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TEST BANK

By Christopher Reali

RAMAPO COLLEGE OF NEW JERSEY

To Accompany

The Enjoyment of Music

THIRTEENTH EDITION

By

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PART 1: MATERIALS OF MUSIC

PRELUDE 1 Listening to Music Today

MULTIPLE CHOICE

1. One of the best ways to “study” music is by
- a. repeated listening.
 - b. listening to music while doing homework.
 - c. watching TV with music playing in the background.
 - d. All of the answers shown here.

ANS: A DIF: Easy REF: 4 TOP: Listening to music
MSC: Applying

2. Setting aside all distractions and letting the music be the foreground activity is called
- a. musical memory.
 - b. active listening.
 - c. passive listening.
 - d. repeated listening.

ANS: B DIF: Easy REF: 5 TOP: Listening to music
MSC: Applying

3. How can you develop musical memory for instrumental works?
- a. concentrate on major events
 - b. concentrate on patterns
 - c. concentrate on memorable moments
 - d. all of the answers shown here.

ANS: D DIF: Moderate REF: 5 TOP: Listening to music
MSC: Applying

4. One principle of Western musical practice as well as other world traditions is
- a. the return of major (musical) events, patterns, or memorable moments.
 - b. never hearing the same melody twice.
 - c. only hearing the main melody at the beginning of a piece.
 - d. None of the answers shown here.

ANS: A DIF: Moderate REF: 5 TOP: Listening to music
MSC: Applying

5. Musical memory will help a person
- a. develop a sense of time.
 - b. understand why the composer wrote the piece.
 - c. better understand the cultural forces that shaped a work.
 - d. better understand the hidden meaning of some musical works.

ANS: A DIF: Moderate REF: 5 TOP: Listening to music
MSC: Applying

6. What are some of the criteria that shape a performer's interpretation of a musical work?
- a. variations in tempo
 - b. changes to dynamics
 - c. changes in voices or instruments
 - d. All answers shown here.

ANS: D DIF: Moderate REF: 6 TOP: Listening to music
MSC: Applying

7. Repeated encounters with a musical work will help one to
- a. develop a familiarity with the piece.
 - b. gain an understanding of the work.
 - c. develop critical listening skills.
 - d. All answers shown here.

ANS: D DIF: Moderate REF: 4 TOP: Listening to music
MSC: Applying

TRUE/FALSE

1. In daily life, we often listen to music as a background to another activity.

ANS: T DIF: Easy REF: 4 TOP: Listening to music
MSC: Remembering

2. Listening to music at home is just about the same experience as hearing it live.

ANS: F DIF: Easy REF: 4 TOP: Listening to music
MSC: Applying

3. Repeated listening is NOT a good way to "study" music.

ANS: F DIF: Moderate REF: 4 TOP: Listening to music
MSC: Applying

4. Active listening is when one listens to music while working out at the gym.

ANS: F DIF: Moderate REF: 5 TOP: Listening to music
MSC: Remembering

5. Developing musical memory is easier initially when listening to music in a foreign language.

ANS: F DIF: Moderate REF: 5 TOP: Listening to music
MSC: Applying

6. Some composers provide a program, or story, to follow in instrumental works.

ANS: T DIF: Easy REF: 5 TOP: Listening to music
MSC: Remembering

7. Each performance of a musical work is unique.

ANS: T DIF: Easy REF: 5 TOP: Listening to music
MSC: Remembering

8. In early times, performers adapted their interpretations of works based on the resources available at the time.

ANS: T DIF: Moderate REF: 6 TOP: Listening to music
MSC: Remembering

9. Musical instruments have changed very little over time.

ANS: F DIF: Easy REF: 6 TOP: Listening to music
MSC: Applying

10. As one listens to a piece, one should allow oneself to respond both objectively and subjectively to the music.

ANS: T DIF: Moderate REF: 5 TOP: Listening to music
MSC: Analyzing

ESSAY

1. Explain how the expression “practice makes perfect” applies to listening to music.

ANS:
Answers will vary.

DIF: Moderate REF: 4–5 TOP: Listening to music
MSC: Analyzing

2. Explain how one can develop one’s listening skills.

ANS:

Answers will vary.

DIF: Moderate REF: 4–6 TOP: Listening to music

MSC: Applying

3. What are some of the criteria that shape a performer's interpretation of a work?

ANS:

Answers will vary.

DIF: Moderate REF: 5–6 TOP: Listening to music

MSC: Applying

CHAPTER 1 Melody: Musical Line

MULTIPLE CHOICE

1. In determining pitch, what is meant by frequency?
- a. how often the pitch is heard
 - b. how fast the pitches are played
 - c. the span between the highest and lowest notes
 - d. the number of vibrations per second

ANS: D DIF: Easy REF: 7 TOP: Melody
MSC: Remembering

2. Musical sounds are represented by symbols called
- a. pitches.
 - b. cues.
 - c. notes.
 - d. amplitudes.

ANS: C DIF: Easy REF: 7 TOP: Melody
MSC: Remembering

3. By definition, a musical sound has
- a. a perceivable pitch and a measurable frequency.
 - b. a certain volume.
 - c. a distinct timbre.
 - d. all answers shown here.

ANS: D DIF: Moderate REF: 7 TOP: Melody
MSC: Remembering

4. A succession of single tones or pitches perceived as a unit is called a(n)
- a. interval.
 - b. melody.
 - c. harmony.
 - d. chord.

ANS: B DIF: Easy REF: 7 TOP: Melody
MSC: Remembering

5. The distance between the highest and lowest tones of a melody is called the
- a. tempo.
 - b. range.
 - c. phrase.
 - d. tonic.

ANS: B DIF: Easy REF: 7 TOP: Melody
MSC: Remembering

6. The distance between two pitches is called a(n)

- a. interval.
- b. phrase.
- c. cadence.
- d. counter melody.

ANS: A DIF: Easy REF: 8 TOP: Melody
MSC: Remembering

7. Which term describes a melody that moves by small intervals?

- a. consonant
- b. conjunct
- c. dissonant
- d. disjunct

ANS: B DIF: Moderate REF: 8 TOP: Melody
MSC: Remembering

8. A melody can be characterized by

- a. its range.
- b. its shape.
- c. the way it moves.
- d. all answers shown here.

ANS: D DIF: Moderate REF: 7–8 TOP: Melody
MSC: Analyzing

9. Why is Beethoven's *Ode to Joy* easy to sing?

- a. It has a wide range.
- b. It is conjunct.
- c. It has phrases of unequal lengths.
- d. It has no cadences.

ANS: B DIF: Difficult REF: 8 TOP: Melody
MSC: Analyzing

10. A unit of meaning within the larger structure of a melody is called a

- a. phrase.
- b. stanza.
- c. cadence.
- d. climax.

ANS: A DIF: Moderate REF: 8 TOP: Melody
MSC: Remembering

11. The resting place at the end of a phrase is called a

- a. pause.
- b. period.
- c. cadence.
- d. comma.

ANS: C DIF: Moderate REF: 8 TOP: Melody
MSC: Remembering

12. Musical punctuation, which is similar to a comma or period in a sentence, is called a

- a. cadence.
- b. syncopation.
- c. chord.
- d. scale.

ANS: A DIF: Moderate REF: 8 TOP: Melody
MSC: Remembering

13. The striking emotional effect created by the high point in a melodic line is called the

- a. cadence.
- b. counter melody.
- c. climax.
- d. range.

ANS: C DIF: Moderate REF: 9 TOP: Melody
MSC: Remembering

14. A melody added to, or played against, another melody is called a

- a. cadence.
- b. phrase.
- c. counter melody.
- d. tune.

ANS: C DIF: Moderate REF: 9 TOP: Melody
MSC: Remembering

15. A note designates frequency and

- a. duration.
- b. volume.
- c. timbre.
- d. range.

ANS: A DIF: Moderate REF: 7 TOP: Melody
MSC: Remembering

16. In terms of a musical note, duration refers to

- a. length of time.
- b. timbre.
- c. volume.
- d. None of the answers shown here.

ANS: A DIF: Easy REF: 7 TOP: Melody
MSC: Remembering

17. The distinct quality of a pitch is called

- a. tone color or timbre.
- b. volume.
- c. duration.
- d. melody.

ANS: A DIF: Moderate REF: 7 TOP: Melody
MSC: Applying

18. Which term refers to the overall shape of a melody?

- a. contour
- c. range

ANS: T DIF: Moderate REF: 8 TOP: Melody
MSC: Remembering

6. Melodies that skip in disjointed intervals are disjunct.

ANS: T DIF: Moderate REF: 8 TOP: Melody
MSC: Remembering

7. A phrase is a component unit of a melody.

ANS: T DIF: Easy REF: 8 TOP: Melody
MSC: Remembering

8. The phrases in the tune *Amazing Grace* are of unequal length.

ANS: F DIF: Difficult REF: 9 TOP: Melody
MSC: Applying

9. The melody of *The Star-Spangled Banner* is best described as conjunct.

ANS: F DIF: Moderate REF: 8 TOP: Melody
MSC: Applying

10. The rhyme scheme of a poem is determined by the first word of each poetic line.

ANS: F DIF: Moderate REF: 9 TOP: Melody
MSC: Applying

11. Volume refers to length of time, or duration, of a note.

ANS: F DIF: Easy REF: 7 TOP: Melody
MSC: Remembering

12. The high point in a melody is known as its contour.

ANS: F DIF: Easy REF: 9 TOP: Melody
MSC: Remembering

13. *Stars and Stripes Forever* includes a countermelody performed by the piccolos.

ANS: T DIF: Moderate REF: 9 TOP: Melody

MSC: Remembering

14. A singer or instrumentalist will pause to draw a breath at a cadence.

ANS: T DIF: Moderate REF: 9 TOP: Melody

MSC: Remembering

15. The component units of a melody have no relationship to sentence structure.

ANS: F DIF: Moderate REF: 8 TOP: Melody

MSC: Applying

ESSAY

1. Describe the elements that contribute to the sound of a pitch.

ANS:

Answers will vary.

DIF: Moderate REF: 7–8 TOP: Melody MSC: Applying

2. What are the features that give each melody a distinctive character?

ANS:

Answers will vary.

DIF: Moderate REF: 8–9 TOP: Melody MSC: Analyzing

3. Compare the structure of a melody with the form of a sentence.

ANS:

Answers will vary.

DIF: Difficult REF: 8–9 TOP: Melody MSC: Analyzing

4. Describe the differences between the melodies for *Ode to Joy*, *Joy to the World*, and *The Star-Spangled Banner*.

ANS:

Answers will vary.

DIF: Difficult REF: 8–9 TOP: Melody MSC: Analyzing

