

Chapter 29: The Ultimate Instrument: Haydn and the Symphony

MULTIPLE CHOICE

1. The Classical symphony had its roots in the:
- a. concerto.
 - b. sonata.
 - c. opera overture.
 - d. ballet.

ANS: C DIF: Hard

2. Which group of instruments was the nucleus of the Classical orchestra?
- a. woodwinds
 - b. strings
 - c. brass
 - d. percussion

ANS: B DIF: Easy

3. The typical Classical orchestra consisted of _____ players.
- a. ten to fifteen
 - b. thirty to forty
 - c. forty to sixty
 - d. seventy to ninety

ANS: B DIF: Medium

4. How many symphonies did Haydn compose?
- a. nine
 - b. fifteen
 - c. forty-one
 - d. over 100

ANS: D DIF: Medium

5. How many movements make up a typical Haydn symphony?
- a. three
 - b. four
 - c. five
 - d. over six

ANS: B DIF: Easy

6. The nickname “father of the symphony” was earned by:
- a. Mozart.
 - b. Haydn.
 - c. Beethoven.
 - d. Bach.

ANS: B DIF: Easy

7. What is the form of the second movement of Haydn’s *Military* Symphony?
- a. sonata-allegro
 - b. theme and variations
 - c. A-B-A'
 - d. rondo

ANS: C DIF: Medium

TRUE/FALSE

1. The orchestra came to be viewed as the “ultimate instrument” during the Classical era.

ANS: T DIF: Hard

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3. The triangle, cymbals, bass drum and bell tree are associated with Turkish military music.

ANS: T DIF: Easy

Chapter 30: Expanding the Conversation: Mozart, Chamber Music, and Larger Forms

MULTIPLE CHOICE

1. *Eine kleine Nachtmusik* is:
- a. German for *A Little Night Music*.
 - b. an example of program music.
 - c. a symphony for full orchestra.
 - d. all of the above

ANS: A DIF: Easy

2. The three main sections of sonata-allegro form are the exposition, the development, and the:
- a. bridge.
 - b. recapitulation.
 - c. coda.
 - d. trio.

ANS: B DIF: Medium

3. In sonata-allegro form, the contrasting key is established by the statement of the:
- a. development.
 - b. bridge.
 - c. second theme.
 - d. codetta.

ANS: C DIF: Hard

4. In sonata-allegro form, the section that features the most tension and drama through modulation and motivic interplay is the:
- a. exposition.
 - b. development.
 - c. recapitulation.
 - d. coda.

ANS: B DIF: Medium

5. Which composer rebelled against the patronage system and struggled to achieve financial independence?
- a. Haydn
 - b. Mozart
 - c. Salieri
 - d. Bach

ANS: B DIF: Easy

6. Mozart died while writing his:
- a. *Requiem*.
 - b. last symphony.
 - c. opera *The Magic Flute*.
 - d. opera *The Marriage of Figaro*.

ANS: A DIF: Medium

7. Which of the following best describes the form of the first movement of Mozart's *Eine kleine Nachtmusik*?
- a. sonata-allegro
 - b. theme and variations
 - c. rondo
 - d. minuet

ANS: A DIF: Medium

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8. What is the standard meter of the minuet?
a. triple
b. duple
c. quadruple
d. irregular

ANS: A DIF: Medium R

9. The second dance, or the middle section, of a minuet, is called the:
a. minuet II.
b. trio.
c. da capo.
d. scherzo.

ANS: B DIF: Medium

Chapter 32: Personalizing the Conversation: Beethoven and the Classical Sonata

MULTIPLE CHOICE

1. Which of the following was NOT a favored sonata instrumentation during the late eighteenth century?
a. piano alone
b. piano and violin
c. piano and cello
d. piano and trumpet

ANS: D DIF: Easy

2. How many piano sonatas did Beethoven compose?
a. nine
b. eighteen
c. twenty-four
d. thirty-two

ANS: D DIF: Hard

3. Beethoven supported himself through:
a. teaching music lessons.
b. publishing his music.
c. giving public concerts.
d. all of the above

ANS: D DIF: Medium

4. Beethoven suffered from perhaps the most traumatic of all maladies for a musician. What was it?
a. blindness
b. deafness
c. diabetes
d. paralysis

ANS: B DIF: Easy

5. How many symphonies did Beethoven write?
a. 5
b. 9
c. 32
d. 104

ANS: B DIF: Easy

Chapter 33: Disrupting the Conversation: Beethoven and the Symphony in Transition

MULTIPLE CHOICE

1. Which composer both maintained and disrupted the balance of the Classical style?
- a. Beethoven
 - b. Mozart
 - c. Haydn
 - d. Bach

ANS: A DIF: Easy

2. With which symphony did Beethoven begin to expand the possibilities of the genre?
- a. No. 1
 - b. No. 3
 - c. No. 5
 - d. No. 9

ANS: B DIF: Medium

3. Which work by Beethoven is called the *Choral* Symphony?
- a. the First Symphony
 - b. the Fifth Symphony
 - c. the Seventh Symphony
 - d. the Ninth Symphony

ANS: D DIF: Easy

4. The “Ode to Joy” is the finale of Beethoven’s:
- a. Symphony No. 1.
 - b. Symphony No. 5.
 - c. Symphony No. 9.
 - d. *Missa solemnis*.

ANS: C DIF: Medium

5. Which Beethoven symphony was selected to celebrate the fall of the Berlin Wall?
- a. Symphony No. 3
 - b. Symphony No. 5
 - c. Symphony No. 6
 - d. Symphony No. 9

ANS: D DIF: Hard

Chapter 34: Making It Real: Mozart and Classical Opera

MULTIPLE CHOICE

1. During the Classical era, the prevalent form of opera, which contained many recitatives and arias designed to display virtuosity, was called:
- a. *opera seria*.
 - b. *opera buffa*.
 - c. *opéra comique*.
 - d. *Singspiel*.

ANS: A DIF: Easy

2. How did comic opera differ from *opera seria*?
- a. It was sung in the vernacular.
 - b. It presented down-to-earth plots.
 - c. It featured ensemble as well as solo singing.
 - d. all of the above

ANS: D DIF: Medium

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3. Which of the following descriptions characterizes the story of *Don Giovanni*?
- It is a tragedy.
 - It presents a Greek myth.
 - It mixes elements of *opera seria* and *opera buffa*.
 - It is a sacred drama with religious overtones.

ANS: C DIF: Medium

4. The Catalogue Aria from Mozart's *Don Giovanni* lists Don Giovanni's:
- conquests.
 - enemies.
 - future goals.
 - debts.

ANS: A DIF: Easy

Chapter 35: Mourning a Hero: Mozart and the Requiem

MULTIPLE CHOICE

1. A musical setting of the Mass for the Dead is called:
- an oratorio.
 - an opera.
 - a Requiem.
 - a cantata.

ANS: C DIF: Easy

2. Mozart's *Requiem* was:
- his first work.
 - performed on the death of his father.
 - his last work, incomplete at his death.
 - dedicated to Haydn.

ANS: C DIF: Medium

3. Who completed Mozart's *Requiem*?
- Mozart himself
 - Salieri
 - Beethoven
 - Süssmayr

ANS: D DIF: Medium

4. The *Dies irae* text from the Requiem Mass describes:
- the Resurrection of Christ.
 - the birth of Christ.
 - devotion to the Virgin Mary.
 - Judgment Day.

ANS: D DIF: Hard

5. Which of the following correctly describes the musical forces for Mozart's *Requiem*?
- winds, strings, and choir
 - strings, choir, and four soloists
 - strings, choir, and four soloists
 - winds, brass, strings, timpani, choir, and four soloists

ANS: D DIF: Easy

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6. Which of the following best describes the mood of the *Dies irae* from Mozart's *Requiem*?
- a. gentle and comforting
 - b. lively and excited
 - c. fearful and then wondering
 - d. humorous and light

ANS: C DIF: Medium

7. The text of Mozart's *Requiem* is sung in:
- a. Italian.
 - b. Latin.
 - c. German.
 - d. English.

ANS: B DIF: Medium

Chapter 36: Musical Reading: Schubert, Schumann, and the Early Romantic Lied

MULTIPLE CHOICE

1. The German term for the art song is:
- a. Gesang.
 - b. Lied.
 - c. durchkomponiert.
 - d. chorale.

ANS: B DIF: Easy

2. A song whose text is a short lyric poem in German with piano accompaniment is called a:
- a. sonata.
 - b. ballad.
 - c. Lied.
 - d. chant.

ANS: C DIF: Easy

7. A group of Lieder unified by a narrative thread or by a descriptive or expressive theme is called a(n):
- a. song cycle.
 - b. ballad cycle.
 - c. opera.
 - d. cantata.

ANS: A DIF: Easy

8. A song form in which the same melody is repeated for every stanza of text is called:
- a. through composed.
 - b. strophic.
 - c. rubato.
 - d. durchkomponiert.

ANS: B DIF: Easy

9. A song that is composed from beginning to end without repetition of whole sections is called:
- a. strophic.
 - b. modified strophic.
 - c. through composed.
 - d. theme and variations.

ANS: C DIF: Easy

10. A song form in which the main melody is repeated for two or three stanzas but introduces new or significantly varied material when the text requires it is called:
- a. strophic.
 - b. through composed.
 - c. modified strophic.
 - d. ternary.

ANS: C DIF: Medium

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11. Schubert was born in:
- a. Bonn.
 - b. Salzburg.
 - c. Vienna.
 - d. Leipzig.

ANS: C DIF: Medium

17. Schubert's song *Elfking* is a setting of a ballad written by:
- a. Müller.
 - b. Schiller.
 - c. Heine.
 - d. Goethe.

ANS: D DIF: Hard

18. Schubert's Lied *Elfking* is in _____ form.
- a. binary
 - b. ternary
 - c. strophic
 - d. through-composed

ANS: D DIF: Easy

21. Which musical devices does Schubert use to portray the child's terror in *Elfking*?
- a. lilting melody in major mode
 - b. high range and dissonance
 - c. low range and consonant harmony
 - d. medium range in minor mode

ANS: B DIF: Medium

23. Robert Schumann's wife, Clara, was:
- a. the daughter of his piano teacher.
 - b. one of the foremost pianists of her day.
 - c. the inspiration for *A Poet's Love*.
 - d. all of the above

ANS: D DIF: Medium

24. Robert Schumann ended his career and life:
- a. a beloved and honored pianist.
 - b. in an asylum, the result of mental illness.
 - c. happy in his old age.
 - d. by drowning himself in a river near his house.

ANS: B DIF: Medium

Chapter 37: Marketing Music: Foster and Early Popular Song

MULTIPLE CHOICE

1. Which of the following does NOT describe American popular music of the nineteenth century?
- a. The music often brought financial profit to the composers.
 - b. The composers were always well known.
 - c. The music had enormous influence on the next century.
 - d. The music seems to belong to "the people."

ANS: B DIF: Medium

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2. What is vernacular music?
- opera sung in English
 - popular songs sung in a country's native language
 - music in traditional European genres and forms
 - lighter music, such as for dancing and singing

ANS: B DIF: Medium

3. What nationality was Stephen Foster?
- American
 - English
 - German
 - African American

ANS: A DIF: Medium

4. Which of the following best describes minstrelsy?
- wandering musicians who played at small social gatherings
 - shows that featured performers in blackface
 - entertainments that copied European models
 - all of the above

ANS: B DIF: Medium REF: 214 TOP: American music
MSC: Factual

5. Foster's *Jeanie with the Light Brown Hair* is based on a poem by:
- a former slave.
 - Foster himself.
 - Edgar Allan Poe.
 - William Wordsworth.

ANS: B DIF: Medium REF: 214 TOP: Stephen Foster
MSC: Factual

Chapter 38: Dancing at the Keyboard: Chopin and Romantic Piano Music

MULTIPLE CHOICE

1. The most important keyboard instrument of the Romantic period was the:
- harpsichord.
 - piano.
 - organ.
 - clavichord.

ANS: B DIF: Easy REF: 217 TOP: Romantic piano music
MSC: Factual

2. The short, lyric piano piece is the instrumental equivalent of:
- the symphony.
 - the song.
 - the concerto.
 - the opera.

ANS: B DIF: Medium

3. Which nineteenth-century composer's entire output centered around the piano?
- Brahms
 - Liszt
 - Chopin
 - Berlioz

ANS: C DIF: Easy

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4. Chopin spent his early years in:

- a. England.
- b. Belgium.
- c. Prussia.
- d. Poland.

ANS: D DIF: Easy

5. Chopin spent most of his productive life in:

- a. Warsaw.
- b. Vienna.
- c. Berlin.
- d. Paris.

ANS: D DIF: Easy

6. With which famous novelist did Chopin become romantically involved?

- a. George Sand
- b. Alexandre Dumas
- c. Gertrude Stein
- d. Emily Brontë

ANS: A DIF: Medium

7. In connection with Chopin's music, the term *rubato* means that the performer should:

- a. play at a faster tempo.
- b. play at a slower tempo.
- c. take liberties with the tempo.
- d. play in strict time.

ANS: C DIF: Medium

Chapter 39: Musical Diaries: Hensel and Programmatic Piano Music

MULTIPLE CHOICE

1. Which of the following best describes the role of women in nineteenth-century music?

- a. None pursued careers in music.
- b. Women were leaders in innovative changes of style.
- c. The piano provided women with a socially acceptable performance outlet.
- d. all of the above

ANS: C DIF: Hard

2. Which of the following was a noted woman composer of the Romantic era?

- a. Carolyne Sayn-Wittgenstein
- b. Clara Schumann
- c. George Sand
- d. Nadezhda von Meck

ANS: B DIF: Hard

3. Which of the following women organized salons featuring music by her brother?

- a. Carolyne Sayn-Wittgenstein
- b. Nadezhda von Meck
- c. Clara Schumann
- d. Fanny Mendelssohn Hensel

ANS: D DIF: Hard

4. Fanny Mendelssohn Hensel was discouraged from pursuing a career as a composer because:

- a. she was a woman.
- b. she was primarily a performer.
- c. she had no talent.
- d. all of the above

ANS: A DIF: Easy

Chapter 40: Piano Triumphant: Gottschalk and Romantic Virtuosity

MULTIPLE CHOICE

1. In which country was Franz Liszt born?
- a. Austria
 - b. France
 - c. Poland
 - d. Hungary

ANS: D DIF: Easy

2. Which composer is generally considered the greatest pianist and showman of the Romantic era?
- a. Berlioz
 - b. Brahms
 - c. Liszt
 - d. Smetana

ANS: C DIF: Easy

3. Which of the following was the first internationally acclaimed American composer of classical music?
- a. Louis Moreau Gottschalk
 - b. Amy Cheney Beach
 - c. Stephen Foster
 - d. Charles Ives

ANS: A DIF: Medium

4. Louis Moreau Gottschalk was born in:
- a. Boston.
 - b. San Francisco.
 - c. Berlin.
 - d. New Orleans.

ANS: D DIF: Hard

6. Louis Moreau Gottschalk is best known for his _____.
- a. concertos
 - b. solo piano music
 - c. operas
 - d. songs

ANS: B DIF: Easy

Chapter 41: Personal Soundtracks: Berlioz and the Program Symphony

MULTIPLE CHOICE

1. Instrumental music endowed with literary, philosophical, or pictorial associations is called:
- a. absolute music.
 - b. program music.
 - c. background music.
 - d. pure music.

ANS: B DIF: Easy

2. Music composed without literary or pictorial meanings is called:
- a. absolute music.
 - b. program music.
 - c. incidental music.
 - d. background music.

ANS: A DIF: Hard

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3. Hector Berlioz was born and spent most of his career in:
- a. Italy.
 - b. France.
 - c. Germany.
 - d. Hungary.
- ANS: B DIF: Easy
4. Berlioz's *Symphonie fantastique* is an example of a:
- a. tone poem.
 - b. symphonic poem.
 - c. program symphony.
 - d. concert overture.
- ANS: C DIF: Easy
5. How many movements are in Berlioz's *Symphonie fantastique*?
- a. one
 - b. four
 - c. three
 - d. five
- ANS: D DIF: Easy
6. In Berlioz's *Symphonie fantastique*, the *idée fixe*:
- a. symbolizes the beloved.
 - b. recurs as required by the literary program.
 - c. unifies the five movements, which are diverse in character and mood.
 - d. all of the above

ANS: D DIF: Medium

Chapter 42: Sounding a Nation: Grieg and Orchestral Nationalism

MULTIPLE CHOICE

1. Music written for plays, generally consisting of an overture and a series of pieces to be performed between acts, is called:
- a. incidental music.
 - b. background music.
 - c. a program symphony.
 - d. a symphonic poem.
- ANS: A DIF: Easy
2. Had movies been invented in the nineteenth century, to which genre of program music would film soundtracks be most similar?
- a. program symphony
 - b. incidental music
 - c. concert overture
 - d. symphonic poem
- ANS: B DIF: Medium
3. A one-movement piece of program music for orchestra that, through several contrasting sections, develops a poetic idea or suggests a scene or mood is called:
- a. a program symphony.
 - b. an overture.
 - c. a symphonic poem.
 - d. incidental music.

ANS: C DIF: Easy

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4. Nationalistic composers expressed their nationalism by:
- employing songs and dances from their home countries in their works.
 - borrowing exotic styles from other countries.
 - writing absolute music.
 - all of the above

ANS: A DIF: Hard

5. Which composer is from Finland?
- Grieg
 - Sibelius
 - Musorgsky
 - Elgar

ANS: B DIF: Medium

5. Edvard Grieg was a composer from:
- Spain.
 - England.
 - Sweden.
 - Norway.

ANS: D DIF: Easy

6. Which of the following characterizes Grieg's *In the Hall of the Mountain King*?
- two prominent themes
 - a huge crescendo and accelerando
 - an atmosphere of splendor
 - pastoral instruments

ANS: B DIF: Medium

Chapter 43: Absolutely Classic: Brahms and the Nineteenth-Century Symphony

MULTIPLE CHOICE

1. Which of the following is NOT a type of absolute music?
- the concerto
 - the symphony
 - the piano trio
 - the symphonic poem

ANS: D DIF: Easy REF: 243f TOP: Absolute music
MSC: Applied

2. By the Romantic era, concerts had moved from:
- the opera house to the church.
 - the aristocratic palace to the church.
 - the aristocratic palace to the public concert hall.
 - the public concert hall to the aristocratic palace.

ANS: C DIF: Medium

3. The first movement of a symphony is usually in _____ form.
- theme and variations
 - sonata-allegro
 - minuet or scherzo
 - rondo

ANS: B DIF: Medium

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4. How many movements does a typical Romantic symphony contain?

- a. one
- b. two
- c. three
- d. four

ANS: D DIF: Easy

5. Brahms spent his later years in:

- a. Vienna.
- b. Paris.
- c. Berlin.
- d. London.

ANS: A DIF: Medium

6. Brahms wrote _____ symphonies.

- a. four
- b. five
- c. nine
- d. 104

ANS: A DIF: Easy

7. Brahms is often described as a(n) _____ because of his use of the forms established by the Classical masters.

- a. traditionalist
- b. Impressionist
- c. nationalist
- d. Romanticist

ANS: A DIF: Easy

Chapter 44: Multimedia Hits: Verdi and Italian Romantic Opera

MULTIPLE CHOICE

1. Italian comic opera is called:

- a. *opera seria*.
- b. *opéra comique*.
- c. *opera buffa*.
- d. *Singspiel*.

ANS: C DIF: Medium

2. The term *bel canto* refers to:

- a. a female singer who performs male roles.
- b. the standard form of nineteenth-century Italian arias.
- c. a style of singing that features agility and purity of tone.
- d. the new melodic recitative of the nineteenth century.

ANS: C DIF: Medium

3. Which of the following was a widely beloved nationalist opera composer?

- a. Verdi
- b. Chopin
- c. Brahms
- d. Liszt

ANS: A DIF: Easy

4. Which Verdi opera was commissioned for a performance in Cairo to mark the opening of the Suez Canal?

- a. *Il trovatore*
- b. *Rigoletto*
- c. *Carmen*
- d. *Aida*

ANS: D DIF: Medium

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5. The ensemble that follows “La donna è mobile” in Act III of *Rigoletto* is a(n):
- a. duet.
 - b. quartet.
 - c. sextet.
 - d. octet.

ANS: B DIF: Medium

Chapter 45: Total Art: Wagner and German Romantic Opera

MULTIPLE CHOICE

1. Wagner’s first operatic success was a grand opera entitled:
- a. *The Flying Dutchman*.
 - b. *Tristan and Isolde*.
 - c. *Rienzi*.
 - d. *Faust*.

ANS: C DIF: Hard REF: 257 TOP: Wagner opera
MSC: Factual

2. The librettist for Wagner’s music dramas was:
- a. Goethe.
 - b. Heine.
 - c. Müller.
 - d. Wagner himself.

ANS: D DIF: Hard REF: 257 TOP: Wagner opera
MSC: Factual

3. Which of the following is NOT an opera from the *Ring* cycle?
- a. *Siegfried*
 - b. *Die Meistersinger von Nürnberg*
 - c. *Das Rheingold*
 - d. *Götterdämmerung*

ANS: B DIF: Hard

4. Wagner chose to base his early operas on:
- a. dramas of historical intrigue.
 - b. medieval German epics.
 - c. ancient Greek tragedies.
 - d. biblical stories.

ANS: B DIF: Medium

5. Wagner’s cycle of four music dramas is called:
- a. *Lohengrin*.
 - b. *Tristan and Isolde*.
 - c. *The Ring of the Nibelung*.
 - d. *Die Meistersinger von Nürnberg*.

ANS: C DIF: Easy

10. Wagner’s total artwork, in which all the arts—music, poetry, drama, visual spectacle—are fused together, is called:
- a. the Gesamtkunstwerk.
 - b. leitmotifs.
 - c. the Ewigemelodie.
 - d. cyclic unity.

ANS: A DIF: Medium

12. The principal themes in Wagner’s operas, which recur throughout and carry specific meanings, are called:
- a. libretti.
 - b. leitmotifs.
 - c. motives.
 - d. fixed ideas.

ANS: B DIF: Easy

Chapter 46: Poetry in Motion: Tchaikovsky and the Ballet

MULTIPLE CHOICE

1. The dominant center of ballet in the early nineteenth century was:
- a. France.
 - b. Italy.
 - c. Russia.
 - d. England.

ANS: A DIF: Hard

2. What type of works did Tchaikovsky compose?
- a. ballets
 - b. operas
 - c. symphonies
 - d. all of the above

ANS: D DIF: Easy

3. Which of the following Russian composers was famous for his ballets?
- a. Tchaikovsky
 - b. Cui
 - c. Rimsky-Korsakov
 - d. Musorgsky

ANS: A DIF: Easy

4. Tchaikovsky's fanciful ballet about a child's Christmas gift and dreams of exotic people and places is:
- a. *Swan Lake*.
 - b. *Sleeping Beauty*.
 - c. *Pathétique*.
 - d. *The Nutcracker*.

ANS: D DIF: Easy

5. The keyboard instrument featured in the *Dance of the Sugar Plum Fairy*, from *The Nutcracker*, is the:
- a. piano.
 - b. celesta.
 - c. harpsichord.
 - d. organ.

ANS: B DIF: Medium

6. The trepak is a folk dance from:
- a. Arabia.
 - b. China.
 - c. Russia.
 - d. Bohemia.

ANS: C DIF: Medium

Chapter 47: Exotic Allure: Puccini and the Italian Verismo Tradition

MULTIPLE CHOICE

1. Which of the following operas is an example of exoticism?
- a. *Madame Butterfly*
 - b. *La Traviata*
 - c. *Tristan und Isolde*
 - d. all of the above

ANS: A DIF: Hard

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4. The late-Romantic Italian opera tradition was characterized by a movement toward realism, called:
- a. bel canto.
 - b. opera seria.
 - c. verismo.
 - d. music drama.

ANS: C DIF: Medium

5. *Verismo* was a late-Romantic movement in opera that sought to:
- a. return to the classical ideals of form and symmetry.
 - b. remove chromaticism from German styles.
 - c. choose subjects from everyday life and treat them realistically.
 - d. none of the above

ANS: C DIF: Easy

6. Puccini's *Madame Butterfly* is:
- a. a tragic tale of a Japanese geisha and a U.S. naval officer.
 - b. a comedy about the head of a Japanese brothel.
 - c. a Chinese fairy tale about a beautiful but cruel princess.
 - d. a Japanese folk tale about an orphan who grows up to be a princess.

ANS: A DIF: Easy

7. At the close of the opera *Madame Butterfly*, the title character:
- a. kills herself.
 - b. returns to her life as a geisha.
 - c. goes to the United States with Pinkerton.
 - d. marries Prince Yamadori.

ANS: A DIF: Easy

9. Which of the following exotic elements can be heard in the opera *Madame Butterfly*?
- a. Japanese melodies
 - b. pentatonic and whole-tone scales
 - c. instrument combinations that evoke the Japanese gagaku
 - d. all of the above

ANS: D DIF: Hard

Chapter 48: Accepting Death: Faure and the Requiem

MULTIPLE CHOICE

1. Which of the following was NOT a major musical stream in French romantic music?
- a. Wagner's music dramas
 - b. ballet
 - c. grand operatic productions
 - d. salon piano music

ANS: A DIF: Easy

2. French composers developed a type of art song called the:
- a. Lied.
 - b. parlor song.
 - c. mélodie.
 - d. minstrel song.

ANS: C DIF: Medium

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3. Fauré's *Requiem* was originally scored for:
- a. a chamber orchestra.
 - b. a full orchestra.
 - c. a cappella performance.
 - d. organ accompaniment.

ANS: A DIF: Easy

4. The *Libera me* from Fauré's *Requiem* features which vocal soloist?
- a. soprano
 - b. contralto
 - c. tenor
 - d. baritone

ANS: D DIF: Medium

5. The mood at the end of *Libera me* from Fauré's *Requiem* is:
- a. ecstatic.
 - b. mournful.
 - c. serene.
 - d. dramatic.

ANS: C DIF: Easy

Chapter 49: Mythical Impressions: Program Music at the End of the Nineteenth Century

MULTIPLE CHOICE

1. The earliest practitioners of modernism were artists and writers from:
- a. Russia.
 - b. Spain.
 - c. France.
 - d. Germany.

ANS: C DIF: Easy

2. Impressionism in music is best exemplified by the works of:
- a. Claude Debussy.
 - b. Gustav Mahler.
 - c. Hector Berlioz.
 - d. Frédéric Chopin.

ANS: A DIF: Easy

3. What nationality was Claude Debussy?
- a. German
 - b. French
 - c. Italian
 - d. Austrian

ANS: B DIF: Easy

4. The program of Debussy's *Prelude to "The Afternoon of a Faun"* evokes:
- a. a nationalistic folk dance.
 - b. a river flowing through France.
 - c. a child's view of heaven.
 - d. a landscape with a mythological creature.

ANS: D DIF: Easy

Chapter 50: Jubilees and Jubilation: The African American Spiritual Tradition

MULTIPLE CHOICE

1. What was the Second Great Awakening?
 - a. a political movement seeking to free slaves
 - b. a musical movement that turned to European influences
 - c. a Christian movement at the turn of the 1800s
 - d. the national recognition that America had become a world power

ANS: C DIF: Medium

2. African slaves in the nineteenth century created a genre of religious song called:
 - a. soul.
 - b. the minstrel song.
 - c. the blues.
 - d. the spiritual.

ANS: D DIF: Medium

3. The spiritual *Swing Low, Sweet Chariot* reflects qualities of which tradition(s)?
 - a. Native American
 - b. African American
 - c. European American
 - d. all of the above

ANS: D DIF: Hard

4. Which of the following is the source of the text of *Swing Low, Sweet Chariot*?
 - a. folk poems
 - b. the Bible
 - c. Harry T. Burleigh
 - d. the Harlem Renaissance

ANS: B DIF: Easy

Chapter 51: A Good Beat: American Vernacular Music at the Close of an Era

MULTIPLE CHOICE

1. The most famous eighteenth-century American band was the:
 - a. Washington Posts.
 - b. U.S. Marine Band.
 - c. New York Civic Band.
 - d. Boston Pops Band.

ANS: B DIF: Medium

2. America's most famous bandmaster was:
 - a. Stephen Foster.
 - b. John Philip Sousa.
 - c. Charles Ives.
 - d. Scott Joplin.

ANS: B DIF: Easy

3. John Philip Sousa conducted the:
 - a. Washington Posts.
 - b. U.S. Marine Band.
 - c. New York Civic Band.
 - d. Boston Pops Band.

ANS: B DIF: Medium

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4. John Philip Sousa composed:
- a. *The Washington Post*.
 - b. *Semper Fidelis*.
 - c. *The Stars and Stripes Forever*.
 - d. all of the above

ANS: D DIF: Medium

5. Which American composer became known as the “King of Ragtime”?
- a. Sousa
 - b. Joplin
 - c. Strauss
 - d. Armstrong

ANS: B DIF: Easy

Chapter 52: Anything Goes: Schoenberg and Musical Expressionism

MULTIPLE CHOICE

1. Which of the following describes dissonance?
- a. It is the element of rest in music.
 - b. It was a normal sound for most audiences.
 - c. It played a large role in twentieth-century music.
 - d. all of the above

ANS: C DIF: Hard REF: 300 TOP: Modernism
MSC: Conceptual

2. The “emancipation of dissonance” refers to freeing:
- a. harmony from the necessity of moving from tension to rest.
 - b. melody from periodic phrase structure.
 - c. rhythm from moving from dissonance to consonance.
 - d. the orchestra from dissonant sounds.

ANS: A DIF: Hard REF: 300 TOP: Modernism
MSC: Applied

3. Which early twentieth-century style dealt with the realm of the psyche?
- a. Neoclassicism
 - b. Expressionism
 - c. Impressionism
 - d. post-Romanticism

ANS: B DIF: Medium

4. Music that rejects the framework of key is described as:
- a. atonal.
 - b. polytonal.
 - c. hypertonal.
 - d. anti-tonal.

ANS: A DIF: Medium

5. Which Viennese composer invented the twelve-tone method after writing in both post-Romantic and atonal styles?
- a. Schoenberg
 - b. Webern
 - c. Berg
 - d. Stravinsky

ANS: A DIF: Easy

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5. Alban Berg and Anton Webern were students of:
- a. Igor Stravinsky.
 - b. Claude Debussy.
 - c. Gustav Mahler.
 - d. Arnold Schoenberg.
- ANS: D DIF: Hard REF: 301 TOP: Schoenberg
MSC: Factual
6. With which period in Schoenberg's career is *Pierrot lunaire* associated?
- a. the post-Romantic phase
 - b. the atonal-Expressionist phase
 - c. the twelve-tone or serial phase
 - d. the American phase
- ANS: B DIF: Medium
7. Schoenberg created a new style in which vocal melodies were spoken rather than sung with exact pitches and rhythms. This was known as:
- a. *Singspiel*.
 - b. recitative.
 - c. *Sprechstimme*.
 - d. *Klangfarbenmelodie*.
- ANS: C DIF: Medium
8. *Pierrot lunaire* is based on a cycle of poems written by:
- a. Giraud.
 - b. Verlaine.
 - c. Mallarmé.
 - d. Rimbaud.
- ANS: A DIF: Medium
9. Schoenberg experimented with tone-color melody, or shifting each note of a melody to a different instrument. He called this:
- a. *Sprechstimme*.
 - b. polymelody.
 - c. *Singspiel*.
 - d. *Klangfarbenmelodie*.
- ANS: D DIF: Easy

Chapter 53: Calculated Shock: Stravinsky and Modernist Multimedia

MULTIPLE CHOICE

1. Which Russian figure played a crucial role in the development of twentieth-century ballet?
- a. Marius Petipa
 - b. Serge Diaghilev
 - c. Mily Balakirev
 - d. Modest Musorgsky
- ANS: B DIF: Hard REF: 304 TOP: Stravinsky
MSC: Factual
2. Which of the following was the Paris-based Russian ballet company that commissioned Stravinsky to write several ballets?
- a. the Kirov
 - b. the Bolshoi
 - c. the Ballets Russes
 - d. the Paris Ballet
- ANS: C DIF: Medium

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3. Who was the choreographer for *The Rite of Spring*?
- a. Nijinsky
 - b. Diaghilev
 - c. Roerich
 - d. Stravinsky
- ANS: A DIF: Medium
4. *The Rite of Spring* opened in Paris in 1913 to:
- a. great critical acclaim.
 - b. audience indifference.
 - c. a near riot.
 - d. an empty theater.
- ANS: C DIF: Easy
5. Stravinsky immigrated to _____ at the onset of World War II.
- a. the United States
 - b. the Soviet Union
 - c. France
 - d. England
- ANS: A DIF: Easy
6. *The Rite of Spring* is characterized by:
- a. the percussive use of dissonance.
 - b. polyrhythms.
 - c. polytonality.
 - d. all of the above
- ANS: D DIF: Medium
7. The Introduction to Stravinsky's *The Rite of Spring* begins with a melody played on the:
- a. flute.
 - b. clarinet.
 - c. French horn.
 - d. bassoon.
- ANS: D DIF: Hard

Chapter 54: Still Sacred: Religious Music in the Twentieth Century

MULTIPLE CHOICE

1. Lili Boulanger lived in which music center?
- a. Paris
 - b. Rome
 - c. New York
 - d. London
- ANS: A DIF: Easy
2. What is the form of Boulanger's *Psalm 24*?
- a. strophic
 - b. A-B-A
 - c. fugue
 - d. rondeau
- ANS: B DIF: Easy
3. What mood opens and closes Boulanger's *Psalm 24*?
- a. triumph
 - b. meditateness
 - c. turmoil
 - d. resignation
- ANS: A DIF: Medium

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4. Nadia Boulanger was an extraordinarily gifted:
- a. pianist.
 - b. composer.
 - c. teacher.
 - d. violinist.
- ANS: C DIF: Medium
5. Which of the following was a prominent student of Nadia Boulanger?
- a. Copland
 - b. Gershwin
 - c. Satie
 - d. all of the above
- ANS: A DIF: Medium

Chapter 55: War Is Hell: Berg and Expressionist Opera

MULTIPLE CHOICE

1. The twelve-tone method:
- a. revolutionized composition in the twentieth century.
 - b. was a dead-end style that influenced few other styles.
 - c. reestablished tonality in twentieth-century music.
 - d. was a Neoclassical movement that returned to traditional harmonies.
- ANS: A DIF: Easy
2. The twelve-tone method is also known as:
- a. chromaticism.
 - b. polytonalism.
 - c. serialism.
 - d. Expressionism.
- ANS: C DIF: Medium
3. In the twelve-tone method, the arrangement of the twelve tones is called a(n):
- a. chromatic scale.
 - b. diatonic scale.
 - c. octatonic scale.
 - d. tone row.
- ANS: D DIF: Medium
4. Which composer was a disciple of Schoenberg and is best known for his operas *Wozzeck* and *Lulu*?
- a. Berg
 - b. Webern
 - c. Stravinsky
 - d. Bartók
- ANS: A DIF: Easy
5. Berg's opera *Wozzeck* is best described as an example of:
- a. Impressionism.
 - b. post-Romanticism.
 - c. Expressionism.
 - d. New Classicism.
- ANS: C DIF: Medium

Chapter 56: American Intersections: Jazz and Blues Traditions

MULTIPLE CHOICE

1. Which of the following popular American musical styles has its roots in African American music?
- a. ragtime
 - b. blues
 - c. jazz
 - d. all of the above

ANS: D DIF: Easy

2. Which of the following music genres developed around the turn of the twentieth century and incorporates elements of African music and Western popular and art music?
- a. jazz
 - b. country and western
 - c. rock and roll
 - d. bebop

ANS: A DIF: Easy

3. Which American city is considered the birthplace of jazz?
- a. New York
 - b. Chicago
 - c. New Orleans
 - d. Los Angeles

ANS: C DIF: Medium

4. Louis Armstrong was also known as:
- a. Jelly Roll.
 - b. Satchmo.
 - c. "King" Armstrong.
 - d. Hot Lips.

ANS: B DIF: Easy

5. Which instrument did Louis Armstrong play?
- a. trumpet
 - b. trombone
 - c. clarinet
 - d. piano

ANS: A DIF: Easy

6. Louis Armstrong's instrument-like approach to singing is called:
- a. Singspiel.
 - b. Sprechstimme.
 - c. scat-singing.
 - d. holler.

ANS: C DIF: Easy

7. Billie Holiday was one of the first African American singers to:
- a. sing and record the blues.
 - b. break the color barrier by recording and performing with white musicians.
 - c. perform in Carnegie Hall.
 - d. lead her own band.

ANS: B DIF: Medium

8. What kind of jazz is Duke Ellington known for?
- a. big band
 - b. New Orleans
 - c. bebop
 - d. third stream

ANS: A DIF: Easy

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20. *Take the A Train* was composed by:
- a. Count Basie.
 - b. Duke Ellington.
 - c. Billy Strayhorn.
 - d. Lil Hardin.

ANS: C DIF: Easy

Chapter 57: Modern America: Still and Musical Modernism in the United States

MULTIPLE CHOICE

1. During which decade did the Harlem Renaissance begin?
- a. 1900s
 - b. 1910s
 - c. 1920s
 - d. 1930s

ANS: C DIF: Easy

2. Which of the following was referred to as “the greatest Negro city in the world” during the 1920s?
- a. New Orleans
 - b. Harlem
 - c. Chicago
 - d. Los Angeles

ANS: B DIF: Medium

3. Duke Ellington and Billie Holiday performed in Harlem at the:
- a. Cotton Club.
 - b. Club DeLux.
 - c. Cocoanut Grove.
 - d. Ambassador Hotel.

ANS: A DIF: Easy

4. In his early years, William Grant Still was associated with which artistic movement?
- a. the Harlem Renaissance
 - b. abstract expressionism
 - c. Impressionism
 - d. imagism

ANS: A DIF: Easy

Chapter 58: Folk Opera? George Gershwin and Jazz as Art

MULTIPLE CHOICE

1. George Gershwin first broke into the music business as a:
- a. band leader.
 - b. film composer.
 - c. song plugger.
 - d. composer of chamber music.

ANS: C DIF: Medium

2. George Gershwin is recognized as one of the first American composers to:
- a. incorporate African American blues and jazz styles into his compositions.
 - b. lead an integrated big band.
 - c. write music for Duke Ellington’s band.
 - d. write for the musical theater.

ANS: A DIF: Easy

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3. Which of the following is NOT by George Gershwin?
- a. *Rhapsody in Blue*
 - b. *Afro-American Symphony*
 - c. Concerto in F
 - d. *An American in Paris*

ANS: B DIF: Medium REF: 334 TOP: Gershwin
MSC: Factual

4. Which types of works did George Gershwin compose?
- a. film scores
 - b. songs
 - c. musicals
 - d. all of the above

ANS: D DIF: Easy

5. George Gershwin's folk opera _____ was far ahead of its time.
- a. *Porgy and Bess*
 - b. *My Fair Lady*
 - c. *Show Boat*
 - d. *Guys and Dolls*

ANS: A DIF: Easy

6. Gershwin's *Summertime* suggests:
- a. an Italian aria.
 - b. a ragtime song.
 - c. an operatic recitative.
 - d. an African American spiritual.

ANS: D DIF: Medium

7. Gershwin's *Summertime* is in _____ form.
- a. strophic
 - b. A-B-B
 - c. da capo
 - d. verse-chorus

ANS: A DIF: Medium

Chapter 59: Sounds American: Ives, Copland, and Musical Nationalism

MULTIPLE CHOICE

1. While composing in his spare time, Charles Ives made a living as a(n):
- a. church organist.
 - b. conductor.
 - c. insurance executive.
 - d. college professor.

ANS: C DIF: Easy

2. Which of the following statements about Charles Ives is NOT correct?
- a. He was born in New England.
 - b. He was the head of a large insurance company.
 - c. His music was very popular.
 - d. He rarely heard his music performed.

ANS: C DIF: Medium

3. Which of the following does NOT characterize the music of Ives?
- a. polyrhythms
 - b. dissonant cluster chords
 - c. use of American tunes
 - d. consistent use of traditional forms

ANS: D DIF: Medium

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4. Aaron Copland studied composition with:
- a. Charles Ives.
 - b. Nadia Boulanger.
 - c. Arnold Schoenberg.
 - d. Charles Tomlinson Griffes.

ANS: B DIF: Medium

5. Copland composed *Appalachian Spring* for:
- a. Sergei Diaghilev.
 - b. Martha Graham.
 - c. George Balanchine.
 - d. Merce Cunningham.

ANS: B DIF: Hard

6. Copland's *Appalachian Spring* quotes the early American tune:
- a. *Simple Gifts*.
 - b. *Yankee Doodle*.
 - c. *Dixie*.
 - d. *Amazing Grace*.

ANS: A DIF: Medium

Chapter 60: Also American: Revueltas and Mexican Musical Modernism

MULTIPLE CHOICE

1. The music scene in early twentieth-century Mexico was strongly influenced by:
- a. Spanish music.
 - b. Hispanic culture.
 - c. Amerindian culture.
 - d. all of the above

ANS: D DIF: Easy

Chapter 61: Classic Rethinking: Bartok and the Neo-Classical Turn

MULTIPLE CHOICE

1. The early twentieth-century style that sought to revive certain principles and forms of earlier music was:
- a. neo-Classicism.
 - b. post-Romanticism.
 - c. Impressionism.
 - d. Expressionism.

ANS: A DIF: Easy

2. Which of the following was a critical new technology that aided the study of folk music in the early twentieth century?
- a. music notation
 - b. the phonograph
 - c. radio
 - d. electricity

ANS: B DIF: Easy

3. Which Hungarian composer combined native folk music characteristics with main currents of European music?
- a. Bartók.
 - b. Bloch.
 - c. Sibelius.
 - d. Albeniz.

ANS: A DIF: Easy

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4. Béla Bartók traveled around Hungary collecting peasant songs with the composer:
- a. Zoltán Kodály.
 - b. Ernest Bloch.
 - c. Jean Sibelius.
 - d. Erik Satie.

ANS: A DIF: Hard

5. Bartók immigrated to _____ during World War II and remained there for the last few years of his life.
- a. Paris
 - b. Zurich
 - c. New York City
 - d. Los Angeles

ANS: C DIF: Easy

6. Bartók's compositions show the influence of eastern European folk music in:
- a. reintroducing the major-minor system.
 - b. new concepts of melody, harmony, and rhythm.
 - c. the continued influence of Wagner's music dramas.
 - d. all of the above

ANS: B DIF: Medium

- 7 The "interruption" section in Bartók's *Interrupted Intermezzo* represents:
- a. a peasant dance.
 - b. a puppet act in a carnival.
 - c. his happy state of mind at the time.
 - d. the Nazis.

ANS: D DIF: Medium

Chapter 62: New Sound Palettes: Mid-Twentieth-Century American Experimentalists

MULTIPLE CHOICE

1. Which of the following musical concepts is NOT associated with John Cage?
- a. noise as music
 - b. serial music
 - c. chance music
 - d. gamelan-type ensembles

ANS: B DIF: Medium

2. Which of the following works by John Cage has no musical content and can be performed by anyone on any instrument?
- a. *Sonatas and Interludes*
 - b. *Fontana Mix*
 - c. *I Ching*
 - d. *4'33"*

ANS: D DIF: Medium

3. Which of the following composers invented the prepared piano?
- a. Harry Partch
 - b. John Cage
 - c. Henry Cowell
 - d. Pierre Boulez

ANS: B DIF: Medium

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4. John Cage's *Sonatas and Interludes* is a work for:
- a. chamber ensemble.
 - b. prepared piano.
 - c. violin and piano.
 - d. synthesizer.

ANS: B DIF: Easy

5. Which of the following does NOT characterize John Cage's *Sonatas and Interludes*?
- a. percussive effects
 - b. irregular meters
 - c. gamelan-like timbres
 - d. lyrical melodies

ANS: D DIF: Medium

6. Gamelan instruments are made of:
- a. wood.
 - b. metal.
 - c. glass.
 - d. oil cans.

ANS: B DIF: Hard

Chapter 63: Staged Sentiment: Bernstein and American Musical Theater

MULTIPLE CHOICE

1. Which of the following is considered America's unique contribution to theater?
- a. operetta
 - b. pantomime
 - c. the musical
 - d. ballad opera

ANS: C DIF: Easy

2. Bernstein rose to prominence as:
- a. a conductor.
 - b. a pianist.
 - c. a composer.
 - d. all of the above.

ANS: D DIF: Easy

3. Leonard Bernstein was the first American-born conductor to be appointed director of the:
- a. New York Philharmonic.
 - b. Boston Pops Orchestra.
 - c. Chicago Symphony.
 - d. Los Angeles Philharmonic.

ANS: A DIF: Medium

4. *West Side Story* is a modern-day musical retelling of Shakespeare's:
- a. *Twelfth Night*.
 - b. *Merchant of Venice*.
 - c. *Macbeth*.
 - d. *Romeo and Juliet*.

ANS: D DIF: Easy

5. Bernstein's *West Side Story* updates the feud of the Capulets and the Montagues to a feud between:
- a. Tony and Maria.
 - b. the Jets and the police.
 - c. the Jets and the Sharks.
 - d. African Americans and Puerto Ricans.

ANS: C DIF: Medium

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6. What are the ethnic origins of the mambo?
- a. Spanish
 - b. Afro-Cuban
 - c. Mexican
 - d. Brazilian

ANS: B DIF: Hard

Chapter 64: Less Is More: Reich and Minimalist Music

MULTIPLE CHOICE

1. Which of the following composers is NOT a minimalist?
- a. Steve Reich
 - b. LaMonte Young
 - c. Terry Riley
 - d. George Crumb

ANS: D DIF: Medium

2. Steve Reich eventually embraced a more developed process-influenced style called:
- a. process music.
 - b. chance music
 - c. polyrhythm.
 - d. minimalism.

ANS: D DIF: Medium

3. *Electric Counterpoint* features the:
- a. piano.
 - b. electric guitar.
 - c. synthesizer.
 - d. jazz violin.

ANS: B DIF: Easy

4. Which of the following does NOT characterize *Electric Counterpoint*?
- a. canons
 - b. a repetitive musical idea
 - c. goal-oriented harmony
 - d. complexity

ANS: C DIF: Medium

Chapter 65: Returning with Interest: Dylan, Corigliano, and Postmodern Reworkings

MULTIPLE CHOICE

1. Which of the following does NOT characterize the songs of Bob Dylan?
- a. predictable form and melody
 - b. texts full of imagery
 - c. settings of his own poetry
 - d. complicated textures

ANS: A DIF: Medium

2. Which of the following composers is considered one of America's greatest poets as well?
- a. Aaron Copland
 - b. Bob Dylan
 - c. John Cage
 - d. George Crumb

ANS: B DIF: Medium

3. John Corigliano's *Prelude: Mr. Tambourine Man* is a setting of a text by:
- a. Woody Guthrie.
 - b. Bob Dylan.
 - c. Pete Seeger.
 - d. Federico García Lorca.

ANS: B DIF: Easy

Chapter 66: Neo-Romantic Evocations: Higdon and Program Music into the Twenty-First Century

NO QUESTIONS WILL BE ON EXAM 3 RE THIS CHAPTER

Chapter 67: Underscoring Meaning: Music for Film

MULTIPLE CHOICE

1. Why is music important to motion pictures?
 - a. It can reveal the emotions of the characters.
 - b. It can set the mood of the film.
 - c. It can tell the audience where or when the story takes place.
 - d. all of the above

ANS: D DIF: Easy

2. Music that is performed on screen and is part of the drama itself is called:
 - a. underscoring.
 - b. leitmotifs.
 - c. counter to the action.
 - d. source music.

ANS: D DIF: Medium

3. Which nineteenth-century composer was the inspiration for unity in film music through the use of leitmotifs ?
 - a. Beethoven
 - b. Brahms
 - c. Wagner
 - d. Tchaikovsky

ANS: C DIF: Medium

4. Which of the following characterizes the career of John Williams?
 - a. He was a composer for the TV series *Gilligan's Island*.
 - b. He was the composer for films such as *Jaws* and *Star Wars*.
 - c. He is a composer and conductor of concert music.
 - d. all of the above

ANS: D DIF: Easy

5. John Williams was the music director and principal conductor of the:
 - a. Los Angeles Philharmonic.
 - b. New York Philharmonic.
 - c. Boston Pops.
 - d. Vienna Philharmonic.

ANS: C DIF: Hard

6. Which movie first introduced the *Imperial March*?
 - a. *Star Wars*
 - b. *The Empire Strikes Back*
 - c. *The Return of the Jedi*
 - d. *Raiders of the Lost Ark*

ANS: B DIF: Hard