

Mrs. Johnson's 102+ musical facts NEW AND IMPROVED!

Every quiz will require you to fill out a few boxes on this grid

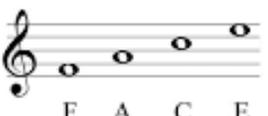
Symbol	Name	Note value	How it is counted	The rest
	Whole note	4 beats	1-2-3-4	
	Half note	2 beats	1-2 3-4	
	Quarter note	1 beat	1 2 3 4	
	Eighth note	½ beat	1 + 2 + 3 + 4 +	
	Sixteenth note	¼ beat	1 e + u 2 e + u 3 e + u 4 e + u	

Every quiz will require you to identify and place a note.

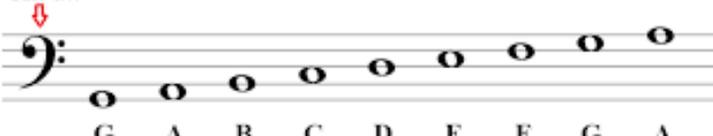
Treble Clef Notes

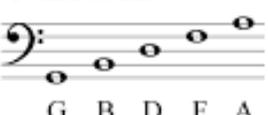


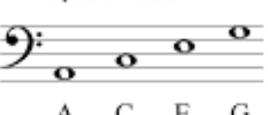
Line Notes:  E G B D F

Space Notes:  F A C E

Bass Clef Notes



Line Notes:  G B D F A

Space Notes:  A C E G

Alto clef (viola)

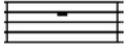
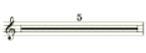
F G A B C D E F G




F A C E G G B D F

0. **Beat**- a pulse of rhythmic time
1. **Note value**- how many beats a note is held

Symbols and notation

2.  **staff**- five line parallel structure on which to place notes. It consists of lines and spaces that are numbered from the **bottom up**.
3.  **ledger lines**- small lines above and below that extend the staff.
4.  **Bar line**- vertical line that divides the staff into sections called measures.
5.  **measure**- The area between two bar lines
6.  **Double bar line**- symbol at the end of a staff that means “end of the song”.
7.  The **repeat sign** means to play that section again.
8.  **Note head**- the round part of the note. They can be open or closed.
9.  **stem**- vertical line extending from the note head. They can be “up” or “down”.
10.  **Flag**- The curved shaded line extending from the end of a stem. They are the same as beams.
11.  **Beam**- is the horizontal line that connects groups of eighth notes, sixteenth notes, etc., in place of flags.
12.  **Triplets** are a way of grouping notes together where the value of the original note is divided by three.
13.  A dot that is placed after the note indicates a change in the duration of a note. The dot adds **half of the note value of the note** to itself.
15.  The **bass clef** also known as the F clef appears at the beginning of the staff for low sounding instruments.
16.  The **treble clef**, also known as the G clef appears at the beginning of the staff for high sounding instruments.
17.  **Alto clef**, also known as a C clef, appears at the beginning of the staff for midrange sounding instruments.
18.  **Multiple measure rest** shows how many measures to rest.
19.  **fermata**- indicates note should be held longer than its normal duration.
20.  A **sharp** raises the pitch of the note one half step.
21.  A **natural** cancels a sharp or flat.
22.  A **flat** lowers the pitch one half step.

23. ' **Bow lift** means to lift the bow and repeat the bowing direction of the previous note, usually a down bow.



24. The **key signature** is a group of flats or sharps that appear at the beginning of the staff



25. The **time signature** is a set of stacked numbers at beginning of the staff that indicates “meter”.

25a. **Meter** is the arrangement of strong and weak beats as indicated by the time signature.

26.  **Metronome marking**- Indicates the tempo (how fast or slow). The number is “beats per minute”.

27.  A **tie** connects notes into one unbroken sound.

28.  A **slur** is used to show where a group of notes is played with a single bow stroke.

29. **Divisi** indicates that when two or more parts are written on one staff they are to be played by separate performers. Abb. *div.* The player on the outside of the stand plays the top notes, the player on the inside, plays the bottom.

ARTICULATIONS

30. **Articulation** means how the notes are played usually by how the bow is handled.

31. **Pizzicato** means to pluck the string. Abbreviated *pizz.*

32. **Arco** means to play with the bow.

33. **Down bow** means to draw the bow from frog to tip and is indicated by the symbol ▣

34. **Up bow** means the bow should be pushed from tip to frog and is indicated by the symbol ▽.

35.  **staccato**- Each note played distinctly and separately. The symbol is a dot under or above the note.

36.  **Legato**-indicates that notes are played smoothly. The symbol is a short, horizontal line above or below the note.

37. **Simile** means to continue playing in the same manner. Abbreviated *sim.*

38.  **Accent** means to emphasize a note and is indicated with the symbol > above the note.

39.  **Glissando**- means to slide finger up or down from note to note

40. **Vibrato** is a rapid fluctuation in pitch. In string instruments, it is accomplished by rolling the finger on the fingerboard.

41. **Col legno** means to play with the wood part of the bow.

42. What is the name of Mrs. Johnson’s 4th grade violin teacher? **Mr. Ross.**

TEMPO MARKINGS

43. **Tempo** is how fast or slow the music is played

44. **Ritardando** means gradually become slower. Also known as *ritard*, abbreviated *rit.*

45. **Accelerando**- to gradually become faster.

46. **Stringendo**- to gradually get faster and more intense.

47. **a tempo** (“**ah tempo**”) means to return to the previous tempo

48.	Largo	very slow	40-60 bpm
49.	Adagio	slow	66-76 bpm
50.	Andante	walking speed	76-108 bpm
51.	Moderato	moderate	108- 120 bpm
52.	Allegro	fast and lively	120-168
53.	Presto	Very fast	168-208

MUSICAL TEXTURES

54. **Musical texture** describes how melodies and harmonies interact.

55. **Monophony** is a musical texture in which there is a single melodic line without any additional parts or accompaniment. It was the dominant texture in the Medieval period when there wasn't a method to write down music- it all had to be memorized.

56. **Polyphony** is a musical texture in which two or more melodies play at the same time and no melody predominates. Also known as “contrapuntal” which means “note against note”.

57. **Homophony** is a musical texture in which one melodic part is supported by chordal accompaniment.

58. **Biphony** is a musical texture that uses an ostinato or drone underneath the melody

59. A **drone** is a single, sustained, unchanging pitch under the melody.

60. An **ostinato** a continually repeated musical phrase or rhythm.

61. **Heterophony** is a type of texture characterized by the simultaneous variation of a single melodic line.

MUSICAL PERIODS

62. There are seven musical periods. In overlapping order they are: **Medieval** (before 1450) **Renaissance** (1450 - 1600) **Baroque** (1600 - 1750) **Classical** (1750 - 1820) **Romantic** (1810 - 1910) **20th-Century** (1900 - 2000), **Modern** (1945 - present).”Many Rabid Babies Can Roam 20 Miles.”

63. Music of the **Medieval** period (before 1450) is strongly religious. The musical texture is monophony. There was no system for writing music so it all had to be memorized. Catholic Church is in charge. Almost completely vocal.

64. The **Renaissance** period (1450-1600) marked the rebirth of Greek and Roman culture and intense scientific curiosity. Now that a system for writing music had been developed (Guido of Arezzo), music could be more complicated. Polyphony started. Instruments emerge.

65. Music of the **Baroque** era (1600 - 1750). ALL art was characterized by vastness of proportion and great splendor. Music was highly ornamented and had rich counterpoint. It is the extreme high point for the development of sophisticated polyphony.

66. **Classical** period (1750- 1820)- The dominant musical texture was homophony- a strong melodic line with accompaniment. The music is elegant, clear and precise.

67. The **Romantic** musical period (1810- 1910). The music experimented with sentiment, imagination and effect. Increased use of tone color and non-traditional uses of rhythm.

68. There isn't a compact definition of **20th Century** music (1900- 2000). The Common Practice rules of music were abandoned. Music was highly experimental.

69. **Common Practice** is the standardized and systematic rules that governed composition from 1600-1900.

70. **Modern music** (1945- present) is varied in composition; composers in this list represent such divergent styles as Serialism, Minimalism, Chance or Electronic music.

COMPOSERS

71. Johann Sebastian Bach

- Was a German composer and organist.
- Had two wives and twenty children, ten whom lived to adulthood.
- Brought mature polyphony to the **Baroque** period.
- Composed two volumes of *The Well-tempered Clavier*.
- Was not world famous in his lifetime, his work was rediscovered a hundred years later.

72. Wolfgang Amadeus Mozart

- Was an amazing child prodigy, playing for European royalty at age 6. "This boy will cause us all to be forgotten."
- Was playful, crass and eccentric.
- Composed prolifically (wrote A LOT of music)
- His music defines the **Classical** Period- elegant, precise, melodic
- Was poor his whole life despite his fame. He spent money faster than he could earn it.
- Died young (35) and somewhat mysteriously. Considered by some to be the greatest composer that ever lived.

73. Ludwig van Beethoven

- Born in Bonn, Germany in a very unhappy home. He was forced to practice the piano by his father, an abusive alcoholic who would punish him mercilessly when he made mistakes.
- His musical style bridges the **Classical** and **Romantic** Periods which is deeply rich and emotional
- Had a bad temper, proposed to many women, all of whom rejected him
- Lost his hearing completely and almost committed suicide over it but continued to write music instead.

74. John Milton Cage Jr.

- American composer during the 1940-1960s, **20th Century Period** music.
- A pioneer of "chance" music, electronic music and non-standard use of musical instruments.
- Best known for his 1952 composition "4'33"". The three movements are performed without a single note being played. The content of the composition is meant to be perceived as the sounds of the environment that the listeners hear while it is performed, rather than merely as four minutes and thirty-three seconds of silence. The piece became one of the most controversial compositions of the twentieth century.

75. A Stradivarius

- is a stringed instrument built by members of the Stradivari family, particularly Antonio Stradivari in Italy during the 1700's and are known for their superior sound quality.
- According to their reputation, the quality of their sound has defied attempts to explain or reproduce, though this belief is controversial. They sell for millions of dollars.

DYNAMICS

76. **Dynamics** describes how loud and how soft music is.

77. **Piano** means to play softly.

78. **Forte** means to play loudly.

79. Dynamic markings in order: **pp** **p** **mp** **mf** **f** **ff**

80. **Diminuendo/decrescendo** means to gradually become softer. It is abbreviated *dim.* or *decresc.* and uses the symbol 

81. **Crescendo** means to gradually become louder. It is abbreviated *cresc.* and uses the symbol 

82. **Sforzando** means a sudden or strong, loud accent, abbreviated *sfz.*

82. **Decibel** is the unit of measurement of the intensity of sound and is abbreviated **dB**

SCALES, MELODY, HARMONY

83. The seven letters of the musical alphabet are **C-D-E-F-G-A-B- and then returning to C**
- 83a. The two half step pairs are **E&F and B&C.**
84. The unit of measurement of vibrations per second is known as the **hertz, abbreviated Hz.** It is named for Heinrich Rudolf Hertz, the first person to provide conclusive proof of the existence of electromagnetic waves.
85. The pitch “A” on a violin vibrates at **440 Hz.**
86. **Octave-** a span of eight notes from the same letter name to the same letter name that are double or half in Hz frequency.
87. The **pitch** refers to how high or low a note sounds.
88. A **half step** is the closest in pitch that two notes can be on our culture.
89. A **whole step** is two half steps.
90. **Scale** is the arrangement of notes in a specific order of whole and half steps.
91. **Accidentals** are sharps, flats or natural signs that change a note from the original key signature.
92. **Chromatic scale-** the twelve-note scale which divides the octave into its half steps.
93. **Enharmonic** means two notes that sound the same but are spelled differently. For example, B-flat and A-sharp sound the same.
93. An **interval** is the numerical difference in pitch between two notes. Ex: from A to E is a fifth one of these.
94. **Major** is a term used to describe scale, chords or intervals. It conveys a bright, “happy” sound. **W-W-H-W-W-W-H**
95. **Minor** is a term used to describe scales, chords or intervals. It conveys a dark or “sad” sound **W-H-W-W-H-W-W**
96. A **chord** is three or more notes sounded simultaneously.
- 94a. **Melody** describes the horizontal aspect of music
95. **Harmony** describes the vertical aspect of music.
96. **Timbre** describes those characteristics of sound which allow the ear to distinguish different sounds that have the same pitch and loudness. It is a function of different overtones.
97. The **downbeat** is the downward motion of the conductor’s hand that indicates the first beat of a measure.
98. A **string quartet** is formed of one first violinist, one second violinist, one violist and one cellist.
99. The **score** is the notation of all the instruments of a composition used by the conductor.
100. **Unison** is when an ensemble plays the same notes.
101. The language used for most musical vocabulary is **Italian.**
102. **Syncopation-** to shift the accent of note to a weak beat.