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| **Multiple Choice** |

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| 1. According to neuroscientists, when we listen to music it alters the \_\_\_\_\_\_\_\_\_\_ in our brain, thereby affecting our mental state.​   |  |  |  | | --- | --- | --- | |  | a. | ​electrical stimulation | |  | b. | ​chemical composition | |  | c. | ​weight | |  | d. | ​synapses | |  | e. | ​all of the above |  |  |  | | --- | --- | | *ANSWER:* | b | |

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| 2. Which anatomical organ serves as our “central processor,” converting sound waves into electrochemical impulses that are interpreted by the brain?​   |  |  |  | | --- | --- | --- | |  | a. | ​primary auditory cortex | |  | b. | ​limbic system | |  | c. | ​brainstem | |  | d. | ​basilar membrane | |  | e. | ​hippocampus |  |  |  | | --- | --- | | *ANSWER:* | d | |

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| 3. Which sub-region of the brain generates emotion, including how we feel about the music we hear?​   |  |  |  | | --- | --- | --- | |  | a. | ​amygdala | |  | b. | ​basilar membrane | |  | c. | ​cerebellum | |  | d. | ​frontal lobe | |  | e. | ​hippocampus |  |  |  | | --- | --- | | *ANSWER:* | a | |

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| 4. In a digital recording, all the components of musical sound, such as pitch, tone color, etc., are reduced to sequences of binary numbers and stored on compact discs.​   |  |  |  | | --- | --- | --- | |  | a. | ​true | |  | b. | ​false |  |  |  | | --- | --- | | *ANSWER:* | a | |

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| 5. Identify the incorrect statement about popular music.​   |  |  |  | | --- | --- | --- | |  | a. | ​often uses electric enhancements to amplify and transform vocal and instrumental sounds | |  | b. | ​primarily vocal | |  | c. | ​has a strong beat that tends to dominate the overall sound | |  | d. | ​works are generally short and involve exact repetition | |  | e. | ​performed from a written score; musicians normally have music stands on stage to help them remember the tune |  |  |  | | --- | --- | | *ANSWER:* | e | |

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| 6. Identify the incorrect statement about classical music.​   |  |  |  | | --- | --- | --- | |  | a. | ​printout of lyrics are distributed at concerts so listeners know what the music is about and what they are supposed to feel | |  | b. | ​works are typically long and repetitions are varied | |  | c. | ​typically uses acoustic instruments | |  | d. | ​primarily instrumental | |  | e. | ​melody and harmony typically more prominent than rhythm |  |  |  | | --- | --- | | *ANSWER:* | a | |

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| 7. In musical terminology, \_\_\_\_\_\_\_\_\_\_ means “type” of music.​   |  |  |  | | --- | --- | --- | |  | a. | ​motive | |  | b. | ​encore | |  | c. | ​sound waves | |  | d. | ​genre | |  | e. | ​syncopation |  |  |  | | --- | --- | | *ANSWER:* | d | |

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| 8. Genre and venue in music not only implies what and where you might hear music performed, but also how one might dress and act.​   |  |  |  | | --- | --- | --- | |  | a. | ​true | |  | b. | ​false |  |  |  | | --- | --- | | *ANSWER:* | a | |

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| 9. What is meant by the term “encore”?​   |  |  |  | | --- | --- | --- | |  | a. | ​the gradual decrease in the volume of sound | |  | b. | ​an instrumental genre in which one or more soloists play with and against a larger orchestra | |  | c. | ​the repetition of a work by the performer to gratify an appreciative audience | |  | d. | ​music that has endured the test of time and requires a particular set of skills to perform or appreciate it | |  | e. | ​a short, distinctive melodic figure that stands by itself |  |  |  | | --- | --- | | *ANSWER:* | c | |

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| 10. ​How does an audience convey its desire for an encore?   |  |  |  | | --- | --- | --- | |  | a. | ​holding their cell phones towards the stage | |  | b. | ​exuberant applause | |  | c. | ​sending text messages | |  | d. | ​engaging in a stadium wave | |  | e. | ​chanting “We Will Rock You” |  |  |  | | --- | --- | | *ANSWER:* | b | |

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| 11. Identify the correct definition of “movement.”​   |  |  |  | | --- | --- | --- | |  | a. | ​the orchestral ensemble that plays symphonies | |  | b. | ​a large, independent section of a major instrumental work | |  | c. | ​the repetition of a piece demanded by an appreciative audience | |  | d. | ​a short, distinctive melodic figure that stands by itself | |  | e. | ​the process whereby a performer plucks the strings of an instrument rather than bowing them |  |  |  | | --- | --- | | *ANSWER:* | b | |

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| 12. A \_\_\_\_\_\_\_\_ is a type of music for orchestra that is divided into several movements, each possessing its own tempo and mood.​   |  |  |  | | --- | --- | --- | |  | a. | ​tone poem | |  | b. | ​pizzicato | |  | c. | ​encore | |  | d. | ​concerto | |  | e. | ​symphony |  |  |  | | --- | --- | | *ANSWER:* | e | |

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| 13. The \_\_\_\_\_\_\_\_ is a large ensemble of acoustic instruments that plays symphonies, concertos, overture, and other genres of classical instrumental music.​   |  |  |  | | --- | --- | --- | |  | a. | ​chorus | |  | b. | ​concerto | |  | c. | ​big band | |  | d. | ​orchestra | |  | e. | ​crescendo |  |  |  | | --- | --- | | *ANSWER:* | d | |

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| 14. A short, distinctive musical figure that can stand by itself, and often unifies entire compositions is a:​   |  |  |  | | --- | --- | --- | |  | a. | ​motive | |  | b. | ​crescendo | |  | c. | ​chord | |  | d. | ​pizzicato | |  | e. | ​movement |  |  |  | | --- | --- | | *ANSWER:* | a | |

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| 15. *Also Sprach Zarathustra* (*Thus Spoke Zarathustra*) by Richard Strauss is an example of which musical genre?​   |  |  |  | | --- | --- | --- | |  | a. | ​concerto | |  | b. | ​dance suite | |  | c. | ​overture | |  | d. | ​tone poem | |  | e. | ​symphony |  |  |  | | --- | --- | | *ANSWER:* | d | |

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| 16. Which genre of composition is a one-movement work for orchestra that tries to capture in music the emotions and events associated with a story, play, or personal experience?​   |  |  |  | | --- | --- | --- | |  | a. | ​symphony orchestra | |  | b. | ​classical music | |  | c. | ​tone poem | |  | d. | ​encore | |  | e. | ​concerto |  |  |  | | --- | --- | | *ANSWER:* | c | |

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| 17. Which instruments are playing the melody in the listening example?​   |  |  |  | | --- | --- | --- | |  | a. | ​violins | |  | b. | ​trumpets | |  | c. | ​flutes | |  | d. | ​French horns | |  | e. | ​bassoons |  |  |  | | --- | --- | | *ANSWER:* | b | | *OTHER:* | Strauss, Also sprach Zarathustra, DL 2, 0:14-0:43 | |

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| 18. ​Identify the term that best describes the listening example.   |  |  |  | | --- | --- | --- | |  | a. | ​motive | |  | b. | ​diminuendo | |  | c. | ​melody | |  | d. | ​pizzicato | |  | e. | ​encore |  |  |  | | --- | --- | | *ANSWER:* | a | | *OTHER:* | Beethoven, Symphony 5, first movement; DL 1: 0:00-0:02 | |

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| **Subjective Short Answer** |

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| 19. Provide a brief definition of music.  What makes music different from noise?​   |  |  | | --- | --- | | *ANSWER:* | Music is the rational organization of sounds and silences passing through time.  Tones need to be arranged in some sort of consistent, logical, and (usually) pleasing manner.​ | |

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| 20. What is the primary benefit of digital music?  In what way does it fall short of a “live” musical performance?​   |  |  | | --- | --- | | *ANSWER:* | It can be enjoyed by almost anyone, anywhere, any time.  The quality of sound is not as good as a live musical performance.​ | |

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| 21. Which type, or genre, of music has the orchestra traditionally played more than any other?​   |  |  | | --- | --- | | *ANSWER:* | symphonies​ | |

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| **Essay** |

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| 22. Cite the different roles that the following areas of the brain play in the performance and perception of music: temporal lobe, frontal lobe, parietal lobe, occipital lobe, amygdala, and hippocampus.​   |  |  | | --- | --- | | *ANSWER:* | temporal lobe, processing sound; frontal lobe, anticipating the next line or phrase of a composition; parietal lobe, the motor center enables us to accomplish the physical activity to play music; occipital lobe, visual center allows us to read the notes; amygdala, contributes to how we feel about the music we hear; hippocampus, musical memory.​ | |

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| 23. Cite four differences between classical and popular music that are described in the text.​   |  |  | | --- | --- | | *ANSWER:* | (1) acoustic instruments rather than an emphasis on electrically amplified instruments (2) preset notation/fixed entity rather than emphasis on aural and oral transmission (3) emphasis on instrumental music rather than music requiring a “lyric” to convey meaning (4) lengthy, variety of moods, requires concentration rather than short, single mood works (5) beat often beneath the surface (6) abstract beauty instead of immediate impact and lyrics that often deal with immediate life issues​ | |