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
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*.    c. a symphony for full orchestra.
   b. an example of program music.          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.                                c. coda.
   b. recapitulation.                        d. trio.

ANS: B      DIF: Medium

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

ANS: B      DIF: Medium

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

ANS: B      DIF: Easy

6. Mozart died while writing his:
   b. last symphony.                        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                         c. rondo
   b. theme and variations                   d. minuet

ANS: A      DIF: Medium
8. What is the standard meter of the minuet?
   a. triple  
   b. duple  
   c. quadruple  
   d. irregular

   ANS: A  DIF: Medium

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
3. Which of the following descriptions characterizes the story of *Don Giovanni*?
   a. It is a tragedy.
   b. It presents a Greek myth.
   c. It mixes elements of *opera seria* and *opera buffa*.
   d. 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:
   a. conquests.
   b. enemies.
   c. future goals.
   d. 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:
   a. an oratorio.
   b. an opera.
   c. a Requiem.
   d. a cantata.
   ANS: C  DIF: Easy

2. Mozart’s *Requiem* was:
   a. his first work.
   b. performed on the death of his father.
   c. his last work, incomplete at his death.
   d. dedicated to Haydn.
   ANS: C  DIF: Medium

3. Who completed Mozart’s *Requiem*?
   a. Mozart himself
   b. Salieri
   c. Beethoven
   d. Süßmayr
   ANS: D  DIF: Medium

4. The *Dies irae* text from the Requiem Mass describes:
   a. the Resurrection of Christ.
   b. the birth of Christ.
   c. devotion to the Virgin Mary.
   d. Judgment Day.
   ANS: D  DIF: Hard

5. Which of the following correctly describes the musical forces for Mozart’s *Requiem*?
   a. winds, strings, and choir
   b. strings, choir, and four soloists
   c. strings, choir, and four soloists
   d. winds, brass, strings, timpani, choir, and four soloists
   ANS: D  DIF: Easy
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

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**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
11. Schubert was born in:

ANS: C DIF: Medium

17. Schubert’s song *Elfking* is a setting of a ballad written by:

ANS: D DIF: Hard

18. Schubert’s Lied *Elfking* is in ________ form.
   a. binary c. strophic
   b. ternary 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 c. low range and consonant harmony
   b. high range and dissonance 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
2. What is vernacular music?
   a. opera sung in English
   b. popular songs sung in a country’s native language
   c. music in traditional European genres and forms
   d. lighter music, such as for dancing and singing

   ANS: B     DIF: Medium

3. What nationality was Stephen Foster?
   a. American
   b. English
   c. German
   d. African American

   ANS: A     DIF: Medium

4. Which of the following best describes minstrelsy?
   a. wandering musicians who played at small social gatherings
   b. shows that featured performers in blackface
   c. entertainments that copied European models
   d. 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. a former slave.
   b. Foster himself.
   c. Edgar Allan Poe.
   d. 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:
   a. harpsichord.
   b. piano.
   c. organ.
   d. clavichord.

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

2. The short, lyric piano piece is the instrumental equivalent of:
   a. the symphony.
   b. the song.
   c. the concerto.
   d. the opera.

   ANS: B     DIF: Medium

3. Which nineteenth-century composer’s entire output centered around the piano?
   a. Brahms
   b. Liszt
   c. Chopin
   d. Berlioz

   ANS: C     DIF: Easy
4. Chopin spent his early years in:
   b. Belgium.  d. Poland.

   ANS: D  DIF: Easy

5. Chopin spent most of his productive life in:

   ANS: D  DIF: Easy

6. With which famous novelist did Chopin become romantically involved?
   a. George Sand  c. Gertrude Stein
   b. Alexandre Dumas  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.  c. take liberties with the tempo.
   b. play at a slower 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  c. George Sand
   b. Clara Schumann  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  c. Clara Schumann
   b. Nadezhda von Meck  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.  c. she had no talent.
   b. she was primarily a performer.  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

5. 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
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
4. Nationalistic composers expressed their nationalism by:
   a. employing songs and dances from their home countries in their works.
   b. borrowing exotic styles from other countries.
   c. writing absolute music.
   d. all of the above
   ANS: A    DIF: Hard

5. Which composer is from Finland?
   a. Grieg  
   b. Sibelius
   c. Musorgsky
   d. Elgar
   ANS: B    DIF: Medium

5. Edvard Grieg was a composer from:
   a. Spain.
   c. Sweden.
   d. Norway.
   ANS: D    DIF: Easy

6. Which of the following characterizes Grieg’s *In the Hall of the Mountain King*?
   a. two prominent themes
   b. a huge crescendo and accelerando
   c. an atmosphere of splendor
   d. 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?
   a. the concerto
   b. the symphony
   c. the piano trio
   d. the symphonic poem
   ANS: D    DIF: Easy    REF: 243f    TOP: Absolute music
   MSC: Applied

2. By the Romantic era, concerts had moved from:
   a. the opera house to the church.
   b. the aristocratic palace to the church.
   c. the aristocratic palace to the public concert hall.
   d. the public concert hall to the aristocratic palace.
   ANS: C    DIF: Medium

3. The first movement of a symphony is usually in _______ form.
   a. theme and variations
   b. sonata-allegro
   c. minuet or scherzo
   d. rondo
   ANS: B    DIF: Medium
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.
   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
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.


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


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.
   
   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
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

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**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
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:
   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:
   c. New York Civic Band.
   d. Boston Pops Band.

   ANS: B        DIF: Medium
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
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
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

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**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. meditativeness
   c. turmoil
   d. resignation
   
   ANS: A  DIF: Medium
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
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:
   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
3. Which of the following is NOT by George Gershwin?
   a. *Rhapsody in Blue*                c.  *Concerto in F*
   b. *Afro-American Symphony*         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          c.  musicals
   b.  songs                  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*     c.  *Show Boat*
   b.  *My Fair Lady*      d.  *Guys and Dolls*

   ANS: A  DIF: Easy

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

   ANS: D  DIF: Medium

7. Gershwin’s *Summertime* is in ________ form.
   a.  strophic                  c.  da capo
   b.  A-B-B                   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.          c.  insurance executive.
   b.  conductor.                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           c.  use of American tunes
   b.  dissonant cluster chords           d.  consistent use of traditional forms

   ANS: D  DIF: Medium
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
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
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:
   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:
   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
6. What are the ethnic origins of the mambo?
   a. Spanish          c. Mexican
   b. Afro-Cuban       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      c. Terry Riley
   b. LaMonte Young    d. George Crumb

ANS: D  DIF: Medium

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

ANS: D  DIF: Medium

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

ANS: B  DIF: Easy

4. Which of the following does NOT characterize *Electric Counterpoint*?
   a. canons          c. goal-oriented harmony
   b. a repetitive musical idea  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  c. settings of his own poetry
   b. texts full of imagery     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    c. John Cage
   b. Bob Dylan        d. George Crumb

ANS: B  DIF: Medium

3. John Corigliano’s *Prelude: Mr. Tambourine Man* is a setting of a text by:

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.
   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