, and explain how music is part of the world of sound	2
Learning Objective: Describe timbre and its effect in musical sound	2
Learning Objective: Discuss some elements of melody	3
Learning Objective: Discuss the different meanings of the term “musical style”	8
Learning Objective: Explain basic principles of chords and harmony	9
Learning Objective: Explain how rhythm is basic to life and how it forms the lifeblood of music	1
Learning Objective: Explain the techniques that create musical form	10
Learning Objective: Identify and describe imitation in musical texture	3
Learning Objective: Identify and describe the three kinds of musical textures	11
Learning Objective: Identify brass instruments	1
Learning Objective: Identify keyboard instruments	5
Learning Objective: Identify percussion instruments	2
Learning Objective: Identify syncopation	2
Learning Objective: Identify woodwind instruments	3
Learning Objective: Know how brass instruments produce a tone	4
Learning Objective: Know musical notation used to describe duration of sounds	2
Learning Objective: Know musical notation used to describe pitch	5
Learning Objective: Know musical notation used to describe silence in a piece of music	1
Learning Objective: Know registers in tonal ranges	1
Learning Objective: Know the categories of instrumental timbres	2
Learning Objective: Know the difference between percussion instruments with definite or indefinite pitch	2
Learning Objective: Know the effect of improvisation in musical performances	2
Learning Objective: Know the terms and symbols used to refer to dynamics in music	2
Learning Objective: Recall how stringed instruments are played	8
Learning Objective: Recall the metronome	1
Learning Objective: Recall types of electronic instruments and related technology	9
Learning Objective: Recognize beat in music	2
Learning Objective: Recognize dynamics and accent in musical sound	6
Learning Objective: Recognize male and female voices as vocal timbres	4
Learning Objective: Understand arpeggio in harmony	1
Learning Objective: Understand cadence and theme in melody	3
Learning Objective: Understand consonance in harmony	1
Learning Objective: Understand dissonance in harmony	3
Learning Objective: Understand major scales	1
Learning Objective: Understand modulation in music	1
Learning Objective: Understand phrases and sequence in melody	2
Learning Objective: Understand staccato and legato in melody	2
Learning Objective: Understand steps and leaps in melody	1
Learning Objective: Understand what an octave is and how it relates to tone	3
Topic: Brass instruments	5
Topic: Dynamics	8
Topic: Electronic instruments	9
Topic: Form	10
Topic: Harmony	14
Topic: Improvisation	2
Topic: Instrument families	3
Topic: Key or tonality	9

Topic: Keyboard instruments 5
Topic: Melody 11
Topic: Percussion instruments 3
Topic: Pitch 18
Topic: Rhythm 15
Topic: Sound 3
Topic: String instruments 8
Topic: Style 8
Topic: Texture 14
Topic: Tone color 3
Topic: Voices 3
Topic: Woodwind instruments 9