

## 1. *Reviewing Elements of Music: Melody and Rhythm*

(Chaps. 1–2 Chr/Sh/Std)

### Terms to Remember

melody	structure of melody	beat	compound meter
pitch	phrase	unaccented	sextuple
interval	cadence	accented	additive meter
range	countermelody	simple meter	upbeat
shape	rhythm	duple	syncopation
type of movement	meter	triple	polyrhythm
conjunct	measure	quadruple	nonmetric
disjunct .			

Complete the following questions.

1. The distance between two different pitches is a(n) \_\_\_\_\_.
2. A \_\_\_\_\_ is a coherent succession of pitches, heard as a unity.
3. A melody that moves by small intervals in a connected style is called \_\_\_\_\_, while one with many leaps is called \_\_\_\_\_.
4. The characteristic of melody that describes its direction or movement up and down is referred to as its \_\_\_\_\_ while the distance between its highest and lowest notes is its \_\_\_\_\_.
5. A resting point in a melody is known as a(n) \_\_\_\_\_.
6. The melody of *Amazing Grace* (on p. 4 of the text) is organized into four equal parts known as \_\_\_\_\_.
7. The regular pulse and basic unit of length heard in most Western music is called the \_\_\_\_\_.
8. Those pulses that are stronger than others are known as \_\_\_\_\_, while weaker pulses are called \_\_\_\_\_.
9. The organizing factor in music that sets fixed time patterns is called \_\_\_\_\_.
10. Meters that subdivide beats into groups of two are called \_\_\_\_\_.
11. Meters that subdivide beats into groups of three are called \_\_\_\_\_.
12. The meter of the patriotic song *America the Beautiful* is best described as \_\_\_\_\_. Rather than beginning on the downbeat or first beat, it begins with a(n) \_\_\_\_\_.

13. What would be the most likely meter for a march? \_\_\_\_\_
14. The rhythmic procedure that is used to temporarily upset or throw off the meter is called \_\_\_\_\_.
15. The simultaneous use of two or more rhythmic patterns is called \_\_\_\_\_, and is heard in (styles) \_\_\_\_\_.
16. Groupings of irregular numbers of beats that add up to an overall larger pattern produces a(n) \_\_\_\_\_ meter.
17. Music with a weak or veiled beat may be considered \_\_\_\_\_.

Sing through the entire melody of the children's song *Twinkle, Twinkle, Little Star* before answering the questions below.  
Check the correct answer for each.

Twin-kle, twin-kle lit - tle star, How I won-der what you are. Up a - bove the world so high,

Like a diamond in the sky! Twin-kle, twin-kle lit - tle star, How I won-der what you are.

18. Is this melody principally: \_\_\_ conjunct (connected, smooth) or \_\_\_ disjunct (disjointed, with leaps)
19. Is the range of this melody: \_\_\_ narrow (spanning few notes) or \_\_\_ wide (spanning many notes)
20. Is the shape of the melody: \_\_\_ wavelike or \_\_\_ a straight line

Consider the rhythm and meter of the well-known song *Happy Birthday* and answer the following questions.

Text: Hap-py birth- day to you,  
Meter: 3 1 2 3 1 2

Text: Hap-py birth- day to you,  
Meter: 3 1 2 3 1 2

21. What meter is indicated in the example? \_\_\_ duple \_\_\_ triple  
\_\_\_ quadruple \_\_\_ sextuple
22. On which beat does the song begins? \_\_\_\_\_
23. This is an example of: \_\_\_ simple meter or \_\_\_ compound meter

**2. Reviewing Elements of Music: Harmony and Texture**  
(Chaps. 3-4 Chr/Sh/Std)

**Terms to Remember**

harmony	scale	texture	canon, round
chord	major	monophony	inversion
scale	minor	heterophony	retrograde
octave	diatonic	polyphony	retrograde
triad	chromatic	homophony	inversion
tonic, tonality	drone	counterpoint	augmentation
syllables		imitation	diminution
dissonance, consonance			

Complete the following questions.

1. The element of music that pertains to the movement and relationship of intervals and chords is \_\_\_\_\_.
2. What are the syllables used to identify the tones of the scale?  
do \_\_\_\_\_
3. An octave is the interval from *do* to \_\_\_\_\_ in the scale.
4. The interval of a fifth in syllables is *do* to \_\_\_\_\_.
5. Three or more tones sounded together are called a(n) \_\_\_\_\_.
6. A triad is a three-note chord built from alternate scale tones, such as do \_\_\_\_\_. In numbers, it would be scale tones 1 \_\_\_\_.
7. In the organizing system known as tonality, the first scale tone or keynote is known as the \_\_\_\_\_.
8. The two scale types that are commonly found in Western music from around 1650 to 1900 are \_\_\_\_\_ and \_\_\_\_\_.
9. Music built from the tones of one of the scale types above is referred to as \_\_\_\_\_ while music built from the full range of notes in the octave is referred to as \_\_\_\_\_.
10. On which scale would a lament probably be built? \_\_\_\_\_
11. Unstable musical sounds in need of resolution are called \_\_\_\_\_.  
How might they sound? \_\_\_\_\_

12. Musical sounds that seem stable, not needing to resolve, are called \_\_\_\_\_.  
How might they sound? \_\_\_\_\_
13. Some musics unfold over a supporting sustained tone, or \_\_\_\_\_.
14. The element of music that refers to its fabric or the interplay of its parts is known as \_\_\_\_\_.
15. Music with a single melodic line and no accompaniment is called \_\_\_\_\_ texture, whereas a musical texture with a single melody and a chordal accompaniment is called \_\_\_\_\_.
16. \_\_\_\_\_ is a texture that combines two or more melodic voices.
17. A melody combined with an ornamented version of itself produces a texture known as \_\_\_\_\_. In what styles of music does this frequently occur? \_\_\_\_\_
18. The art of combining two or more voices into a single texture is known as \_\_\_\_\_. Its name means "note against note."
19. Overlapping statements of the same melody in several parts is known as \_\_\_\_\_, producing a \_\_\_\_\_ texture.
20. A strictly ordered composition based on one voice imitating another is called a \_\_\_\_\_, or more popularly, a \_\_\_\_\_.
21. When a melody is heard backwards, it is in \_\_\_\_\_.
22. When a melody is turned upside down, so that its intervals occur in the opposite direction, the technique is called \_\_\_\_\_.
23. \_\_\_\_\_ means a melody is heard slower (twice as slow).
24. The opposite technique, in which a melody is presented faster than its original form, is called \_\_\_\_\_.
25. Which texture would be heard if *Happy Birthday* were sung with no accompaniment? \_\_\_\_\_  
With piano accompaniment? \_\_\_\_\_

NAME \_\_\_\_\_

DATE \_\_\_\_\_

CLASS \_\_\_\_\_

**3. Reviewing Elements of Music: Form**  
(Chap. 5 Chr/Sh/Std)

**Terms to Remember**

repetition

contrast

variation

improvisation

binary form

ternary form

theme, motive

sequence

thematic development

call and response

ostinato

movement

Complete the following questions.

1. The element of music representing clarity and order is \_\_\_\_\_.
2. The two basic principles of musical structure are \_\_\_\_\_ and \_\_\_\_\_ . A third principle of form is \_\_\_\_\_.
3. Binary form can best be outlined as \_\_\_\_\_. Which principle of form (from question 2) is central to this scheme? \_\_\_\_\_
4. Ternary form can best be outlined as \_\_\_\_\_. Which principles of form does this structure illustrate? \_\_\_\_\_
5. Pieces created by performers during the performance (as opposed to being precomposed) are based on \_\_\_\_\_. In which styles of music is this common? \_\_\_\_\_
6. A \_\_\_\_\_ is a melody used as a building block in a work. This melody can be broken up into smaller units, or \_\_\_\_\_, and it can be restated at another pitch level, or in \_\_\_\_\_.
7. Expansion of a theme is called \_\_\_\_\_.
8. The repetitive singing style in which a leader is imitated by a group of followers is called \_\_\_\_\_. In which musical cultures is this common? \_\_\_\_\_
9. The structural procedure whereby a short pattern—melodic, rhythmic, or harmonic—is repeated is called \_\_\_\_\_.
10. The sections of a large-scale work are called \_\_\_\_\_.

11. Review the illustration on page 26 of the text that shows binary and ternary form in architecture. Describe other instances in which both forms, either natural or man-made, are found in our lives. Remember that ternary is not just a three-part form, but a symmetrical one, reflecting a departure or contrasting middle section followed by a return to the opening.

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Consider the melody of the traditional song *On Top of Old Smoky*, and answer the questions below.

On top of old Smo - ky, All cov-ered with snow, I  
 lost my true lov - er, By court - in' too slow.

12. How many musical phrases are shown in this melody?  
 \_\_\_ 1 \_\_\_ 2 \_\_\_ 3 \_\_\_ 4
13. Are they symmetrical (the same length musically)? \_\_\_\_\_
14. Does the phrase beginning in measure 4 (on the last beat) provide  
 \_\_\_ repetition or  
 \_\_\_ contrast?
15. Does the second half of the melody  
 \_\_\_ repeat the first half exactly or  
 \_\_\_ present a variation of the first half?
16. Compare the pitches in measures 5 and 12 of this melody.  
 What relationship do they have to each other?  
 \_\_\_ retrograde                      \_\_\_ inversion  
 \_\_\_ retrograde inversion          \_\_\_ augmentation

#### 4. *Reviewing* Elements of Music: Tempo and Dynamics

(Chap. 6 Chr/Sh/Std)

#### Terms to Remember

##### tempo

*accelerando**adagio**allegro**andante**a tempo**grave**largo**meno**moderato**molto**non troppo**poco**presto**ritardando**vivace*

##### dynamics

*crescendo**decrescendo**diminuendo**forte**fortissimo**mezzo piano**mezzo forte**piano**pianissimo**sforzando*

Complete the following questions.

1. The standard Italian term for a fast, cheerful tempo is \_\_\_\_\_.
2. The Italian modifier meaning "not too much" is \_\_\_\_\_.
3. What tempo is even faster than that of question 1? \_\_\_\_\_
4. A slow tempo at pace of walking is \_\_\_\_\_
5. The indication to become gradually slower is \_\_\_\_\_;  
to become gradually faster is \_\_\_\_\_.
6. A return to the original tempo would be indicated \_\_\_\_\_.
7. A tempo marking of *poco a poco adagio* means \_\_\_\_\_.
8. A tempo of *molto vivace* would be best translated as \_\_\_\_\_.
9. The dynamic marking for soft is \_\_\_\_\_ and for loud, \_\_\_\_\_.
10. Growing gradually louder would be indicated by \_\_\_\_\_;  
growing gradually softer is indicated by \_\_\_\_\_.
11. A sudden stress or accent might be called for by a \_\_\_\_\_.

True or False

- \_\_\_ 12. Dynamics in music can affect our emotional reactions.
- \_\_\_ 13. Nineteenth-century musical scores generally lack indications for dynamics or tempo.
- \_\_\_ 14. A change in volume from *mp* to *f* would be indicated by a *diminuendo*.

- \_\_\_ 15. The softest dynamic marking ever used is *pp*.
- \_\_\_ 16. Tempo and dynamics contribute to the overall musical expression of a piece.

Consider the musical score below from Clara Schumann's Scherzo, Op. 10, a solo piano work we will study later, and answer the following questions about the tempo and dynamic markings on the music.

**Scherzo con passione**  
Presto  $\text{♩} = 80$

17. The tempo marking of *Presto* indicates \_\_\_\_\_.
18. The dynamic level at the opening (*p*) means \_\_\_\_\_.
19. In measure 4, the marking *mf* indicates \_\_\_\_\_.
20. The sign in the next measure (  $\text{>}$  ) indicates a(n) \_\_\_\_\_, meaning to \_\_\_\_\_.
21. At the end of the second line, the marking *sf* means \_\_\_\_\_, indicating the pianist should \_\_\_\_\_.