

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

100 Questions More in this Part ...
Buy now for full versions