

Part I **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

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