

TEST BANK

The Enjoyment of Music

TWELFTH EDITION, SHORTER

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CALIFORNIA STATE UNIVERSITY, LONG BEACH



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Prelude 1: Listening to Music Today

MULTIPLE CHOICE

1. Which of the following are NOT good sources of concert information?
- a. city and college newspapers
 - b. websites of nearby venues
 - c. college music or fine arts departments
 - d. recently issued CDs

ANS: D DIF: Easy REF: 4 TOP: Concerts
MSC: Applied

2. What is the best way to prepare in advance to attend an opera?
- a. practice speaking the language in which it will be performed
 - b. read an overview of the plot
 - c. buy a new outfit to wear
 - d. read biographies of the singers

ANS: B DIF: Easy REF: 5 TOP: Concerts
MSC: Applied

3. A good source to find out more about works to be performed at a concert is:
- a. your music textbook.
 - b. online materials with textbook.
 - c. Internet.
 - d. all of the above

ANS: D DIF: Medium REF: 5 TOP: Concerts
MSC: Factual

4. If you arrive at a concert after the performance has begun, you should:
- a. enter and crawl over people to find your seat.
 - b. enter and stand in the aisle until there is a break.
 - c. wait until there is a break in the music, then enter and quickly find your seat.
 - d. give up and go home.

ANS: C DIF: Medium REF: 6 TOP: Concerts
MSC: Applied

5. During a concert, it is appropriate to leave your seat:
- a. whenever you are bored.
 - b. during breaks in the works.
 - c. only at the end of the program.
 - d. only during intermission and at the end.

ANS: D DIF: Medium REF: 6 TOP: Concerts
MSC: Applied

6. In a symphony concert, after the orchestra is seated, the first individual to walk on stage is:
- a. the conductor.
 - b. the soloist.
 - c. the music director.
 - d. the concertmaster.

ANS: D DIF: Medium REF: 7 TOP: Concerts
MSC: Factual

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7. At a symphony concert, you should applaud:
- a. after well-performed solos.
 - b. at breaks in the works.
 - c. only at the ends of complete works.
 - d. only at the close of the concert.

ANS: C DIF: Medium REF: 7 TOP: Concerts
MSC: Applied

8. Which of the following is NOT an established concert tradition?
- a. performers wearing dark clothing
 - b. question-and-answer sessions with the audience during the concert
 - c. pianists and singers performing from memory
 - d. orchestras standing when the conductor enters

ANS: B DIF: Hard REF: 7 TOP: Concerts
MSC: Factual

TRUE/FALSE

1. In daily life, we often listen to music as a background to another activity.

ANS: T DIF: Easy REF: 4 TOP: Concerts
MSC: Factual

2. Listening to music at home is just about the same experience as hearing it live.

ANS: F DIF: Easy REF: 4 TOP: Concerts
MSC: Applied

3. Front-row orchestra seats are the best location from which to hear a balanced performance by an orchestra.

ANS: F DIF: Medium REF: 5 TOP: Concerts
MSC: Applied

4. In general, you should plan to arrive at a concert at least twenty minutes before it is scheduled to begin.

ANS: T DIF: Medium REF: 6 TOP: Concerts
MSC: Factual

5. The concert program handed to you by an usher often has helpful notes about the pieces you will hear.

ANS: T DIF: Easy REF: 6 TOP: Concerts
MSC: Factual

6. Concert artists wear black attire to be dramatic and to attract notice.

ANS: F DIF: Medium REF: 7 TOP: Concerts
MSC: Conceptual

ESSAY

1. Discuss the role of music in modern life.

ANS:

Answers will vary.

DIF: Easy

REF: 4

TOP: Concerts

MSC: Conceptual

2. What is the best way to prepare for going to a concert?

ANS:

Answers will vary.

DIF: Easy

REF: 4

TOP: Concerts

MSC: Conceptual

Chapter 1: Melody: Musical Line

MULTIPLE CHOICE

1. In determining pitch, what is meant by frequency?
- how often the pitch is heard
 - how fast the pitches are played
 - the span between the highest and lowest notes
 - the number of vibrations per second

ANS: D DIF: Easy REF: 8 TOP: Melody
MSC: Factual

2. Musical sounds are represented by symbols called:
- pitches.
 - cues.
 - notes.
 - amplitudes.

ANS: C DIF: Easy REF: 8 TOP: Melody
MSC: Factual

3. By definition, a musical sound has:
- a perceivable pitch and a measurable frequency.
 - a certain volume.
 - a distinct timbre.
 - all of the above

ANS: D DIF: Easy REF: 8 TOP: Melody
MSC: Factual

4. A succession of single tones or pitches perceived as a unit is called:
- an interval.
 - a melody.
 - a harmony.
 - a chord.

ANS: B DIF: Easy REF: 8 TOP: Melody
MSC: Factual

5. The distance between the highest and lowest tones of a melody is called the:
- tempo.
 - range.
 - phrase.
 - tonic.

ANS: B DIF: Easy REF: 9 TOP: Melody
MSC: Factual

6. The distance between two pitches is called a(n):
- interval.
 - phrase.
 - cadence.
 - countermelody.

ANS: A DIF: Easy REF: 9 TOP: Melody
MSC: Factual

14. A melody added to, or played against, another melody is called a:
a. cadence. c. countermelody.
b. phrase. d. tune.

ANS: C DIF: Medium REF: 10 TOP: Melody
MSC: Factual

TRUE/FALSE

1. The length or size of a vibrating object has no effect on pitch.

ANS: F DIF: Easy REF: 8 TOP: Melody
MSC: Factual

2. A musical note is the symbolic representation of a sound with pitch and duration.

ANS: T DIF: Medium REF: 8 TOP: Melody
MSC: Factual

3. Tone color is a property of pitch.

ANS: T DIF: Medium REF: 8 TOP: Melody
MSC: Factual

4. The overall shape of a melody is called its range.

ANS: F DIF: Medium REF: 9 TOP: Melody
MSC: Factual

5. Melodies that move principally by small, connected intervals are conjunct.

ANS: T DIF: Medium REF: 9 TOP: Melody
MSC: Factual

6. Melodies that skip in disjointed intervals are disjunct.

ANS: T DIF: Medium REF: 9 TOP: Melody
MSC: Factual

7. A phrase is a component unit of a melody.

ANS: T DIF: Easy REF: 9 TOP: Melody
MSC: Factual

8. The phrases in the tune *Amazing Grace* are of unequal length.

ANS: F DIF: Hard REF: 9 TOP: Melody
MSC: Applied

9. The melody of *The Star-Spangled Banner* is best described as conjunct.

ANS: F DIF: Medium REF: 9 TOP: Melody
MSC: Applied

10. The rhyme scheme of a poem is determined by the first word of each poetic line.

ANS: F DIF: Medium REF: 9 TOP: Melody
MSC: Applied

ESSAY

1. Describe the elements that contribute to the sound of a pitch.

ANS:
Answers will vary.

DIF: Medium REF: 8 TOP: Melody MSC: Applied

2. What are the features that give each melody a distinctive character?

ANS:
Answers will vary.

DIF: Medium REF: 9 TOP: Melody MSC: Conceptual

3. Compare the structure of a melody with the form of a sentence.

ANS:
Answers will vary.

DIF: Hard REF: 9 TOP: Melody MSC: Conceptual

Chapter 2: Rhythm and Meter: Musical Time

MULTIPLE CHOICE

1. Music is propelled forward in time by:

- a. harmony.
- b. rhythm.
- c. texture.
- d. timbre.

ANS: B DIF: Easy REF: 11 TOP: Rhythm
MSC: Factual

2. The element of music that organizes movement in time is:

- a. rhythm.
- b. melody.
- c. harmony.
- d. form.

ANS: A DIF: Easy REF: 11 TOP: Rhythm
MSC: Factual

3. The basic unit of rhythm that divides time into equal segments is called the:

- a. meter.
- b. syncopation.
- c. beat.
- d. accent.

ANS: C DIF: Easy REF: 11 TOP: Rhythm
MSC: Factual

4. Beats that are more strongly emphasized than others are said to be:

- a. minor.
- b. major.
- c. accented.
- d. metrical.

ANS: C DIF: Easy REF: 11 TOP: Rhythm
MSC: Factual

5. Organizing patterns of rhythmic pulses are called:

- a. offbeats.
- b. meters.
- c. syncopations.
- d. polyrhythms.

ANS: B DIF: Easy REF: 11 TOP: Rhythm
MSC: Factual

6. Meter is marked off in groupings known as:

- a. phrases.
- b. measures.
- c. cadences.
- d. chords.

ANS: B DIF: Easy REF: 11 TOP: Rhythm
MSC: Factual

7. The first accented beat of a measure is called a(n):

- a. syncopated beat.
- b. simple beat.
- c. upbeat.
- d. downbeat.

ANS: D DIF: Easy REF: 12 TOP: Rhythm
MSC: Factual

8. The metric pattern in which a strong beat alternates with a weak one is called:
- a. triple meter.
 - b. duple meter.
 - c. quadruple meter.
 - d. compound meter.

ANS: B DIF: Medium REF: 12 TOP: Rhythm
 MSC: Factual

9. Which meter would most likely be associated with a march?
- a. duple
 - b. triple
 - c. quadruple
 - d. compound

ANS: A DIF: Medium REF: 12 TOP: Rhythm
 MSC: Applied

10. In triple meter, the strongest pulse occurs on:
- a. the first beat.
 - b. the second beat.
 - c. the third beat.
 - d. all beats equally.

ANS: A DIF: Easy REF: 12 TOP: Rhythm
 MSC: Applied

11. The repeated rhythmic pattern in which an accented beat is followed by two unaccented beats is called:
- a. duple meter.
 - b. triple meter.
 - c. quadruple meter.
 - d. compound meter.

ANS: B DIF: Medium REF: 12 TOP: Rhythm
 MSC: Factual

12. Meters in which each beat is subdivided into three rather than two are known as:
- a. simple meters.
 - b. complex meters.
 - c. compound meters.
 - d. unequal meters.

ANS: C DIF: Hard REF: 12 TOP: Rhythm
 MSC: Factual

13. In sextuple meter, the principal accents usually fall on:
- a. beats 1 and 3.
 - b. beats 1 and 4.
 - c. beats 2 and 4.
 - d. beats 3 and 6.

ANS: B DIF: Hard REF: 12 TOP: Rhythm
 MSC: Applied

14. The patriotic song *America* (“My country, ’tis of thee”) is an example of:
- a. duple meter.
 - b. triple meter.
 - c. quadruple meter.
 - d. compound meter.

ANS: B DIF: Hard REF: 13 TOP: Rhythm
 MSC: Applied

15. Which of the following songs is in sextuple meter?
 a. *Twinkle, Twinkle, Little Star* c. *America, the Beautiful*
 b. *Greensleeves* d. *America* (“My country, ’tis of thee”)

ANS: B DIF: Hard REF: 13 TOP: Rhythm
 MSC: Applied

16. A weak beat in a measure is called a(n):
 a. offbeat. c. accent.
 b. syncopation. d. upbeat.

ANS: A DIF: Medium REF: 12 TOP: Rhythm
 MSC: Factual

17. When a song begins on the last beat of a measure, it is said to begin with a(n):
 a. offbeat. c. polyrhythm.
 b. syncopation. d. upbeat.

ANS: D DIF: Hard REF: 12 TOP: Rhythm
 MSC: Factual

18. The deliberate shifting of the accent to a weak beat or an offbeat is called:
 a. rhythm. c. syncopation.
 b. meter. d. compound meter.

ANS: C DIF: Medium REF: 12 TOP: Rhythm
 MSC: Factual

19. The simultaneous use of two or more rhythmic patterns is called:
 a. polyrhythm. c. additive meter.
 b. syncopation. d. compound meter.

ANS: A DIF: Medium REF: 12 TOP: Rhythm
 MSC: Factual

20. Music that moves without a strong sense of beat or meter is called:
 a. compound. c. nonmetric.
 b. additive. d. irregular.

ANS: C DIF: Medium REF: 13 TOP: Rhythm
 MSC: Factual

TRUE/FALSE

1. The element that organizes movement in time is called harmony.

ANS: F DIF: Easy REF: 11 TOP: Rhythm
 MSC: Factual

2. Measures mark off groupings of beats, each with a fixed number that coincides with the meter.

ANS: T DIF: Medium REF: 113 TOP: Rhythm
MSC: Factual

3. Meter is the measurement of musical time.

ANS: T DIF: Medium REF: 11 TOP: Rhythm
MSC: Factual

4. Meter is an organizing principle shared by music and poetry.

ANS: T DIF: Hard REF: 11 TOP: Rhythm
MSC: Applied

5. “Twinkle, Twinkle, Little Star” is an example of triple meter.

ANS: F DIF: Hard REF: 13 TOP: Rhythm
MSC: Applied

6. Syncopation is a rhythmic characteristic of American jazz.

ANS: T DIF: Hard REF: 12 TOP: Rhythm
MSC: Applied

7. Syncopation is typical of African American dance music and spirituals.

ANS: T DIF: Hard REF: 12 TOP: Rhythm
MSC: Factual

8. Polyrythms are characteristic of musics of many African cultures.

ANS: T DIF: Medium REF: 12 TOP: Rhythm
MSC: Factual

9. All world musics feature a strong regular pulse or beat.

ANS: F DIF: Hard REF: 13 TOP: Rhythm
MSC: Applied

10. Music that moves without a strong sense of beat or meter is referred to as nonmetric.

ANS: T DIF: Easy REF: 13 TOP: Rhythm
MSC: Factual

ESSAY

1. Define rhythm, beat, and meter, and describe the way they work together in music.

ANS:

Answers will vary.

DIF: Medium REF: 11f TOP: Rhythm MSC: Conceptual

2. Describe the differences between the use of rhythm and meter in traditional Western music and that of African American dance and other non-Western music traditions.

ANS:

Answers will vary.

DIF: Medium REF: 12f TOP: Rhythm MSC: Conceptual

Chapter 3: Harmony: Musical Depth

MULTIPLE CHOICE

1. The depth resulting from simultaneous events in music is described by the term:
- a. texture.
 - b. harmony.
 - c. dissonance.
 - d. melody.

ANS: B DIF: Easy REF: 14 TOP: Harmony
MSC: Factual

2. Harmony is to music as _____ is to painting.
- a. the frame
 - b. color
 - c. perspective
 - d. the brush

ANS: C DIF: Hard REF: 14 TOP: Harmony
MSC: Conceptual

3. The distance and relationship between two tones is referred to as a(n):
- a. interval.
 - b. scale.
 - c. octave.
 - d. chord.

ANS: A DIF: Medium REF: 14 TOP: Harmony
MSC: Factual

4. A combination of three or more tones that constitutes a single block of harmony is called a(n):
- a. interval.
 - b. scale.
 - c. octave.
 - d. chord.

ANS: D DIF: Medium REF: 14 TOP: Harmony
MSC: Factual

5. A collection of pitches arranged in ascending or descending order is called a(n):
- a. scale.
 - b. chord.
 - c. interval.
 - d. octave.

ANS: A DIF: Medium REF: 14 TOP: Harmony
MSC: Factual

6. An interval spanning eight notes is called a(n):
- a. chord.
 - b. fifth.
 - c. triad.
 - d. octave.

ANS: D DIF: Hard REF: 14 TOP: Harmony
MSC: Factual

7. A triad is:
- the most common chord type found in Western music.
 - a three-note chord.
 - built on alternate scale steps.
 - all of the above

ANS: D DIF: Hard REF: 14 TOP: Harmony
 MSC: Factual

8. The first note of the scale is called the:
- octave.
 - triad.
 - tonic.
 - dominant.

ANS: C DIF: Medium REF: 15 TOP: Harmony
 MSC: Factual

9. The principle of organization around a central tone is called:
- chromaticism.
 - tonality.
 - consonance.
 - centralization.

ANS: B DIF: Easy REF: 15 TOP: Harmony
 MSC: Factual

10. Of the following, which does NOT describe a dissonance?
- It is a discordant sound.
 - It creates a need for resolution.
 - It sustains a sense of stability.
 - It creates tension.

ANS: C DIF: Medium REF: 15f TOP: Harmony
 MSC: Factual

11. Should a composer write a film score for a horror movie, we might reasonably expect that the harmony would include a great deal of:
- syncopation.
 - conjunct motion.
 - consonance.
 - dissonance.

ANS: D DIF: Hard REF: 15 TOP: Harmony
 MSC: Applied

12. A combination of tones that sounds discordant, unstable, or in need of resolution is called a:
- cadence.
 - consonance.
 - dissonance.
 - tonality.

ANS: C DIF: Easy REF: 15 TOP: Harmony
 MSC: Factual

13. Which of the following terms describes a concordant, or agreeable, combination of tones?
- conjunct
 - consonant
 - disjunct
 - dissonant

ANS: B DIF: Easy REF: 16 TOP: Harmony
 MSC: Factual

14. A single, sustained pitch against which melodic and rhythmic complexities unfold is called a:
- a. drone.
 - b. dissonance.
 - c. tonality.
 - d. tonic.

ANS: A DIF: Medium REF: 16 TOP: Harmony
MSC: Factual

TRUE/FALSE

1. Harmony is important to most non-Western musical cultures.

ANS: F DIF: Medium REF: 14 TOP: Harmony
MSC: Applied

2. A triad is a chord made up of three tones.

ANS: T DIF: Easy REF: 14 TOP: Harmony
MSC: Factual

3. Three alternate notes of a scale, sounded simultaneously, form a triad.

ANS: T DIF: Hard REF: 14 TOP: Harmony
MSC: Factual

4. Melody and harmony function independently of each other.

ANS: F DIF: Medium REF: 15 TOP: Harmony
MSC: Applied

5. The principle of organization around a central tone is called tonality.

ANS: T DIF: Easy REF: 15 TOP: Harmony
MSC: Factual

6. The two scale types commonly found in Western music from about 1650 to 1900 are major and minor.

ANS: T DIF: Medium REF: 15 TOP: Harmony
MSC: Factual

7. Harmonic movement is generated by motion toward a goal or resolution.

ANS: T DIF: Medium REF: 15 TOP: Harmony
MSC: Applied

8. Harmonic movement in music receives its maximum tension from consonance.

ANS: F DIF: Medium REF: 15 TOP: Harmony
MSC: Applied

9. A combination of tones that is discordant and unstable produces a consonance.

ANS: F DIF: Easy REF: 15 TOP: Harmony
MSC: Factual

10. Generally speaking, music has grown more consonant through the ages.

ANS: F DIF: Hard REF: 16 TOP: Harmony
MSC: Conceptual

ESSAY

1. Describe the relationship between melody and harmony in music.

ANS:
Answers will vary.

DIF: Medium REF: 15 TOP: Harmony MSC: Conceptual

2. Describe the role of dissonance in harmony.

ANS:
Answers will vary.

DIF: Medium REF: 15 TOP: Harmony MSC: Conceptual

Chapter 4: The Organization of Musical Sounds

MULTIPLE CHOICE

1. How many notes in a scale does an octave span?

- a. five
- b. six
- c. eight
- d. ten

ANS: C DIF: Easy REF: 17 TOP: Musical sounds
MSC: Factual

2. In Western music, the octave is divided into _____ equal intervals.

- a. six
- b. eight
- c. twelve
- d. fifteen

ANS: C DIF: Hard REF: 17 TOP: Musical sounds
MSC: Factual

3. The smallest interval in the Western musical system is the:

- a. half step.
- b. whole step.
- c. octave.
- d. third.

ANS: A DIF: Easy REF: 17 TOP: Musical sounds
MSC: Factual

4. A twelve-tone scale, including all the semitones of the octave, is called:

- a. chromatic.
- b. diatonic.
- c. major.
- d. minor.

ANS: A DIF: Easy REF: 17 TOP: Musical sounds
MSC: Factual

5. The musical symbol # represents a:

- a. note.
- b. sharp.
- c. flat.
- d. pitch.

ANS: B DIF: Hard REF: 18 TOP: Musical sounds
MSC: Factual

6. On the piano, the black key between the white keys C and D is called:

- a. C-sharp or D-flat.
- b. C-flat or B.
- c. D-sharp or E.
- d. none of the above

ANS: A DIF: Hard REF: 18 TOP: Musical sounds
MSC: Applied

7. Tonality means that we hear a piece of music in relation to a central tone, called the:

- a. dominant.
- b. subdominant.
- c. scale.
- d. tonic.

ANS: D DIF: Easy REF: 18 TOP: Musical sounds
MSC: Factual

15. How many notes make up a pentatonic scale?

- a. eight
- b. five
- c. twelve
- d. four

ANS: B DIF: Medium REF: 20 TOP: Musical sounds
MSC: Factual

16. Which of the following does NOT make frequent use of pentatonic scales?

- a. Western art music
- b. Native American music
- c. Japanese music
- d. Chinese music

ANS: A DIF: Hard REF: 20 TOP: Musical sounds
MSC: Applied

17. An interval smaller than the semitone, or half step, is called a(n):

- a. whole tone.
- b. glissando.
- c. microtone.
- d. octave.

ANS: C DIF: Medium REF: 20 TOP: Musical sounds
MSC: Factual

18. The triad built on the first note of the scale is called the:

- a. tonic.
- b. dominant.
- c. subdominant.
- d. subtonic.

ANS: A DIF: Easy REF: 20 TOP: Major-minor system
MSC: Factual

19. The tonic chord is represented by the symbol _____.

- a. I
- b. IV
- c. V
- d. VII

ANS: A DIF: Medium REF: 20 TOP: Major-minor system
MSC: Factual

20. In harmony, the _____ is considered a place of rest and return.

- a. tonic
- b. dominant
- c. subdominant
- d. leading tone

ANS: A DIF: Medium REF: 20 TOP: Major-minor system
MSC: Factual

21. The dominant chord is represented by the symbol _____.

- a. I
- b. IV
- c. V
- d. VII

ANS: C DIF: Medium REF: 20 TOP: Major-minor system
MSC: Factual

5. Within a key, the central tone is called the semitone.

ANS: F DIF: Easy REF: 18 TOP: Musical sounds
MSC: Factual

6. A major scale can begin on any of the twelve semitones of the octave.

ANS: T DIF: Hard REF: 18 TOP: Musical sounds
MSC: Factual

7. Chromatic music is most closely associated with the Classical era.

ANS: F DIF: Medium REF: 20 TOP: Musical sounds
MSC: Factual

8. A variety of world musics make use of pentatonic scales.

ANS: T DIF: Medium REF: 20 TOP: Musical sounds
MSC: Factual

9. All pentatonic scales use the same notes and thus sound the same.

ANS: F DIF: Hard REF: 0 TOP: Musical sounds
MSC: Factual

10. A tritonic scale is made up of eight notes.

ANS: F DIF: Easy REF: 20 TOP: Musical sounds
MSC: Factual

11. Although common in jazz, inflecting a pitch is unusual in most Western music.

ANS: T DIF: Medium REF: 20 TOP: Major-minor system
MSC: Factual

12. Active chords seek to resolve to resting chords, imparting a sense of direction or goal.

ANS: T DIF: Easy REF: 20 TOP: Major-minor system
MSC: Factual

13. The dominant is an example of an active chord, which can cause tension in music until it is resolved.

ANS: T DIF: Medium REF: 20 TOP: Major-minor system
MSC: Applied

14. The process of passing from one key to another is known as modulation.

ANS: T DIF: Easy REF: 21 TOP: Major-minor system
MSC: Factual

Chapter 5: Musical Texture

MULTIPLE CHOICE

1. The element that describes the musical fabric, or the relationship of musical lines within a work, is called:
- a. harmony.
 - b. meter.
 - c. texture.
 - d. timbre.

ANS: C DIF: Easy REF: 22 TOP: Texture
MSC: Factual

2. A texture featuring a single, unaccompanied line is called:
- a. monophonic.
 - b. homophonic.
 - c. polyphonic.
 - d. contrapuntal.

ANS: A DIF: Easy REF: 22 TOP: Texture
MSC: Factual

3. The predominant texture in music up to about one thousand years ago was:
- a. polyphonic.
 - b. homophonic.
 - c. monophonic.
 - d. all of the above

ANS: C DIF: Medium REF: 22 TOP: Texture
MSC: Factual

4. Traditional music of the Far East is largely:
- a. homophonic.
 - b. contrapuntal.
 - c. polyphonic.
 - d. monophonic.

ANS: D DIF: Medium REF: 22 TOP: Texture
MSC: Factual

5. When a melody is combined with an ornamented version of itself, often heard in jazz, the resulting texture is known as:
- a. monophony.
 - b. monody.
 - c. heterophony.
 - d. homophony.

ANS: C DIF: Medium REF: 22 TOP: Texture
MSC: Factual

6. When two or more independent melodic lines are combined, the resulting texture is called:
- a. polyphony.
 - b. monophony.
 - c. homophony.
 - d. heterophony.

ANS: A DIF: Medium REF: 22 TOP: Texture
MSC: Factual

7. The texture that combines two or more simultaneous melodic lines is called:
- a. monophony.
 - b. homophony.
 - c. heterophony.
 - d. polyphony.

ANS: D DIF: Medium REF: 22 TOP: Texture
 MSC: Factual

8. A texture in which a single voice takes over the melodic interest while the accompanying voices are subordinate is called:
- a. homophony.
 - b. counterpoint.
 - c. polyphony.
 - d. monophony.

ANS: A DIF: Easy REF: 23 TOP: Texture
 MSC: Factual

9. The texture in which all the voices move in the same rhythm is called:
- a. homorhythm.
 - b. polyrhythm.
 - c. homometer.
 - d. polymeter.

ANS: A DIF: Easy REF: 24 TOP: Texture
 MSC: Factual

10. The procedure in which a melodic idea is presented in one voice and then restated in another is called:
- a. inversion.
 - b. diminution.
 - c. retrograde.
 - d. imitation.

ANS: D DIF: Medium REF: 25 TOP: Texture
 MSC: Factual

11. A composition with strict imitation throughout is called a(n):
- a. canon.
 - b. retrograde.
 - c. augmentation.
 - d. sequence.

ANS: A DIF: Hard REF: 25 TOP: Texture
 MSC: Factual

12. A simple and familiar type of canon is called a:
- a. theme.
 - b. motive.
 - c. round.
 - d. scale.

ANS: C DIF: Easy REF: 25 TOP: Texture
 MSC: Factual

13. What term best describes *Row, Row, Row Your Boat*?
- a. monophonic
 - b. heterophonic
 - c. homophonic
 - d. round

ANS: D DIF: Easy REF: 25 TOP: Texture
 MSC: Applied

TRUE/FALSE

1. A single-voiced texture is called monophony.

ANS: T DIF: Easy REF: 22 TOP: Texture
MSC: Factual

2. Traditional music of the Middle and Far East is typically polyphonic.

ANS: F DIF: Medium REF: 22 TOP: Texture
MSC: Factual

3. The art of combining two or more simultaneous melodic lines is called counterpoint.

ANS: T DIF: Medium REF: 22 TOP: Texture
MSC: Factual

4. The art of counterpoint is most closely associated with monophonic texture.

ANS: F DIF: Medium REF: 22 TOP: Texture
MSC: Applied

5. A heterophonic texture frequently occurs in music involving improvisation, such as jazz.

ANS: T DIF: Hard REF: 23 TOP: Texture
MSC: Factual

6. "Homophonic" describes a single-voiced texture without accompaniment.

ANS: F DIF: Easy REF: 22 TOP: Texture
MSC: Factual

7. In a homorhythmic texture, the melody and harmony move with the same rhythm.

ANS: T DIF: Easy REF: 24 TOP: Texture
MSC: Factual

8. Most compositions have one type of texture exclusively.

ANS: F DIF: Medium REF: 24 TOP: Texture
MSC: Applied

9. In imitation, a melodic idea in one voice is restated in another.

ANS: T DIF: Medium REF: 25 TOP: Texture
MSC: Applied

10. A canon is a type of homophony.

ANS: F DIF: Medium REF: 25 TOP: Texture
MSC: Applied

ESSAY

1. Compare the principal types of texture discussed in this chapter, giving examples of each.

ANS:
Answers will vary.

DIF: Hard REF: 22f TOP: Texture MSC: Applied

2. Describe what is meant by the terms *imitation* and *canon* in music.

ANS:
Answers will vary.

DIF: Medium REF: 25 TOP: Texture MSC: Applied

Chapter 6: Musical Form

MULTIPLE CHOICE

1. What quality of a work of art refers to its structure or shape?
- a. theme
 - b. melody
 - c. form
 - d. harmony

ANS: C DIF: Easy REF: 26 TOP: Form
MSC: Factual

2. The basic structural concepts in the element of form are:
- a. repetition and contrast.
 - b. major and minor.
 - c. polyphonic and homophonic.
 - d. duple and triple.

ANS: A DIF: Medium REF: 26 TOP: Form
MSC: Factual

3. A vocal work in which each poetic stanza is sung to the same melody is in:
- a. refrain form.
 - b. strophic form.
 - c. chorus form.
 - d. variation form.

ANS: B DIF: Medium REF: 26 TOP: Form
MSC: Factual

4. The term _____ describes the technique whereby some aspects of the music are changed, yet the whole remains recognizable.
- a. variation
 - b. contrast
 - c. form
 - d. repetition

ANS: A DIF: Medium REF: 26 TOP: Form
MSC: Factual

5. The technique through which performers create music on the spot is known as:
- a. ostinato.
 - b. improvisation.
 - c. inversion.
 - d. canon.

ANS: B DIF: Hard REF: 27 TOP: Form
MSC: Factual

6. The form based on a statement and a departure without a return to the complete opening statement is called:
- a. binary.
 - b. ternary.
 - c. variation.
 - d. repetition.

ANS: A DIF: Medium REF: 27 TOP: Form
MSC: Factual

7. Which of the following best defines binary form?
 a. A-B-A
 b. A-B
 c. A-A
 d. B-B

ANS: B DIF: Easy REF: 27 TOP: Form
 MSC: Factual

8. Ternary form is represented by the pattern:
 a. A-B.
 b. A-A-A.
 c. A-B-A.
 d. A-B-C.

ANS: C DIF: Easy REF: 27 TOP: Form
 MSC: Factual

9. The compositional technique whereby a composer searches out a theme's capacity for growth and expansion is known as:
 a. augmentation.
 b. diminution.
 c. thematic development.
 d. ternary form.

ANS: C DIF: Medium REF: 27 TOP: Form
 MSC: Factual

10. The restatement of a musical idea at a higher or lower pitch is called a(n):
 a. motive.
 b. sequence.
 c. theme.
 d. ostinato.

ANS: B DIF: Medium REF: 28 TOP: Form
 MSC: Factual

11. A basic technique in thematic development is the fragmentation of themes into:
 a. melodies.
 b. motives.
 c. rhythms.
 d. notes.

ANS: B DIF: Medium REF: 28 TOP: Form
 MSC: Factual

12. The smallest fragment of a theme that forms a melodic-rhythmic unit is called a:
 a. motive.
 b. sequence.
 c. canon.
 d. cadence.

ANS: A DIF: Medium REF: 28 TOP: Form
 MSC: Factual

13. A singing style that features a leader who is imitated by a group is called:
 a. call and response.
 b. ostinato.
 c. crossover.
 d. thematic development.

ANS: A DIF: Easy REF: 29 TOP: Form
 MSC: Factual

14. Ostinato, or the repetitive use of a short melodic, rhythmic, or harmonic pattern, is common in:
- rock.
 - the blues.
 - jazz.
 - all of the above

ANS: D DIF: Medium REF: 29 TOP: Form
MSC: Factual

15. The separate sections of a large musical work are called:
- songs.
 - symphonies.
 - movements.
 - chapters.

ANS: C DIF: Easy REF: 29 TOP: Form
MSC: Factual

TRUE/FALSE

1. Musical structure generally features a balance between unity and variety.

ANS: T DIF: Easy REF: 26 TOP: Form
MSC: Factual

2. Forms are fixed molds into which composers force their material.

ANS: F DIF: Medium REF: 26 TOP: Form
MSC: Conceptual

3. Improvisation is common in Western music, but not in non-Western music.

ANS: F DIF: Medium REF: 27 TOP: Form
MSC: Factual

4. A musical form based on a statement, a departure, and a restatement of the first idea is called binary form.

ANS: F DIF: Easy REF: 27 TOP: Form
MSC: Factual

5. Ternary form is best outlined as A-B-A.

ANS: T DIF: Easy REF: 27 TOP: Form
MSC: Factual

6. The restatement of a theme or motive at a higher or lower pitch level is known as a sequence.

ANS: T DIF: Easy REF: 28 TOP: Form
MSC: Factual

7. Call and response style is common in African and Native American cultures.

ANS: T DIF: Medium REF: 29 TOP: Form
MSC: Factual

8. An ostinato is the smallest fragment of a theme that forms a melodic-rhythmic unit.

ANS: F DIF: Medium REF: 29 TOP: Form
MSC: Factual

9. A short melodic, rhythmic, or harmonic pattern repeated throughout a musical work is called an ostinato.

ANS: T DIF: Medium REF: 29 TOP: Form
MSC: Factual

10. A movement is a complete, comparatively independent division of a large-scale work.

ANS: T DIF: Easy REF: 29 TOP: Form
MSC: Factual

ESSAY

1. Discuss how repetition and contrast create structure in music. Include descriptions of several fundamental musical forms.

ANS:
Answers will vary.

DIF: Medium REF: 26f TOP: Form MSC: Conceptual

2. Describe the role of a theme in music.

ANS:
Answers will vary.

DIF: Hard REF: 27f TOP: Form MSC: Conceptual

Chapter 7: Musical Expression: Tempo and Dynamics

MULTIPLE CHOICE

1. The rate of speed at which a piece of music is played is its:
- a. meter.
 - b. tempo.
 - c. movement.
 - d. mood.

ANS: B DIF: Easy REF: 30 TOP: Tempo/dynamics
MSC: Factual

2. What emotional response would most likely be associated with an accelerating tempo?
- a. peacefulness
 - b. agitation
 - c. sadness
 - d. exhaustion

ANS: B DIF: Easy REF: 30 TOP: Tempo/dynamics
MSC: Applied

3. Music that sounds despairing and sad usually has a _____ tempo.
- a. fast
 - b. moderate
 - c. slow
 - d. vigorous

ANS: C DIF: Medium REF: 30 TOP: Tempo/dynamics
MSC: Applied

4. In what language are tempo markings generally given?
- a. Italian
 - b. French
 - c. German
 - d. Dutch

ANS: A DIF: Easy REF: 30 TOP: Tempo/dynamics
MSC: Factual

5. Which marking is appropriate for a slow tempo?
- a. *andante*
 - b. *adagio*
 - c. *piano*
 - d. *allegro*

ANS: B DIF: Medium REF: 30 TOP: Tempo/dynamics
MSC: Applied

6. Which of the following tempo markings does NOT indicate a slow tempo?
- a. *grave*
 - b. *largo*
 - c. *presto*
 - d. *adagio*

ANS: C DIF: Medium REF: 30 TOP: Tempo/dynamics
MSC: Applied

7. Which of the following tempo markings is the fastest?
- a. *presto*
 - b. *vivace*
 - c. *moderato*
 - d. *allegro*

ANS: A DIF: Hard REF: 30 TOP: Tempo/dynamics
MSC: Applied

Chapter 8: Music and Words

MULTIPLE CHOICE

1. The term *nonlexical* refers to a text that:

- a. is in a vernacular language.
- b. consists of nonsense syllables.
- c. has no repetitions.
- d. features a play on words.

ANS: B DIF: Medium REF: 33 TOP: Words and Music
MSC: Factual

2. Scat-singing is common in:

- a. jazz.
- b. Asian music.
- c. Renaissance madrigals.
- d. Christmas carols.

ANS: A DIF: Easy REF: 33 TOP: Words and Music
MSC: Applied

3. The term *vocalise* refers to:

- a. all vocal music.
- b. music in jazz.
- c. a wordless melody.
- d. an elaborate melody with a Latin text.

ANS: C DIF: Easy REF: 33 TOP: Words and Music
MSC: Factual

4. The language of the Roman Empire and of the Roman Catholic Church through most of its history was:

- a. Italian.
- b. German.
- c. Greek.
- d. Latin.

ANS: D DIF: Easy REF: 33 TOP: Words and Music
MSC: Factual

5. Rhymed units in poetry are called:

- a. strophes.
- b. lyrics.
- c. choruses.
- d. cadences.

ANS: A DIF: Hard REF: 34 TOP: Words and Music
MSC: Factual

6. The term *refrain* refers to:

- a. a central idea in the text.
- b. the avoidance of repetition.
- c. the beginning and ending of a poem.
- d. words and music that repeat in a poem.

ANS: D DIF: Easy REF: 34 TOP: Words and Music
MSC: Factual

7. The setting of one note per syllable is called:

- a. melismatic
- b. syllabic
- c. neumatic
- d. word-painting

ANS: B DIF: Easy REF: 35 TOP: Words and Music
 MSC: Applied

8. The extended melodic line on the word “rejoice” in Handel’s *Messiah* is a(n):

- a. improvisation.
- b. melisma.
- c. refrain.
- d. example of neumatic music.

ANS: B DIF: Medium REF: 35 TOP: Words and Music
 MSC: Factual

9. The use of a few notes for each syllable is called:

- a. melismatic.
- b. syllabic.
- c. neumatic.
- d. word-painting.

ANS: C DIF: Hard REF: 35 TOP: Words and Music
 MSC: Factual

10. The depiction of the meaning of a text in music is called:

- a. symbolic.
- b. word-painting.
- c. melismas.
- d. textualization.

ANS: B DIF: Easy REF: 35 TOP: Words and Music
 MSC: Factual

TRUE/FALSE

1. The term *song* technically refers to all music, with or without words.

ANS: F DIF: Easy REF: 33 TOP: Words and Music
 MSC: Factual

2. Plato felt that music without words was lacking in artistic taste.

ANS: T DIF: Medium REF: 33 TOP: Words and Music
 MSC: Factual

3. Vocal music must use recognizable words.

ANS: F DIF: Medium REF: 33 TOP: Words and Music
 MSC: Applied

4. The vernacular is the common language of a people.

ANS: T DIF: Medium REF: 34 TOP: Words and Music
 MSC: Factual

5. In the composition of songs, the music always comes first.

ANS: F DIF: Easy REF: 34 TOP: Words and Music
MSC: Applied

ESSAY

1. Describe the variety of treatments of a written text in music.

ANS:
Answers will vary.

DIF: Medium REF: 33 TOP: Words and Music
MSC: Applied

2. In setting a text, a composer can choose how many notes to use on a syllable. What are the terms for the various settings? Cite an example of each.

ANS:
Answers will vary.

DIF: Hard REF: 35 TOP: Words and Music
MSC: Conceptual

Chapter 9: Voices and Instrument Families

MULTIPLE CHOICE

1. Which of the following is NOT a property of musical sound?
- a. pitch
 - b. texture
 - c. duration
 - d. timbre

ANS: B DIF: Medium REF: 36 TOP: Timbre
MSC: Factual

2. The quality of sound that distinguishes one instrument or voice from another is:
- a. timbre.
 - b. pitch.
 - c. tempo.
 - d. volume.

ANS: A DIF: Easy REF: 36 TOP: Timbre
MSC: Factual

3. The term *timbre* refers to the:
- a. length of a tone.
 - b. pitch of a tone.
 - c. color of a tone.
 - d. loudness of a tone.

ANS: C DIF: Easy REF: 36 TOP: Timbre
MSC: Factual

4. A mechanism that generates musical vibrations and launches them into the air is called a(n):
- a. mute.
 - b. podium.
 - c. baton.
 - d. instrument.

ANS: D DIF: Easy REF: 36 TOP: Timbre
MSC: Factual

5. A specific area within the range of a voice or instrument, such as high, middle, or low, is called its:
- a. timbre.
 - b. volume.
 - c. register.
 - d. form.

ANS: C DIF: Hard REF: 36 TOP: Timbre
MSC: Factual

6. The standard ranges of the human voice, from highest to lowest, are:
- a. soprano, alto, tenor, bass.
 - b. bass, tenor, soprano, alto.
 - c. tenor, soprano, alto, bass.
 - d. soprano, tenor, alto, bass.

ANS: A DIF: Easy REF: 36 TOP: Timbre
MSC: Factual

7. Which of the following voices has the lowest range?
- a. baritone
 - b. bass
 - c. tenor
 - d. alto

ANS: B DIF: Medium REF: 36 TOP: Timbre
MSC: Applied

8. The generally accepted term for the high male vocal range is:
- bass.
 - tenor.
 - alto.
 - soprano.

ANS: B DIF: Medium REF: 36 TOP: Timbre
MSC: Factual

9. The human voice:
- is an unnatural musical instrument.
 - is limited in character and range.
 - possesses lyric beauty and expressiveness that has been a model for instrument builders and players.
 - can be made to sound like any instrument.

ANS: C DIF: Hard REF: 36 TOP: Timbre
MSC: Factual

10. Instruments that produce sound by using air as the vibrating means are called:
- aerophones.
 - chordophones.
 - idiophones.
 - membranophones.

ANS: A DIF: Easy REF: 38 TOP: Timbre
MSC: Factual

11. Instruments that produce sound from a vibrating string are called:
- aerophones.
 - chordophones.
 - idiophones.
 - membranophones.

ANS: B DIF: Easy REF: 38 TOP: Timbre
MSC: Factual

12. Which of the following musical instruments is NOT a chordophone?
- violin
 - guitar
 - bagpipes
 - yangquin

ANS: C DIF: Medium REF: 38 TOP: Timbre
MSC: Applied

13. How do performers cause idiophones to produce sound?
- by making a string vibrate
 - by setting a column of air to vibrating
 - by shaking, scraping, or striking the instrument itself
 - by striking a tightly stretched membrane

ANS: C DIF: Hard REF: 38 TOP: Timbre
MSC: Factual

14. Drum-type instruments fall into the category of:
- aerophones.
 - chordophones
 - idiophones.
 - membranophones.

ANS: D DIF: Medium REF: 38 TOP: Timbre
MSC: Factual

TRUE/FALSE

1. Throughout history, women's voices have played a central role in the performance of church music.

ANS: F DIF: Medium REF: 36 TOP: Timbre
 MSC: Factual

2. In some cultures, women's voices are preferred for certain styles of music.

ANS: T DIF: Easy REF: 37 TOP: Timbre
 MSC: Factual

3. Throughout history, the voice has been a model for instrumentalists and instrument builders.

ANS: T DIF: Hard REF: 37 TOP: Timbre
 MSC: Factual

4. Flutes and whistles are classified as idiophones.

ANS: F DIF: Medium REF: 38 TOP: Timbre
 MSC: Applied

5. A guitar is an example of a chordophone.

ANS: T DIF: Easy REF: 38 TOP: Timbre
 MSC: Applied

ESSAY

1. Describe the variety of musical sounds the human voice is capable of producing. Consider issues such as range, social function, historical period, and regional styles.

ANS:
 Answers will vary.

DIF: Hard REF: 36f TOP: Timbre MSC: Applied

2. Describe the four categories of musical instruments around the world and how they each produce sound. Cite an example of each.

ANS:
 Answers will vary.

DIF: Hard REF: 48 TOP: Timbre MSC: Applied

Chapter 10: Western Musical Instruments

MULTIPLE CHOICE

1. The instruments of the Western orchestra are categorized in four groups: strings, brass, percussion, and:
- a. flutes.
 - b. chordophones.
 - c. woodwinds.
 - d. idiophones.

ANS: C DIF: Easy REF: 39 TOP: Western instruments
MSC: Factual

2. Which is the correct order of bowed string instruments from highest to lowest in range?
- a. violin, viola, cello, double bass
 - b. violin, cello, viola, double bass
 - c. viola, violin, cello, double bass
 - d. double bass, cello, viola, violin

ANS: A DIF: Medium REF: 39–40 TOP: Western instruments
MSC: Factual

3. The special effect produced on a string instrument by plucking a string with the finger is called:
- a. vibrato.
 - b. glissando.
 - c. pizzicato.
 - d. tremolo.

ANS: C DIF: Medium REF: 40 TOP: Western instruments
MSC: Factual

4. In string playing, the rapid movement of the wrist creates a throbbing effect called:
- a. vibrato.
 - b. glissando.
 - c. pizzicato.
 - d. trill.

ANS: A DIF: Medium REF: 40 TOP: Western instruments
MSC: Factual

5. What is double-stopping?
- a. a special staccato bow stroke
 - b. a technique for changing pitches on the French horn
 - c. playing on two strings at once
 - d. a lengthy pause in music

ANS: C DIF: Medium REF: 40 TOP: Western instruments
MSC: Factual

6. The device placed on the bridge of string instruments to muffle the sound is called a:
- a. reed.
 - b. double reed.
 - c. bow.
 - d. mute.

ANS: D DIF: Medium REF: 41 TOP: Western instruments
MSC: Factual

7. Harmonics are produced on a string instrument by:
- playing two strings simultaneously.
 - lightly touching the string at certain points while the bow is being drawn.
 - rapidly alternating two tones.
 - sliding the hand from one note to the next.

ANS: B DIF: Hard REF: 41 TOP: Western instruments
MSC: Factual

8. A chord whose notes are played in succession, as on the harp, is called a(n):
- scale.
 - glissando.
 - arpeggio.
 - double-stop.

ANS: C DIF: Hard REF: 41 TOP: Western instruments
MSC: Factual

9. Which of the following instruments is NOT a member of the bowed string family?
- guitar
 - violoncello
 - viola
 - violin

ANS: A DIF: Easy REF: 41 TOP: Western instruments
MSC: Factual

10. Which of the following instruments is most likely played by a rock musician?
- acoustic guitar
 - hollow-bodied electric guitar
 - solid-bodied electric guitar
 - mandolin

ANS: C DIF: Medium REF: 41 TOP: Western instruments
MSC: Applied

11. Woodwind instruments:
- are all made of wood.
 - are all played with a wooden reed.
 - all have a woody tone quality.
 - all consist of a pipe with holes.

ANS: D DIF: Hard REF: 41 TOP: Western instruments
MSC: Factual

12. The highest-sounding member of the woodwind family is the:
- flute.
 - oboe.
 - clarinet.
 - piccolo.

ANS: D DIF: Medium REF: 42 TOP: Western instruments
MSC: Factual

13. Which of the following is the lowest-sounding member of the double-reed family?
- oboe
 - English horn
 - bassoon
 - bass clarinet

ANS: C DIF: Medium REF: 42f TOP: Western instruments
MSC: Factual

14. Which of the following is NOT a double-reed instrument?
 a. clarinet
 b. English horn
 c. bassoon
 d. oboe

ANS: A DIF: Medium REF: 42 TOP: Western instruments
 MSC: Factual

15. Which of the following is a double-reed instrument?
 a. flute
 b. oboe
 c. clarinet
 d. saxophone

ANS: B DIF: Medium REF: 42 TOP: Western instruments
 MSC: Factual

16. Which of the following is true of all brass instruments?
 a. They are made of metal.
 b. They are blown into through a metal mouthpiece.
 c. Their sound is created by the vibration of the lips.
 d. all of the above

ANS: D DIF: Medium REF: 43 TOP: Western instruments
 MSC: Factual

17. The soprano brass instrument sometimes described as possessing a brilliant timbre is the:
 a. trumpet.
 b. French horn.
 c. clarinet.
 d. violin.

ANS: A DIF: Medium REF: 44 TOP: Western instruments
 MSC: Factual

18. Which of the following brass instruments is sometimes played with the performer's hand plugging the bell?
 a. trumpet
 b. French horn
 c. trombone
 d. tuba

ANS: B DIF: Medium REF: 44 TOP: Western instruments
 MSC: Factual

19. Which of the following is NOT a member of the brass family?
 a. trumpet
 b. French horn
 c. English horn
 d. tuba

ANS: C DIF: Easy REF: 43f TOP: Western instruments
 MSC: Factual

20. The bass instrument in the brass family is the:
 a. double bass.
 b. trombone.
 c. bassoon.
 d. tuba.

ANS: D DIF: Easy REF: 44 TOP: Western instruments
 MSC: Factual

21. The percussion family comprises a variety of instruments that are made to sound by:
- strumming.
 - blowing air.
 - plucking.
 - striking or shaking.
- ANS: D DIF: Easy REF: 45 TOP: Western instruments
MSC: Factual
22. Timpani are members of the _____ family of instruments.
- string
 - brass
 - percussion
 - woodwind
- ANS: C DIF: Easy REF: 45 TOP: Western instruments
MSC: Factual
23. Which of the following is NOT a percussion instrument?
- timpani
 - harp
 - xylophone
 - snare drum
- ANS: B DIF: Easy REF: 45f TOP: Western instruments
MSC: Factual
24. Which of the following is a pitched percussion instrument?
- xylophone
 - snare drum
 - bass drum
 - gong
- ANS: A DIF: Easy REF: 45 TOP: Western instruments
MSC: Factual
25. Which of the following is an unpitched percussion instrument?
- bass drum
 - timpani
 - glockenspiel
 - xylophone
- ANS: A DIF: Hard REF: 45 TOP: Western instruments
MSC: Factual
26. The piano got its name, originally *fortepiano*, from:
- the name of its inventor.
 - the fact that it could not sustain tones.
 - its wide dynamic range.
 - its large size.
- ANS: C DIF: Medium REF: 46 TOP: Western instruments
MSC: Factual
27. Which of the following statements describes the organ?
- Sound is created when air flows through pipes controlled by the organist.
 - Some organs have more than one keyboard, including one played by the feet.
 - The sound of an organ can be imitated by electric keyboards and synthesizers.
 - all of the above
- ANS: D DIF: Medium REF: 46 TOP: Western instruments
MSC: Factual

TRUE/FALSE

1. String instruments are generally played by either bowing or plucking.

ANS: T DIF: Easy REF: 39 TOP: Western instruments
MSC: Factual

2. The violin was highly developed by Italian instrument makers between about 1600 and 1750.

ANS: T DIF: Hard REF: 39 TOP: Western instruments
MSC: Factual

3. The viola is somewhat smaller and higher pitched than the violin.

ANS: F DIF: Medium REF: 39 TOP: Western instruments
MSC: Factual

4. The term *pizzicato* means to play in a throbbing manner.

ANS: F DIF: Easy REF: 40 TOP: Western instruments
MSC: Factual

5. The guitar is most likely of African origin.

ANS: F DIF: Medium REF: 41 TOP: Western instruments
MSC: Factual

6. All woodwind instruments are made of wood.

ANS: F DIF: Medium REF: 41 TOP: Western instruments
MSC: Factual

7. The most recently invented member of the woodwind family is the saxophone.

ANS: T DIF: Hard REF: 43 TOP: Western instruments
MSC: Factual

8. The term *embouchure* refers to the position of the player's lips, jaw, and facial muscles.

ANS: T DIF: Easy REF: 43 TOP: Western instruments
MSC: Factual

9. The trumpet is the lowest-pitched instrument of the brass family.

ANS: F DIF: Easy REF: 43f TOP: Western instruments
MSC: Factual

10. The bugle has a wide range of pitches due to its valves.

ANS: F DIF: Medium REF: 44 TOP: Western instruments
MSC: Factual

11. The two categories of orchestral percussion instruments are pitched and unpitched.

ANS: T DIF: Easy REF: 45 TOP: Western instruments
MSC: Factual

12. Most percussion instruments fall into the categories of idiophones and aerophones.

ANS: F DIF: Hard REF: 45 TOP: Western instruments
MSC: Factual

13. Xylophone-like instruments are used in diverse world musics.

ANS: T DIF: Hard REF: 45 TOP: Western instruments
MSC: Factual

14. The piano is limited by a narrow range of pitches and dynamics.

ANS: F DIF: Medium REF: 46 TOP: Western instruments
MSC: Factual

15. The pipe organ is a wind instrument, sounded by air.

ANS: T DIF: Medium REF: 46 TOP: Western instruments
MSC: Factual

ESSAY

1. Choose four musical instruments, each representing one of the four families of instruments, and describe their physical appearances and how they produce sound.

ANS:
Answers will vary.

DIF: Easy REF: 39f TOP: Western instruments
MSC: Applied

2. Describe the principal types of keyboard instruments and how they produce sound.

ANS:
Answers will vary.

DIF: Medium REF: 46 TOP: Western instruments
MSC: Applied

Chapter 11: Musical Ensembles

MULTIPLE CHOICE

1. A fairly large group of singers who perform together is called a(n):
- a. orchestra.
 - b. chamber ensemble.
 - c. chorus.
 - d. band.

ANS: C DIF: Easy REF: 47 TOP: Musical ensembles
MSC: Factual

2. The term *a cappella* refers to choral music performed:
- a. with organ accompaniment.
 - b. with orchestral accompaniment.
 - c. with piano accompaniment.
 - d. without any accompaniment.

ANS: D DIF: Medium REF: 47 TOP: Musical ensembles
MSC: Factual

3. What distinguishes chamber music from orchestral music?
- a. the forms of the movements
 - b. the number of players on each part
 - c. the room in which the music is being performed
 - d. the number of movements in the music being performed

ANS: B DIF: Hard REF: 48 TOP: Musical ensembles
MSC: Factual

4. What is the name for a Balinese or Javanese orchestra made up largely of gongs, drums, and xylophone-like instruments?
- a. gagaku
 - b. koto
 - c. sitar
 - d. gamelan

ANS: D DIF: Hard REF: 48 TOP: Musical ensembles
MSC: Factual

5. Approximately two-thirds of a symphony orchestra consists of:
- a. woodwinds.
 - b. strings.
 - c. brass.
 - d. percussion.

ANS: B DIF: Easy REF: 49 TOP: Musical ensembles
MSC: Factual

6. Which instruments are traditionally placed in the front of the orchestra?
- a. strings
 - b. woodwinds
 - c. brass
 - d. percussion

ANS: A DIF: Medium REF: 49 TOP: Musical ensembles
MSC: Factual

7. The term *band* refers to:

- a. a rock group.
- b. a jazz group.
- c. a marching ensemble.
- d. all of the above

ANS: D DIF: Easy REF: 49 TOP: Musical ensembles
MSC: Factual

8. John Philip Sousa was famous as a composer of:

- a. symphonies.
- b. string quartets.
- c. piano trios.
- d. marches.

ANS: D DIF: Easy REF: 49 TOP: Musical ensembles
MSC: Factual

9. A jazz band is normally made up of:

- a. woodwind instruments.
- b. brass instruments.
- c. percussion instruments.
- d. all of the above

ANS: D DIF: Easy REF: 49 TOP: Musical ensembles
MSC: Factual

10. Which meter would be conducted in a down-right-up pattern?

- a. duple
- b. triple
- c. quadruple
- d. sextuple

ANS: B DIF: Hard REF: 51 TOP: Musical ensembles
MSC: Factual

11. Britten's *Young Person's Guide to the Orchestra* exemplifies the forms of:

- a. concerto and sonata.
- b. prelude and fugue.
- c. variations and fugue.
- d. variations and madrigal.

ANS: C DIF: Hard REF: 51 TOP: Musical ensembles
MSC: Factual

TRUE/FALSE

1. Specialized choirs that perform with organ are called *a cappella* ensembles.

ANS: F DIF: Medium REF: 47 TOP: Musical ensembles
MSC: Factual

2. Chamber music is intended for a small group of performers, with one player to a part.

ANS: T DIF: Easy REF: 48 TOP: Musical ensembles
MSC: Factual

3. The standard instrumentation of a string quartet is two violins, viola, and cello.

ANS: T DIF: Hard REF: 48 TOP: Musical ensembles
MSC: Factual

2. Describe the role of conductors, mentioning the elements of music for which they are responsible.

ANS:

Answers will vary.

DIF: Hard

REF: 48f

TOP: Musical ensembles

MSC: Applied

Chapter 12: Style and Function of Music in Society

MULTIPLE CHOICE

1. Which of the following is a universal function of music in diverse world cultures?
- accompanying religious and civic ceremonies
 - helping workers get their jobs done more efficiently
 - providing entertainment
 - all of the above

ANS: D DIF: Easy REF: 54 TOP: Musical style
MSC: Factual

2. What general term suggests something of the overall character of a work as well as its function?
- form
 - genre
 - medium
 - opus

ANS: B DIF: Medium REF: 54 TOP: Musical style
MSC: Factual

3. Titles of musical compositions may be indicated by:
- genre and key.
 - opus number.
 - descriptive words.
 - all of the above

ANS: D DIF: Medium REF: 55 TOP: Musical style
MSC: Factual

4. The preservation of music without the help of written notation is called:
- crossover.
 - modulation.
 - oral transmission.
 - retrograde inversion.

ANS: C DIF: Medium REF: 55 TOP: Musical style
MSC: Factual

5. Musical style is best defined as the:
- characteristic manner of presentation of a work.
 - succession of dynamics from beginning to end of a work.
 - shape of the melody line in a work.
 - harmonies of a work.

ANS: A DIF: Medium REF: 56 TOP: Musical style
MSC: Factual

6. The concept of style can be identified with:
- individual artworks.
 - a creator's personal manner of expression.
 - the music of an entire culture.
 - all of the above

ANS: D DIF: Hard REF: 56 TOP: Musical style
MSC: Factual

7. The style of a historical period is defined by:
- a. its leading artist.
 - b. the total language of all its artists.
 - c. a single defining work.
 - d. its dominant musical critic.

ANS: B DIF: Easy REF: 56 TOP: Musical style
MSC: Factual

8. Which of the following is the proper chronological order of musical style periods?
- a. Renaissance, Middle Ages, Classical, Baroque, Romantic, twentieth century
 - b. Middle Ages, Baroque, Renaissance, Romantic, Classical, twentieth century
 - c. Middle Ages, Renaissance, Baroque, Classical, Romantic, twentieth century
 - d. Middle Ages, Renaissance, Baroque, Romantic, Classical, twentieth century

ANS: C DIF: Hard REF: 57 TOP: Musical style
MSC: Factual

9. The approximate dates for the Renaissance era are:
- a. 1150–1450.
 - b. 1450–1600.
 - c. 1600–1750.
 - d. 1725–1775.

ANS: B DIF: Hard REF: 57 TOP: Musical style
MSC: Factual

10. The Classical period:
- a. followed antiquity and preceded the Middle Ages.
 - b. followed the Renaissance and preceded the Baroque.
 - c. followed the Baroque and preceded the Romantic era.
 - d. followed the Romantic era and preceded the twentieth century.

ANS: C DIF: Medium REF: 57 TOP: Musical style
MSC: Factual

TRUE/FALSE

1. Secular music is generally intended for religious occasions.

ANS: F DIF: Easy REF: 54 TOP: Musical style
MSC: Factual

2. A genre is a category or type of music repertory.

ANS: T DIF: Medium REF: 54 TOP: Musical style
MSC: Factual

3. The notated music of an urban and cultivated society is preserved through oral transmission.

ANS: F DIF: Medium REF: 55 TOP: Musical style
MSC: Factual

Prelude 2: Music as Commodity and Social Activity

MULTIPLE CHOICE

1. The history of Western music begins:
- when Europeans first began to sing.
 - when Europeans encountered the culture of China.
 - when Europeans developed musical notation.
 - after the fall of Roman Empire.

ANS: C DIF: Hard REF: 60 TOP: Medieval culture
MSC: Applied

2. Why was the art music of the Middle Ages predominantly religious?
- There was little need for secular music at the time.
 - Secular states had little power.
 - The church patronized music extensively.
 - Composers were devoutly religious.

ANS: C DIF: Medium REF: 60 TOP: Medieval culture
MSC: Conceptual

3. The two centers of power during the early Middle Ages were the church and:
- newly formed centralized governments led by kings.
 - diffuse courts headed by dukes.
 - barbarian tribes.
 - Arab tribes.

ANS: A DIF: Medium REF: 61 TOP: Medieval culture
MSC: Applied

4. The Frankish emperor who encouraged education and the concept of a centralized government was:
- Charlemagne.
 - Pope Gregory.
 - Hildegard of Bingen.
 - Chaucer.

ANS: A DIF: Medium REF: 61 TOP: Medieval culture
MSC: Factual

5. The late Middle Ages witnessed:
- the building of great cathedrals.
 - the founding of universities.
 - the rise of the bourgeoisie.
 - all of the above

ANS: D DIF: Hard REF: 61 TOP: Medieval culture
MSC: Applied

6. Which of the following is NOT a major literary landmark of the Middle Ages?
- Chanson de Roland*
 - Dante's *Divine Comedy*
 - Chaucer's *Canterbury Tales*
 - Cervantes's *Don Quixote*

ANS: D DIF: Hard REF: 61 TOP: Medieval culture
MSC: Factual

7. During the Middle Ages, the status of women:
- remained unchanged for nearly one thousand years.
 - steadily declined until late in the era, just before the Renaissance.
 - was raised through the concept of chivalry, which arose among knights and was idealized in music.
 - was much the same as it is today.

ANS: C DIF: Easy REF: 61 TOP: Medieval culture
MSC: Applied

8. Which of the following does NOT represent the thinking of the Renaissance?
- an exclusively religious orientation
 - an interest in scientific inquiry
 - a questioning of blind faith
 - a focus on humanity and life

ANS: A DIF: Hard REF: 62 TOP: Renaissance spirit
MSC: Applied

9. Which historical event did NOT take place in the Renaissance?
- the discovery of the New World
 - the introduction of printing in the West
 - the writing of the Magna Carta
 - the Protestant Reformation

ANS: C DIF: Medium REF: 62 TOP: Renaissance spirit
MSC: Factual

10. All of the following were Renaissance artists EXCEPT:
- Michelangelo.
 - Goya.
 - Leonardo da Vinci.
 - Botticelli.

ANS: B DIF: Medium REF: 63 TOP: Renaissance spirit
MSC: Factual

11. Why is Renaissance painting considered to be more realistic than medieval painting?
- Renaissance painters used more vivid colors.
 - The subjects of Renaissance paintings were often ordinary people doing ordinary tasks.
 - Renaissance painters explored perspective, which made it possible to depict visual depth.
 - Renaissance subjects were more consistently religious.

ANS: C DIF: Hard REF: 63 TOP: Renaissance spirit
MSC: Conceptual

12. Which of the following institution(s) supported music in Renaissance society?
- the church
 - the city and state
 - the aristocratic courts
 - all of the above

ANS: D DIF: Medium REF: 63 TOP: Renaissance spirit
MSC: Factual

13. Renaissance musicians could make their living in all of the following ways EXCEPT as:
- choirmasters, singers, and organists.
 - instrument builders or players.
 - music printers and publishers.
 - professional orchestral conductors.

ANS: D DIF: Easy REF: 63 TOP: Renaissance spirit
MSC: Factual

TRUE/FALSE

1. Despite the dominance of sacred music during the Middle Ages, secular music became important for entertainment and personal expression.

ANS: T DIF: Easy REF: 60 TOP: Medieval culture
MSC: Factual

2. Most of the surviving music from the early Middle Ages is secular.

ANS: F DIF: Easy REF: 60 TOP: Medieval culture
MSC: Factual

3. The two centers of power in the Middle Ages were the feudal lord and the state.

ANS: F DIF: Easy REF: 60 TOP: Medieval culture
MSC: Factual

4. Chivalry helped bring about the first flowering of secular music written in the vernacular.

ANS: T DIF: Easy REF: 61 TOP: Medieval culture
MSC: Factual

5. The troubadours were essential to the spread of sacred music.

ANS: F DIF: Easy REF: 62 TOP: Medieval culture
MSC: Factual

6. The Notre Dame Cathedral in Paris was a center for polyphony.

ANS: T DIF: Easy REF: 61 TOP: Medieval culture
MSC: Factual

7. Although feudal society was male dominated, the status of women was raised by prevailing attitudes of chivalry and devotion to the cult of the Virgin Mary.

ANS: T DIF: Easy REF: 61 TOP: Medieval culture
MSC: Applied

8. The Renaissance was characterized by an increased awareness of the cultures of learned civilizations.

ANS: T DIF: Medium REF: 62 TOP: Renaissance spirit
MSC: Applied

9. The early exploration of the New World took place during the Renaissance.

ANS: T DIF: Easy REF: 62 TOP: Renaissance spirit
MSC: Factual

10. Renaissance painters preferred symbolism to realism.

ANS: F DIF: Medium REF: 63 TOP: Renaissance spirit
MSC: Factual

11. The Renaissance first came to flower in France.

ANS: F DIF: Easy REF: 63 TOP: Renaissance spirit
MSC: Factual

12. The Renaissance saw the rise of amateur musicians and home music-making.

ANS: T DIF: Easy REF: 63 TOP: Renaissance spirit
MSC: Factual

ESSAY

1. Compare the roles of the church and secular powers in medieval art and society.

ANS:
Answers will vary.

DIF: Hard REF: 60f TOP: Medieval culture
MSC: Conceptual

2. Describe the ways in which Renaissance thought differed from that of the Middle Ages.

ANS:
Answers will vary.

DIF: Medium REF: 62f TOP: Renaissance spirit
MSC: Conceptual

3. What were the various ways in which early musicians could make a living?

ANS:
Answers will vary.

DIF: Easy REF: 63 TOP: Renaissance spirit
MSC: Applied

Chapter 13: Voice and Worship: Tradition and Individuality in Medieval Chant

MULTIPLE CHOICE

1. Which of the following does NOT describe life in the medieval cloister?
- living in quiet seclusion
 - being at the center of trade and commerce
 - devotion to prayer, scholarship, and charity
 - participating in teaching and hospital work

ANS: B DIF: Easy REF: 65 TOP: Gregorian chant
MSC: Applied

2. _____ is traditionally associated with collecting and organizing the chants of the church.
- Charlemagne
 - Léonin
 - Pope Gregory the Great
 - Machaut

ANS: C DIF: Easy REF: 65 TOP: Gregorian chant
MSC: Factual

3. Which of the following does NOT characterize plainchant?
- monophonic texture
 - triadic harmonies
 - free, unaccented rhythm
 - generally conjunct motion

ANS: B DIF: Medium REF: 65 TOP: Gregorian chant
MSC: Applied

4. Why does Gregorian chant sound so different from other types of Western music?
- It is for voices only.
 - There is no harmony.
 - The melodies are sometimes improvised.
 - It is religious.

ANS: B DIF: Hard REF: 65 TOP: Gregorian chant
MSC: Conceptual

5. A setting of Gregorian chant with one note per syllable is called:
- syllabic.
 - neumatic.
 - melismatic.
 - modal.

ANS: A DIF: Easy REF: 65f TOP: Gregorian chant
MSC: Factual

6. A setting of Gregorian chant with two to four notes per syllable might be considered:
- syllabic.
 - neumatic.
 - melismatic.
 - modal.

ANS: B DIF: Easy REF: 66 TOP: Gregorian chant
MSC: Factual

2. The monastic life was reserved for men only.

ANS: F DIF: Easy REF: 64 TOP: Gregorian chant
MSC: Factual

3. The order of church services and the structure of each service are known as the liturgy.

ANS: T DIF: Easy REF: 65 TOP: Gregorian chant
MSC: Factual

4. A setting of plainchant with many notes per syllable is called syllabic.

ANS: F DIF: Easy REF: 65f TOP: Gregorian chant
MSC: Factual

5. The modes were developed from the major and minor scales.

ANS: F DIF: Easy REF: 66 TOP: Gregorian chant
MSC: Applied

6. Hildegard of Bingen wrote both the poetry and the music for *Alleluia, O virga mediatrix*.

ANS: T DIF: Easy REF: 66 TOP: Gregorian chant
MSC: Factual

7. Hildegard's *Alleluia, O virga mediatrix* has a neumatic text setting with some melismas.

ANS: T DIF: Medium REF: 67 TOP: Gregorian chant
MSC: Applied

8. The form of *Alleluia, O virga mediatrix* is A-A-B.

ANS: F DIF: Medium REF: 66 TOP: Gregorian chant
MSC: Factual

9. The *Adhan* is the Islamic call to prayer.

ANS: T DIF: Medium REF: 68 TOP: Islamic chant
MSC: Factual

10. The Islamic call to prayer is recited in strict rhythmic meters.

ANS: F DIF: Medium REF: 68 TOP: Islamic chant
MSC: Factual

ESSAY

1. Describe the influence of the Roman Catholic Church on music in the Middle Ages.

ANS:

Answers will vary.

DIF: Medium REF: 64f TOP: Gregorian chant

MSC: Applied

2. How does Hildegard of Bingen treat individual words of the text in her music for *Alleluia. O virga mediatrix?*

ANS:

Answers will vary.

DIF: Hard REF: 66f TOP: Gregorian chant

MSC: Conceptual

3. What contributions did Hildegard of Bingen make to knowledge and the arts? Discuss her music in your answer.

ANS:

Answers will vary.

DIF: Medium REF: 66f TOP: Gregorian chant

MSC: Applied

4. Describe the similarities and differences between Christian and Islamic worship traditions and their use of music.

ANS:

Answers will vary.

DIF: Medium REF: 68f TOP: Gregorian chant

MSC: Applied

Chapter 14: Layering Lines: Polyphony at Notre Dame

MULTIPLE CHOICE

1. Polyphony required the development of:

- a. new musical instruments.
- b. new melodic modes.
- c. music notation.
- d. new performance venues.

ANS: C DIF: Hard REF: 71 TOP: Polyphony
MSC: Applied

2. In what era did the development of polyphony begin to emerge?

- a. the Renaissance
- b. the *Ars nova*
- c. the Middle Ages
- d. the Romanesque era

ANS: D DIF: Medium REF: 71 TOP: Polyphony
MSC: Factual

3. In what era did composers begin to be recognized?

- a. the Renaissance
- b. the Gothic era
- c. the Middle Ages
- d. the *Ars nova*

ANS: B DIF: Medium REF: 71f TOP: Polyphony
MSC: Factual

4. The earliest type of polyphony was:

- a. plainsong.
- b. organum.
- c. the motet.
- d. secular.

ANS: B DIF: Easy REF: 72 TOP: Polyphony
MSC: Factual

5. The first major center of polyphony was:

- a. St. Peter's in Rome.
- b. Westminster Abbey
- c. Notre Dame Cathedral in Paris.
- d. St. Mark's Cathedral in Venice.

ANS: C DIF: Medium REF: 71 TOP: Polyphony
MSC: Factual

6. The Notre Dame style of polyphony, in which the tenor line was based on a preexisting chant melody and the upper voice moved freely (and more rapidly), was called:

- a. organum.
- b. plainsong.
- c. liturgical drama.
- d. chanson.

ANS: A DIF: Medium REF: 72 TOP: Polyphony
MSC: Factual

7. Who is credited with compiling the *Great Book of Organum* (*Magnus liber organi*)?
- Hildegard of Bingen.
 - Pérotin.
 - Léonin.
 - Machaut.

ANS: C DIF: Medium REF: 73 TOP: Polyphony
MSC: Factual

8. Which of the following does NOT describe *Gaude Maria virgo*?
- a prayer in praise of the Virgin Mary
 - three-part polyphony
 - melismatic
 - accompaniment with musical instruments

ANS: C DIF: Medium REF: 72f TOP: Polyphony
MSC: Factual

TRUE/FALSE

1. The perfection of monophony is the single most important feature in the development of Western music.

ANS: F DIF: Medium REF: 71 TOP: Polyphony
MSC: Applied

2. Organum was freely composed, with no preexisting basis.

ANS: F DIF: Medium REF: 72 TOP: Polyphony
MSC: Applied

3. An early center for the development of polyphony was the Cathedral of Notre Dame in Paris.

ANS: T DIF: Medium REF: 73 TOP: Polyphony
MSC: Factual

4. In the early Middle Ages, music was often composed in fixed patterns of long and short notes known as rhythmic modes.

ANS: T DIF: Medium REF: 73 TOP: Polyphony
MSC: Factual

5. Each musical line in *Gaude Maria virgo* has the same rhythmic activity.

ANS: F DIF: Medium REF: 72 TOP: Polyphony
MSC: Factual

6. *Gaude Maria virgo* contains no monophonic passages.

ANS: F DIF: Medium REF: 73 TOP: Polyphony
MSC: Factual

7. Polyphony was initially reserved for worship on the highest feast days.

ANS: T DIF: Medium REF: 73 TOP: Polyphony
MSC: Factual

8. Polyphony was uniformly welcomed in all religious communities.

ANS: F DIF: Medium REF: 73 TOP: Polyphony
MSC: Factual

ESSAY

1. What is the most distinctive quality of Western music? How was this development received in non-Western cultures?

ANS:
Answers will vary.

DIF: Hard REF: 71 TOP: Polyphony MSC: Conceptual

2. Describe the development of polyphony and the contributions of the Notre Dame school composers.

ANS:
Answers will vary.

DIF: Hard REF: 71f TOP: Polyphony MSC: Applied

Chapter 15: Symbols and Puzzles: Machaut and the Medieval Mind

MULTIPLE CHOICE

1. The tradition of troubadours and trouvères developed in:

- a. France.
- b. Italy.
- c. England.
- d. the Middle East.

ANS: A DIF: Medium REF: 74 TOP: Medieval secular music
MSC: Factual

2. Which of the following was NOT a subject reflected in the poems of the troubadours and trouvères?

- a. politics and current events
- b. moralizing and devotional themes
- c. love and unrequited passion
- d. the rebirth of Classical learning

ANS: D DIF: Hard REF: 74f TOP: Medieval secular music
MSC: Factual

3. Which of the following does NOT describe the Crusades?

- a. They extended over two hundred years.
- b. Advanced scientific knowledge was brought to the West.
- c. Contact with the East affected Western concepts of music.
- d. They fostered religious tolerance in the West.

ANS: D DIF: Easy REF: 75 TOP: Medieval secular music
MSC: Applied

4. During the fourteenth century, a style of music developed that became known as:

- a. the *Ars antiqua*.
- b. the *Ars nova*.
- c. the Renaissance.
- d. Notre Dame polyphony.

ANS: B DIF: Easy REF: 76 TOP: Ars nova
MSC: Factual

5. The outstanding composer-poet of the *Ars nova* was:

- a. Machaut.
- b. Boccaccio.
- c. Chaucer.
- d. Petrarch.

ANS: A DIF: Medium REF: 76 TOP: Ars nova
MSC: Factual

6. The French courtly love song of the Middle Ages was called the:

- a. motet.
- b. goliard song.
- c. estampie.
- d. chanson.

ANS: D DIF: Easy REF: 76 TOP: Ars nova
MSC: Applied

7. Which of the following is NOT a fixed poetic form?

- a. rondeau
- b. ballade
- c. virelai
- d. motet

ANS: D DIF: Hard REF: 76 TOP: Ars nova
MSC: Applied

8. Which of the following composed *Ma fin est mon commencement*?

- a. Machaut
- b. Pérotin
- c. Léonin
- d. Hildegard of Bingen

ANS: A DIF: Easy REF: 77 TOP: Ars nova
MSC: Factual

9. Which of the following does NOT characterize *Ma fin est mon commencement*?

- a. It has a rondeau structure.
- b. It has a monophonic texture.
- c. It is in duple meter with syncopations.
- d. The structure involves palindromes.

ANS: B DIF: Easy REF: 77 TOP: Ars nova
MSC: Applied

10. What is the form of a rondeau?

- a. ABB
- b. AbbaA
- c. AAB
- d. ABaAabAB

ANS: D DIF: Hard REF: 77 TOP: Ars nova
MSC: Factual

TRUE/FALSE

1. Music and mathematics have been linked since the time of the ancient Greeks.

ANS: T DIF: Easy REF: 74 TOP: Medieval secular music
MSC: Factual

2. Troubadours and trouvères were medieval musicians often living on the fringes of society.

ANS: F DIF: Easy REF: 74 TOP: Medieval secular music
MSC: Factual

3. The Crusades had little impact on the development of Western civilization.

ANS: F DIF: Easy REF: 75 TOP: Medieval secular music
MSC: Conceptual

4. The fourteenth century witnessed a decreased focus on secular music.

ANS: F DIF: Hard REF: 76 TOP: Medieval secular music
MSC: Applied

5. The chanson is an example of secular music.

ANS: T DIF: Medium REF: 76 TOP: Ars nova
MSC: Factual

6. Because Machaut was a cleric in the church, he wrote only sacred music.

ANS: F DIF: Medium REF: 76 TOP: Ars nova
MSC: Applied

7. Machaut's chanson *Ma fin est mon commencement* is a ballade for three voices.

ANS: F DIF: Medium REF: 76 TOP: Ars nova
MSC: Factual

8. Machaut's chanson *Ma fin est mon commencement* reflects his era's fascination with complexity.

ANS: T DIF: Medium REF: 78 TOP: Ars nova
MSC: Factual

ESSAY

1. What roles did secular music play in medieval life? Provide examples to support your answer.

ANS:
Answers will vary.

DIF: Medium REF: 74 TOP: Medieval secular music
MSC: Conceptual

2. What impact did the Crusades have on Western medieval life? Provide examples to support your answer.

ANS:
Answers will vary.

DIF: Medium REF: 75 TOP: Medieval secular music
MSC: Conceptual

3. Why was the *Ars nova* important in the development of Western music? Provide examples to support your answer.

ANS:
Answers will vary.

DIF: Hard REF: 76 TOP: Ars nova MSC: Conceptual

Chapter 16: Singing in Friendship: The Renaissance Madrigal

MULTIPLE CHOICE

1. Which of the following does NOT characterize secular music-making in the Renaissance?
- Most prosperous homes had a lute or a keyboard instrument.
 - Music was often sung in parts.
 - Women were discouraged from performing music in the home.
 - Music-making at home became increasingly popular.

ANS: C DIF: Medium REF: 79 TOP: Renaissance secular music
MSC: Applied

2. The expressive device that Renaissance composers used to pictorialize words musically is called:
- word-painting.
 - a cappella*.
 - imagery.
 - chromaticism.

ANS: A DIF: Easy REF: 79 TOP: Renaissance secular music
MSC: Factual

3. Which of the following was the most important secular genre of the sixteenth century?
- the galliard
 - the chanson
 - the madrigal
 - the ronde

ANS: C DIF: Hard REF: 80 TOP: Renaissance madrigal
MSC: Factual

4. Where was the madrigal first developed?
- England
 - Italy
 - France
 - Germany

ANS: B DIF: Easy REF: 80 TOP: Renaissance madrigal
MSC: Factual

5. The vivid depiction of a text through music, known as word-painting, is a hallmark of the:
- madrigal.
 - chanson.
 - motet.
 - anthem.

ANS: A DIF: Easy REF: 80 TOP: Renaissance madrigal
MSC: Applied

6. Why are the madrigals of Arcadelt so important?
- They were written for full choir.
 - They were intended for the papal chapel.
 - They brought a new level of expression to the madrigal.
 - all of the above

ANS: C DIF: Easy REF: 80 TOP: Renaissance madrigal
MSC: Conceptual

7. Madrigals with simpler and more accessible texts were especially favored in:
- Germany.
 - Italy.
 - France.
 - England.

ANS: D DIF: Medium REF: 83 TOP: Renaissance madrigal
MSC: Applied

8. Which of the following best describes the character of Farmer's *Fair Phyllis*?
- devotional and moralizing
 - courtly and idealized
 - pastoral and light
 - bombastic and heavy

ANS: C DIF: Hard REF: 83 TOP: Renaissance madrigal
MSC: Conceptual

9. Who invented the printing press?

- Johannes Gutenberg
- Ottaviano Petrucci
- the Chinese
- Isaac Newton

ANS: A DIF: Medium REF: 82 TOP: Renaissance secular music
MSC: Factual

10. The invention of the printing press allowed:
- books to become available to the middle class.
 - people in the middle class to learn how to read music.
 - the spread of education and literacy.
 - all of the above

ANS: A DIF: Medium REF: 82 TOP: Renaissance secular music
MSC: Factual

TRUE/FALSE

1. Only professional musicians performed secular music during the Renaissance.

ANS: F DIF: Easy REF: 79 TOP: Renaissance secular music
MSC: Applied

2. During the Renaissance, the study of a musical instrument was considered improper for ladies.

ANS: F DIF: Easy REF: 79 TOP: Renaissance secular music
MSC: Applied

3. The two most important genres of Renaissance secular music were the chanson and the madrigal.

ANS: T DIF: Easy REF: 79 TOP: Renaissance secular music
MSC: Applied

4. Italian madrigalists set words such as *weeping*, *trembling*, and *dying* with great expression.

ANS: T DIF: Easy REF: 80 TOP: Renaissance madrigal
MSC: Applied

5. The text of Arcadelt's madrigal *Il bianco e dolce cigno* has levels of meanings, some of which are erotic.

ANS: T DIF: Medium REF: 81f TOP: Renaissance madrigal
MSC: Applied

6. England adopted the Italian madrigal and developed it into a native form.

ANS: T DIF: Easy REF: 83 TOP: Renaissance madrigal
MSC: Applied

7. Unlike Italian madrigals, *Fair Phyllis* has no word-painting.

ANS: F DIF: Easy REF: 83 TOP: Renaissance madrigal
MSC: Applied

8. The printing press had little impact on secular music.

ANS: F DIF: Easy REF: 82 TOP: Renaissance secular music
MSC: Applied

ESSAY

1. Describe the changes in secular music during the sixteenth century. What are the principal genres? How did these musical genres differ from their counterparts of the fifteenth century?

ANS:
Answers will vary.

DIF: Hard REF: 79f TOP: Renaissance secular music
MSC: Conceptual

2. Describe the differences between Italian and English madrigals. Give an example of each.

ANS:
Answers will vary.

DIF: Medium REF: 79f TOP: Renaissance madrigal
MSC: Applied

3. How did Renaissance composers achieve a union of words and music? Give an example.

ANS:
Answers will vary.

DIF: Hard REF: 79f TOP: Renaissance madrigal
MSC: Conceptual

Chapter 17: Remember Me: Personalizing the Motet in the Renaissance

MULTIPLE CHOICE

1. Which of the following was a characteristic of medieval art abandoned in the Renaissance?
- a. profile portraiture
 - b. space organized in a succession of planes
 - c. use of landscape
 - d. the illusion of distance

ANS: B DIF: Easy REF: 86 TOP: Renaissance spirit
MSC: Applied

2. Which of the following characterizes humanism?
- a. thinking centered on human issues and individuality
 - b. inspiration from the ancient cultures of Greece and Rome
 - c. independence from tradition and religion
 - d. all of the above

ANS: D DIF: Easy REF: 86 TOP: Renaissance spirit
MSC: Applied

3. Which genre of vocal music was NOT used in Renaissance church services?
- a. Gregorian chant
 - b. the motet
 - c. the hymn
 - d. the chanson

ANS: D DIF: Medium REF: 86 TOP: Renaissance sacred music
MSC: Applied

4. Why does Renaissance music sound different from medieval music?
- a. It has fuller harmonies.
 - b. It is performed *a cappella*.
 - c. It has smoothly gliding lines.
 - d. all of the above

ANS: D DIF: Medium REF: 86f TOP: Renaissance style
MSC: Conceptual

5. What best describes the texture of ideal Renaissance sacred music?
- a. imitative
 - b. homorhythmic
 - c. monophonic
 - d. heterophonic

ANS: A DIF: Medium REF: 86f TOP: Renaissance style
MSC: Applied

6. The fixed melody used as a basis for elaborate polyphonic writing in the Renaissance was called:
- a. word-painting.
 - b. *a cappella*.
 - c. a cantus firmus.
 - d. a saltarello.

ANS: C DIF: Easy REF: 87 TOP: Renaissance sacred music
MSC: Factual

7. What is a cantus firmus?
- a chant sung daily
 - a chanson with religious overtones
 - the top line of a motet
 - a fragment of Gregorian chant or a secular tune used as the foundation of a polyphonic Mass

ANS: D DIF: Medium REF: 87 TOP: Renaissance sacred music
MSC: Factual

8. Which early Renaissance composer exerted a powerful influence on generations of composers who followed?
- Guillaume de Machaut
 - Josquin des Prez
 - John Farmer
 - Moniot d'Arras

ANS: B DIF: Medium REF: 87 TOP: Renaissance sacred music
MSC: Factual

9. Josquin's *Ave Maria . . . virgo serena* is an example of the:
- Mass.
 - motet.
 - chanson.
 - madrigal.

ANS: B DIF: Medium REF: 88 TOP: Renaissance motet
MSC: Applied

10. The text of *Ave Maria . . . virgo serena* is:
- in praise of the Virgin Mary.
 - in praise of the English victory at Agincourt.
 - in praise of chivalric love.
 - in praise of the Archangel Michael.

ANS: A DIF: Easy REF: 88 TOP: Renaissance sacred music
MSC: Factual

11. What is the musical basis of Josquin's *Ave Maria . . . virgo serena*?
- a popular cantus firmus heard throughout the entire work
 - a Gregorian chant in the top voice, then a freely composed melody
 - an isorhythm in the two bottom voices
 - a five-note ostinato figure

ANS: B DIF: Hard REF: 89 TOP: Renaissance sacred music
MSC: Applied

TRUE/FALSE

1. Medieval artists preferred to depict their subjects in profile rather than facing front.

ANS: F DIF: Easy REF: 85 TOP: Renaissance spirit
MSC: Applied

2. Humanism was inspired by the ancient cultures of Greece and Rome.

ANS: T DIF: Easy REF: 86 TOP: Renaissance spirit
MSC: Applied

3. The Renaissance motet is a sacred genre with a single Latin text.

ANS: T DIF: Easy REF: 87 TOP: Renaissance sacred music
MSC: Applied

4. The preeminent composers of motets in the early Renaissance were from Italy.

ANS: T DIF: Easy REF: 87 TOP: Renaissance sacred music
MSC: Applied

5. Josquin's career centered exclusively in his native France.

ANS: F DIF: Easy REF: 87 TOP: Renaissance sacred music
MSC: Factual

6. Josquin did not use preexisting melodies in his sacred works.

ANS: F DIF: Hard REF: 87 TOP: Renaissance sacred music
MSC: Applied

ESSAY

1. How does Renaissance painting differ from its counterpart in the Middle Ages? How are these trends reflected in music?

ANS:
Answers will vary.

DIF: Medium REF: 85f TOP: Renaissance sacred music
MSC: Conceptual

2. What are the distinctive qualities of Renaissance sacred music? Support your answer with examples drawn from Josquin's motet *Ave Maria . . . virgo serena*.

ANS:
Answers will vary.

DIF: Medium REF: 86f TOP: Renaissance sacred music
MSC: Conceptual

Chapter 18: Glory Be: Music for the Renaissance Mass

MULTIPLE CHOICE

1. The Roman Catholic Church service that symbolically reenacts the sacrifice of Christ is:
- a. Vespers.
 - b. Matins.
 - c. the Mass.
 - d. the Office.

ANS: C DIF: Easy REF: 90 TOP: Renaissance Mass
MSC: Factual

2. The portion of the Mass that remains the same in every celebration of the service is called:
- a. the Proper.
 - b. the Ordinary.
 - c. the Gradual.
 - d. none of the above

ANS: B DIF: Medium REF: 90 TOP: Renaissance Mass
MSC: Factual

3. The portion of the Mass that changes from day to day, depending on the feast celebrated, is called:
- a. the Proper.
 - b. the Ordinary.
 - c. the liturgy.
 - d. none of the above

ANS: A DIF: Medium REF: 90 TOP: Renaissance Mass
MSC: Factual

4. What was the primary language of the Mass?
- a. Hebrew
 - b. Greek
 - c. Italian
 - d. Latin

ANS: D DIF: Easy REF: 90f TOP: Renaissance Mass
MSC: Factual

5. Which of the following are the movements of the Ordinary of the Mass?
- a. Introit, Gradual, Offertory, Agnus Dei
 - b. Kyrie, Collect, Offertory, Gradual
 - c. Kyrie, Gloria, Credo, Sanctus, Agnus Dei
 - d. Agnus Dei, Communion, Dies irae, Kyrie

ANS: C DIF: Hard REF: 91 TOP: Renaissance Mass
MSC: Factual

6. The first section of the Ordinary of the Mass, a plea for mercy, is called the:
- a. Sanctus.
 - b. Credo.
 - c. Gloria.
 - d. Kyrie.

ANS: D DIF: Hard REF: 91 TOP: Renaissance Mass
MSC: Factual

7. Which section of the Ordinary of the Mass is a confession of faith?
- a. the Credo
 - b. the Gloria
 - c. the Kyrie
 - d. the Sanctus

ANS: A DIF: Hard REF: 91 TOP: Renaissance Mass
MSC: Factual

8. Which of the following was a leader in the Protestant Reformation?
- a. Giovanni Pierluigi da Palestrina
 - b. Martin Luther
 - c. Saint Ignatius Loyola
 - d. Ascanio Sforza

ANS: B DIF: Medium REF: 91 TOP: Reformation
 MSC: Factual

9. In the churches of Luther and Calvin, the musical emphasis was on:
- a. spectacular polyphonic works.
 - b. the inclusion of instruments in the service.
 - c. congregational singing.
 - d. a return to Gregorian chant.

ANS: B DIF: Medium REF: 92 TOP: Reformation
 MSC: Factual

10. After the Protestant Reformation of the early sixteenth century, the Roman Catholic Church responded with a movement to recapture the loyalty of its people. This was known as:
- a. the Crusades.
 - b. the Reformation.
 - c. the Counter-Reformation.
 - d. the Thirty Years' War.

ANS: C DIF: Medium REF: 92 TOP: Counter-Reformation
 MSC: Factual

11. Which of the following was NOT a recommendation of the Council of Trent?
- a. removing all secularism from church music
 - b. making the words more understandable
 - c. disciplining the irreverent attitudes of church musicians
 - d. using more musical instruments to enhance church music

ANS: D DIF: Hard REF: 92 TOP: Counter-Reformation
 MSC: Applied

12. Which composer responded to the reforms of the Council of Trent in an exemplary fashion?
- a. Giovanni Pierluigi da Palestrina
 - b. Josquin des Pez
 - c. Guillaume Du Fay
 - d. Johannes Ockeghem

ANS: A DIF: Easy REF: 92 TOP: Counter-Reformation
 MSC: Factual

13. Which of the following best describes the intended performance practice for the *Pope Marcellus* Mass?
- a. It would have been sung by a full choir.
 - b. It would have been sung by an all-male choir with boy sopranos or male falsettos.
 - c. It would have been sung by a choir with instrumental accompaniment.
 - d. It would have been accompanied by an organ.

ANS: B DIF: Hard REF: 94 TOP: Counter-Reformation
 MSC: Applied

14. Which of the following best describes the texture of the *Pope Marcellus* Mass?
- a. monophony
 - b. three-voice polyphony
 - c. four-voice polyphony
 - d. six-voice polyphony

ANS: D DIF: Medium REF: 94 TOP: Counter-Reformation
MSC: Applied

TRUE/FALSE

1. The texts of the Mass that change for each service make up the Ordinary.

ANS: F DIF: Medium REF: 90 TOP: Renaissance Mass
MSC: Factual

2. The Introit is the first movement of the Ordinary of the Mass.

ANS: F DIF: Medium REF: 91 TOP: Renaissance Mass
MSC: Factual

3. The text for the final portion of the Ordinary, the Agnus Dei, is divided into three parts.

ANS: T DIF: Easy REF: 91 TOP: Renaissance Mass
MSC: Factual

4. Martin Luther launched the Reformation movement.

ANS: T DIF: Medium REF: 91 TOP: Reformation
MSC: Factual

5. The reform movement in the Catholic church brought about by the Protestant Reformation was called the Counter-Reformation.

ANS: T DIF: Easy REF: 92 TOP: Counter-Reformation
MSC: Factual

6. The Council of Trent took place in the mid-sixteenth century.

ANS: T DIF: Easy REF: 92 TOP: Counter-Reformation
MSC: Factual

7. The dense counterpoint in the *Pope Marcellus* Mass obscures the words.

ANS: F DIF: Medium REF: 94 TOP: Counter-Reformation
MSC: Applied

8. The upper voice parts of the *Pope Marcellus* Mass were sung by boy sopranos or adult males with high voices.

ANS: T DIF: Medium REF: 94 TOP: Counter-Reformation
MSC: Factual

ESSAY

1. Describe the structure of the Catholic Mass.

ANS:

Answers will vary.

DIF: Hard

REF: 90f

TOP: Renaissance Mass

MSC: Factual

2. Discuss how the Reformation and the Counter-Reformation affected music. Provide an example for each.

ANS:

Answers will vary.

DIF: Medium

REF: 91f

TOP: Counter-Reformation

MSC: Conceptual

Chapter 19: Instrumental Movements: Medieval and Renaissance Dance Music

MULTIPLE CHOICE

1. Medieval instruments can be classified as *bas* or *haut*, meaning:
- a. high or low.
 - b. string or wind.
 - c. soft or loud.
 - d. folk or aristocratic.

ANS: C DIF: Medium REF: 95 TOP: Instrumental music
MSC: Factual

2. The _____ is an end-blown flute with a breathy tone.
- a. crumhorn
 - b. recorder
 - c. shawm
 - d. psaltery

ANS: B DIF: Easy REF: 95 TOP: Instrumental music
MSC: Applied

3. Early instruments used for outdoor performances, such as the shawm and the sackbut, were categorized as:
- a. soft.
 - b. loud.
 - c. small.
 - d. large.

ANS: B DIF: Easy REF: 96 TOP: Instrumental music
MSC: Factual

4. Which of the following would be considered an appropriate outdoor instrument?
- a. the flute
 - b. the recorder
 - c. the rebec
 - d. the shawm

ANS: D DIF: Medium REF: 96 TOP: Instrumental music
MSC: Applied

5. The medieval ancestor of the modern trombone is the:
- a. sackbut.
 - b. cornetto.
 - c. shawm.
 - d. nakers.

ANS: A DIF: Easy REF: 96 TOP: Instrumental music
MSC: Applied

6. Which of the following was a lively circle or line dance, often performed outdoors?
- a. pavane
 - b. ronde
 - c. allemande
 - d. galliard

ANS: B DIF: Medium REF: 96 TOP: Instrumental music
MSC: Factual

7. Tielman Susato published music in which major European center?

- a. Paris
- b. London
- c. Rome
- d. Antwerp

ANS: D DIF: Easy REF: 96 TOP: Instrumental music
MSC: Factual

8. Which of the following does NOT characterize the dances that Susato published?

- a. binary forms
- b. irregular phrase lengths
- c. lively rhythms
- d. occasional embellishments

ANS: B DIF: Medium REF: 97 TOP: Instrumental music
MSC: Applied

TRUE/FALSE

1. Early instrumental music largely depended on improvisation.

ANS: T DIF: Easy REF: 95 TOP: Instrumental music
MSC: Applied

2. *Bas* instruments were used frequently for outdoor occasions during the Middle Ages.

ANS: F DIF: Medium REF: 95 TOP: Instrumental music
MSC: Applied

3. The rebec was a type of wind instrument.

ANS: F DIF: Easy REF: 96 TOP: Instrumental music
MSC: Factual

4. The sixteenth century saw a blossoming of instrumental dance music.

ANS: T DIF: Easy REF: 96 TOP: Instrumental music
MSC: Factual

5. Instrumental music of the sixteenth century often did not specify its instrumentation.

ANS: T DIF: Medium REF: 96 TOP: Instrumental music
MSC: Factual

6. Stately indoor occasions most often called for soft instruments, such as recorders and strings.

ANS: T DIF: Easy REF: 96 TOP: Instrumental music
MSC: Applied

7. The dance music that Susato published is monophonic.

ANS: F DIF: Easy REF: 97 TOP: Instrumental music
MSC: Applied

8. The dance music of Susato appeared in print and hence was not suitable for improvisation.

ANS: F DIF: Easy REF: 97 TOP: Instrumental music
MSC: Applied

ESSAY

1. How are musical instruments from the Middle Ages categorized? Give some examples.

ANS:
Answers will vary.

DIF: Medium REF: 95f TOP: Instrumental music
MSC: Applied

2. Describe the growth of instrumental music in the sixteenth century. Include some examples in your answer.

ANS:
Answers will vary.

DIF: Medium REF: 96f TOP: Instrumental music
MSC: Applied

Prelude 3: Music as Exploration and Drama

MULTIPLE CHOICE

1. Which of the following does NOT characterize music after 1600?
- Music performers developed virtuosic skills.
 - Instrumental music was neglected.
 - Musicians explored intense emotions.
 - Opera was developed.

ANS: B DIF: Easy REF: 102 TOP: Baroque era
MSC: Factual

2. The approximate dates of the Baroque period are:
- 1600–1750.
 - 1700–1800.
 - 1550–1600.
 - 1800–1900.

ANS: A DIF: Easy REF: 103 TOP: Baroque era
MSC: Factual

3. Which of the following does NOT characterize the Baroque era?
- an age of reason
 - an age of peace and tranquility
 - an era of absolute monarchy
 - an era of intense religion

ANS: B DIF: Medium REF: 103 TOP: Baroque era
MSC: Applied

4. Which of the following was NOT an important scientist of the Baroque era?
- Newton
 - Galileo
 - Curie
 - Copernicus

ANS: C DIF: Hard REF: 103 TOP: Baroque era
MSC: Factual

5. Which of the following best describes Bernini's sculpture of David?
- calm and reflective
 - static and poised
 - dramatic and active
 - all of the above

ANS: C DIF: Hard REF: 103 TOP: Baroque era
MSC: Factual

6. Which of the following was/were NOT created to satisfy the tastes of the middle class during the Baroque?
- serious opera
 - comic opera
 - the novel
 - paintings of the Dutch School

ANS: A DIF: Hard REF: 104 TOP: Baroque era
MSC: Applied

7. The Baroque period witnessed a shift in musical texture to:
- a. monophony.
 - b. polyphony.
 - c. homophony.
 - d. heterophony.

ANS: C DIF: Medium REF: 104 TOP: Baroque music
MSC: Factual

8. The group of early Baroque writers, artists, and musicians whose aim was to resurrect the musical drama of ancient Greece was known as:
- a. the Italian madrigalists.
 - b. the Florentine Camerata.
 - c. the Freemasons.
 - d. the Notre Dame school.

ANS: B DIF: Easy REF: 105 TOP: Baroque music
MSC: Factual

9. What is figured bass?
- a. a bass line with a repeating pattern
 - b. a string bass with decorations on the scroll
 - c. a new kind of notation
 - d. a bass line that is part of a canon

ANS: C DIF: Hard REF: 105 TOP: Baroque music
MSC: Factual

10. Which of the following is NOT a characteristic of Baroque musical style?
- a. driving, energetic rhythms
 - b. continuously expanding melodies
 - c. dramatic shifts in levels of dynamics
 - d. harmonies built on the early church modes

ANS: D DIF: Medium REF: 105 TOP: Baroque music
MSC: Applied

11. The ideas and music of the Florentine Camerata led directly to the development of:
- a. opera.
 - b. the Mass.
 - c. the symphony.
 - d. the concerto.

ANS: A DIF: Medium REF: 106 TOP: Baroque music
MSC: Applied

12. The artificially created male soprano or alto voice that dominated Baroque opera was known as the:
- a. castrato.
 - b. contralto.
 - c. Camerata.
 - d. continuo.

ANS: A DIF: Easy REF: 106 TOP: Baroque music
MSC: Factual

13. Women's roles in Baroque music:
- diminished in importance in comparison to the Renaissance.
 - expanded into professional performance careers, including as opera singers.
 - remained largely the same as during the Renaissance.
 - totally dominated the music scene.

ANS: B DIF: Medium REF: 107 TOP: Baroque music
MSC: Conceptual

14. The Baroque performance practice whereby musicians embellished melodies is called:
- improvisation.
 - ritornello.
 - continuous melody.
 - driving rhythm.

ANS: A DIF: Easy REF: 107 TOP: Baroque music
MSC: Factual

15. Which of the following national styles influenced the Baroque style?
- German polyphony
 - French dance rhythms
 - English choral song
 - all of the above

ANS: D DIF: Medium REF: 107 TOP: Baroque music
MSC: Applied

TRUE/FALSE

1. The term *baroque* originally meant serenity and balance.

ANS: F DIF: Easy REF: 103 TOP: Baroque era
MSC: Factual

2. The Baroque era was an age of political freedom and democracy.

ANS: F DIF: Easy REF: 103f TOP: Baroque era
MSC: Factual

3. Amateur music-making at home was popular during the Baroque era.

ANS: T DIF: Medium REF: 104 TOP: Baroque era
MSC: Factual

4. Religion remained a driving force behind power struggles in the Baroque era.

ANS: T DIF: Medium REF: 104 TOP: Baroque era
MSC: Applied

5. The transition from Renaissance to Baroque was characterized by a change from polyphonic to homophonic texture in music.

ANS: T DIF: Medium REF: 104 TOP: Baroque music
MSC: Applied

6. One of the most significant changes in music history occurred during the Baroque era: the transition from medieval church modes to major-minor tonality.

ANS: T DIF: Medium REF: 105 TOP: Baroque music
MSC: Conceptual

7. Baroque music often features a steady, vigorous beat throughout.

ANS: T DIF: Medium REF: 106 TOP: Baroque music
MSC: Applied

8. Baroque composers used dissonance for emotional intensity and color.

ANS: T DIF: Hard REF: 106 TOP: Baroque music
MSC: Applied

9. Dramatic contrasts of *forte* and *piano* are typical of the Baroque era.

ANS: T DIF: Easy REF: 106 TOP: Baroque music
MSC: Applied

10. During the Baroque era, some boy singers were castrated to preserve the high register of their voices, allowing them to sing high-pitched operatic roles.

ANS: T DIF: Medium REF: 106 TOP: Baroque music
MSC: Factual

11. Improvisation played little or no part in Baroque musical practice.

ANS: F DIF: Easy REF: 107 TOP: Baroque music
MSC: Conceptual

12. During the Baroque era, women began entering the ranks of professional musicians as both composers and performers.

ANS: T DIF: Medium REF: 107 TOP: Baroque music
MSC: Factual

13. Barbara Strozzi was an international sensation as an opera singer.

ANS: F DIF: Easy REF: 107 TOP: Baroque music
MSC: Factual

14. Exoticism can be detected in a number of Baroque operas.

ANS: T DIF: Easy REF: 107 TOP: Baroque music
MSC: Conceptual

ESSAY

1. Describe the major achievements in art, literature, and science during the Baroque period. Give some examples.

ANS:

Answers will vary.

DIF: Medium REF: 103f TOP: Baroque era MSC: Conceptual

2. Discuss the main currents of early Baroque musical style.

ANS:

Answers will vary.

DIF: Medium REF: 104f TOP: Baroque music
MSC: Conceptual

Chapter 20: Voicing the Virgin: Cozzolani and Italian Baroque Sacred Music

MULTIPLE CHOICE

1. During the seventeenth century, women who desired a public voice through music often joined a:
- camerata.
 - composers' guild.
 - convent.
 - local church choir.

ANS: C DIF: Medium REF: 109 TOP: Women's voices
MSC: Factual

2. Which of the following was a reason that a woman would join a convent during the seventeenth century?
- to avoid an unwanted marriage
 - to seek asylum after being widowed
 - to have an outlet for musical talent
 - all of the above

ANS: D DIF: Hard REF: 110 TOP: Women's voices
MSC: Factual

3. The canticle of Mary is generally known as the:
- doxology.
 - Magnificat.
 - Gradual.
 - antiphon.

ANS: B DIF: Medium REF: 109 TOP: Women's voices
MSC: Factual

4. During which service does the Magnificat occur?
- Requiem.
 - Mass.
 - Vespers.
 - all of the above

ANS: C DIF: Hard REF: 109 TOP: Women's voices
MSC: Factual

5. What service(s) did Chiara Margarita Cozzolani provide for the convent of St. Radegonda?
- director of choirs
 - abbess and prioress
 - composer
 - all of the above

ANS: C DIF: Medium REF: 111 TOP: Women's voices
MSC: Factual

6. Which of the following is a type of music NOT composed by Chiara Margarita Cozzolani?
- the motet
 - the four-voice mass
 - the Magnificat
 - the secular cantata

ANS: D DIF: Easy REF: 111 TOP: Women's voices
MSC: Factual

Chapter 21: Performing Grief: Purcell and Early Opera

MULTIPLE CHOICE

1. A drama that is sung is called a(n):

- a. madrigal.
- b. opera.
- c. cantata.
- d. motet.

ANS: B DIF: Easy REF: 113 TOP: Baroque opera
MSC: Factual

2. The vocal style in opera that imitates the natural inflections of speech is called:

- a. aria.
- b. a chorus.
- c. madrigal.
- d. recitative.

ANS: D DIF: Medium REF: 113 TOP: Baroque opera
MSC: Factual

3. A highly emotional song in an opera is called a(n):

- a. aria.
- b. chorus.
- c. ensemble.
- d. recitative.

ANS: A DIF: Easy REF: 113 TOP: Baroque opera
MSC: Factual

4. The orchestral introduction at the beginning of an opera is called the:

- a. overture.
- b. ritornello.
- c. ensemble.
- d. recitative.

ANS: A DIF: Easy REF: 114 TOP: Baroque opera
MSC: Factual

5. The text of an opera is called the:

- a. lyrics.
- b. script.
- c. libretto.
- d. book.

ANS: C DIF: Medium REF: 114 TOP: Baroque opera
MSC: Factual

6. Which of the following composers is regarded as the first master of opera?

- a. Monteverdi
- b. Purcell
- c. Handel
- d. Puccini

ANS: A DIF: Easy REF: 114 TOP: Baroque opera
MSC: Factual

7. Which cultural center rejected Italian opera?

- a. Germany
- b. England
- c. Austria
- d. France

ANS: D DIF: Medium REF: 114 TOP: Baroque opera
MSC: Applied

8. A type of English entertainment combining music, poetry, and dance was called the:
- tragédie lyrique*.
 - masque.
 - monody.
 - oratorio.

ANS: B DIF: Medium REF: 114 TOP: Baroque opera
 MSC: Factual

9. The greatest native-born English composer of the Baroque was:
- George Frideric Handel.
 - Thomas Morley.
 - Henry Purcell.
 - Oliver Cromwell.

ANS: C DIF: Easy REF: 115 TOP: Baroque opera
 MSC: Applied

10. Purcell's opera *Dido and Aeneas* was composed for:
- the Royal Opera in London.
 - King James II.
 - a production at a girls' school.
 - La Scala in Milan.

ANS: C DIF: Easy REF: 115 TOP: Baroque opera
 MSC: Factual

11. Who was the librettist of Purcell's *Dido and Aeneas*?
- Josias Priest
 - Nahum Tate
 - John Milton
 - John Donne

ANS: B DIF: Hard REF: 115 TOP: Baroque opera
 MSC: Factual

12. Which epic poem was the basis for Purcell's opera *Dido and Aeneas*?
- Milton's *Paradise Lost*
 - Homer's *Odyssey*
 - Homer's *Iliad*
 - Virgil's *Aeneid*

ANS: D DIF: Hard REF: 115 TOP: Baroque opera
 MSC: Factual

13. Dido sings her famous lament in Purcell's opera *Dido and Aeneas* just prior to:
- marrying Aeneas.
 - killing Aeneas.
 - killing herself.
 - leaving with Aeneas.

ANS: C DIF: Hard REF: 115 TOP: Baroque opera
 MSC: Applied

14. Dido's Lament from Purcell's opera *Dido and Aeneas* is composed:
- over a ground bass.
 - in the style of imitative counterpoint.
 - in the ternary form common to the genre.
 - in the ritornello form of the period.

ANS: A DIF: Medium REF: 115 TOP: Baroque opera
 MSC: Applied

2. Compare the operatic traditions of Italy and England. Be sure to include the names of composers and works.

ANS:

Answers will vary.

DIF: Medium

REF: 114f

TOP: Baroque opera

MSC: Applied

Chapter 22: Musical Sermons: Bach and the Lutheran Cantata

MULTIPLE CHOICE

1. Luther believed that music belonged to the:

- a. clergy.
- b. choir.
- c. cantor.
- d. congregation.

ANS: D DIF: Medium REF: 118 TOP: Baroque cantata
MSC: Applied

2. In the Lutheran Church, the weekly hymns sung by the congregation were called:

- a. chorales.
- b. motets.
- c. cantatas.
- d. anthems.

ANS: A DIF: Hard REF: 118 TOP: Baroque cantata
MSC: Factual

3. Which of the following does NOT describe the chorale?

- a. Chorales were intended to be sung by the congregation.
- b. The congregation sang chorales in four-part harmony.
- c. Chorale texts are in German.
- d. Chorales generally have simple and memorable melodies.

ANS: B DIF: Hard REF: 118 TOP: Baroque cantata
MSC: Applied

4. The sacred cantata was an integral part of the:

- a. Catholic church service.
- b. Anglican church service.
- c. Lutheran church service.
- d. Pilgrims' church service in America.

ANS: C DIF: Easy REF: 118 TOP: Baroque cantata
MSC: Applied

5. The expansion of the chorale with new poetry resulted in the:

- a. bar form.
- b. motet.
- c. cantata.
- d. anthem.

ANS: C DIF: Medium REF: 119 TOP: Baroque cantata
MSC: Factual

6. During his musical career, Johann Sebastian Bach held the position of:

- a. cantor of St. Thomas Church in Leipzig.
- b. court organist and chamber musician to the duke of Weimar.
- c. court musician to the prince of Anhalt-Cöthen.
- d. all of the above

ANS: D DIF: Medium REF: 119 TOP: Baroque cantata
MSC: Factual

2. A chorale is a hymn tune associated with German Protestantism.

ANS: T DIF: Easy REF: 118 TOP: Baroque cantata
MSC: Factual

3. Chorales were intended to be sung by a trained choir.

ANS: F DIF: Easy REF: 118 TOP: Baroque cantata
MSC: Factual

4. The texts for chorales were always taken directly from the Bible.

ANS: F DIF: Medium REF: 119 TOP: Baroque cantata
MSC: Factual

5. Bach completed over two hundred cantatas.

ANS: T DIF: Medium REF: 119 TOP: Baroque cantata
MSC: Factual

6. Johann Sebastian Bach lived a short, unhappy life and had no children.

ANS: F DIF: Easy REF: 119 TOP: Baroque cantata
MSC: Factual

7. During his lifetime, Johann Sebastian Bach was known primarily as a great organist.

ANS: T DIF: Medium REF: 119 TOP: Baroque cantata
MSC: Factual

8. All the movements of Bach's Cantata No. 140 make use of the chorale tune *Wachet auf*.

ANS: F DIF: Medium REF: 120 TOP: Baroque cantata
MSC: Applied

9. In *Wachet auf*, Bach avoids mirroring the form of the chorale in his chorale movements.

ANS: F DIF: Medium REF: 121 TOP: Baroque cantata
MSC: Applied

10. A *bar form* has the structure of A-A-B.

ANS: T DIF: Medium REF: 120 TOP: Baroque cantata
MSC: Factual

ESSAY

1. What is the role of the chorale in the Lutheran service and specifically in the Lutheran cantata?

ANS:

Answers will vary.

DIF: Medium REF: 118f TOP: Baroque cantata

MSC: Conceptual

2. Describe Bach's typical cantatas, using examples from *Wachet auf*.

ANS:

Answers will vary.

DIF: Hard REF: 119f TOP: Baroque cantata

MSC: Applied

Chapter 23: Textures of Worship: Handel and the English Oratorio

MULTIPLE CHOICE

1. Handel's *Messiah* is a(n):
- a. opera.
 - b. cantata.
 - c. oratorio.
 - d. masque.
- ANS: C DIF: Easy REF: 123 TOP: Baroque oratorio
MSC: Factual
2. Which of the following is Handel's most famous oratorio, frequently performed today?
- a. *Julius Caesar*
 - b. *Israel in Egypt*
 - c. *Samson*
 - d. *Messiah*
- ANS: D DIF: Easy REF: 123 TOP: Baroque oratorio
MSC: Applied
3. Why is *Messiah* so popular in Britain and America today?
- a. It is sung in English.
 - b. The first part is appropriate for the Christmas season.
 - c. It combines vocal soloists, chorus, and orchestra.
 - d. all of the above
- ANS: D DIF: Easy REF: 123 TOP: Baroque oratorio
MSC: Conceptual
4. Which of the following does NOT characterize the oratorio?
- a. elaborate scenery
 - b. recitatives
 - c. arias
 - d. choruses
- ANS: A DIF: Easy REF: 123f TOP: Baroque oratorio
MSC: Factual
5. The stories for oratorios are generally drawn from:
- a. Greek mythology.
 - b. the Bible.
 - c. medieval history.
 - d. contemporary life.
- ANS: B DIF: Easy REF: 123f TOP: Baroque oratorio
MSC: Factual
6. George Frideric Handel is considered a master of the:
- a. oratorio.
 - b. symphony.
 - c. cantata.
 - d. chorale.
- ANS: A DIF: Easy REF: 124 TOP: Baroque oratorio
MSC: Applied

7. _____ was born in Germany and studied in Italy, but spent much of his creative life in England.
- Bach
 - Handel
 - Vivaldi
 - Scarlatti

ANS: B DIF: Easy REF: 124 TOP: Baroque oratorio
 MSC: Factual

8. When Handel arrived in London, he established his fame by composing:
- secular cantatas.
 - oratorios.
 - concertos.
 - operas.

ANS: D DIF: Medium REF: 124 TOP: Baroque oratorio
 MSC: Factual

9. Later in life, Handel turned his efforts from the opera to the:
- cantata.
 - symphony.
 - Mass.
 - oratorio.

ANS: D DIF: Easy REF: 124 TOP: Baroque oratorio
 MSC: Factual

10. The subject of the second part of *Messiah* is:
- the birth of Christ.
 - the death of Christ.
 - the redemption of the world.
 - all of the above

ANS: B DIF: Hard REF: 125 TOP: Baroque oratorio
 MSC: Factual

11. The orchestra for *Messiah* relies primarily on the:
- strings.
 - oboes.
 - trumpets.
 - drums.

ANS: A DIF: Easy REF: 125 TOP: Baroque oratorio
 MSC: Applied

12. “Rejoice greatly, O daughter of Zion” from *Messiah* is an example of:
- a da capo aria.
 - secco recitative.
 - accompagnato recitative.
 - four-part choral writing.

ANS: A DIF: Medium REF: 125 TOP: Baroque oratorio
 MSC: Applied

13. What is a ritornello?
- a repeated figure in the bass line
 - the repetition of the A section in a da capo aria
 - a recurring motive in an aria
 - an instrumental refrain in an aria

ANS: D DIF: Medium REF: 125 TOP: Baroque oratorio
 MSC: Applied

8. Handel's "Hallelujah Chorus" includes a variety of textures.

ANS: T DIF: Medium REF: 127 TOP: Baroque oratorio
MSC: Factual

ESSAY

1. Compare opera and oratorio, using examples of each genre to support your answer.

ANS:
Answers will vary.

DIF: Easy REF: 123f TOP: Baroque oratorio
MSC: Conceptual

2. Compare the lives and output of Bach and Handel. Which was the more international composer? Why? For what audiences did each compose?

ANS:
Answers will vary.

DIF: Medium REF: 124f TOP: Baroque oratorio
MSC: Conceptual

Chapter 24: Independent Study: Billings and the North American Sacred Tradition

MULTIPLE CHOICE

1. In seventeenth-century New England, the Puritan practice of singing that is based on call and response was called:
- a. spiritualizing.
 - b. shape-note singing.
 - c. lining-out.
 - d. secularization.

ANS: C DIF: Medium REF: 128 TOP: American music
MSC: Factual

2. What is the basic texture of the practice of lining-out?
- a. monophonic
 - b. homophonic
 - c. polyphonic
 - d. all of the above

ANS: A DIF: Easy REF: 128 TOP: American music
MSC: Applied

3. Why was lining-out developed?
- a. Most people could not read music.
 - b. Most people could not afford to buy a psalm book.
 - c. The church wanted everyone to participate equally in services.
 - d. all of the above

ANS: D DIF: Hard REF: 128 TOP: American music
MSC: Conceptual

4. What is heterophonic texture?
- a. a unison choral statement
 - b. the simultaneous performance of slight variants of the same melody
 - c. a texture undergoing constant change
 - d. a texture based on non-imitative polyphony

ANS: B DIF: Medium REF: 128 TOP: American music
MSC: Factual

5. Which of the following was NOT a musical development in seventeenth-century America?
- a. Polyphonic settings of sacred music began to appear.
 - b. Singing schools began teaching music.
 - c. American composers were discouraged from writing new music.
 - d. Shape-note singing was developed.

ANS: C DIF: Hard REF: 129 TOP: American music
MSC: Conceptual

12. Which of the following describes Spanish attitudes toward indigenous American peoples?
- They tried to reconcile local beliefs and Christianity.
 - They attempted to preserve indigenous music through notation.
 - They avoided contact with the indigenous civilizations.
 - all of the above

ANS: A DIF: Hard REF: 132 TOP: American music
MSC: Conceptual

13. Which of the following musical activities is NOT associated with Gaspar Fernandes?
- playing organ
 - composing operas
 - teaching music to choirboys
 - collecting music performed in Mexico at the time

ANS: B DIF: Hard REF: 132f TOP: American music
MSC: Factual

14. What of the following does NOT characterize the villancico by Fernandes?
- images of Christianity mixed with those of the Aztec religion
 - an ensemble refrain
 - notation that includes parts for organ and other instruments
 - a frequent short-long rhythm

ANS: C DIF: Hard REF: 133 TOP: American music
MSC: Factual

TRUE/FALSE

1. Lining-out was a system designed to promote polyphony in America.

ANS: F DIF: Easy REF: 128 TOP: American music
MSC: Applied

2. Lining-out often involved heterophony.

ANS: T DIF: Medium REF: 128 TOP: American music
MSC: Applied

3. Shape-note notation was designed to help the general public read music.

ANS: T DIF: Easy REF: 129 TOP: American music
MSC: Applied

4. William Billings was the first highly trained composer active in America.

ANS: F DIF: Easy REF: 130 TOP: American music
MSC: Factual

Chapter 25: Grace and Grandeur: The Baroque Dance Suite

MULTIPLE CHOICE

1. The first era of Western music history in which instrumental music was a major focus for composers was the:
- a. Middle Ages.
 - b. Renaissance.
 - c. Baroque.
 - d. Classical.

ANS: C DIF: Easy REF: 134 TOP: Baroque instruments
MSC: Factual

2. Which of the following does NOT describe instrumental music in the Baroque era?
- a. The flowering of instrumental music was largely encouraged by wealthy patrons.
 - b. Elaborate instrumental music often accompanied grand celebrations.
 - c. New technologies made more sophisticated instruments possible.
 - d. Instrumental music became the central focus of Western concert music at this time.

ANS: D DIF: Hard REF: 134 TOP: Baroque instruments
MSC: Applied

3. Which of the following is NOT a major difference between Baroque and modern violins?
- a. the general shape of the instrument
 - b. the type of strings
 - c. the playing techniques
 - d. the cost of the instrument

ANS: A DIF: Medium REF: 135 TOP: Baroque instruments
MSC: Applied

4. During the Baroque, which of the woodwind instruments became associated with a somber mood?
- a. recorder
 - b. flute
 - c. oboe
 - d. bassoon

ANS: D DIF: Hard REF: 135 TOP: Baroque instruments
MSC: Applied

5. Which of the following wind instruments was NOT made of wood during the Baroque?
- a. recorder
 - b. oboe
 - c. trumpet
 - d. flute

ANS: C DIF: Medium REF: 135 TOP: Baroque instruments
MSC: Factual

6. Which of the following does NOT characterize the Baroque suite?
- a. It consists of a series of dance movements.
 - b. The movements are in contrasting keys.
 - c. Each movement is a dance type from a different country.
 - d. The movements have contrasts of tempo and character.

ANS: B DIF: Medium REF: 135 TOP: Baroque suite
MSC: Applied

7. Which of the following dance types was NOT standard in a Baroque suite?
- a. allemande
 - b. sarabande
 - c. courante
 - d. tarantella

ANS: D DIF: Hard REF: 135 TOP: Baroque suite
 MSC: Applied

8. What is the most common form of the individual movement in a suite?
- a. binary
 - b. variations
 - c. sonata
 - d. rondo

ANS: A DIF: Medium REF: 135 TOP: Baroque suite
 MSC: Factual

9. Baroque composers applied the concept of the suite to:
- a. solo instrumental music.
 - b. keyboard music.
 - c. orchestral music.
 - d. all of the above

ANS: D DIF: Medium REF: 135f TOP: Baroque suite
 MSC: Applied

10. Handel's *Water Music* is best described as a:
- a. sonata da camera.
 - b. concerto grosso.
 - c. suite.
 - d. passacaglia.

ANS: C DIF: Easy REF: 136 TOP: Baroque suite
 MSC: Factual

11. Why is the music for Handel's *Water Music* marked by lively rhythms and catchy melodies?
- a. It was written to be performed outdoors on barges.
 - b. It mimicked the sound of the ocean.
 - c. It was written during a time of war.
 - d. It celebrated a royal marriage.

ANS: A DIF: Medium REF: 136 TOP: Baroque suite
 MSC: Conceptual

12. The Alla hornpipe movement from *Water Music* is characterized by:
- a. lively duple meter.
 - b. binary form.
 - c. instrumental groups exchanging motivic ideas.
 - d. all of the above

ANS: C DIF: Medium REF: 136 TOP: Baroque suite
 MSC: Applied

TRUE/FALSE

1. The Renaissance period was the first in which instrumental music was comparable in importance to vocal music.

ANS: F DIF: Medium REF: 134 TOP: Baroque instruments
MSC: Applied

2. Stradivarius, Guarneri, and Amati were famous makers of violins during the Baroque era.

ANS: F DIF: Easy REF: 134 TOP: Baroque instruments
MSC: Factual

3. The invention of valves enabled Baroque trumpet players to become virtuosos.

ANS: F DIF: Easy REF: 135 TOP: Baroque instruments
MSC: Applied

4. Today, Baroque music is played exclusively on modern instruments.

ANS: F DIF: Medium REF: 135 TOP: Baroque instruments
MSC: Applied

5. The standard Baroque suite consists of a variety of international dance types.

ANS: T DIF: Medium REF: 135 TOP: Baroque suite
MSC: Factual

6. Baroque suites were composed for orchestra only.

ANS: F DIF: Medium REF: 135 TOP: Baroque suite
MSC: Factual

7. Handel's *Water Music* received its name because of the depiction of waves in the Alla hornpipe.

ANS: F DIF: Easy REF: 136 TOP: Baroque suite
MSC: Factual

8. The Alla hornpipe from Handel's *Water Music* is in ternary form.

ANS: T DIF: Medium REF: 135 TOP: Baroque suite
MSC: Factual

ESSAY

1. Why do modern instruments sound different from their Baroque counterparts? Include some examples in your answer.

ANS:

Answers will vary.

DIF: Hard

REF: 134f

TOP: Baroque instruments

MSC: Conceptual

2. Describe the variety of dance movements that might be found in a Baroque suite.

ANS:

Answers will vary.

DIF: Hard

REF: 135f

TOP: Baroque suite

MSC: Applied

Chapter 26: Sounding Spring: Vivaldi and the Baroque Concerto

MULTIPLE CHOICE

1. The instrumental form based on the contrast of two dissimilar bodies of sound is called a:
- a. symphony.
 - b. sonata.
 - c. suite.
 - d. concerto.

ANS: D DIF: Easy REF: 138 TOP: Baroque concerto
MSC: Factual

2. The typical solo concerto has _____ movements.
- a. two
 - b. three
 - c. four
 - d. six

ANS: B DIF: Medium REF: 138 TOP: Baroque concerto
MSC: Factual

3. The _____ form in a concerto is loosely based on the alternation between orchestral statements and virtuosic passages for the soloist.
- a. ritornello
 - b. cadenza
 - c. refrain
 - d. sinfonia

ANS: A DIF: Easy REF: 138f TOP: Baroque concerto
MSC: Factual

4. A ritornello form in a concerto is typically found in:
- a. the first movement only.
 - b. the second movement.
 - c. the first and third movements.
 - d. all of the movements.

ANS: C DIF: Easy REF: 138 TOP: Baroque concerto
MSC: Applied

5. Which of the following was the greatest and most prolific Italian composer of concertos?
- a. Vivaldi
 - b. Purcell
 - c. Handel
 - d. Bach

ANS: A DIF: Easy REF: 139 TOP: Baroque concerto
MSC: Factual

6. Antonio Vivaldi was known as the “red priest” for:
- a. his political affiliations.
 - b. his violent temper.
 - c. the color of his hair.
 - d. his red house.

ANS: C DIF: Easy REF: 139 TOP: Baroque concerto
MSC: Factual

2. The concerto lends itself to virtuoso playing.

ANS: T DIF: Easy REF: 138 TOP: Baroque concerto
MSC: Applied

3. The tempos in a three-movement concerto are Adagio-Allegro-Andante.

ANS: F DIF: Easy REF: 138 TOP: Baroque concerto
MSC: Applied

4. Antonio Vivaldi composed over two hundred concertos for solo violin.

ANS: T DIF: Medium REF: 139 TOP: Baroque concerto
MSC: Factual

5. Vivaldi lived in Rome, where he taught music at a girls' school.

ANS: F DIF: Easy REF: 139 TOP: Baroque concerto
MSC: Factual

6. Bach composed the famous set of works known as the *Brandenburg Concertos*.

ANS: T DIF: Hard REF: 139 TOP: Baroque concerto
MSC: Factual

7. *The Four Seasons* is considered to be program music.

ANS: T DIF: Medium REF: 140 TOP: Baroque concerto
MSC: Applied

8. In *Spring* from *The Four Seasons*, all of the images are created in the orchestra passages.

ANS: F DIF: Hard REF: 141 TOP: Baroque concerto
MSC: Factual

ESSAY

1. How did Baroque composers provide unity and contrast in concerto movements? Include examples in your answer.

ANS:
Answers will vary.

DIF: Hard REF: 138f TOP: Baroque concerto
MSC: Conceptual

2. Describe the specific images that Vivaldi created in *Spring* from *The Four Seasons*.

ANS:

Answers will vary.

DIF: Medium

REF: 139f

TOP: Baroque concerto

MSC: Conceptual

Chapter 27: Process as Meaning: Bach and the Fugue

MULTIPLE CHOICE

1. Which of the following was NOT an important keyboard instrument during the Baroque?
a. the harpsichord c. the organ
b. the piano d. the clavichord

ANS: B DIF: Easy REF: 142
TOP: Baroque keyboard instruments MSC: Applied

2. The _____ is a keyboard instrument whose strings are plucked by quills.
a. organ c. harpsichord
b. piano d. clavichord

ANS: C DIF: Easy REF: 142
TOP: Baroque keyboard instruments MSC: Factual

3. The harpsichord is different from the piano because:
a. it sometimes has two keyboards, rather than one.
b. its strings are plucked, rather than struck.
c. it is not capable of a wide dynamic range.
d. all of the above

ANS: D DIF: Easy REF: 142
TOP: Baroque keyboard instruments MSC: Applied

4. The keyboard instrument that uses various sets of pipes to create contrasting colors is:
a. the harpsichord. c. the clavichord.
b. the organ. d. the piano.

ANS: B DIF: Easy REF: 143
TOP: Baroque keyboard instruments MSC: Applied

5. What is a toccata?
a. a set of variations on a repeated harmonic pattern
b. an improvisatory, virtuosic keyboard work
c. a movement based on strict counterpoint
d. a four-movement keyboard work containing a fugue

ANS: B DIF: Hard REF: 143 TOP: Baroque keyboard forms
MSC: Factual

6. The _____ is a keyboard form based on the principle of voices imitating each other.
a. fugue c. suite
b. prelude d. toccata

ANS: A DIF: Easy REF: 143 TOP: Baroque fugue
MSC: Factual

7. What is the principal element of a fugue?
 a. a beautiful melody
 b. counterpoint
 c. a chorale tune
 d. arpeggios
 ANS: B DIF: Medium REF: 143 TOP: Baroque fugue
 MSC: Applied
8. After the first statement of the fugue subject, the second entrance of the subject is called the:
 a. episode.
 b. answer.
 c. fugato.
 d. stretto.
 ANS: B DIF: Medium REF: 143 TOP: Baroque fugue
 MSC: Factual
9. The opening section of a fugue, in which all voices successively introduce the subject, is called the:
 a. episode.
 b. answer.
 c. exposition.
 d. closing section.
 ANS: C DIF: Medium REF: 143 TOP: Baroque fugue
 MSC: Factual
10. In a fugue, the areas of relaxation where the subject is not heard are called:
 a. answers.
 b. countersubjects.
 c. episodes.
 d. strettos.
 ANS: C DIF: Medium REF: 143 TOP: Baroque fugue
 MSC: Factual
11. Which of the following is NOT a contrapuntal device that alters the original theme of a fugue?
 a. augmentation
 b. retrograde
 c. prelude
 d. diminution
 ANS: C DIF: Hard REF: 144 TOP: Baroque fugue
 MSC: Applied
12. In a fugue, the technique of stating the theme in shorter time values that go faster is called:
 a. augmentation.
 b. retrograde.
 c. stretto.
 d. diminution.
 ANS: D DIF: Medium REF: 144 TOP: Baroque fugue
 MSC: Factual
13. In the field of keyboard music, Johann Sebastian Bach's most important collection was:
 a. the *Brandenburg Concertos*.
 b. *The Art of Fugue*.
 c. *The Well-Tempered Clavier*.
 d. *A Musical Offering*.
 ANS: C DIF: Medium REF: 144 TOP: Baroque fugue
 MSC: Conceptual

14. Which of the following is the title of a set of forty-eight preludes and fugues by Bach?
 a. the *Brandenburg Concertos* c. *The Well-Tempered Clavier*
 b. *A Musical Offering* d. *The Art of Fugue*

ANS: C DIF: Easy REF: 144 TOP: Baroque fugue
 MSC: Factual

15. How many preludes and fugues are contained in the two *Well-Tempered Clavier* volumes?
 a. twelve c. forty-eight
 b. twenty-four d. sixty-four

ANS: C DIF: Hard REF: 144 TOP: Baroque fugue
 MSC: Factual

16. Bach's last demonstration of contrapuntal mastery was:
 a. *The Art of Fugue*. c. *The Well-Tempered Clavier*.
 b. *A Musical Offering*. d. the *Brandenburg Concertos*.

ANS: A DIF: Medium REF: 145 TOP: Baroque fugue
 MSC: Factual

17. How many voices, or individual lines, are there in Bach's Contrapunctus I, from *The Art of Fugue*?
 a. two c. four
 b. three d. five

ANS: C DIF: Medium REF: 145 TOP: Baroque fugue
 MSC: Factual

18. By which voice is the subject first stated in Contrapunctus I, from *The Art of Fugue*?
 a. the top voice, or soprano
 b. the second voice from the top, or alto
 c. the second voice from the bottom, or tenor
 d. the bottom voice, or bass

ANS: B DIF: Hard REF: 145 TOP: Baroque fugue
 MSC: Factual

TRUE/FALSE

1. The most important keyboard instruments of the Baroque were the harpsichord, organ, and piano.

ANS: F DIF: Easy REF: 142
 TOP: Baroque keyboard instruments MSC: Factual

2. The strings of a harpsichord are plucked by quills.

ANS: T DIF: Easy REF: 142
 TOP: Baroque keyboard instruments MSC: Factual

3. The advantage of the harpsichord was its ability to produce crescendos and diminuendos.

ANS: F DIF: Medium REF: 142
TOP: Baroque keyboard instruments MSC: Applied

4. The organ has multiple keyboards.

ANS: T DIF: Medium REF: 143
TOP: Baroque keyboard instruments MSC: Factual

5. A fugue is a contrapuntal composition in which a single subject is the focal point that unifies the work.

ANS: T DIF: Easy REF: 143 TOP: Baroque fugue
MSC: Applied

6. A fugue is a form intended exclusively for solo keyboard performance.

ANS: F DIF: Medium REF: 143 TOP: Baroque fugue
MSC: Applied

7. At the beginning of a fugue, the countersubject is stated alone.

ANS: F DIF: Medium REF: 143 TOP: Baroque fugue
MSC: Factual

8. Johann Sebastian Bach's *Art of Fugue* is now generally considered to be a keyboard work.

ANS: T DIF: Easy REF: 145 TOP: Baroque fugue
MSC: Factual

ESSAY

1. Discuss the two most important keyboard instruments of the Baroque. How do they differ from the piano?

ANS:
Answers will vary.

DIF: Medium REF: 142f TOP: Baroque keyboard instruments
MSC: Applied

2. Discuss the fugue, its structure, and its polyphonic devices.

ANS:
Answers will vary.

DIF: Medium REF: 143f TOP: Baroque fugue
MSC: Applied

Prelude 4: Music as Order and Logic

MULTIPLE CHOICE

1. How did Classical artists differ from their Romantic counterparts?
- Classical artists were more subjective.
 - Classical artists emphasized clarity and beauty of form.
 - Classical artists used art for self-expression.
 - all of the above

ANS: B DIF: Medium REF: 150 TOP: Classicism in arts
MSC: Conceptual

2. Interest in Greek and Roman antiquity during the eighteenth century greatly influenced:
- painting.
 - architecture.
 - literature.
 - all of the above

ANS: D DIF: Hard REF: 150 TOP: Classicism in arts
MSC: Applied

3. Which of the following was NOT an eighteenth-century ruler?
- Frederick the Great of Prussia
 - Maria Theresa of Austria
 - Louis XV of France
 - Elizabeth I of England

ANS: D DIF: Hard REF: 150 TOP: Classicism in arts
MSC: Factual

4. Which of the following historical events did NOT have an impact on the Classical era?
- the American Revolution
 - the Industrial Revolution
 - the French Revolution
 - the Russian Revolution

ANS: D DIF: Easy REF: 151 TOP: Classicism in arts
MSC: Applied

5. Which American president was a leading figure during the Classical period?
- Abraham Lincoln
 - Thomas Jefferson
 - Andrew Jackson
 - James Polk

ANS: B DIF: Hard REF: 151 TOP: Classicism in arts
MSC: Factual

6. Who was the French philosopher called the “father of Romanticism”?
- Schiller
 - Goethe
 - Rousseau
 - David

ANS: C DIF: Medium REF: 151 TOP: Classicism in arts
MSC: Factual

7. The *Sturm und Drang* movement came about largely because of two works, written by Schiller and:
- a. Burns.
 - b. Blake.
 - c. Kant.
 - d. Goethe.

ANS: D DIF: Hard REF: 152 TOP: Classicism in arts
 MSC: Factual

8. The Classical period in music ranged from approximately:
- a. 1600 to 1650.
 - b. 1650 to 1700.
 - c. 1700 to 1750.
 - d. 1750 to 1825.

ANS: D DIF: Easy REF: 150 TOP: Classicism in music
 MSC: Factual

9. Which of the following composers was NOT a master of the Viennese school?
- a. Beethoven
 - b. Haydn
 - c. Chopin
 - d. Mozart

ANS: C DIF: Easy REF: 153 TOP: Classicism in music
 MSC: Factual

10. Which of the following does NOT characterize the Classical style?
- a. singable, elegant melodies
 - b. highly chromatic harmony
 - c. strong, regular rhythms
 - d. use of folk and popular elements

ANS: B DIF: Medium REF: 153 TOP: Classical style
 MSC: Applied

11. Which of the following best describes the lyrical melodies of the Classical period?
- a. disjunct and leaping in shape
 - b. based on the chromatic scale
 - c. constructed with an irregular phrase structure
 - d. conjunct, diatonic, and singable

ANS: D DIF: Medium REF: 153 TOP: Classical style
 MSC: Applied

12. A melody composed with a symmetrical four-bar phrase structure delineated by cadences is characteristic of the _____ period.
- a. medieval
 - b. Renaissance
 - c. Baroque
 - d. Classical

ANS: D DIF: Easy REF: 153 TOP: Classical style
 MSC: Factual

13. The concept of rhythmic regularity suggests:
- a. strong rhythms moving at a steady tempo.
 - b. meters that frequently change within a piece or movement.
 - c. irregular rhythms.
 - d. the regular use of syncopated rhythms.

ANS: A DIF: Medium REF: 153 TOP: Classical style
 MSC: Conceptual

14. The system in which the aristocracy sponsored musicians is called:
- patronage.
 - scholarship.
 - sponsorship.
 - apprenticeship.

ANS: A DIF: Easy REF: 154 TOP: Classical style
MSC: Factual

15. Which role in musical life was socially acceptable for eighteenth-century women?
- performer
 - composer
 - church musician
 - all of the above

ANS: A DIF: Easy REF: 154 TOP: Patronage
MSC: Applied

16. Which of the following best describe(s) musical life in the Classical era?
- Music was performed only by professionals and aristocrats.
 - The rise of public performances gave composers new venues where their works could be heard.
 - Audiences preferred performances of old music rather than new.
 - all of the above

ANS: B DIF: Medium REF: 154 TOP: Patronage
MSC: Applied

TRUE/FALSE

1. The Classical attitude toward art was considerably more objective than the Romantic.

ANS: T DIF: Easy REF: 150 TOP: Classicism in arts
MSC: Applied

2. The Classical era saw the publication of important new encyclopedias.

ANS: T DIF: Easy REF: 151 TOP: Classicism in arts
MSC: Factual

3. Despite intellectual attitudes in the Classical era, few significant advances were made in the sciences.

ANS: F DIF: Easy REF: 151 TOP: Classicism in arts
MSC: Applied

4. The American Declaration of Independence reflects the intellectual climate of the Classical era.

ANS: T DIF: Easy REF: 151 TOP: Classicism in arts
MSC: Applied

5. The Classical period also has been called the Enlightenment.

ANS: T DIF: Easy REF: 151 TOP: Classicism in arts
MSC: Factual

6. Eighteenth-century thinkers and artists turned away from the idealized civilization of the Greeks and Romans and embraced the realism of the Middle Ages.

ANS: F DIF: Medium REF: 151 TOP: Classicism in arts
MSC: Applied

7. Romantic elements can be found in the late works of Mozart, Haydn, and Beethoven.

ANS: T DIF: Hard REF: 152 TOP: Classical style
MSC: Applied

8. Music of the Classical era is characterized by lyrical, singable melodies.

ANS: T DIF: Easy REF: 153 TOP: Classical style
MSC: Applied

9. The harmony employed by the Classical-era composers was largely chromatic.

ANS: F DIF: Easy REF: 153 TOP: Classical style
MSC: Applied

10. Classical-era composers rarely performed their own works in concerts.

ANS: F DIF: Medium REF: 154 TOP: Patronage
MSC: Applied

11. Some women achieved fame during the eighteenth century as opera singers and as solo instrumentalists.

ANS: T DIF: Medium REF: 154 TOP: Patronage
MSC: Factual

12. In the eighteenth century, composers were viewed as equal to nobles at the highest level of society.

ANS: F DIF: Medium REF: 154 TOP: Patronage
MSC: Applied

13. The audience of the eighteenth century, like that of today, was mainly interested in music from the past.

ANS: F DIF: Easy REF: 154 TOP: Patronage
MSC: Applied

14. Public performances were rare in the Classical era.

ANS: F DIF: Medium REF: 154 TOP: Patronage
MSC: Factual

ESSAY

1. Describe how various major historical events shaped the Classical era. Include examples in your answer.

ANS:

Answers will vary.

DIF: Medium REF: 150 TOP: Classicism in arts
MSC: Applied

2. Discuss the intellectual climate of the Classical era and how it influenced the arts. Include examples in your answer.

ANS:

Answers will vary.

DIF: Hard REF: 151f TOP: Classicism in arts
MSC: Applied

3. How do Classical and Romantic arts differ? Include examples in your answer.

ANS:

Answers will vary.

DIF: Medium REF: 152 TOP: Classical style
MSC: Applied

4. Describe the patronage system, its advantages and disadvantages to composers, and how it affected the careers of Haydn, Mozart, and Beethoven.

ANS:

Answers will vary.

DIF: Medium REF: 154 TOP: Patronage MSC: Applied

5. Describe the role of women in music during the Classical era. Include examples in your answer.

ANS:

Answers will vary.

DIF: Medium REF: 154 TOP: Patronage MSC: Applied

Chapter 28: Musical Conversations: Haydn and Classical Chamber Music

MULTIPLE CHOICE

1. In musical compositions, a theme is:
- the composition's underlying meaning.
 - the composition's overall mood.
 - a musical idea that is used as a building block.
 - a literary story that is associated with the work.

ANS: C DIF: Easy REF: 156 TOP: Expanding musical ideas
MSC: Applied

2. A composer can fragment a theme by dividing it into smaller units called:
- motives.
 - codas.
 - sequences.
 - modulations.

ANS: A DIF: Easy REF: 157 TOP: Expanding musical ideas
MSC: Factual

3. Which of the following is NOT a type of thematic development?
- breaking up a theme into motives
 - expanding a motive into a long melody
 - literally repeating a melody at the same pitch level
 - treating a motive in sequence

ANS: C DIF: Hard REF: 157 TOP: Expanding musical ideas
MSC: Applied

4. The repetition of a motive at a higher or lower pitch level is called a:
- scale.
 - theme.
 - coda.
 - sequence.

ANS: D DIF: Medium REF: 157 TOP: Expanding musical ideas
MSC: Factual

5. Which of the following descriptions is most characteristic of a jazz performance?
- improvisations on preestablished harmonic patterns
 - emphasis on strict contrapuntal devices
 - meandering improvisations without formal concerns
 - avoidance of extension, contraction, and repetition

ANS: A DIF: Medium REF: 157 TOP: Expanding musical ideas
MSC: Applied

6. Which of the following best describes absolute music?
- music without a story or text
 - music without form
 - all instrumental music
 - the finest music from the past

ANS: A DIF: Easy REF: 157 TOP: Classical forms
MSC: Factual

7. In absolute music, the lack of a prescribed story or text to hold the music together makes the element of _____ especially important.
- a. melody
 - b. texture
 - c. harmony
 - d. form

ANS: D DIF: Hard REF: 157 TOP: Classical forms
MSC: Conceptual

8. Which of the following genres does NOT usually follow the general structure of a multimovement cycle?
- a. sonata
 - b. symphony
 - c. overture
 - d. concerto

ANS: C DIF: Hard REF: 158 TOP: Classical forms
MSC: Applied

9. Which movement is the most highly organized and most characteristic of the multimovement cycle?
- a. first
 - b. second
 - c. third
 - d. fourth

ANS: A DIF: Medium REF: 158 TOP: Classical forms
MSC: Applied

10. Which of the following is a common characteristic of the second movement of a multimovement cycle?
- a. a slow introduction
 - b. lyrical, songful melodies
 - c. dance rhythms
 - d. all of the above

ANS: B DIF: Hard REF: 158 TOP: Classical forms
MSC: Applied

11. In the Classical multimovement cycle, the third movement is usually in _____ form.
- a. theme and variations
 - b. sonata
 - c. rondo
 - d. minuet and trio

ANS: D DIF: Easy REF: 158 TOP: Classical forms
MSC: Applied

12. A rondo is most typically found in the _____ movement of a Classical multimovement cycle.
- a. first
 - b. second
 - c. third
 - d. last

ANS: D DIF: Medium REF: 158 TOP: Classical forms
MSC: Applied

13. Which of the following compositional techniques does theme and variation form often utilize?
- a. melodic variation
 - b. harmonic variation
 - c. rhythmic variation
 - d. all of the above

ANS: D DIF: Medium REF: 158 TOP: Classical forms
MSC: Applied

21. Haydn enjoyed phenomenal musical success with two trips to _____.
- Paris
 - London
 - Rome
 - New York

ANS: B DIF: Medium REF: 159 TOP: Haydn
 MSC: Factual

TRUE/FALSE

1. The concept of music as a conversation is best seen in the Classical concerto.

ANS: F DIF: Easy REF: 156 TOP: Expanding musical ideas
 MSC: Applied

2. In the Classical style, musical “conversations” depended on predictable musical forms.

ANS: T DIF: Easy REF: 156 TOP: Expanding musical ideas
 MSC: Factual

3. The expansion and reworking of a theme within a composition is called thematic development.

ANS: T DIF: Easy REF: 156f TOP: Expanding musical ideas
 MSC: Factual

4. Thematic development provides clarity, coherence, and logic to larger musical forms.

ANS: T DIF: Hard REF: 157 TOP: Expanding musical ideas
 MSC: Conceptual

5. Thematic development is necessary in smaller musical forms.

ANS: F DIF: Medium REF: 157 TOP: Expanding musical ideas
 MSC: Applied

6. The term *multimovement cycle* is applied not only to sonatas and chamber music but also to concertos and symphonies.

ANS: T DIF: Medium REF: 157 TOP: Classical forms
 MSC: Applied

7. The slow movement of a multimovement cycle is most frequently the third movement.

ANS: F DIF: Medium REF: 158 TOP: Classical forms
 MSC: Factual

8. In the Classical multimovement cycle, the third movement is typically a minuet and trio.

ANS: T DIF: Easy REF: 158 TOP: Classical forms
 MSC: Factual

9. The only basic rule of theme and variations form is that the theme must always be easy to hear.

ANS: F DIF: Medium REF: 158 TOP: Classical forms
MSC: Conceptual

10. The melody of the slow movement of Haydn's String Quartet, Op. 76, No. 3 is taken from an obscure folk tune.

ANS: F DIF: Easy REF: 159 TOP: Haydn chamber music
MSC: Factual

11. In the slow movement of Haydn's *Emperor* string quartet, each instrument gets a turn at playing the theme.

ANS: T DIF: Easy REF: 161 TOP: Haydn chamber music
MSC: Factual

12. The career of Joseph Haydn spanned the years from the development of the Classical style to the beginning of Romanticism.

ANS: T DIF: Medium REF: 159 TOP: Haydn
MSC: Factual

13. The patronage system failed to support Haydn, and he was forced to live by teaching and performing.

ANS: F DIF: Medium REF: 159 TOP: Haydn
MSC: Factual

ESSAY

1. Compare the concept of musical development in the Classical symphony with that in jazz.

ANS:
Answers will vary.

DIF: Hard REF: 156f TOP: Expanding musical ideas
MSC: Conceptual

2. Describe the overall outline of a multimovement cycle. Be sure to mention the tempo and chronological character of each movement. Which genres generally involve multimovement cycles?

ANS:
Answers will vary.

DIF: Hard REF: 158f TOP: Classical forms
MSC: Applied

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 REF: 162 TOP: Classical symphony
MSC: Factual

2. How many movements are typical of pre-Classical symphonies?
- a. two
 - b. three
 - c. four
 - d. eight

ANS: B DIF: Hard REF: 162 TOP: Classical symphony
MSC: Factual

3. Quick crescendos and the four-movement cycle for symphonies were developed in:
- a. Italy.
 - b. France.
 - c. England.
 - d. Germany.

ANS: D DIF: Hard REF: 162f TOP: Classical symphony
MSC: Factual

4. The early Classical symphony is characterized by quickly ascending themes with a strong rhythmic drive. These are known as _____ themes.
- a. steamroller
 - b. torpedo
 - c. rocket
 - d. operatic

ANS: C DIF: Hard REF: 163 TOP: Classical symphony
MSC: Factual

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

ANS: B DIF: Easy REF: 163 TOP: Classical symphony
MSC: Applied

6. 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 REF: 163 TOP: Classical symphony
MSC: Factual

14. What is the form of the second movement of Haydn's *Military* Symphony?
- sonata-allegro
 - theme and variations
 - A-B-A'
 - rondo

ANS: C DIF: Medium REF: 165 TOP: Haydn symphony
 MSC: Applied

TRUE/FALSE

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

ANS: T DIF: Hard REF: 162 TOP: Classical symphony
 MSC: Factual

2. The Classical symphony had its origins in the Baroque concerto.

ANS: F DIF: Hard REF: 162 TOP: Classical symphony
 MSC: Factual

3. The establishment of a four-movement cycle for the symphony is generally credited to the London school of composers.

ANS: F DIF: Hard REF: 163 TOP: Classical symphony
 MSC: Applied

4. The terms “rocket theme” and “steamroller” were applied to early symphonies from Germany.

ANS: T DIF: Hard REF: 163 TOP: Classical symphony
 MSC: Applied

5. Haydn died shortly after writing his ninth symphony.

ANS: F DIF: Hard REF: 163 TOP: Classical symphony
 MSC: Applied

6. The late symphonies of Haydn abound in expressive effects.

ANS: T DIF: Medium REF: 165 TOP: Haydn symphony
 MSC: Applied

7. The second movement of Haydn's *Military* Symphony contains few dynamic contrasts.

ANS: F DIF: Easy REF: 164 TOP: Haydn symphony
 MSC: Applied

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

ANS: T DIF: Easy REF: 165 TOP: Haydn symphony
 MSC: Applied

ESSAY

1. Describe the development and structure of the Classical symphony.

ANS:

Answers will vary.

DIF: Medium

REF: 162f

TOP: Classical symphony

MSC: Applied

2. Why is Haydn considered to be the “father of the symphony”?

ANS:

Answers will vary.

DIF: Hard

REF: 163f

TOP: Haydn symphony

MSC: Conceptual

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

MULTIPLE CHOICE

1. Mozart's *Eine kleine Nachtmusik* is an example of a:

- a. symphony.
- b. serenade.
- c. sonata.
- d. concerto.

ANS: B DIF: Medium REF: 167 TOP: Mozart chamber music
MSC: Factual

2. *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 REF: 167 TOP: Mozart chamber music
MSC: Factual

3. We can best regard sonata-allegro form as a drama between:

- a. two groups of instruments.
- b. two key areas.
- c. two forms.
- d. two dynamic levels.

ANS: B DIF: Hard REF: 167 TOP: Classical forms
MSC: Applied

4. 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 REF: 167 TOP: Classical forms
MSC: Factual

5. In sonata-allegro form, a modulatory section that leads from one theme to the next is called the:

- a. codetta.
- b. development.
- c. bridge.
- d. introduction.

ANS: C DIF: Easy REF: 167 TOP: Classical forms
MSC: Factual

6. What is the function of the bridge in sonata-allegro form?

- a. to establish the tonic
- b. to modulate to a new key
- c. to develop the themes
- d. to restate the themes

ANS: B DIF: Medium REF: 167 TOP: Classical forms
MSC: Conceptual

7. 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 REF: 167 TOP: Classical forms
MSC: Applied

8. 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 REF: 167 TOP: Classical forms
MSC: Applied

9. The psychological climax of sonata-allegro form appears when the tonic returns at the:
- a. exposition.
 - b. development.
 - c. recapitulation.
 - d. coda.

ANS: C DIF: Medium REF: 167 TOP: Classical forms
MSC: Applied

10. The final section of a sonata-allegro movement, which rounds it off with a vigorous closing cadence, is the:
- a. exposition.
 - b. development.
 - c. recapitulation.
 - d. coda.

ANS: D DIF: Easy REF: 167 TOP: Classical forms
MSC: Factual

11. Mozart is remembered today as:
- a. the leading patron of Classical church music.
 - b. the inventor of the Classical symphony.
 - c. the most gifted child prodigy in the history of music.
 - d. a slow starter who later achieved fame as a composer.

ANS: C DIF: Easy REF: 169 TOP: Mozart
MSC: Applied

12. 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 REF: 169 TOP: Mozart
MSC: Factual

13. 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 REF: 169 TOP: Mozart
MSC: Factual

20. The Italian words *da capo* are commonly found in _____ form.
- a. binary
 - b. ternary
 - c. theme and variations
 - d. sonata
- ANS: B DIF: Easy REF: 169 TOP: Classical forms
MSC: Conceptual

21. What is a raga in North Indian classical music?
- a. a passage centering on a central pitch
 - b. a passaged with ragged rhythms
 - c. a series of pitches project a mood
 - d. all of the above
- ANS: C DIF: Easy REF: 172 TOP: Music of India
MSC: Conceptual

22. The long-necked, plucked string instrument common in North Indian classical music is called the:
- a. sitar.
 - b. tabla.
 - c. theorbo.
 - d. tala.
- ANS: A DIF: Easy REF: 172 TOP: Music of India
MSC: Conceptual

TRUE/FALSE

1. The Classical divertimento and serenade were light genres intended for social functions.
- ANS: T DIF: Easy REF: 167 TOP: Classical forms
MSC: Applied
2. The finale of a multimovement cycle is generally the longest and most developed.
- ANS: F DIF: Easy REF: 167 TOP: Classical forms
MSC: Applied
3. In sonata-allegro form, the development section manipulates thematic material from the exposition while remaining in the tonic key.
- ANS: F DIF: Easy REF: 167 TOP: Classical forms
MSC: Applied
4. In sonata-allegro form, the recapitulation is essentially identical to the exposition.
- ANS: F DIF: Easy REF: 167 TOP: Classical forms
MSC: Applied
5. In sonata-allegro form, the bridge is the transition between the development and the recapitulation.
- ANS: F DIF: Medium REF: 167 TOP: Classical forms
MSC: Applied

6. The minuet was originally a Baroque court dance.

ANS: T DIF: Easy REF: 168 TOP: Classical forms
MSC: Applied

7. Mozart was able to complete many masterworks during his long career.

ANS: F DIF: Easy REF: 169 TOP: Mozart
MSC: Applied

8. The musical processes of repetition, variation, and the introduction new material also occur in North Indian classical music.

ANS: T DIF: Easy REF: 172 TOP: Music of India
MSC: Applied

9. The complexity of North Indian classical music is passed down through musical treatises.

ANS: F DIF: Easy REF: 172 TOP: Music of India
MSC: Applied

10. Harmony, often using just a drone, is not important in North Indian classical music.

ANS: T DIF: Easy REF: 172 TOP: Music of India
MSC: Applied

ESSAY

1. Describe the basic parts of sonata-allegro form. Use the first movement of Mozart's *Eine kleine Nachtmusik* as a model.

ANS:
Answers will vary.

DIF: Medium REF: 167f TOP: Classical chamber music
MSC: Applied

2. How does the minuet and trio differ from sonata-allegro form? How are they similar?

ANS:
Answers will vary.

DIF: Easy REF: 168f TOP: Classical forms
MSC: Applied

Chapter 31: Conversation with a Leader: The Classical Concerto

MULTIPLE CHOICE

1. How many movements are in a Classical concerto?
- a. two
 - b. three
 - c. four
 - d. six

ANS: B DIF: Easy REF: 173 TOP: Classical concerto
MSC: Factual

2. A typical feature of a concerto is a free solo passage without orchestral accompaniment called the:
- a. introduction.
 - b. codetta.
 - c. cadenza.
 - d. development.

ANS: C DIF: Easy REF: 173 TOP: Classical concerto
MSC: Factual

3. The first movement of a Classical concerto is in sonata-allegro form with a:
- a. double exposition.
 - b. double coda.
 - c. slow introduction.
 - d. fugal recapitulation.

ANS: A DIF: Easy REF: 173 TOP: Classical concerto
MSC: Applied

4. The typical first movement of a Classical concerto begins with:
- a. the soloist.
 - b. the orchestra.
 - c. a dialogue between soloist and orchestra.
 - d. a cadenza.

ANS: B DIF: Medium REF: 173 TOP: Classical concerto
MSC: Factual

5. The cadenza in the Classical concerto appears:
- a. at the beginning of the work.
 - b. near the end of the first movement.
 - c. in the last movement.
 - d. any of the above

ANS: B DIF: Easy REF: 174 TOP: Mozart concerto
MSC: Factual

6. Which of the following does NOT describe Mozart's piano concertos?
- a. He wrote twenty-seven piano concertos.
 - b. The concertos often contain graceful writing for the woodwinds.
 - c. They abound in brilliant flourishes of technique.
 - d. He rarely performed his own works, preferring to spotlight his students.

ANS: D DIF: Easy REF: 174 TOP: Mozart concerto
MSC: Factual

5. The solo exposition of Mozart's Piano Concerto in G, K. 453 introduces a theme not heard in the orchestral exposition.

ANS: T DIF: Hard REF: 174 TOP: Mozart concerto
MSC: Factual

6. Mozart's Piano Concerto in G Major, K. 453, was composed in 1784, along with four other impressive piano concertos.

ANS: T DIF: Hard REF: 174 TOP: Mozart concerto
MSC: Factual

ESSAY

1. Describe the form of a typical Classical concerto.

ANS:
Answers will vary.

DIF: Medium REF: 173f TOP: Classical concerto
MSC: Applied

2. What are the differences between a Classical symphony and a concerto in performing forces, number of movements, and forms?

ANS:
Answers will vary.

DIF: Medium REF: 173f TOP: Classical concerto
MSC: Conceptual

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 REF: 177 TOP: Classical sonata
MSC: Factual

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

ANS: D DIF: Hard REF: 177 TOP: Beethoven sonata
MSC: Factual

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 REF: 177 TOP: Beethoven
MSC: Factual

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 REF: 177 TOP: Beethoven
MSC: Factual

5. Beethoven's career is often divided into _____ compositional periods.
- a. two
 - b. three
 - c. four
 - d. five

ANS: B DIF: Medium REF: 177 TOP: Beethoven
MSC: Factual

6. In his third compositional period, Beethoven:
- a. returned to the simple Classicism of his first period.
 - b. used more chromatic harmonies.
 - c. composed few works because of his deafness.
 - d. all of the above

ANS: B DIF: Hard REF: 177 TOP: Beethoven
MSC: Applied

14. The third movement of Beethoven's Piano Sonata in C-sharp minor, Op. 27, No. 2 is:
- filled with restless emotion.
 - in simple rondo form.
 - marked *quasi una fantasia*.
 - all of the above

ANS: A DIF: Medium REF: 178 TOP: Beethoven sonata
 MSC: Applied

TRUE/FALSE

1. The sonata is an instrumental work in one movement for one or two solo instruments.

ANS: F DIF: Easy REF: 176 TOP: Classical sonata
 MSC: Factual

2. During the Classical era, the sonata was intended for professional musicians only.

ANS: F DIF: Easy REF: 177 TOP: Classical sonata
 MSC: Applied

3. Although Beethoven received financial support from music-loving aristocrats, he functioned primarily as a freelance, or independent, composer.

ANS: T DIF: Hard REF: 177 TOP: Beethoven
 MSC: Factual

4. Beethoven was unable to compose music after he became deaf.

ANS: F DIF: Easy REF: 177 TOP: Beethoven
 MSC: Factual

5. Beethoven won great acclaim during his lifetime and died a famous and revered composer.

ANS: T DIF: Easy REF: 177 TOP: Beethoven
 MSC: Factual

6. Beethoven is considered by some to be the supreme architect in music.

ANS: T DIF: Easy REF: 177 TOP: Beethoven
 MSC: Applied

7. Someone other than Beethoven first suggested calling his Piano Sonata in C-sharp minor, Op. 27, No. 2 the *Moonlight* Sonata.

ANS: T DIF: Medium REF: 177 TOP: Beethoven sonata
 MSC: Factual

8. Beethoven composed his Piano Sonata in C-sharp minor, Op. 27, No. 2 during his late style period.

ANS: F DIF: Easy REF: 177 TOP: Beethoven sonata
 MSC: Applied

9. The first movement of Beethoven's *Moonlight* Sonata is full of stormy virtuosity.

ANS: F DIF: Medium REF: 178 TOP: Beethoven sonata
MSC: Applied

10. The outer movements of Beethoven's Piano Sonata in C-sharp minor, Op. 27, No. 2 share a common mood and expressive quality.

ANS: F DIF: Medium REF: 178 TOP: Beethoven sonata
MSC: Conceptual

ESSAY

1. How does Beethoven's *Moonlight* Sonata conform to and deviate from the standard multimovement form of the Classical era?

ANS:
Answers will vary.

DIF: Hard REF: 176f TOP: Classical sonata
MSC: Conceptual

2. Describe the musical characteristics of each of Beethoven's three creative periods.

ANS:
Answers will vary.

DIF: Medium REF: 177 TOP: Beethoven MSC: Applied

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 REF: 180 TOP: Beethoven
MSC: Applied

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 REF: 181 TOP: Beethoven symphony
MSC: Applied

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 REF: 181 TOP: Beethoven symphony
MSC: Factual

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 REF: 181 TOP: Beethoven symphony
MSC: Factual

5. The text of the “Ode to Joy” was written by:
- a. Goethe.
 - b. Schiller.
 - c. da Ponte.
 - d. Rameau.

ANS: B DIF: Hard REF: 181 TOP: Beethoven symphony
MSC: Factual

6. How many movements does Beethoven’s Symphony No. 5 have?
- a. one
 - b. three
 - c. four
 - d. five

ANS: C DIF: Easy REF: 181 TOP: Beethoven symphony
MSC: Applied

7. Which of the following best describes the opening idea of Beethoven’s Symphony No. 5?
- a. a three-note motive
 - b. a four-note motive
 - c. a rocket theme
 - d. a dancelike theme

ANS: B DIF: Easy REF: 181 TOP: Beethoven symphony
MSC: Applied

8. What is the form of the second movement of Beethoven's Symphony No. 5?
- a. theme and variations
 - b. sonata
 - c. **A-B-A**
 - d. rondo

ANS: A DIF: Easy REF: 181 TOP: Beethoven symphony
MSC: Applied

9. Which of the following does NOT describe the final movement of Beethoven's Symphony No. 5?
- a. The four-note rhythmic motive returns.
 - b. There is no break preceding the beginning of the movement.
 - c. The movement ends in despair, just like the first movement.
 - d. It quotes a portion of the third movement.

ANS: C DIF: Hard REF: 181 TOP: Beethoven symphony
MSC: Factual

10. 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 REF: 181 TOP: Beethoven symphony
MSC: Factual

TRUE/FALSE

1. Beethoven abandoned Classical principles in composing his symphonies.

ANS: F DIF: Medium REF: 180 TOP: Beethoven symphony
MSC: Applied

2. Beethoven wrote his first two symphonies in a style similar to that of Haydn and Mozart.

ANS: T DIF: Medium REF: 181 TOP: Beethoven symphony
MSC: Factual

3. Beethoven composed twelve symphonies.

ANS: F DIF: Medium REF: 181 TOP: Beethoven symphony
MSC: Factual

4. Beethoven set Schiller's "Ode to Joy" in the finale of his Symphony No. 5.

ANS: F DIF: Medium REF: 181 TOP: Beethoven symphony
MSC: Factual

5. In spite of numerous innovations, Beethoven's Symphony No. 5 has the standard four movements of the Classical symphony.

ANS: T DIF: Medium REF: 181 TOP: Beethoven symphony
MSC: Factual

6. The four-note rhythmic motive of the first movement of Beethoven's Symphony No. 5 can be heard in other movements as well.

ANS: T DIF: Medium REF: 181 TOP: Beethoven symphony
MSC: Applied

7. Following the standard symphonic structure, there is a break after each of the middle movements of Beethoven's Symphony No. 5.

ANS: F DIF: Medium REF: 181 TOP: Beethoven symphony
MSC: Factual

8. The third movement of Beethoven's Symphony No. 5 is a scherzo.

ANS: T DIF: Medium REF: 181 TOP: Beethoven symphony
MSC: Factual

9. Beethoven's Symphony No. 5 is considered cyclical because the last movement quotes an earlier movement.

ANS: T DIF: Medium REF: 181 TOP: Beethoven symphony
MSC: Factual

10. Beethoven opposed democracy in favor of the rule of a strong leader.

ANS: F DIF: Medium REF: 182 TOP: Beethoven symphony
MSC: Factual

ESSAY

1. Give an overview of Beethoven's symphonies.

ANS:
Answers will vary.

DIF: 3 REF: 180f TOP: Beethoven symphony
MSC: Applied

2. Describe both the traditional and innovative elements in Beethoven's Symphony No. 5.

ANS:
Answers will vary.

DIF: 3 REF: 181f TOP: Beethoven symphony
MSC: Applied

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 REF: 187 TOP: Classical opera
MSC: Factual

2. Which of the following is NOT a characteristic of *opera seria*?
- a. plots drawn from Greek antiquity
 - b. designed to appeal to the middle class
 - c. rigid conventions and highly formalized presentation
 - d. virtuoso display by soloists

ANS: B DIF: Medium REF: 187 TOP: Classical opera
MSC: Factual

3. The rigid conventions of *opera seria* were shaped largely by:
- a. Gluck.
 - b. Metastasio.
 - c. da Ponte.
 - d. Gay.

ANS: B DIF: Hard REF: 187 TOP: Classical opera
MSC: Factual

4. 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 REF: 188 TOP: Classical opera
MSC: Applied

5. Which of the following was NOT a new type of opera intended to reflect simplicity and real human emotions?
- a. *opera seria*
 - b. *opera buffa*
 - c. *opéra comique*
 - d. *Singspiel*

ANS: A DIF: Hard REF: 188 TOP: Classical opera
MSC: Conceptual

6. Mozart's librettist for *Don Giovanni* was:
- a. Count Almaviva.
 - b. Lorenzo da Ponte.
 - c. Pierre-Augustin Caron de Beaumarchais.
 - d. Pietro Metastasio.

ANS: B DIF: Medium REF: 188 TOP: Mozart opera
MSC: Factual

7. 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 REF: 188 TOP: Mozart opera
MSC: Applied

8. Don Giovanni attempts to console Donna Elvira, who has been betrayed by:
- Leporello.
 - Don Ottavio.
 - Don Giovanni himself.
 - the Commendatore.

ANS: C DIF: Easy REF: 188f TOP: Mozart opera
MSC: Applied

9. The tone of the Catalogue Aria from Mozart's *Don Giovanni* is:
- tragic.
 - sentimental.
 - romantic.
 - comic.

ANS: D DIF: Medium REF: 189 TOP: Mozart opera
MSC: Applied

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

ANS: A DIF: Easy REF: 189 TOP: Mozart opera
MSC: Factual

TRUE/FALSE

1. Comic opera generally was sung in the language of the audience, or the vernacular.

ANS: T DIF: Hard REF: 188 TOP: Classical opera
MSC: Factual

2. In the latter part of the eighteenth century, new opera types were developed that featured naturalness and simplicity.

ANS: T DIF: Easy REF: 188 TOP: Classical opera
MSC: Applied

3. *Opera buffa* was typically serious in tone, with plots dealing with historical or legendary figures.

ANS: F DIF: Easy REF: 188 TOP: Classical opera
MSC: Applied

4. Mozart's *Don Giovanni* is a comic opera about a legendary lover.

ANS: T DIF: Easy REF: 188 TOP: Mozart opera
MSC: Factual

Chapter 35: Mourning a Hero: Mozart and the Requiem

MULTIPLE CHOICE

1. Which of the following choral genres was NOT developed during the Baroque?

- a. oratorio
- b. Mass
- c. Requiem
- d. part song

ANS: D DIF: Easy REF: 193 TOP: Classical choral music
MSC: Factual

2. 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 REF: 193 TOP: Classical choral music
MSC: Factual

3. Oratorios primarily drew their stories from:

- a. the Bible.
- b. Greek myths.
- c. Milton's *Paradise Lost*.
- d. newly created stories.

ANS: A DIF: Easy REF: 193 TOP: Classical choral music
MSC: Factual

4. 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 REF: 194 TOP: Mozart choral music
MSC: Factual

5. Who completed Mozart's *Requiem*?

- a. Mozart himself
- b. Salieri
- c. Beethoven
- d. Süßmayr

ANS: D DIF: Medium REF: 194 TOP: Mozart choral music
MSC: Factual

6. 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 REF: 194 TOP: Classical choral music
MSC: Factual

7. 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 REF: 194 TOP: Mozart choral music
MSC: Factual

8. The _____ accompanies the baritone voice in the *Tuba mirum* section of Mozart's *Requiem*.
- trombone
 - tuba
 - trumpet
 - oboe

ANS: A DIF: Medium REF: 194 TOP: Mozart choral music
MSC: Factual

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

ANS: C DIF: Medium REF: 194 TOP: Mozart choral music
MSC: Applied

10. The text of Mozart's *Requiem* is sung in:
- Italian.
 - Latin.
 - German.
 - English.

ANS: B DIF: Medium REF: 194 TOP: Mozart choral music
MSC: Factual

TRUE/FALSE

1. During the nineteenth century, the Mass was sung only in church.

ANS: F DIF: Easy REF: 193f TOP: Classical choral music
MSC: Applied

2. Mozart composed his *Requiem* out of gratitude for a long life of artistic creativity.

ANS: F DIF: Easy REF: 194 TOP: Mozart choral music
MSC: Factual

3. The *Requiem* was Mozart's first major composition in Vienna.

ANS: F DIF: Medium REF: 194 TOP: Mozart choral music
MSC: Factual

4. Mozart died before finishing the *Requiem*, and one of his students completed the work for him.

ANS: T DIF: Medium REF: 194 TOP: Mozart choral music
MSC: Factual

5. The *Dies irae* is a poem in three-line rhymed verses.

ANS: T DIF: Hard REF: 194 TOP: Classical choral music
MSC: Factual

6. The *Dies irae* from Mozart's *Requiem* includes solo voices.

ANS: T DIF: Medium REF: 194 TOP: Mozart choral music
MSC: Factual

7. Mozart's *Requiem* was sung in a worldwide memorial for the victims of the September 11 terrorist attacks on the United States.

ANS: T DIF: Medium REF: 194 TOP: Mozart choral music
MSC: Factual

8. The predominant texture of the *Dies irae* from Mozart's *Requiem* is contrapuntal.

ANS: F DIF: Medium REF: 194 TOP: Mozart choral music
MSC: Factual

ESSAY

1. Discuss the mixture of Baroque and Classical characteristics in Mozart's *Requiem*.

ANS:
Answers will vary.

DIF: Medium REF: 194 TOP: Mozart choral music
MSC: Applied

2. Discuss how artists and works of art, including musical compositions, can become enveloped in myth. Include a modern-day example in your answer.

ANS:
Answers will vary.

DIF: Medium REF: 194 TOP: Mozart MSC: Conceptual

Prelude 5: Music as Passion and Individualism

MULTIPLE CHOICE

1. When did Romanticism in music come into its own?
- the middle of the eighteenth century
 - the last few decades of the eighteenth century
 - the first few decades of the nineteenth century
 - the middle of the nineteenth century

ANS: C DIF: Medium REF: 200 TOP: Romantic era
MSC: Factual

2. Which of the following is identified as the first great creative Romantic?
- Goya
 - Beethoven
 - Schiller
 - Wagner

ANS: B DIF: Easy REF: 200 TOP: Romantic era
MSC: Applied

3. Which of the following does NOT describe Romanticism?
- The artist is a servant of the aristocracy.
 - Artworks display their creators' originality.
 - Struggling artists are working against society and conventions.
 - Art should unsettle rather than soothe.

ANS: A DIF: Medium REF: 200 TOP: Romantic era
MSC: Applied

4. The French Revolution signaled:
- the end of Classicism.
 - the transfer of power from the aristocracy to the middle class.
 - the beginning of the Enlightenment.
 - the end of Romanticism.

ANS: B DIF: Medium REF: 200 TOP: Romantic era
MSC: Applied

5. The nineteenth century saw the rise of a new social order shaped by:
- the monarchies of the major political powers.
 - the aristocracies.
 - the technological advances of the Industrial Revolution.
 - the Catholic Church.

ANS: C DIF: Medium REF: 200 TOP: Romantic era
MSC: Applied

8. The dynamic range of nineteenth-century orchestras was far greater than that of orchestras of the previous century.

ANS: T DIF: Medium REF: 202 TOP: Romantic music
MSC: Factual

9. Romantic music is characterized by relatively less expression than music of earlier periods.

ANS: F DIF: Easy REF: 202 TOP: Romantic music
MSC: Applied

10. Nineteenth-century composers communicated their desire for increased expressiveness to the performer through new descriptive terms.

ANS: T DIF: Medium REF: 202 TOP: Romantic music
MSC: Factual

11. An interest in folklore and folk music resulted from the rise of nationalism.

ANS: T DIF: Easy REF: 202 TOP: Romantic music
MSC: Applied

12. Composers depicted exoticism by incorporating folk music of their own countries in their compositions.

ANS: F DIF: Easy REF: 202 TOP: Romantic music
MSC: Applied

13. A typical Romantic symphony is generally longer than a typical Classical symphony.

ANS: T DIF: Easy REF: 203 TOP: Romantic music
MSC: Factual

14. Nineteenth-century society continued to view musicians as glorified servants.

ANS: F DIF: Medium REF: 204 TOP: Romantic music
MSC: Factual

15. During the Romantic era, solo performers became stars idolized by the public.

ANS: T DIF: Medium REF: 204 TOP: Romantic music
MSC: Factual

ESSAY

1. Compare the Classical and Romantic approaches to the arts.

ANS:

Answers will vary.

DIF: Easy REF: 200f TOP: Romantic era

MSC: Applied

2. What are the principal ideals underlying Romanticism? How are they reflected in the art and literature of the period?

ANS:

Answers will vary.

DIF: Medium REF: 200f TOP: Romantic era

MSC: Conceptual

3. Discuss the rise of the virtuoso performer in the nineteenth century. How did this phenomenon affect music?

ANS:

Answers will vary.

DIF: Hard REF: 204 TOP: Romantic music

MSC: Conceptual

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 REF: 206 TOP: Romantic song
MSC: Factual

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 REF: 206f TOP: Romantic song
MSC: Factual

3. _____ was NOT an important composer of nineteenth-century Lieder.

- a. Heinrich Heine
- b. Robert Schumann
- c. Fanny Mendelssohn Hensel
- d. Franz Schubert

ANS: A DIF: Medium REF: 207 TOP: Romantic song
MSC: Factual

4. The favorite Romantic poets of the composers of Lieder were:

- a. Goethe and Heine.
- b. Wordsworth and Shakespeare.
- c. Shelley and Twain.
- d. Hugo and Marlowe.

ANS: A DIF: Medium REF: 207 TOP: Romantic song
MSC: Applied

5. Which of the following was NOT a typical theme of Romantic poetry?

- a. the beauty of nature
- b. love and longing
- c. praise of the Virgin Mary
- d. the fleeting nature of human happiness

ANS: C DIF: Medium REF: 207 TOP: Romantic song
MSC: Applied

6. The favorite subjects of the Romantic poets were:

- a. comedy and farce.
- b. love, longing, and nature.
- c. historical events.
- d. all of the above

ANS: B DIF: Medium REF: 207 TOP: Romantic song
MSC: Applied

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 REF: 207 TOP: Romantic song
MSC: Factual

15. Approximately how many songs did Schubert compose?
 a. 300–400
 b. 400–500
 c. 500–600
 d. more than 600
 ANS: D DIF: Medium REF: 208 TOP: Schubert song
 MSC: Factual
16. Schubert wrote several song cycles, including:
 a. *Winter's Journey*.
 b. *Futile Serenade*.
 c. *Butterflies*.
 d. *A Poet's Love*.
 ANS: A DIF: Hard REF: 208 TOP: Schubert song
 MSC: Factual
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 REF: 208 TOP: Schubert song
 MSC: Factual
18. Schubert's Lied *Elfking* is in _____ form.
 a. binary
 b. ternary
 c. strophic
 d. through-composed
 ANS: D DIF: Easy REF: 208 TOP: Schubert song
 MSC: Applied
19. Which of the following is true of Schubert's *Elfking*?
 a. It is the masterpiece of his youth.
 b. It is based on a legend that whoever is touched by the king of the elves must die.
 c. It presents four characters who are differentiated in the music.
 d. all of the above
 ANS: D DIF: Hard REF: 208 TOP: Schubert song
 MSC: Applied
20. In Schubert's *Elfking*, the obsessive triplet rhythm of the piano accompaniment represents:
 a. the wind.
 b. the terror in the boy's mind.
 c. the galloping of the horse.
 d. all of the above
 ANS: C DIF: Hard REF: 208 TOP: Schubert song
 MSC: Applied
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 REF: 208 TOP: Schubert song
 MSC: Conceptual

29. What is the form of *In the lovely month of May*?
- a. strophic
 - b. modified strophic
 - c. through-composed
 - d. rondeau
- ANS: A DIF: Medium REF: 210 TOP: Schumann song
MSC: Applied
30. Which of the following does NOT describe Schumann's *In the lovely month of May*?
- a. It ends with harmonic resolution.
 - b. It has an expressive piano accompaniment.
 - c. It is harmonically meandering.
 - d. It conveys a sense of longing and desire.
- ANS: A DIF: Hard REF: 210 TOP: Schumann song
MSC: Applied

TRUE/FALSE

1. The art song can be described as a union of poetry and music.
- ANS: T DIF: Easy REF: 206f TOP: Romantic song
MSC: Applied
2. Goethe and Heine were two of the leading nineteenth-century writers whose poetry was set by Lieder composers.
- ANS: T DIF: Hard REF: 207 TOP: Romantic song
MSC: Applied
3. The rise of the piano as a household instrument influenced the popularity of the Lied.
- ANS: T DIF: Medium REF: 207 TOP: Romantic song
MSC: Applied
4. A song that is composed from beginning to end without repetitions of whole sections is in modified strophic form.
- ANS: F DIF: Easy REF: 207 TOP: Romantic song
MSC: Factual
5. A song in which the same melody is repeated with every stanza of the text is in strophic form.
- ANS: T DIF: Easy REF: 207 TOP: Romantic song
MSC: Factual
6. The song form that combines features of strophic and through-composed forms is called modified strophic.
- ANS: T DIF: Easy REF: 207 TOP: Romantic song
MSC: Factual

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?
- The music often brought financial profit to the composers.
 - The composers were always well known.
 - The music had enormous influence on the next century.
 - The music seems to belong to “the people.”

ANS: B DIF: Medium REF: 213 TOP: American music
MSC: Applied

2. Which of the following describes music in America during the early nineteenth century?
- The difficulty of life in the New World essentially eliminated music making.
 - Music was largely created by American composers.
 - Music was largely imported from Europe.
 - Because of the influence of the Puritans, no dance music was composed.

ANS: C DIF: Medium REF: 213 TOP: American music
MSC: Applied

3. 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 REF: 213f TOP: American music
MSC: Factual

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

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

5. Which nineteenth-century American composer is best remembered for his parlor songs and minstrel show tunes?
- William Billings
 - Stephen Foster
 - Charles Griffes
 - Charles Ives

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

6. 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

7. Stephen Foster composed all of the following songs EXCEPT:
- Oh! Susanna.*
 - Camptown Races.*
 - When Johnny Comes Marching Home.*
 - Old Folks at Home.*

ANS: C DIF: Medium REF: 215 TOP: Stephen Foster
 MSC: Factual

8. *Jeanie with the Light Brown Hair* is:
- a parlor song.
 - a minstrel song.
 - a song from a light opera.
 - part of a song cycle.

ANS: A DIF: Hard REF: 214 TOP: Stephen Foster
 MSC: Applied

9. The form of Foster’s *Jeanie with the Light Brown Hair* is:
- A-B-A.
 - rondeau.
 - strophic.
 - through composed.

ANS: C DIF: Hard REF: 214 TOP: Stephen Foster
 MSC: Applied

10. 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

TRUE/FALSE

1. For the most part, nineteenth-century Americans rejected the music of European culture.

ANS: F DIF: Easy REF: 213 TOP: American music
 MSC: Applied

2. There was a clear split between “classical” and “popular” music in nineteenth-century America.

ANS: F DIF: Medium REF: 214 TOP: American music
 MSC: Applied

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. Which of the following does NOT characterize the piano?
- a. It is capable of only one dynamic level.
 - b. It is suitable for both polyphonic and homophonic textures.
 - c. It is an expressive instrument.
 - d. It is a staple of refined education.

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

3. Which of the following instruments is capable of playing both melody and harmony?
- a. violin
 - b. oboe
 - c. trumpet
 - d. piano

ANS: D DIF: Medium REF: 217 TOP: Romantic piano music
MSC: Factual

4. Which of the following was NOT a technical improvement to the nineteenth-century piano?
- a. It was made louder.
 - b. Its range was expanded.
 - c. A second keyboard was added.
 - d. It was given improved mechanical action.

ANS: C DIF: Medium REF: 218 TOP: Romantic piano music
MSC: Factual

5. 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 REF: 218 TOP: Romantic piano music
MSC: Applied

6. During the nineteenth century, “Prelude,” “Impromptu,” and “Intermezzo” were common titles for:
- a. symphonies.
 - b. character pieces.
 - c. large-scale piano pieces.
 - d. Lieder.

ANS: B DIF: Easy REF: 218 TOP: Romantic piano music
MSC: Applied

7. Nineteenth-century composers of the short, lyric piano piece included:
- Johannes Brahms.
 - Robert Schumann.
 - Frédéric Chopin.
 - all of the above

ANS: D DIF: Medium REF: 218f TOP: Romantic piano music
MSC: Factual

8. Chopin is credited with developing the:
- modern piano style.
 - symphonic poem.
 - overture.
 - Romantic symphony.

ANS: A DIF: Easy REF: 219 TOP: Chopin piano music
MSC: Applied

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

ANS: C DIF: Easy REF: 219 TOP: Chopin piano music
MSC: Factual

10. Chopin spent his early years in:
- England.
 - Belgium.
 - Prussia.
 - Poland.

ANS: D DIF: Easy REF: 219 TOP: Chopin
MSC: Factual

11. Chopin spent most of his productive life in:
- Warsaw.
 - Vienna.
 - Berlin.
 - Paris.

ANS: D DIF: Easy REF: 219 TOP: Chopin
MSC: Factual

12. With which famous novelist did Chopin become romantically involved?
- George Sand
 - Alexandre Dumas
 - Gertrude Stein
 - Emily Brontë

ANS: A DIF: Medium REF: 219 TOP: Chopin
MSC: Factual

13. Chopin composed works in all of the following genres EXCEPT the:
- nocturne.
 - polonaise.
 - ballade.
 - symphony.

ANS: D DIF: Medium REF: 219 TOP: Chopin piano music
MSC: Factual

14. Which of the following does NOT characterize the music of Chopin?
 a. rubato
 b. virtuosity
 c. reserved emotions
 d. lyricism
 ANS: C DIF: Hard REF: 219 TOP: Chopin piano music
 MSC: Applied
15. What is the origin of the mazurka?
 a. a Polish peasant dance
 b. brilliant salon music
 c. Hungarian folk melodies
 d. a stately processional dance for the nobility
 ANS: A DIF: Hard REF: 219 TOP: Chopin piano music
 MSC: Factual
16. Which of the following does NOT characterize Chopin's Mazurka in B-flat Minor, Op. 24, No. 4?
 a. moderate triple meter
 b. simple A-B-A form
 c. rubato
 d. chromaticism
 ANS: B DIF: Medium REF: 219 TOP: Chopin piano music
 MSC: Applied
17. 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 REF: 219f TOP: Chopin piano music
 MSC: Applied
18. Which composer is known as the "poet of the piano"?
 a. Robert Schumann
 b. Frédéric Chopin
 c. Hector Berlioz
 d. Johannes Brahms
 ANS: B DIF: Easy REF: 220 TOP: Chopin piano music
 MSC: Factual

TRUE/FALSE

1. During the Romantic era, piano music was intended for professional performers only.
 ANS: F DIF: Easy REF: 217 TOP: Romantic piano music
 MSC: Applied
2. The rise in popularity of the piano was an important factor in shaping the musical culture of the Romantic era.
 ANS: T DIF: Easy REF: 217 TOP: Romantic piano music
 MSC: Applied

3. As in the eighteenth century, nineteenth-century virtuoso pianists were almost always prominent composers as well.

ANS: F DIF: Medium REF: 218 TOP: Romantic piano music
MSC: Factual

4. Piano manufacturing remained unchanged until the technical advances of the early twentieth century.

ANS: F DIF: Easy REF: 218 TOP: Romantic piano music
MSC: Factual

5. Many Romantic piano works are in short, free forms.

ANS: T DIF: Easy REF: 218 TOP: Romantic piano music
MSC: Applied

6. Chopin wrote in all genres of music, including opera and symphony.

ANS: F DIF: Medium REF: 219 TOP: Chopin piano music
MSC: Factual

7. Chopin had a long relationship with the female writer George Sand.

ANS: T DIF: Easy REF: 219 TOP: Chopin piano music
MSC: Factual

8. The mazurka is a Hungarian folk dance.

ANS: F DIF: Medium REF: 219 TOP: Chopin piano music
MSC: Factual

9. Chopin's Mazurka in B-flat minor, Op. 24, No. 4 is in duple meter.

ANS: F DIF: Easy REF: 219 TOP: Chopin piano music
MSC: Applied

10. Although it is a dance piece, Chopin's Mazurka in B-flat minor, Op. 24, No. 4 would have incorporated rubato.

ANS: T DIF: Easy REF: 219f TOP: Chopin piano music
MSC: Applied

ESSAY

1. Describe the role of the piano in nineteenth-century life. What new types of works were developed to support this role?

ANS:

Answers will vary.

DIF: Medium

REF: 217f

TOP: Romantic piano music

MSC: Conceptual

2. Explain why Chopin has been called the “poet of the piano.”

ANS:

Answers will vary.

DIF: Medium

REF: 219f

TOP: Chopin piano music

MSC: Conceptual

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

ANS: C DIF: Hard REF: 223 TOP: Romantic era
MSC: Applied

2. Which of the following was a noted woman composer of the Romantic era?
- Carolyne Sayn-Wittgenstein
 - Clara Schumann
 - George Sand
 - Nadezhda von Meck

ANS: B DIF: Hard REF: 224 TOP: Romantic era
MSC: Factual

3. Which of the following women organized salons featuring music by her brother?
- Carolyne Sayn-Wittgenstein
 - Nadezhda von Meck
 - Clara Schumann
 - Fanny Mendelssohn Hensel

ANS: D DIF: Hard REF: 224 TOP: Romantic era
MSC: Factual

4. Fanny Mendelssohn Hensel was discouraged from pursuing a career as a composer because:
- she was a woman.
 - she was primarily a performer.
 - she had no talent.
 - all of the above

ANS: A DIF: Easy REF: 225 TOP: Fanny Mendelssohn Hensel
MSC: Factual

5. Fanny Mendelssohn Hensel's output is dominated by:
- piano music and chamber music.
 - Lieder and chamber music.
 - Lieder and orchestra music.
 - Lieder and piano music.

ANS: D DIF: Medium REF: 225 TOP: Fanny Mendelssohn Hensel
MSC: Factual

6. Which of the following composed the piano cycle *The Year*?
- Frédéric Chopin
 - Fanny Mendelssohn Hensel
 - Clara Schumann
 - Franz Liszt

ANS: B DIF: Medium REF: 224 TOP: Fanny Mendelssohn Hensel
MSC: Factual

7. Fanny Mendelssohn Hensel wrote her cycle *The Year* for:
- voice.
 - orchestra.
 - piano.
 - choir.

ANS: C DIF: Medium REF: 224 TOP: Fanny Mendelssohn Hensel
MSC: Factual

8. The manuscript for Fanny Mendelssohn Hensel's *September: At the River*, from *The Year*, has poetic lines by:
- Wilhelm Hensel.
 - Heinrich Heine.
 - Johann Wolfgang von Goethe.
 - Friedrich Schiller.

ANS: C DIF: Hard REF: 224 TOP: Fanny Mendelssohn Hensel
MSC: Factual

9. Fanny Mendelssohn Hensel's *September: At the River*, from *The Year*, is in _____ form.
- A-B-A'
 - sonata-allegro
 - rondo
 - theme and variations

ANS: A DIF: Hard REF: 226 TOP: Fanny Mendelssohn Hensel
MSC: Applied

10. How does Fanny Mendelssohn Hensel's *The Year* reach a level of achievement beyond that of her brother Felix?
- It develops one theme throughout the twelve pieces.
 - It is a large-scale work unified by musical and extramusical links.
 - It demands greater virtuosity than Felix's works.
 - It achieved great popularity when it was published.

ANS: B DIF: Hard REF: 224 TOP: Fanny Mendelssohn Hensel
MSC: Conceptual

TRUE/FALSE

1. During the nineteenth century, women became increasingly accepted as piano teachers.

ANS: T DIF: Easy REF: 222 TOP: Romantic era
MSC: Factual

2. Nineteenth-century society saw a few women make careers as professional musicians.

ANS: T DIF: Easy REF: 222 TOP: Romantic era
MSC: Factual

3. Despite her gender, Fanny Mendelssohn Hensel was encouraged by her family to pursue a career in music.

ANS: F DIF: Easy REF: 223 TOP: Fanny Mendelssohn Hensel
MSC: Factual

4. Fanny Mendelssohn Hensel's cycle *The Year* is her only symphonic poem.

ANS: F DIF: Hard REF: 224 TOP: Fanny Mendelssohn Hensel
MSC: Factual

5. Fanny Mendelssohn Hensel is known for her large-scale orchestral compositions.

ANS: F DIF: Medium REF: 223 TOP: Fanny Mendelssohn Hensel
MSC: Applied

6. Fanny Mendelssohn Hensel's cycle *The Year* has extramusical connections.

ANS: T DIF: Medium REF: 224 TOP: Fanny Mendelssohn Hensel
MSC: Applied

ESSAY

1. Describe the different roles that women played in music during the nineteenth century. Which roles were socially acceptable? Cite examples of successful women musicians from this era.

ANS:
Answers will vary.

DIF: Medium REF: 222f TOP: Romantic era
MSC: Conceptual

2. Describe the impact that being a woman had on the musical career of Fanny Mendelssohn Hensel.

ANS:
Answers will vary.

DIF: Medium REF: 225 TOP: Fanny Mendelssohn Hensel
MSC: Conceptual

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 REF: 227 TOP: Liszt piano music
MSC: Factual

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 REF: 227 TOP: Liszt piano music
MSC: Factual

3. Liszt was inspired by the virtuoso violinist:

- a. Paganini.
- b. Czerny.
- c. Spohr.
- d. Clementi.

ANS: A DIF: Hard REF: 227 TOP: Liszt piano music
MSC: Factual

4. 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 REF: 228 TOP: Louis Moreau Gottschalk
MSC: Factual

5. Louis Moreau Gottschalk was born in:

- a. Boston.
- b. San Francisco.
- c. Berlin.
- d. New Orleans.

ANS: D DIF: Hard REF: 228 TOP: Louis Moreau Gottschalk
MSC: Factual

6. Louis Moreau Gottschalk is best known for his _____.

- a. concertos
- b. solo piano music
- c. operas
- d. songs

ANS: B DIF: Easy REF: 228 TOP: Louis Moreau Gottschalk
MSC: Factual

7. Which of the following statements about Louis Moreau Gottschalk is NOT true?
- He was a native of New Orleans.
 - He was attracted to Afro-Caribbean music and dances.
 - He set many nationalist tunes in his music.
 - He spent most of his creative life in Europe.

ANS: D DIF: Hard REF: 228 TOP: Louis Moreau Gottschalk
MSC: Factual

8. Louis Moreau Gottschalk based many of his works on:
- German folk songs.
 - South American and Caribbean songs.
 - symphonic transcriptions.
 - Native American songs.

ANS: B DIF: Medium REF: 228 TOP: Louis Moreau Gottschalk
MSC: Factual

9. Which of the following does NOT characterize Gottschalk's *The Banjo*?
- syncopations
 - banjo imitations
 - limited range
 - embellished melodies

ANS: C DIF: Medium REF: 298 TOP: Louis Moreau Gottschalk
MSC: Applied

10. The familiar tune quoted near the end of Gottschalk's work *The Banjo* is:
- The Star-Spangled Banner*.
 - Yankee Doodle*.
 - Camptown Races*.
 - Hail, Columbia*.

ANS: C DIF: Hard REF: 298 TOP: Louis Moreau Gottschalk
MSC: Factual

TRUE/FALSE

1. Besides being a very popular showman, Franz Liszt was a virtuoso pianist-composer and an innovator of modern piano technique.

ANS: T DIF: Easy REF: 227 TOP: Liszt piano music
MSC: Applied

2. Liszt became aware of the possibilities of virtuoso solo playing after hearing the sensational violinist Paganini.

ANS: T DIF: Medium REF: 227 TOP: Liszt piano music
MSC: Factual

3. For his piano recitals, Liszt would always have the music in front of him in order to play as accurately as possible.

ANS: F DIF: Medium REF: 228 TOP: Liszt piano music
MSC: Factual

4. Louis Moreau Gottschalk is primarily remembered for composing parlor songs in the style of spirituals.

ANS: F DIF: Easy REF: 228 TOP: Louis Moreau Gottschalk
MSC: Factual

5. Gottschalk was a piano virtuoso who concertized throughout Europe, the United States, the Caribbean, and South America.

ANS: T DIF: Hard REF: 228 TOP: Louis Moreau Gottschalk
MSC: Factual

6. The music of Gottschalk is rooted in the melodies and rhythms of folk music.

ANS: T DIF: Hard REF: 229 TOP: Louis Moreau Gottschalk
MSC: Factual

7. Gottschalk's piece *The Banjo* incorporates strains of Stephen Foster's *Camptown Races*.

ANS: T DIF: Hard REF: 229 TOP: Louis Moreau Gottschalk
MSC: Factual

8. Gottschalk's *The Banjo* is in a simple A-B-A form.

ANS: F DIF: Hard REF: 229 TOP: Louis Moreau Gottschalk
MSC: Applied

ESSAY

1. Discuss Liszt's contributions to piano technique and literature.

ANS:
Answers will vary.

DIF: Easy REF: 227f TOP: Liszt piano music
MSC: Applied

2. Describe the distinctive qualities of Gottschalk's piano music.

ANS:
Answers will vary.

DIF: Medium REF: 228f TOP: Louis Moreau Gottschalk
MSC: Applied

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 REF: 231 TOP: Program music
MSC: Factual

2. Which of the following compositions is LEAST likely to be an example of program music?
- a. *1812 Overture*
 - b. *Romeo and Juliet*
 - c. *Harold in Italy*
 - d. String Quartet in B-flat Major

ANS: D DIF: Hard REF: 231 TOP: Program music
MSC: Applied

3. 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 REF: 231f TOP: Program music
MSC: Applied

4. A multimovement, programmatic work for orchestra is called a:
- a. symphonic poem.
 - b. program symphony.
 - c. concert overture.
 - d. sonata.

ANS: B DIF: Easy REF: 233 TOP: Program music
MSC: Factual

5. Which of the following composers is considered the first great exponent of musical Romanticism in France?
- a. Schubert
 - b. Berlioz
 - c. Liszt
 - d. Wagner

ANS: B DIF: Hard REF: 233 TOP: Berlioz
MSC: Factual

6. Hector Berlioz was born and spent most of his career in:
- a. Italy.
 - b. France.
 - c. Germany.
 - d. Hungary.

ANS: B DIF: Easy REF: 234 TOP: Berlioz
MSC: Factual

7. Which of the following is NOT characteristic of the music of Berlioz?
- a. As is typical of French music, the emotions are restrained.
 - b. It features brilliant orchestration.
 - c. It has programmatic implications.
 - d. It calls for huge orchestral and choral forces.

ANS: A DIF: Hard REF: 234 TOP: Berlioz
MSC: Applied

8. Which of the following is NOT a work by Berlioz?
- a. *Les Troyens*
 - b. *Roméo et Juliette*
 - c. *Italian Symphony*
 - d. *Symphonie fantastique*

ANS: C DIF: Hard REF: 234 TOP: Berlioz
MSC: Factual

9. 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 REF: 233 TOP: Berlioz
MSC: Applied

10. How many movements are in Berlioz's *Symphonie fantastique*?
- a. one
 - b. four
 - c. three
 - d. five

ANS: D DIF: Easy REF: 233 TOP: Berlioz
MSC: Factual

11. Which of the following inspired Berlioz's *Symphonie fantastique*?
- a. Goethe's poems
 - b. the actress Harriet Smithson
 - c. Beethoven's Ninth Symphony
 - d. Bach's music

ANS: B DIF: Easy REF: 233 TOP: Berlioz
MSC: Factual

12. Which of the following is NOT true of Berlioz's *Symphonie fantastique*?
- a. The program deals entirely with nature.
 - b. The program was inspired by the composer's infatuation with an actress.
 - c. The program presents a morbid artist in lovesick despair.
 - d. The program is thought to be autobiographical.

ANS: A DIF: Hard REF: 233 TOP: Berlioz
MSC: Applied

13. In Berlioz's *Symphonie fantastique*, the *idée fixe*:
- symbolizes the beloved.
 - recurs as required by the literary program.
 - unifies the five movements, which are diverse in character and mood.
 - all of the above

ANS: D DIF: Medium REF: 233 TOP: Berlioz
MSC: Applied

14. In Berlioz's *Symphonie fantastique*, what is the *idée fixe*?
- a chant from the Mass for the Dead appearing in the finale
 - a shepherd song in the third movement
 - the basic theme of the symphony, heard in every movement
 - a theme and variations, heard in the march movement

ANS: C DIF: Hard REF: 233 TOP: Berlioz
MSC: Factual

15. The technique of altering a theme to give it a different character is often called:
- thematic transformation.
 - augmentation.
 - motivic development.
 - sequencing.

ANS: A DIF: Medium REF: 233 TOP: Berlioz
MSC: Factual

16. Which of the following does NOT characterize the *March to the Scaffold* from Berlioz's *Symphonie fantastique*?

- duple meter
- dominance of the string instruments
- diabolical mood
- minor mode

ANS: B DIF: Medium REF: 235 TOP: Berlioz
MSC: Applied

17. The *Dies irae* is:
- the *idée fixe* in Berlioz's *Symphonie fantastique*.
 - a Lied by Schubert.
 - a chant from the Mass for the Dead.
 - an opera by Berlioz.

ANS: C DIF: Medium REF: 226 TOP: Berlioz
MSC: Factual

18. The piano manufacturer in New York that made major improvements to the instrument was:
- Steinway.
 - Stradivarius.
 - Wurlitzer.
 - Chickering.

ANS: A DIF: Medium REF: 232 TOP: Musical instruments
MSC: Factual

19. Through which innovation did Theobald Boehm improve musical instruments?
- valves for brass instruments
 - key mechanism for woodwinds
 - a stronger violin bow
 - the cast-iron frame for pianos

ANS: B DIF: Hard REF: 232 TOP: Musical instruments
 MSC: Factual

20. What new instrument was developed in the nineteenth century?
- bassoon
 - English horn
 - bugle
 - saxophone

ANS: D DIF: Easy REF: 232 TOP: Musical instruments
 MSC: Factual

TRUE/FALSE

1. Music endowed with literary or pictorial associations is called absolute music.

ANS: F DIF: Easy REF: 231 TOP: Program music
 MSC: Factual

2. Beethoven's Symphony No. 5 is a good example of a program symphony.

ANS: F DIF: Hard REF: 233 TOP: Program music
 MSC: Applied

3. Berlioz was one of the boldest musical innovators of the nineteenth century.

ANS: T DIF: Easy REF: 233 TOP: Berlioz
 MSC: Factual

4. Berlioz was awarded the Prix de Rome in the year that he wrote his *Symphonie fantastique*.

ANS: T DIF: Hard REF: 234 TOP: Berlioz
 MSC: Factual

5. Berlioz, who excelled in composing orchestral works, wrote no operas.

ANS: F DIF: Medium REF: 234 TOP: Berlioz
 MSC: Factual

6. In his *Symphonie fantastique*, Berlioz used a recurrent theme that he called the *idée fixe*, symbolizing the beloved.

ANS: T DIF: Easy REF: 233 TOP: Berlioz
 MSC: Factual

7. In Berlioz's *Symphonie fantastique*, the *idée fixe* melody appears only at the very end of the fourth movement, *March to the Scaffold*.

ANS: F DIF: Medium REF: 233 TOP: Berlioz
MSC: Applied

8. The fourth movement to the *Symphonie fantastique* contains two principal themes.

ANS: T DIF: Medium REF: 235 TOP: Berlioz
MSC: Factual

9. The finale to the *Symphonie fantastique* projects a satanic character.

ANS: T DIF: Easy REF: 236 TOP: Berlioz
MSC: Applied

10. Adolphe Sax was responsible for developing valves for brass instruments.

ANS: T DIF: Medium REF: 232 TOP: Musical instruments
MSC: Factual

ESSAY

1. Describe the difference between program and absolute music, citing examples of each.

ANS:
Answers will vary.

DIF: Easy REF: 231f TOP: Program music
MSC: Applied

2. What is "Romantic" about the program and music of Berlioz's *Symphonie fantastique*?

ANS:
Answers will vary.

DIF: Medium REF: 233f TOP: Berlioz MSC: Conceptual

Chapter 42: Sounding a Nation: Grieg and Orchestral Nationalism

MULTIPLE CHOICE

1. The concept of a program overture had its origin in the:
 - a. program symphony.
 - b. concert overture.
 - c. symphonies of Beethoven.
 - d. opera overture.

ANS: D DIF: Medium REF: 237 TOP: Program music
MSC: Factual
2. 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 REF: 237f TOP: Program music
MSC: Factual
3. 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 REF: 237f TOP: Program music
MSC: Conceptual
4. 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 REF: 238 TOP: Program music
MSC: Factual
5. Which of the following composers created the *symphonic poem*?
 - a. Berlioz
 - b. Liszt
 - c. Mendelssohn
 - d. Tchaikovsky

ANS: B DIF: Hard REF: 238 TOP: Program music
MSC: Factual
6. Which of the following does NOT characterize a symphonic poem?
 - a. It has one movement.
 - b. It can suggest a scene.
 - c. It consistently retains traditional Classical forms.
 - d. It can create a mood.

ANS: C DIF: Hard REF: 238 TOP: Program music
MSC: Applied

7. Another name for the symphonic poem is:
- a. concerto overture.
 - b. tone poem.
 - c. program symphony.
 - d. musical poem.

ANS: B DIF: Hard REF: 238 TOP: Program music
MSC: Factual

8. Which of the following is NOT a type of orchestral program music?
- a. concerto
 - b. symphonic poem
 - c. incidental music
 - d. program symphony

ANS: A DIF: Medium REF: 238 TOP: Program music
MSC: Applied

9. 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 REF: 238 TOP: Nationalism
MSC: Factual

10. Nationalism is characteristic of all of the following EXCEPT:
- a. Liszt's *Hungarian Rhapsodies*.
 - b. Chopin's sonatas.
 - c. Tchaikovsky's *1812 Overture*.
 - d. Dvořák's *Slavonic Dances*.

ANS: B DIF: Medium REF: 238 TOP: Nationalism
MSC: Applied

11. The "Mighty Five" were composers from:
- a. Russia.
 - b. Bohemia.
 - c. Scandinavia.
 - d. Germany.

ANS: A DIF: Medium REF: 239 TOP: Nationalism
MSC: Factual

12. Which of the following was NOT a Russian composer?
- a. Borodin
 - b. Rimsky-Korsakov
 - c. Smetana
 - d. Tchaikovsky

ANS: A DIF: Medium REF: 239 TOP: Nationalism
MSC: Factual

13. Which composer is from Finland?
- a. Grieg
 - b. Sibelius
 - c. Musorgsky
 - d. Elgar

ANS: B DIF: Medium REF: 239 TOP: Nationalism
MSC: Factual

14. Edvard Grieg was a composer from:
 a. Spain. c. Sweden.
 b. England. d. Norway.
 ANS: D DIF: Easy REF: 239 TOP: Grieg
 MSC: Factual
15. Which of the following describes the music of Grieg?
 a. It is lyrical.
 b. Grieg was influenced by folk music and dances.
 c. Grieg excelled at composing piano miniatures.
 d. all of the above
 ANS: D DIF: Medium REF: 240 TOP: Grieg
 MSC: Applied
16. Grieg collaborated with the playwright:
 a. Henrik Ibsen. c. George Bernard Shaw.
 b. Anton Chekhov. d. Oscar Wilde.
 ANS: A DIF: Easy REF: 240 TOP: Grieg
 MSC: Factual
17. Grieg's *Peer Gynt* is:
 a. a symphonic poem. c. incidental music.
 b. a program symphony. d. an opera.
 ANS: C DIF: Hard REF: 240 TOP: Smetana
 MSC: Factual
18. *Morning Mood* from Grieg's *Peer Gynt* depicts::
 a. the sunrise.
 b. the romantic love of Peer Gynt and Ingrid.
 c. a troll.
 d. Peer Gynt's love for his mother.
 ANS: A DIF: Medium REF: 240 TOP: Grieg
 MSC: Factual
19. What is the form of Grieg's *Morning Mood*?
 a. sonata form c. rondo
 b. variations d. A-B-A'
 ANS: D DIF: Medium REF: 241 TOP: Grieg
 MSC: Applied
20. Which of the following characterizes Grieg's *In the Hall of the Mountain King*?
 a. two prominent themes c. an atmosphere of splendor
 b. a huge crescendo and accelerando d. pastoral instruments
 ANS: B DIF: Medium REF: 241 TOP: Grieg
 MSC: Applied

TRUE/FALSE

1. Incidental music for a play is generally considered to be absolute music.

ANS: F DIF: Medium REF: 237 TOP: Program music
MSC: Applied

2. The symphonic poem was developed during the nineteenth century.

ANS: T DIF: Medium REF: 238 TOP: Program music
MSC: Factual

3. The growth of nationalism became a decisive force within the Romantic movement.

ANS: T DIF: Easy REF: 238 TOP: Nationalism
MSC: Applied

4. Nationalism found natural expression in music, among other arts.

ANS: T DIF: Easy REF: 238 TOP: Nationalism
MSC: Applied

5. Smetana was a leading figure of the “Mighty Five” in Russia.

ANS: F DIF: Medium REF: 239 TOP: Nationalism
MSC: Factual

6. Nikolai Rimsky-Korsakov was a Russian composer.

ANS: T DIF: Easy REF: 239 TOP: Nationalism
MSC: Factual

7. Edvard Grieg was a prominent composer from Norway.

ANS: T DIF: Easy REF: 239 TOP: Grieg
MSC: Factual

8. Grieg composed no large-scale works in the Classical tradition.

ANS: F DIF: Easy REF: 240 TOP: Grieg
MSC: Factual

9. The character Peer Gynt was an innocent young man caught up in a magical world.

ANS: F DIF: Hard REF: 240 TOP: Grieg
MSC: Factual

10. The music for Grieg's *Peer Gynt* Suite No. 1 is drawn from incidental music for a play.

ANS: T DIF: Medium REF: 240 TOP: Grieg
MSC: Factual

ESSAY

1. How did nineteenth-century composers express nationalism in their music? Cite several examples in your response.

ANS:
Answers will vary.

DIF: Medium REF: 237f TOP: Nationalism MSC: Applied

2. How does the music of Grieg's *Peer Gynt* Suite No. 1 reflect the action of Ibsen's play?

ANS:
Answers will vary.

DIF: Hard REF: 240f TOP: Grieg MSC: Conceptual

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. The most important organizing element in absolute music is:
- a. form.
 - b. thematic transformation.
 - c. programmatic images.
 - d. improvisation.

ANS: A DIF: Easy REF: 244 TOP: Absolute music
MSC: Applied

3. 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 REF: 244 TOP: Romantic symphony
MSC: Applied

4. 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 REF: 244 TOP: Romantic symphony
MSC: Applied

5. Which movement of a symphony is traditionally the slowest?
- a. the first movement
 - b. the second movement
 - c. the third movement
 - d. the fourth movement

ANS: B DIF: Easy REF: 244f TOP: Romantic symphony
MSC: Applied

6. Which movement of a Romantic symphony is most likely to be strongly rhythmic and dancelike?
- a. sonata-allegro
 - b. theme and variations
 - c. scherzo
 - d. none of the above

ANS: C DIF: Medium REF: 245 TOP: Romantic symphony
MSC: Conceptual

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

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

ANS: D DIF: Easy REF: 245 TOP: Romantic symphony
MSC: Factual

8. The standard four-movement structure of a Romantic symphony is:

- a. slow-fast-slow-dance.
- b. fast-fast-slow-fast.
- c. fast-slow-dance-fast.
- d. slow-dance-fast-fast.

ANS: C DIF: Medium REF: 244f TOP: Romantic symphony
MSC: Applied

9. Brahms spent his later years in:

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

ANS: A DIF: Medium REF: 244 TOP: Brahms
MSC: Factual

10. Brahms was recognized as a future leader in music by:

- a. Hector Berlioz.
- b. Robert Schumann.
- c. Joseph Joachim.
- d. Franz Liszt.

ANS: B DIF: Hard REF: 244 TOP: Brahms
MSC: Factual

11. Brahms composed his *German Requiem* after the death of:

- a. Robert Schumann.
- b. Clara Schumann.
- c. Joseph Joachim.
- d. his mother.

ANS: D DIF: Hard REF: 244 TOP: Brahms
MSC: Factual

12. Which young composer did Robert and Clara Schumann take into their home?

- a. Wagner
- b. Liszt
- c. Brahms
- d. Mendelssohn

ANS: C DIF: Easy REF: 244 TOP: Brahms
MSC: Factual

13. Brahms maintained a lifelong, close relationship with:

- a. Fanny Mendelssohn.
- b. Clara Schumann.
- c. George Sand.
- d. Amy Beach.

ANS: B DIF: Easy REF: 244 TOP: Brahms
MSC: Factual

Chapter 44: Multimedia Hits: Verdi and Italian Romantic Opera

MULTIPLE CHOICE

1. Which nineteenth-century opera singer made a great impression in America by performing both opera excerpts and parlor songs?
- a. Louise Bertin
 - b. Jenny Lind
 - c. Giuseppina Strepponi
 - d. Clara Schumann

ANS: B DIF: Hard REF: 247 TOP: Women in opera
MSC: Factual

2. The singing star Giuseppina Strepponi helped launch the career of:
- a. Gaetano Donizetti.
 - b. Vincenzo Bellini.
 - c. Richard Wagner.
 - d. Giuseppe Verdi.

ANS: D DIF: Hard REF: 247 TOP: Women in opera
MSC: Factual

3. Italian comic opera is called:
- a. *opera seria*.
 - b. *opéra comique*.
 - c. *opera buffa*.
 - d. *Singspiel*.

ANS: C DIF: Medium REF: 248 TOP: Italian opera
MSC: Factual

4. Which of the following was NOT a leading composer of Italian opera?
- a. Donizetti
 - b. Bizet
 - c. Bellini
 - d. Rossini

ANS: B DIF: Medium REF: 247f TOP: Italian opera
MSC: Applied

5. Which of the following composed *The Barber of Seville* and *William Tell*?
- a. Donizetti
 - b. Bizet
 - c. Bellini
 - d. Rossini

ANS: D DIF: Medium REF: 248 TOP: Italian opera
MSC: Factual

6. 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 REF: 248 TOP: Italian opera
MSC: Applied

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

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

ANS: A DIF: Easy REF: 248 TOP: Verdi opera
MSC: Factual

8. Verdi's opera *Nabucco* was hugely popular in Italy because it:

- a. was interpreted as a symbol of Italian independence.
- b. had raunchy dance scenes.
- c. contained popular tunes.
- d. was based on Roman history.

ANS: A DIF: Medium REF: 249 TOP: Verdi opera
MSC: Applied

9. Which of the following operas is NOT by Verdi?

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

ANS: C DIF: Easy REF: 249 TOP: Verdi opera
MSC: Factual

10. 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 REF: 249 TOP: Verdi opera
MSC: Factual

11. _____ was Verdi's last opera, which he completed at age eighty.

- a. *Macbeth*
- b. *Rigoletto*
- c. *Aida*
- d. *Falstaff*

ANS: D DIF: Hard REF: 249 TOP: Verdi opera
MSC: Factual

12. Which of the following wrote the play that was the source of Verdi's inspiration for *Rigoletto*?

- a. E. T. A. Hoffmann
- b. Johann Wolfgang von Goethe
- c. Victor Hugo
- d. Arrigo Boito

ANS: C DIF: Hard REF: 249 TOP: Verdi opera
MSC: Factual

13. The librettist for Verdi's *Rigoletto* was:

- a. Boito.
- b. Piave.
- c. Metastasio.
- d. Goethe.

ANS: B DIF: Hard REF: 250 TOP: Verdi opera
MSC: Factual

TRUE/FALSE

1. Women achieved prominence during the Romantic era as opera singers.
ANS: T DIF: Easy REF: 247 TOP: Women in opera
MSC: Factual
2. Bellini, the first major composer of Romantic Italian opera, is celebrated for his music for *William Tell*.
ANS: F DIF: Hard REF: 248 TOP: Italian opera
MSC: Factual
3. Verdi's operas stirred a revolutionary spirit within the Italian people.
ANS: T DIF: Easy REF: 248 TOP: Verdi opera
MSC: Factual
4. Verdi's *Aida* could be viewed as an example of exoticism because of its Egyptian setting.
ANS: T DIF: Hard REF: 249 TOP: Verdi opera
MSC: Applied
5. The aria "La donna è mobile," from Verdi's *Rigoletto*, is set in simple, strophic form with a refrain.
ANS: T DIF: Medium REF: 249 TOP: Verdi opera
MSC: Applied
6. In *Rigoletto*, Verdi turns away from tuneful melodies to heighten the dramatic action.
ANS: F DIF: Medium REF: 249 TOP: Verdi opera
MSC: Applied
7. Opera has been a leading form of entertainment in China for centuries.
ANS: T DIF: Medium REF: 254 TOP: Chinese opera
MSC: Applied
8. The Cultural Revolution movement in China placed a high priority on Chinese opera.
ANS: F DIF: Medium REF: 254 TOP: Chinese opera
MSC: Applied
9. *The Story of the Red Lantern* was considered to be a model play by the Chinese communist government.
ANS: T DIF: Hard REF: 254 TOP: Chinese opera
MSC: Factual

10. The Chinese plucked lute is called the erhu.

ANS: F DIF: Hard REF: 255 TOP: Chinese opera
MSC: Factual

ESSAY

1. Discuss the success that women achieved as operatic singers during the nineteenth century. Include descriptions of the careers of specific singers.

ANS:
Answers will vary.

DIF: Hard REF: 247f TOP: Women in opera
MSC: Conceptual

2. What are the principal characteristics of nineteenth-century Italian opera? Name the major composers and several representative works.

ANS:
Answers will vary.

DIF: Medium REF: 248 TOP: Italian opera MSC: Applied

3. Why do Verdi's operas have such enduring popular appeal? Cite examples from the textbook.

ANS:
Answers will vary.

DIF: Medium REF: 249f TOP: Verdi opera MSC: Conceptual

Chapter 45: Total Art: Wagner and German Romantic Opera

MULTIPLE CHOICE

1. Which of the following does NOT characterize *Singspiel*?
- It was the immediate predecessor of German Romantic opera.
 - It featured elaborate recitatives and arias.
 - The plots were generally light or comic.
 - Mozart's opera *The Magic Flute* is an example of this genre.

ANS: B DIF: Medium REF: 256 TOP: Romantic opera
MSC: Applied

2. Which composer is considered the single most important figure in the artistic world of the latter half of the nineteenth century?
- Berlioz
 - Schubert
 - Wagner
 - Schumann

ANS: C DIF: Easy REF: 256 TOP: Wagner opera
MSC: Applied

3. Wagner's first operatic success was a grand opera entitled:
- The Flying Dutchman*.
 - Tristan and Isolde*.
 - Rienzi*.
 - Faust*.

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

4. The librettist for Wagner's music dramas was:
- Goethe.
 - Heine.
 - Müller.
 - Wagner himself.

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

5. Which of the following is NOT an opera from the *Ring* cycle?
- Siegfried*
 - Die Meistersinger von Nürnberg*
 - Das Rheingold*
 - Götterdämmerung*

ANS: B DIF: Hard REF: 257 TOP: Wagner opera
MSC: Applied

6. Wagner chose to base his early operas on:
- dramas of historical intrigue.
 - medieval German epics.
 - ancient Greek tragedies.
 - biblical stories.

ANS: B DIF: Medium REF: 257 TOP: Wagner opera
MSC: Applied

7. 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 REF: 257 TOP: Wagner opera
MSC: Factual

8. A special theater was built at _____ for the presentation of Wagner's music dramas.
- a. Dresden
 - b. Munich
 - c. Berlin
 - d. Bayreuth

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

9. In his *Ring of the Nibelung*, which characteristic of traditional opera did Wagner eliminate?
- a. separate arias
 - b. the orchestra
 - c. the overture
 - d. costumes

ANS: A DIF: Medium REF: 257 TOP: Wagner opera
MSC: Applied

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 REF: 257 TOP: Wagner opera
MSC: Applied

11. Wagner called his operas:
- a. tone poems.
 - b. music dramas.
 - c. oratorios.
 - d. operettas.

ANS: B DIF: Easy REF: 257 TOP: Wagner opera
MSC: Factual

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 REF: 257 TOP: Wagner opera
MSC: Applied

13. Which composer's musical language was based on chromatic harmony?
- a. Mendelssohn
 - b. Brahms
 - c. Verdi
 - d. Wagner

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

14. The emotional quality of Wagner's music is heightened by his use of:
- separate arias.
 - exotic instruments.
 - chromatic dissonance.
 - rubato.
- ANS: C DIF: Medium REF: 258 TOP: Wagner opera
MSC: Applied
15. In the *Ring* cycle, who is the father of the gods?
- Siegfried
 - Loge
 - Wotan
 - Brünnhilde
- ANS: C DIF: Medium REF: 258 TOP: Wagner opera
MSC: Factual
16. In Wagner's *Ring of the Nibelung*, who are the Valkyries?
- the nine daughters of Wotan
 - the Nibelung dwarfs
 - the Rhine maidens
 - the enemies of Wotan
- ANS: A DIF: Easy REF: 258 TOP: Wagner opera
MSC: Applied
17. In Act III, Scene 1 of *Die Walküre*, what are the Valkyries carrying on their horses?
- weapons of war
 - fallen heroes
 - armor
 - slain foes
- ANS: B DIF: Hard REF: 258 TOP: Wagner opera
MSC: Factual
18. In the orchestral prelude to Act III of Wagner's *Die Walküre*, the Ride theme primarily is played by:
- strings.
 - woodwinds.
 - brass.
 - percussion.
- ANS: C DIF: Easy REF: 258 TOP: Wagner opera
MSC: Applied
19. Which of the following does NOT characterize the music of Act III, Scene 1 of *Die Walküre*?
- The orchestra plays a subordinate role.
 - The battle cries of the Valkyries can be heard.
 - Major and minor harmonies alternate.
 - The music flows continuously.
- ANS: A DIF: Medium REF: 259 TOP: Wagner opera
MSC: Applied
20. Why does Wotan deprive Brünnhilde of her immortality and leave her sleeping inside a ring of fire?
- because she drew the sword out of the stone
 - because, overcome with compassion, she attempted to save Siegmund's life in battle
 - because she fell in love with a mastersinger of Nuremburg
 - because she allowed her winged horse, Pegasus, to die in battle
- ANS: B DIF: Hard REF: 259 TOP: Wagner opera
MSC: Applied

10. One of the leitmotifs from Wagner's *Die Walküre* is the "magic fire" music.

ANS: T DIF: Easy REF: 259 TOP: Wagner opera
MSC: Factual

ESSAY

1. Describe Wagner's innovations in opera and his desire to unite music and drama. Give examples from works mentioned in the textbook.

ANS:
Answers will vary.

DIF: Hard REF: 256f TOP: Wagner opera
MSC: Applied

2. Describe the background, story, and musical qualities of *The Ring of the Nibelung*,

ANS:
Answers will vary.

DIF: Hard REF: 257f TOP: Wagner opera
MSC: Applied

Chapter 46: Poetry in Motion: Tchaikovsky and the Ballet

MULTIPLE CHOICE

1. The concept of ballet dates back to the:

- a. Middle Ages.
- b. Renaissance.
- c. Baroque.
- d. Classical era.

ANS: B DIF: Hard REF: 262 TOP: Ballet
MSC: Applied

2. The masque was a spectacle incorporating dance in:

- a. France.
- b. Italy.
- c. Russia.
- d. England.

ANS: D DIF: Hard REF: 262 TOP: Ballet
MSC: Factual

3. The dominant center of ballet in the early nineteenth century was:

- a. France.
- b. Italy.
- c. Russia.
- d. England.

ANS: A DIF: Hard REF: 262 TOP: Romantic ballet
MSC: Factual

4. Which country rose to prominence in ballet during the late nineteenth century?

- a. France.
- b. Italy.
- c. Russia.
- d. England.

ANS: C DIF: Hard REF: 262 TOP: Romantic ballet
MSC: Factual

5. The development of Russian ballet was stimulated by the great choreographer _____.

- a. Mikhail Baryshnikov
- b. Vaslav Nijinsky
- c. Marius Petipa
- d. Peter Ilyich Tchaikovsky

ANS: C DIF: Hard REF: 262 TOP: Romantic ballet
MSC: Factual

6. In ballet, the *pas de deux* is:

- a. a dance for two.
- b. the break after Act I.
- c. the denouement of the narrative.
- d. a large climactic dance by the corps.

ANS: A DIF: Hard REF: 262 TOP: Romantic ballet
MSC: Factual

7. The first Russian composer whose music appealed to Western tastes was:

- a. Musorgsky.
- b. Tchaikovsky.
- c. Borodin.
- d. Rimsky-Korsakov.

ANS: B DIF: Hard REF: 263 TOP: Tchaikovsky ballet
MSC: Applied

8. Which of the following was Tchaikovsky's principal patron?
- a. Anton Rubinstein
 - b. Vaslav Nijinsky
 - c. Nadezhda von Meck
 - d. Serge Diaghilev

ANS: C DIF: Hard REF: 263 TOP: Tchaikovsky ballet
MSC: Factual

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

ANS: D DIF: Easy REF: 263 TOP: Tchaikovsky ballet
MSC: Factual

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

ANS: A DIF: Easy REF: 263 TOP: Tchaikovsky ballet
MSC: Applied

11. Which of the following is NOT a ballet by Tchaikovsky?
- a. *Eugene Onegin*
 - b. *Swan Lake*
 - c. *Sleeping Beauty*
 - d. *The Nutcracker*

ANS: A DIF: Medium REF: 263 TOP: Tchaikovsky ballet
MSC: Factual

12. Which great Russian choreographer created the dances for *The Nutcracker*?
- a. Diaghilev
 - b. Baryshnikov
 - c. Nijinsky
 - d. Petipa

ANS: D DIF: Hard REF: 264 TOP: Tchaikovsky ballet
MSC: Factual

13. *The Nutcracker* is based on a story by:
- a. Marius Petipa.
 - b. Victor Hugo.
 - c. E. T. A. Hoffmann.
 - d. Prosper Mérimée.

ANS: D DIF: Hard REF: 264 TOP: Tchaikovsky ballet
MSC: Factual

14. 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 REF: 263 TOP: Tchaikovsky ballet
MSC: Factual

15. The keyboard instrument featured in the *Dance of the Sugar Plum Fairy*, from *The Nutcracker*, is the:
- piano.
 - celesta.
 - harpichord.
 - organ.

ANS: B DIF: Medium REF: 264 TOP: Tchaikovsky ballet
MSC: Factual

16. The trepak is a folk dance from:
- Arabia.
 - China.
 - Russia.
 - Bohemia.

ANS: C DIF: Medium REF: 264 TOP: Tchaikovsky ballet
MSC: Factual

TRUE/FALSE

1. The first major center of ballet was France.

ANS: T DIF: Medium REF: 262 TOP: Romantic ballet
MSC: Applied

2. The *pas de deux* is a Western-style two-step dance.

ANS: F DIF: Medium REF: 262 TOP: Romantic ballet
MSC: Factual

3. Tchaikovsky suffered from depression and guilt over his homosexuality.

ANS: T DIF: Easy REF: 263 TOP: Tchaikovsky ballet
MSC: Factual

4. Tchaikovsky was known for his symphonies and operas as well as for his ballets.

ANS: T DIF: Hard REF: 263 TOP: Tchaikovsky ballet
MSC: Applied

5. *The Nutcracker* is based on a story by E. T. A. Hoffmann.

ANS: T DIF: Easy REF: 263 TOP: Tchaikovsky ballet
MSC: Factual

6. *The Nutcracker* is a real-life story set at Christmastime.

ANS: F DIF: Easy REF: 263 TOP: Tchaikovsky ballet
MSC: Factual

7. The *Arab Dance* and the *Chinese Dance*, from *The Nutcracker*, are examples of exoticism.

ANS: T DIF: Medium REF: 264 TOP: Tchaikovsky ballet
MSC: Applied

8. The celesta has a bell-like tone.

ANS: T DIF: Medium REF: 264 TOP: Tchaikovsky ballet
MSC: Applied

9. The *Dance of the Sugar Plum Fairy* and the *Trepak* are both in an A-B-A form..

ANS: T DIF: Medium REF: 265 TOP: Tchaikovsky ballet
MSC: Factual

10. The trepak is a folk dance from Arabia.

ANS: F DIF: Medium REF: 264 TOP: Tchaikovsky ballet
MSC: Factual

ESSAY

1. Trace the development of ballet from the Renaissance through the late nineteenth century.

ANS:
Answers will vary.

DIF: Medium REF: 262f TOP: Ballet MSC: Conceptual

2. What is exotic about Tchaikovsky's ballet *The Nutcracker*?

ANS:
Answers will vary.

DIF: Medium REF: 263f TOP: Tchaikovsky ballet
MSC: Conceptual

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

MULTIPLE CHOICE

1. What name is given to the expansion and intensification of late Romantic trends?

- a. Impressionist
- b. post-Romantic
- c. minimalist
- d. Expressionist

ANS: B DIF: Easy REF: 266 TOP: Post-Romantic music
MSC: Factual

2. Which of the following is NOT a major figure in post-Romanticism?

- a. Puccini
- b. Mahler
- c. Richard Strauss
- d. Brahms

ANS: D DIF: Medium REF: 266 TOP: Post-Romantic music
MSC: Applied

3. 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 REF: 266 TOP: Post-Romantic music
MSC: Applied

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 REF: 267 TOP: Post-Romantic opera
MSC: Applied

5. With which operatic movement is realism is associated?

- a. surrealism
- b. exoticism
- c. impressionism
- d. verismo

ANS: C DIF: Easy REF: 267 TOP: Post-Romantic music
MSC: Applied

6. Which of the following composers did NOT compose in the verismo style?

- a. Verdi
- b. Puccini
- c. Mascagni
- d. Leoncavallo

ANS: A DIF: Medium REF: 267 TOP: Post-Romantic opera
MSC: Applied

13. 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 REF: 268 TOP: Puccini opera
 MSC: Factual

14. 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 REF: 268 TOP: Puccini opera
 MSC: Conceptual

15. In her aria “Un bel dì,” from *Madame Butterfly*, Cio-Cio-San sings of:
- a. her life as a geisha.
 - b. her love for her son.
 - c. her wish for her husband to return.
 - d. her plan to kill herself.

ANS: C DIF: Medium REF: 268 TOP: Puccini opera
 MSC: Factual

16. The Japanese shamisen is:
- a. a hand drum.
 - b. a kind of flute.
 - c. a poetic form.
 - d. a plucked string instrument.

ANS: D DIF: Medium REF: 271 TOP: Puccini opera
 MSC: Factual

TRUE/FALSE

1. Post-Romanticism was a movement that rebelled against the late Romantic ideals.

ANS: F DIF: Medium REF: 266 TOP: Post-Romantic opera
 MSC: Applied

2. *Madama Butterfly* was Puccini’s last opera.

ANS: F DIF: Hard REF: 267 TOP: Puccini opera
 MSC: Factual

3. Puccini’s operas are associated with the *verismo* movement.

ANS: T DIF: Easy REF: 267 TOP: Puccini opera
 MSC: Applied

4. Puccini’s opera *Madame Butterfly*, with its Japanese melodies and pentatonic and whole-tone scales, is an example of exoticism.

ANS: T DIF: Easy REF: 268 TOP: Puccini opera
 MSC: Applied

Chapter 48: Accepting Death: Fauré 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 REF: 272 TOP: French Romantic music
MSC: Applied

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 REF: 272 TOP: French Romantic music
MSC: Factual

3. Which of the following was NOT a French symbolist poet?
- a. Charles Baudelaire
 - b. Paul Verlaine
 - c. Stéphane Mallarmé
 - d. Victor Hugo

ANS: D DIF: Hard REF: 273 TOP: French Romantic music
MSC: Factual

4. Which of the following was NOT one of Fauré's major musical activities?
- a. conducting
 - b. composing religious music
 - c. teaching
 - d. playing the organ

ANS: A DIF: Medium REF: 273 TOP: Fauré
MSC: Factual

5. _____ was one of Fauré's students.
- a. Claude Debussy
 - b. Nadia Boulanger
 - c. Nicole Niedermeyer
 - d. Camille Saint-Saëns

ANS: B DIF: Medium REF: 273 TOP: Fauré
MSC: Factual

6. Of which genre is Fauré is considered to be a master?
- a. opera
 - b. symphony
 - c. string quartet
 - d. song

ANS: D DIF: Medium REF: 273 TOP: Fauré
MSC: Applied

7. 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 REF: 273 TOP: Fauré
MSC: Factual

8. The *Libera me* from Fauré's *Requiem* features which vocal soloist?
- soprano
 - contralto
 - tenor
 - baritone

ANS: D DIF: Medium REF: 273 TOP: Fauré
MSC: Factual

9. The form of the *Libera me* from Fauré's *Requiem* is:
- strophic.
 - rondo.
 - A-B-A'**.
 - through composed.

ANS: C DIF: Medium REF: 274 TOP: Fauré
MSC: Applied

10. The mood at the end of *Libera me* from Fauré's *Requiem* is:
- ecstatic.
 - mournful.
 - serene.
 - dramatic.

ANS: C DIF: Easy REF: 275 TOP: Fauré
MSC: Applied

TRUE/FALSE

1. The *mélodie* accommodated the unique features of the French language, yet drew inspiration from Schubert.

ANS: T DIF: Medium REF: 272 TOP: French Romantic music
MSC: Applied

2. Sacred music was of little importance in French romantic music.

ANS: F DIF: Medium REF: 273 TOP: French Romantic music
MSC: Applied

3. As shown in his *Requiem*, Fauré preferred larger musical forms.

ANS: F DIF: Easy REF: 273 TOP: Fauré
MSC: Applied

4. Fauré became director of the Paris Conservatory.

ANS: T DIF: Easy REF: 273 TOP: Fauré
MSC: Factual

5. Fauré composed no operas.

ANS: F DIF: Medium REF: 273 TOP: Fauré
MSC: Factual

6. Fauré's musical style was in direct contrast to German Romanticism.

ANS: T DIF: Medium REF: 273 TOP: Fauré
MSC: Applied

7. Fauré altered the texts in his setting of the Requiem Mass.

ANS: T DIF: Medium REF: 273 TOP: Fauré
MSC: Factual

8. Fauré's *Requiem* is in the standard five movements.

ANS: F DIF: Easy REF: 275 TOP: Fauré
MSC: Factual

9. The *Pie Jesu* from Fauré's *Requiem* was originally sung by a boy soprano.

ANS: T DIF: Hard REF: 275 TOP: Fauré
MSC: Factual

10. The dynamics in the *Libera me* from Fauré's *Requiem* remain subdued throughout the movement.

ANS: F DIF: Easy REF: 275 TOP: Fauré
MSC: Applied

ESSAY

1. How does French Romanticism differ from German Romanticism? Include examples in your answer.

ANS:
Answers will vary.

DIF: Hard REF: 272f TOP: French Romantic music
MSC: Conceptual

2. Describe how Fauré's *Requiem* embodies the general music style of the composer.

ANS:
Answers will vary.

DIF: Medium REF: 273f TOP: Fauré MSC: Conceptual

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 REF: 276 TOP: Impressionism
MSC: Applied

2. *Impressionism: Sun Rising*, the painting that sparked the Impressionist art movement, was created by:

- a. Auguste Renoir.
- b. Edgar Degas.
- c. Claude Monet.
- d. Paul Verlaine.

ANS: C DIF: Easy REF: 276f TOP: Impressionism
MSC: Applied

3. Impressionism was a style of painting that was cultivated principally in:

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

ANS: A DIF: Easy REF: 277 TOP: Impressionism
MSC: Factual

4. Which of the following painters was NOT associated with the Impressionist school?

- a. Monet
- b. Degas
- c. Renoir
- d. Goya

ANS: D DIF: Medium REF: 277 TOP: Impressionism
MSC: Factual

5. Which of the following best describes the work of the Impressionist painters?

- a. They adhered firmly to academic traditions.
- b. They preferred to do their painting indoors.
- c. They attempted to capture the freshness of first impressions.
- d. all of the above

ANS: C DIF: Easy REF: 277 TOP: Impressionism
MSC: Applied

6. Which of the following best describes the effect achieved by Impressionist painting?

- a. bold, brilliant colors
- b. drab, dark colors
- c. luminous, shimmering colors
- d. consistent use of a single color

ANS: C DIF: Easy REF: 277 TOP: Impressionism
MSC: Applied

7. The French movement in poetry that rebelled against traditional modes of expression is called:
- a. Imagism.
 - b. Symbolism.
 - c. Expressionism.
 - d. Impressionism.

ANS: B DIF: Medium REF: 277 TOP: Symbolism
MSC: Applied

8. Mallarmé and Verlaine were:
- a. Symbolist poets.
 - b. Impressionist painters.
 - c. Impressionist composers.
 - d. none of the above

ANS: A DIF: Medium REF: 277 TOP: Symbolism
MSC: Factual

9. The Symbolist poets were strongly influenced by the works of:
- a. George Sand.
 - b. Emily Brontë.
 - c. Robert Frost.
 - d. Edgar Allan Poe.

ANS: D DIF: Medium REF: 277 TOP: Symbolism
MSC: Applied

10. The whole-tone scale used by Impressionist composers derives from:
- a. the post-Romantic music of Mahler.
 - b. non-Western music.
 - c. medieval church music.
 - d. the Classical-Romantic tradition.

ANS: B DIF: Medium REF: 277 TOP: Impressionism
MSC: Applied

11. 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 REF: 277 TOP: Impressionism
MSC: Applied

12. Which of the following was NOT characteristic of Impressionist music?
- a. whole-tone scales
 - b. parallel chords
 - c. ninth chords
 - d. strong accents on the first beat of each measure

ANS: D DIF: Easy REF: 277 TOP: Impressionism
MSC: Applied

13. The Impressionist painters' interest in color is paralleled by Impressionist composers' interest in:
- a. rhythm.
 - b. melody.
 - c. timbre.
 - d. texture.

ANS: C DIF: Medium REF: 277 TOP: Impressionism
MSC: Applied

14. Debussy was highly influenced by the sounds of a gamelan from:
- Japan.
 - Algeria.
 - Turkey.
 - Java.

ANS: D DIF: Medium REF: 278 TOP: World music
MSC: Applied

15. The Spanish dance style performed at the World Exhibition of 1889 was:
- the habanera.
 - flamenco.
 - the tango.
 - the rumba.

ANS: B DIF: Medium REF: 278 TOP: World music
MSC: Factual

16. What nationality was Claude Debussy?
- German
 - French
 - Italian
 - Austrian

ANS: B DIF: Easy REF: 279 TOP: Debussy
MSC: Factual

17. Debussy's opera *Pelléas and Mélisande* is based on a Symbolist drama by:
- Giraud.
 - Ibsen.
 - Maeterlinck.
 - Mallarmé.

ANS: C DIF: Hard REF: 279 TOP: Debussy
MSC: Factual

18. Which of the following was NOT composed by Debussy?
- Clair de lune*
 - La mer*
 - Boléro*
 - Prelude to "The Afternoon of a Faun"*

ANS: C DIF: Easy REF: 279 TOP: Debussy
MSC: Factual

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

ANS: D DIF: Easy REF: 279 TOP: Debussy
MSC: Applied

20. The overall form of Debussy's *Prelude to "The Afternoon of a Faun"* is best described as:
- binary.
 - A-B-A'.
 - sonata-allegro.
 - rondo.

ANS: B DIF: Medium REF: 279 TOP: Debussy
MSC: Applied

21. What is unusual about the opening of Debussy's *Prelude to "The Afternoon of a Faun"*?
- It opens with solo bassoon in the high register.
 - It opens with a drum roll and fanfare.
 - It opens with a flute solo in the velvety lower register.
 - It opens with unison strings.

ANS: C DIF: Hard REF: 279 TOP: Debussy
MSC: Applied

22. Which of the following does NOT characterize the choreography for the Ballets Russes production of Debussy's *Prelude to "The Afternoon of a Faun"*?
- It caused a scandal in Paris.
 - It was a turning point in modern dance.
 - It continued the traditions of classical ballet.
 - It featured one of the great male dancers of the time.

ANS: C DIF: Medium REF: 281 TOP: Debussy
MSC: Applied

TRUE/FALSE

1. Impressionist artists abandoned the grandiose subjects of Romanticism.

ANS: T DIF: Easy REF: 276 TOP: Impressionism
MSC: Applied

2. Impressionism takes its name from a painting by Claude Monet.

ANS: T DIF: Easy REF: 276f TOP: Impressionism
MSC: Factual

3. Impressionist painters slowly recreated an idealized impression of an object under perfect lighting.

ANS: F DIF: Medium REF: 277 TOP: Impressionism
MSC: Applied

4. The Symbolist movement began in England.

ANS: F DIF: Medium REF: 277 TOP: Symbolism
MSC: Applied

5. Impressionist composers felt, even more strongly than their predecessors, the need to resolve all chords back to the tonic.

ANS: F DIF: Medium REF: 277 TOP: Impressionism
MSC: Applied

6. Impressionist composers avoided ninth chords because they were prohibited in the Classical system of harmony.

ANS: F DIF: Medium REF: 277 TOP: Impressionism
MSC: Applied

7. Debussy was much influenced by the non-Western music he heard at the Paris World Exhibition of 1889.

ANS: T DIF: Easy REF: 278 TOP: Debussy
MSC: Factual

8. Debussy attempted to imitate traits of flamenco music in several of his piano compositions.

ANS: T DIF: Hard REF: 278 TOP: Debussy
MSC: Factual

9. Like Berlioz, Debussy won the coveted Prix de Rome during his compositional studies at the Paris Conservatory.

ANS: T DIF: Hard REF: 278 TOP: Debussy
MSC: Applied

10. Debussy's music reflects a strong adherence to the traditional forms and scales of Western music.

ANS: F DIF: Medium REF: 279 TOP: Debussy
MSC: Applied

11. Debussy was important in establishing the French art song.

ANS: T DIF: Medium REF: 279 TOP: Debussy
MSC: Factual

12. Debussy's *Prelude to "The Afternoon of a Faun"* was inspired by a poem by Maurice Maeterlinck.

ANS: F DIF: Easy REF: 279 TOP: Debussy
MSC: Factual

ESSAY

1. Describe the musical characteristics of Impressionism. Which of these do we hear in Debussy's *Prelude to "The Afternoon of a Faun"*?

ANS:
Answers will vary.

DIF: Medium REF: 276f TOP: Debussy MSC: Applied

2. What effects did non-Western music have on Impressionist and early-twentieth-century composers?
Cite examples.

ANS:

Answers will vary.

DIF: Hard

REF: 278

TOP: World music

MSC: Conceptual

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

MULTIPLE CHOICE

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

ANS: C DIF: Medium REF: 282 TOP: Spirituals
MSC: Factual

2. Which of the following does NOT describe camp meetings?
- They were Christian gatherings that could last for weeks.
 - African Americans did not participate in any such gatherings.
 - Songs of praise were common.
 - Praise songs were often based on popular or folk tunes.

ANS: B DIF: Easy REF: 282 TOP: Spirituals
MSC: Factual

3. The tradition of the ring shout was brought to America from:
- Africa.
 - Mexico.
 - Spain.
 - Hungary.

ANS: A DIF: Easy REF: 282 TOP: Spirituals
MSC: Factual

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

ANS: D DIF: Medium REF: 282 TOP: Spirituals
MSC: Factual

5. Which of the following describes spirituals?
- They had contrapuntal accompaniment.
 - They contained coded messages about earthly escape.
 - They won immediate cultural acceptance by Europeans.
 - all of the above

ANS: B DIF: Hard REF: 282f TOP: Spirituals
MSC: Applied

6. The Fisk Jubilee Singers took their name from:
- their founder.
 - the arranger of their spirituals.
 - their signature spiritual.
 - their college.

ANS: D DIF: Hard REF: 283 TOP: Spirituals
MSC: Factual

7. Which European composer felt that an American school of music should be built around “Negro melodies”?
- a. Dvořák
 - b. Tchaikovsky
 - c. Brahms
 - d. Liszt

ANS: A DIF: Medium REF: 283 TOP: Spirituals
MSC: Factual

8. Which of the following describes the activities of Harry T. Burleigh?
- a. He studied with Dvořák.
 - b. He arranged spirituals for voice and piano.
 - c. He became a music publisher.
 - d. all of the above

ANS: D DIF: Medium REF: 283f TOP: Spirituals
MSC: Factual

9. 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 REF: 284 TOP: Spirituals
MSC: Conceptual

10. The melody of *Swing Low, Sweet Chariot* is based on the _____ scale.
- a. pentatonic
 - b. diatonic
 - c. chromatic
 - d. whole-tone

ANS: A DIF: Hard REF: 284 TOP: Spirituals
MSC: Applied

11. 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 REF: 284 TOP: Spirituals
MSC: Factual

12. Which of the following distinguishes the Fisk Jubilee Singers’ arrangement of *Swing Low, Sweet Chariot* from that of Harry T. Burleigh?
- a. The Fisk Jubilee Singers perform a cappella.
 - b. The Fisk Jubilee Singers arrangement has more complicated harmonies.
 - c. The Fisk Jubilee Singers incorporate polyphony.
 - d. all of these

ANS: A DIF: Hard REF: 284 TOP: Spirituals
MSC: Applied

TRUE/FALSE

1. Camp meetings were attended by African Americans and European Americans alike.

ANS: T DIF: Medium REF: 282 TOP: Spirituals
MSC: Factual

2. The tradition of the ring shout is related to the African tradition of call and response.

ANS: T DIF: Medium REF: 282 TOP: Spirituals
MSC: Applied

3. The texts of spirituals deal exclusively with religion.

ANS: F DIF: Medium REF: 282 TOP: Spirituals
MSC: Applied

4. The rhythmic and melodic traits of spirituals fitted easily into European norms.

ANS: F DIF: Hard REF: 283 TOP: Spirituals
MSC: Conceptual

5. Fisk University was originally founded as a college for freed slaves in Nashville, Tennessee.

ANS: T DIF: Easy REF: 283 TOP: Spirituals
MSC: Factual

6. The fame of the Fisk Jubilee Singers rested on their renditions of European choral masterworks.

ANS: F DIF: Medium REF: 283 TOP: Spirituals
MSC: Applied

7. Harry T. Burleigh created art-song arrangements of spirituals.

ANS: T DIF: Easy REF: 283f TOP: Spirituals
MSC: Factual

8. The Fisk Jubilee Singers' recording of *Sweet Low, Sweet Chariot* is monophonic.

ANS: F DIF: Medium REF: 284 TOP: Spirituals
MSC: Applied

9. Harry T. Burleigh incorporated blues-related harmony in his arrangement of *Sweet Low, Sweet Chariot*.

ANS: T DIF: Hard REF: 284 TOP: Spirituals
MSC: Applied

10. The Fisk Jubilee Singers' arrangement of *Sweet Low, Sweet Chariot* is in strophic form.

ANS: T DIF: Medium REF: 285 TOP: Spirituals
MSC: Applied

ESSAY

1. Describe the transition of the spiritual from its roots in camp meetings to its status as an art-song genre.

ANS:
Answers will vary.

DIF: Medium REF: 282f TOP: Spirituals MSC: Conceptual

2. What contributions to the spiritual were made by the Fisk Jubilee Singers and by Harry T. Burleigh?

ANS:
Answers will vary.

DIF: Hard REF: 283f TOP: Spirituals MSC: Conceptual

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

MULTIPLE CHOICE

1. An important American instrumental ensemble of the nineteenth century was the:
- a. symphony orchestra.
 - b. minstrel show.
 - c. brass band.
 - d. jazz band.

ANS: C DIF: Medium REF: 287 TOP: Bands
MSC: Factual

2. 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 REF: 287 TOP: Bands
MSC: Applied

3. Players of brass and woodwind instruments were able to march in the late nineteenth century thanks to instrument designers such as:
- a. Adolphe Sax.
 - b. Heinrich Steinweg.
 - c. George Gemünder.
 - d. all of these

ANS: A DIF: Hard REF: 288 TOP: Bands
MSC: Factual

4. Which of the following does NOT describe the career of Patrick S. Gilmore?
- a. led the Union Army band in concerts
 - b. composed *When Johnny Comes Marching Home*
 - c. was a virtuoso cornet player
 - d. earned title as “March King”

ANS: D DIF: Easy REF: 288 TOP: Bands
MSC: Factual

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

ANS: B DIF: Easy REF: 288 TOP: Bands
MSC: Applied

6. 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 REF: 288 TOP: Bands
MSC: Factual

7. 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 REF: 288 TOP: Bands
 MSC: Factual

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

ANS: B DIF: Easy REF: 288 TOP: Joplin
 MSC: Factual

9. Scott Joplin became famous when:
- a. *Treemonisha* was premiered.
 - b. he moved to New York.
 - c. *his Maple Leaf Rag* sold a million copies.
 - d. he performed in Missouri.

ANS: C DIF: Hard REF: 289 TOP: Joplin
 MSC: Factual

10. Scott Joplin was awarded the Pulitzer Prize for his opera
- a. *Treemonisha*.
 - b. *A Guest of Honor*.
 - c. *The Maple Leaf Rag*.
 - d. *The Sting*.

ANS: A DIF: Hard REF: 289 TOP: Joplin
 MSC: Factual

11. What is the principal musical characteristic of ragtime?
- a. imitation
 - b. improvisation
 - c. syncopation
 - d. use of American tunes

ANS: C DIF: Medium REF: 288 TOP: Joplin
 MSC: Applied

12. In Joplin’s rags, what is a strain?
- a. the most difficult passage
 - b. a section usually having sixteen measures
 - c. the trio of a rag
 - d. the complicated rhythm in a rag

ANS: B DIF: Hard REF: 288 TOP: Joplin
 MSC: Factual

TRUE/FALSE

1. Prior to the nineteenth century, the United States had no band tradition.

ANS: F DIF: Hard REF: 287 TOP: Bands
 MSC: Factual

2. After the Civil War, the Union Army band was directed by Patrick S. Gilmore.

ANS: T DIF: Medium REF: 288 TOP: Bands
MSC: Factual

3. Patrick S. Gilmore composed the popular march *The Stars and Stripes Forever*.

ANS: F DIF: Easy REF: 288 TOP: Bands
MSC: Factual

4. John Philip Sousa created a sensation in both the United States and Europe.

ANS: T DIF: Medium REF: 288 TOP: Bands
MSC: Applied

5. John Philip Sousa conducted arrangements of ragtime.

ANS: T DIF: Hard REF: 288 TOP: Bands
MSC: Factual

6. Scott Joplin introduced the *Maple Leaf Rag* on a concert tour of Canada.

ANS: F DIF: Hard REF: 289 TOP: Joplin
MSC: Factual

7. Scott Joplin received a Pulitzer Prize immediately after the premiere of his opera *Treemonisha*.

ANS: F DIF: Hard REF: 289 TOP: Joplin
MSC: Factual

8. Ragtime was named for its ragged, highly syncopated rhythms and melodies.

ANS: T DIF: Easy REF: 288 TOP: Joplin
MSC: Factual

9. In piano rags, the left hand plays the syncopated melody.

ANS: F DIF: Medium REF: 288 TOP: Joplin
MSC: Applied

10. Some actual performances of Scott Joplin are preserved on piano rolls.

ANS: T DIF: Medium REF: 288 TOP: Joplin
MSC: Factual

ESSAY

1. What is impact of the band and band music on American culture? Include examples in your answer.

ANS:

Answers will vary.

DIF: Hard

REF: 287f

TOP: Bands

MSC: Conceptual

2. Describe the essence of the musical rag. What is the typical structure of Joplin's piano rags?

ANS:

Answers will vary.

DIF: Hard

REF: 288f

TOP: Joplin

MSC: Applied

Prelude 6: Making Music Modern

MULTIPLE CHOICE

1. The artistic trends of the early twentieth century can best be characterized as:
- a. a reaction against Romanticism.
 - b. influenced by an earlier era.
 - c. influenced by Romanticism.
 - d. an extension of Romantic ideals.

ANS: A DIF: Easy REF: 294 TOP: Modernism
MSC: Applied

2. How did non-Western arts influence twentieth-century Western arts?
- a. Western artists sought the spontaneity of primitive art.
 - b. The abstraction of African sculpture influenced Western painters.
 - c. Western composers adopted non-Western rhythms in their music.
 - d. all of the above

ANS: D DIF: Medium REF: 295 TOP: Modernism
MSC: Conceptual

3. The concept of art was rejected by:
- a. Impressionism.
 - b. Expressionism.
 - c. Dadaism.
 - d. surrealism.

ANS: C DIF: Medium REF: 295 TOP: Modernism
MSC: Applied

4. Which composer was most closely associated with Dadaism?
- a. Stravinsky
 - b. Satie
 - c. Debussy
 - d. Schoenberg

ANS: B DIF: Medium REF: 295 TOP: Modernism
MSC: Applied

5. Salvador Dali and Joan Miró are associated with:
- a. Impressionism.
 - b. Expressionism.
 - c. Dadaism.
 - d. surrealism.

ANS: D DIF: Hard REF: 295 TOP: Modernism
MSC: Factual

6. Which early twentieth-century movement focused on the dynamism of twentieth-century life?
- a. Dadaism
 - b. Futurism
 - c. surrealism
 - d. Expressionism

ANS: B DIF: Medium REF: 295 TOP: Modernism
MSC: Applied

7. In which cultural center did Cubism develop?

- a. London
- b. New York
- c. Rome
- d. Paris

ANS: D DIF: Easy REF: 295 TOP: Modernism
MSC: Factual

8. The movement whose artists explored creativity by breaking from social and artistic conventions was called:

- a. surrealism
- b. post-Romanticism.
- c. Impressionism.
- d. the avant-garde.

ANS: D DIF: Easy REF: 295 TOP: Modernism
MSC: Factual

9. What is vaudeville?

- a. a type of operetta set in small villages
- b. musicals based on romance and comedy
- c. a type of comedic musical sketch, many of them written by immigrant composers
- d. a ballad opera

ANS: C DIF: Easy REF: 296 TOP: American popular styles
MSC: Factual

10. The center of music publishing in New York was called:

- a. Broadway.
- b. Tin Pan Alley.
- c. Washington Square.
- d. Times Square.

ANS: B DIF: Easy REF: 296 TOP: American popular styles
MSC: Factual

11. Irving Berlin's first hit song was:

- a. *Hinky Dinky Parlez Vous.*
- b. *Summertime.*
- c. *When Johnny Comes Marching Home.*
- d. *Alexander's Ragtime Band.*

ANS: D DIF: Hard REF: 296 TOP: American popular styles
MSC: Factual

12. Which early twentieth-century songwriter composed the wartime hit *Over There*?

- a. Irving Berlin
- b. George M. Cohan
- c. Victor Herbert
- d. John Philip Sousa

ANS: B DIF: Hard REF: 296 TOP: American popular styles
MSC: Factual

13. Which American musician introduced ragtime and early jazz styles to France during World War I?

- a. James Reese Europe
- b. Scott Joplin
- c. Irving Berlin
- d. John Philip Sousa

ANS: A DIF: Hard REF: 296f TOP: American popular styles
MSC: Factual

14. Which of the following statements does NOT characterize America during the 1920s?
- Women gained the right to vote.
 - Alcohol was banned.
 - Jazz flourished.
 - The country endured a decade-long economic depression.

ANS: D DIF: Medium REF: 297 TOP: American popular styles
MSC: Applied

15. What kind of jazz is Duke Ellington known for?
- big band
 - New Orleans
 - bebop
 - third stream

ANS: A DIF: Easy REF: 297 TOP: American popular styles
MSC: Factual

16. The element of rhythm in twentieth-century music is best characterized as:
- adhering to the basic metrical patterns of the past.
 - disregarding the basic metrical patterns of the past.
 - adopting dance rhythms borrowed from the folk idiom.
 - returning to the patterns of the Baroque era.

ANS: B DIF: Medium REF: 298 TOP: Modernism
MSC: Applied

17. The element of melody in twentieth-century music is best characterized by:
- a singing vocal style.
 - balanced phrases.
 - wide leaps and dissonant intervals.
 - a consideration of melody as the primary element in music.

ANS: C DIF: Medium REF: 298 TOP: Modernism
MSC: Applied

18. The element that most decisively separated twentieth-century music from that of the past was:
- melody.
 - harmony.
 - rhythm.
 - texture.

ANS: B DIF: Medium REF: 299 TOP: Modernism
MSC: Applied

19. What type of harmony is implied by stacked chords?
- atonal
 - polyharmony
 - twelve-tone
 - diatonic

ANS: B DIF: Medium REF: 299 TOP: Modernism
MSC: Applied

20. The emphasis on rhythm brought the _____ section of the orchestra to greater prominence.
- brass
 - woodwind
 - string
 - percussion

ANS: D DIF: Easy REF: 299 TOP: Modernism
 MSC: Applied

TRUE/FALSE

1. During the early twentieth century, the arts were marked by artists' desire to throw off the oppressive style of the nineteenth century and to capture the spontaneity of primitive life.

ANS: T DIF: Easy REF: 295 TOP: Modernism
 MSC: Applied

2. Dadaism embraced the complexity of Western art.

ANS: F DIF: Medium REF: 295 TOP: Modernism
 MSC: Applied

3. Pablo Picasso is associated with Cubism.

ANS: T DIF: Medium REF: 295 TOP: Modernism
 MSC: Applied

4. Surrealism was based on geometric patterns.

ANS: F DIF: Easy REF: 295 TOP: Modernism
 MSC: Applied

5. Avant-garde artists sought to distinguish themselves from traditional "high culture" and from mass-market tastes.

ANS: T DIF: Easy REF: 295 TOP: Modernism
 MSC: Applied

6. Irving Berlin was a successful Tin Pan Alley composer.

ANS: T DIF: Easy REF: 296 TOP: American popular styles
 MSC: Applied

7. Radio underwent enormous growth during the 1920s.

ANS: T DIF: Medium REF: 297 TOP: American popular styles
 MSC: Applied

8. The Depression had little impact on the performing arts.

ANS: F DIF: Easy REF: 297 TOP: American popular styles
 MSC: Applied

9. Big-band swing was the dominant form of American popular music in the 1930s and 1940s.

ANS: T DIF: Medium REF: 297 TOP: American popular styles
MSC: Applied

10. The complexity of rhythm in modern Western music far exceeds that in Asian and African music.

ANS: F DIF: Easy REF: 298 TOP: Modernism
MSC: Applied

11. Composers of modern music enlivened their music with the rhythms of popular music.

ANS: T DIF: Easy REF: 298 TOP: Modernism
MSC: Applied

12. Melody in early twentieth-century music is characterized by wide leaps and dissonant intervals.

ANS: T DIF: Easy REF: 298 TOP: Modernism
MSC: Applied

13. Although polyharmony features chords with six to seven notes, it still sounds consonant.

ANS: F DIF: Easy REF: 299 TOP: Modernism
MSC: Applied

14. Percussion instruments came into prominence in modern music.

ANS: T DIF: Easy REF: 299 TOP: Modernism
MSC: Applied

ESSAY

1. Describe the major artistic trends of the early twentieth century, and note how they were a reaction against earlier styles. Include examples in your answer.

ANS:
Answers will vary.

DIF: Medium REF: 294f TOP: Modernism MSC: Conceptual

2. Describe the role that musical theater has played in the emergence of American popular music.

ANS:
Answers will vary.

DIF: Hard REF: 296f TOP: American popular styles
MSC: Applied

3. Describe the changing role of harmony in twentieth-century music.

ANS:

Answers will vary.

DIF: Medium

REF: 299

TOP: Modernism

MSC: Conceptual

Chapter 52: Anything Goes: Schoenberg and Musical Expressionism

MULTIPLE CHOICE

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

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

2. The “emancipation of dissonance” refers to freeing:
- harmony from the necessity of moving from tension to rest.
 - melody from periodic phrase structure.
 - rhythm from moving from dissonance to consonance.
 - 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?
- Neoclassicism
 - Expressionism
 - Impressionism
 - post-Romanticism

ANS: B DIF: Medium REF: 301 TOP: Modernism
MSC: Applied

4. Which painter associated with Expressionism influenced Schoenberg?
- Kandinsky
 - Klee
 - Picasso
 - Munch

ANS: D DIF: Medium REF: 301 TOP: Modernism
MSC: Factual

5. Which of the following does NOT characterize the musical language of Expressionism?
- hyper-expressive harmonies
 - extended passages of consonance
 - extraordinarily wide leaps in the melody
 - instruments in their extreme registers

ANS: B DIF: Medium REF: 301 TOP: Modernism
MSC: Applied

6. Music that rejects the framework of key is described as:
- atonal.
 - polytonal.
 - hypertonal.
 - anti-tonal.

ANS: A DIF: Medium REF: 301 TOP: Modernism
MSC: Factual

14. How many songs are in *Pierrot lunaire*?

- a. twelve
- b. twenty-one
- c. twenty-four
- d. thirty-two

ANS: B DIF: Hard REF: 303 TOP: Schoenberg
MSC: Factual

15. Each poem in *Pierrot lunaire* is in _____ form.

- a. sonnet
- b. ballad
- c. villanelle
- d. rondeau

ANS: D DIF: Hard REF: 303 TOP: Schoenberg
MSC: Factual

16. What accompanies the voice in *Pierrot lunaire*?

- a. an orchestra
- b. a piano
- c. a chamber group
- d. a choir

ANS: C DIF: Medium REF: 303 TOP: Schoenberg
MSC: Factual

17. 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 REF: 303 TOP: Schoenberg
MSC: Factual

18. *Klangfarbenmelodie* refers to:

- a. a form of a tone row.
- b. a style that gives each note of a melody to a different instrument.
- c. a style in which a vocal part is spoken rather than sung on exact pitches.
- d. a French poetic form of thirteen lines.

ANS: B DIF: Medium REF: 303 TOP: Schoenberg
MSC: Applied

19. Which of the following is NOT true of Schoenberg's *Pierrot lunaire*?

- a. It employs *Sprechstimme*.
- b. It employs *Klangfarbenmelodie*, or tone-color melody.
- c. It is concerned with pagan rituals.
- d. It expresses mood changes, such as from guilt and depression to playfulness.

ANS: C DIF: Hard REF: 303 TOP: Schoenberg
MSC: Applied

20. Which of the following does NOT characterize *The Moonfleck* from Schoenberg's *Pierrot lunaire*?

- a. a smooth, lyric melody
- b. a three-voice fugue
- c. dissonance
- d. a musical refrain

ANS: A DIF: Medium REF: 303 TOP: Schoenberg
MSC: Applied

TRUE/FALSE

1. Schoenberg was a leading figure in the “emancipation of dissonance.”

ANS: T DIF: Medium REF: 300 TOP: Schoenberg
MSC: Applied

2. Expressionism was inspired by French painters.

ANS: F DIF: Medium REF: 301 TOP: Schoenberg
MSC: Applied

3. The melodies in Expressionistic music usually were conjunct.

ANS: F DIF: Easy REF: 301 TOP: Schoenberg
MSC: Applied

4. Atonality gives all twelve tones equal importance.

ANS: T DIF: Medium REF: 301 TOP: Schoenberg
MSC: Applied

5. Schoenberg’s early works exemplify post-Wagnerian Romanticism.

ANS: T DIF: Medium REF: 301 TOP: Schoenberg
MSC: Applied

6. Schoenberg’s *Pierrot lunaire* is a series of miniatures for voice and piano only.

ANS: F DIF: Easy REF: 303 TOP: Schoenberg
MSC: Factual

7. In Schoenberg’s *Pierrot lunaire*, the principal character is obsessed with the sunrise.

ANS: F DIF: Easy REF: 303 TOP: Schoenberg
MSC: Factual

8. Schoenberg developed the new vocal style of *Sprechstimme* in an attempt to bring together the spoken word and music.

ANS: T DIF: Medium REF: 303 TOP: Schoenberg
MSC: Applied

9. Each of the poems in Schoenberg’s *Pierrot lunaire* has a different structure.

ANS: F DIF: Medium REF: 303 TOP: Schoenberg
MSC: Factual

10. In Schoenberg's *Pierrot lunaire*, no two songs have the same combination of instruments.

ANS: T DIF: Medium REF: 303 TOP: Schoenberg
MSC: Factual

ESSAY

1. Discuss the history of dissonance and consonance in music.

ANS:
Answers will vary.

DIF: Medium REF: 300f TOP: Schoenberg MSC: Applied

2. Describe how Schoenberg's *Pierrot lunaire* is typical of the Expressionist style.

ANS:
Answers will vary.

DIF: Medium REF: 301f TOP: Schoenberg MSC: Conceptual

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?
- Marius Petipa
 - Serge Diaghilev
 - Mily Balakirev
 - 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?
- the Kirov
 - the Bolshoi
 - the Ballets Russes
 - the Paris Ballet

ANS: C DIF: Medium REF: 304 TOP: Stravinsky
MSC: Factual

3. Which of the following figures was NOT associated with the Ballets Russes?
- Monet
 - Picasso
 - Nijinsky
 - Braque

ANS: A DIF: Hard REF: 304 TOP: Stravinsky
MSC: Factual

4. Who was the choreographer for *The Rite of Spring*?
- Nijinsky
 - Diaghilev
 - Roerich
 - Stravinsky

ANS: A DIF: Medium REF: 304 TOP: Stravinsky
MSC: Factual

5. *The Rite of Spring* opened in Paris in 1913 to:
- great critical acclaim.
 - audience indifference.
 - a near riot.
 - an empty theater.

ANS: C DIF: Easy REF: 305 TOP: Stravinsky
MSC: Factual

6. Which of the following was the Russian-born composer who wrote music in post-Impressionist, primitivist, Neoclassical, and twelve-tone styles?
- Bartók
 - Schoenberg
 - Prokofiev
 - Stravinsky

ANS: D DIF: Easy REF: 306 TOP: Stravinsky
MSC: Factual

7. Which of the following is NOT a Stravinsky ballet?

- a. *Daphnis and Chloé*
- b. *The Firebird*
- c. *Petrushka*
- d. *The Rite of Spring*

ANS: A DIF: Medium REF: 306 TOP: Stravinsky
MSC: Factual

8. Which of the following Stravinsky works is from his primitivist period?

- a. *Symphony of Psalms*
- b. *Agon*
- c. *The Rite of Spring*
- d. *Oedipus Rex*

ANS: C DIF: Medium REF: 306 TOP: Stravinsky
MSC: Factual

9. 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 REF: 306 TOP: Stravinsky
MSC: Factual

10. *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 REF: 305f TOP: Stravinsky
MSC: Applied

11. The somewhat static quality of Stravinsky's melodies and harmonies can be attributed in part to the use of:

- a. atonality.
- b. mixed meters.
- c. ostinatos.
- d. loose forms.

ANS: C DIF: Hard REF: 305 TOP: Stravinsky
MSC: Applied

12. Which of the following musical elements in *The Rite of Spring* could be considered the most innovative?

- a. lush harmonies
- b. unpredictable rhythms and meters
- c. folklike melodies
- d. harsh orchestration

ANS: B DIF: Medium REF: 306 TOP: Stravinsky
MSC: Applied

13. 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 REF: 306 TOP: Stravinsky
MSC: Factual

8. Stravinsky tried his hand at many compositional styles throughout his career.

ANS: T DIF: Easy REF: 306 TOP: Stravinsky
MSC: Factual

9. Stravinsky's greatest contribution to the art music of the twentieth century is thought to be his development of the twelve-tone method.

ANS: F DIF: Medium REF: 306 TOP: Stravinsky
MSC: Applied

10. Because the music of *The Rite of Spring* was tied to unpopular choreography, it has been seldom played since the ballet's premiere.

ANS: F DIF: Medium REF: 306 TOP: Stravinsky
MSC: Applied

ESSAY

1. In what ways does *The Rite of Spring* exemplify collaborative multimedia?

ANS:
Answers will vary.

DIF: Medium REF: 304f TOP: Stravinsky MSC: Conceptual

2. Discuss the creative life and music of Stravinsky, citing specific examples.

ANS:
Answers will vary.

DIF: Medium REF: 304f TOP: Stravinsky MSC: Applied

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

MULTIPLE CHOICE

1. One composer in Paris who explored post-Impressionist trends was:

- a. Schoenberg.
- b. Ravel.
- c. Berg.
- d. Satie.

ANS: B DIF: Hard REF: 310 TOP: Boulanger
MSC: Factual

2. Which of the following composers did NOT win the Prix de Rome?

- a. Debussy
- b. Berlioz
- c. Stravinsky
- d. Lili Boulanger

ANS: C DIF: Medium REF: 311 TOP: Boulanger
MSC: Factual

3. Lili Boulanger lived in which music center?

- a. Paris
- b. Rome
- c. New York
- d. London

ANS: A DIF: Easy REF: 311 TOP: Boulanger
MSC: Factual

4. In her compositions, Lili Boulanger focused on:

- a. stage works.
- b. symphonies and concertos.
- c. choral and chamber music.
- d. all of these

ANS: C DIF: Medium REF: 311 TOP: Boulanger
MSC: Applied

5. Which of the following is NOT included in Boulanger's *Psalm 24*?

- a. organ
- b. brass
- c. harp
- d. strings

ANS: D DIF: Easy REF: 311 TOP: Boulanger
MSC: Factual

6. What is the form of Boulanger's *Psalm 24*?

- a. strophic
- b. A-B-A
- c. fugue
- d. rondeau

ANS: B DIF: Easy REF: 312 TOP: Boulanger
MSC: Factual

7. What mood opens and closes Boulanger's *Psalm 24*?

- a. triumph
- b. meditateness
- c. turmoil
- d. resignation

ANS: A DIF: Medium REF: 311f TOP: Boulanger
MSC: Conceptual

8. Nadia Boulanger was an extraordinarily gifted:
- a. pianist.
 - b. composer.
 - c. teacher.
 - d. violinist.

ANS: C DIF: Medium REF: 314 TOP: Boulanger
MSC: Factual

9. Nadia Boulanger was a close friend of:
- a. Debussy.
 - b. Schoenberg.
 - c. Berg.
 - d. Stravinsky.

ANS: D DIF: Easy REF: 314 TOP: Boulanger
MSC: Factual

10. 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 REF: 314 TOP: Boulanger
MSC: Applied

TRUE/FALSE

1. Lili Boulanger followed in the footsteps of Clara Schumann and became the second woman to win the Prix de Rome.

ANS: F DIF: Medium REF: 311 TOP: Boulanger
MSC: Factual

2. Lili Boulanger was a talented composer but died at an early age.

ANS: T DIF: Medium REF: 311 TOP: Boulanger
MSC: Factual

3. Lili Boulanger embraced Impressionism.

ANS: T DIF: Easy REF: 310 TOP: Boulanger
MSC: Applied

4. Lili Boulanger was the older sister of Nadia.

ANS: F DIF: Medium REF: 311 TOP: Boulanger
MSC: Factual

5. Lili Boulanger focused on choral music and never attempted an opera.

ANS: F DIF: Medium REF: 311 TOP: Boulanger
MSC: Applied

6. *Psalm 24* is one of three psalm settings by Lili Boulanger.

ANS: T DIF: Hard REF: 311 TOP: Boulanger
MSC: Factual

7. Lili Boulanger's *Psalm 24* is sung a cappella.

ANS: F DIF: Easy REF: 311 TOP: Boulanger
MSC: Factual

8. Lili Boulanger's *Psalm 24* was intended for use in a Catholic service.

ANS: F DIF: Medium REF: 313 TOP: Boulanger
MSC: Applied

9. Nadia Boulanger eventually taught at the Paris Conservatory.

ANS: T DIF: Medium REF: 314 TOP: Boulanger
MSC: Factual

10. Nadia Boulanger was knowledgeable about music before Bach.

ANS: T DIF: Medium REF: 314 TOP: Boulanger
MSC: Factual

ESSAY

1. Describe the musical style of Lili Boulanger, using *Psalm 24* as an example.

ANS:
Answers will vary.

DIF: Hard REF: 310f TOP: Boulanger MSC: Conceptual

2. Discuss the musical importance of Nadia Boulanger.

ANS:
Answers will vary.

DIF: Medium REF: 314 TOP: Boulanger MSC: Conceptual

Chapter 55: War Is Hell: Berg and Expressionist Opera

MULTIPLE CHOICE

1. The twelve-tone method:
- revolutionized composition in the twentieth century.
 - was a dead-end style that influenced few other styles.
 - reestablished tonality in twentieth-century music.
 - was a Neoclassical movement that returned to traditional harmonies.

ANS: A DIF: Easy REF: 315 TOP: Berg
MSC: Applied

2. The twelve-tone method is also known as:
- chromaticism.
 - polytonalism.
 - serialism.
 - Expressionism.

ANS: C DIF: Medium REF: 315 TOP: Berg
MSC: Factual

3. In the twelve-tone method, the arrangement of the twelve tones is called a(n):
- chromatic scale.
 - diatonic scale.
 - octatonic scale.
 - tone row.

ANS: D DIF: Medium REF: 315 TOP: Berg
MSC: Factual

4. In the twelve-tone method, which term refers to playing the pitches in reverse order?
- transposed
 - retrograde
 - inversion
 - retrograde inversion

ANS: B DIF: Hard REF: 316 TOP: Berg
MSC: Factual

5. In the twelve-tone method, what is an inversion?
- playing the row at a different pitch
 - playing the row backward
 - playing the row with the intervals in the opposite direction
 - all of these

ANS: C DIF: Hard REF: 316 TOP: Berg
MSC: Factual

6. Which of the following was NOT a member of the so-called Second Viennese School of composition?
- Arnold Schoenberg
 - Anton Webern
 - Alban Berg
 - Eric Satie

ANS: D DIF: Easy REF: 316 TOP: Berg
MSC: Factual

7. 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 REF: 317 TOP: Berg
 MSC: Factual

8. Which of the following is NOT a work by Alban Berg?
- a. *A Survivor from Warsaw*
 - b. Violin Concerto
 - c. *Lulu*
 - d. *Lyric Suite*

ANS: A DIF: Medium REF: 317 TOP: Berg
 MSC: Factual

9. Berg spent the last years of his life trying to complete:
- a. his *Lyric Suite*.
 - b. his *Three Orchestral Pieces*.
 - c. *Wozzeck*.
 - d. *Lulu*.

ANS: D DIF: Hard REF: 317 TOP: Berg
 MSC: Factual

10. Berg's opera *Wozzeck* is based on a play by:
- a. Wedekind.
 - b. Strindberg.
 - c. Büchner.
 - d. Ibsen.

ANS: C DIF: Hard REF: 316 TOP: Berg
 MSC: Factual

11. 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 REF: 316 TOP: Berg
 MSC: Applied

12. Berg's opera *Wozzeck* centers on:
- a. a clown's obsession with the moon.
 - b. a soldier's obsession with unhappy love.
 - c. a steadfast expression of religious faith.
 - d. a battle in medieval Russia.

ANS: B DIF: Medium REF: 316 TOP: Berg
 MSC: Factual

13. Which of the following best characterizes Berg's *Wozzeck*?
- a. atonal-Expressionist idiom
 - b. leitmotifs
 - c. tonal passages
 - d. all of the above

ANS: D DIF: Medium REF: 317 TOP: Berg
 MSC: Applied

14. How many scenes are there in each act of Berg's *Wozzeck*?
- three
 - four
 - five
 - seven

ANS: C DIF: Hard REF: 317 TOP: Berg
MSC: Factual

15. The final, heartbreaking scene of Berg's *Wozzeck* concludes with:
- the son of Marie and Wozzeck, alone.
 - the death of Marie.
 - the death of Wozzeck.
 - more experiments performed on Wozzeck.

ANS: A DIF: Medium REF: 318 TOP: Berg
MSC: Factual

TRUE/FALSE

1. Berg developed the twelve-tone method.

ANS: F DIF: Easy REF: 315 TOP: Berg
MSC: Factual

2. Serialism is another term for the twelve-tone method.

ANS: T DIF: Medium REF: 315 TOP: Berg
MSC: Factual

3. The transposition of pitches in a twelve-tone composition is called the tone row.

ANS: F DIF: Medium REF: 315 TOP: Berg
MSC: Factual

4. In retrograde inversion, the row is turned upside down and backward.

ANS: T DIF: Medium REF: 316 TOP: Berg
MSC: Factual

5. Berg's music owes much to the influence of Arnold Schoenberg.

ANS: T DIF: Easy REF: 316 TOP: Berg
MSC: Applied

6. Berg incorporated into his music formal patterns from the past, such as the fugue.

ANS: T DIF: Hard REF: 316 TOP: Berg
MSC: Applied

7. Berg's most widely known composition is the Violin Concerto.

ANS: F DIF: Medium REF: 317 TOP: Berg
MSC: Applied

8. Berg's *Wozzeck* reflects the ideals of Expressionism.

ANS: T DIF: Easy REF: 316 TOP: Berg
MSC: Applied

9. *Wozzeck* is based on a single twelve-tone row.

ANS: F DIF: Medium REF: 317 TOP: Berg
MSC: Applied

10. In Berg's opera, *Wozzeck* drowns because he was following moonbeams into the lake.

ANS: F DIF: Easy REF: 317 TOP: Berg
MSC: Factual

ESSAY

1. Describe the twelve-tone method of composition.

ANS:
Answers will vary.

DIF: Medium REF: 315f TOP: Berg MSC: Applied

2. Discuss Berg's opera *Wozzeck* as an example of Expressionism in music.

ANS:
Answers will vary.

DIF: Medium REF: 316f TOP: Berg MSC: Applied

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 REF: 321f TOP: Jazz
MSC: Applied

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 REF: 321 TOP: Jazz
MSC: Factual

3. Which of the following is NOT a musical trait of African origin?
- a. vocal glides and inflection
 - b. call and response
 - c. storytelling techniques
 - d. major-minor tonality

ANS: D DIF: Medium REF: 322 TOP: Jazz
MSC: Applied

4. How many lines are in a blues verse?
- a. three
 - b. four
 - c. five
 - d. variable

ANS: A DIF: Easy REF: 322 TOP: Blues
MSC: Factual

5. Which of the following best describes the form of a blues text?
- a. A-B-A
 - b. A-A-B
 - c. A-B-C
 - d. none of the above

ANS: B DIF: Easy REF: 322 TOP: Blues
MSC: Applied

6. Which region of the United States was the birthplace of a unique style of blues primarily sung by males?
- a. Mississippi Delta
 - b. Chicago
 - c. New York
 - d. New Orleans

ANS: A DIF: Medium REF: 322 TOP: Blues
MSC: Factual

7. What is a bent, or “blue,” note?
- a. a note that is not heard
 - b. a note that is sustained
 - c. a note whose pitch rises slightly
 - d. a note whose pitch drops slightly

ANS: D DIF: Medium REF: 322 TOP: Blues
 MSC: Factual

8. Which of the following does NOT characterize the blues?
- a. It is a form of African folk music.
 - b. It has three-line text stanzas; the first two lines of each stanza are identical.
 - c. The harmonic progression is usually twelve measures long.
 - d. It uses “blue” notes, slight drops on certain pitches.

ANS: A DIF: Hard REF: 322 TOP: Blues
 MSC: Applied

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

ANS: C DIF: Medium REF: 322 TOP: Jazz
 MSC: Factual

10. Which of the following is NOT true of New Orleans jazz?
- a. It combined elements of ragtime and blues.
 - b. Improvisation was a basic element.
 - c. It had no set forms or harmonic progressions.
 - d. Its texture was largely polyphonic, each instrument having its own part.

ANS: C DIF: Medium REF: 322 TOP: Jazz
 MSC: Applied

11. Louis Armstrong was also known as:
- a. Jelly Roll.
 - b. Satchmo.
 - c. “King” Armstrong.
 - d. Hot Lips.

ANS: B DIF: Easy REF: 322 TOP: Jazz
 MSC: Factual

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

ANS: A DIF: Easy REF: 322 TOP: Jazz
 MSC: Factual

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

ANS: C DIF: Easy REF: 322 TOP: Jazz
 MSC: Factual

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

ANS: B DIF: Medium REF: 323 TOP: Jazz
MSC: Factual

15. Billie Holiday's song *Billie's Blues* is in _____ form.
- twelve-bar blues
 - sixteen-bar blues
 - thirty-two-bar popular song
 - ritornello

ANS: A DIF: Medium REF: 323 TOP: Jazz
MSC: Applied

16. Which American jazz composer was also a pianist and a master of big-band orchestration?
- Louis Armstrong
 - Earl "Fatha" Hines
 - Jelly Roll Morton
 - Duke Ellington

ANS: D DIF: Medium REF: 323f TOP: Jazz
MSC: Factual

17. What kind of jazz is Duke Ellington known for?
- big band
 - New Orleans
 - bebop
 - third stream

ANS: A DIF: Easy REF: 323 TOP: Jazz
MSC: Factual

18. Duke Ellington's great musical collaborator in the 1940s was:
- Louis Armstrong.
 - Count Basie.
 - Billy Strayhorn.
 - Charlie Parker.

ANS: C DIF: Medium REF: 324 TOP: Jazz
MSC: Factual

19. *Take the A Train* is a song that refers to:
- a New York City subway line.
 - the jazz saxophonist John Coltrane.
 - the underground railroad of the nineteenth century.
 - none of the above

ANS: A DIF: Easy REF: 325 TOP: Jazz
MSC: Factual

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

ANS: C DIF: Easy REF: 325 TOP: Jazz
MSC: Factual

21. What was the trademark of bebop?
 a. a twelve-bar progression
 b. use of minor keys
 c. dissonant counterpoint
 d. a two-note phrase

ANS: D DIF: Medium REF: 326 TOP: Jazz
 MSC: Applied

22. Which of the following was NOT a contributor to the 1940s style known as bebop?
 a. Dizzy Gillespie
 b. Charlie Parker
 c. Louis Armstrong
 d. Thelonious Monk

ANS: C DIF: Hard REF: 326 TOP: Jazz
 MSC: Applied

23. During the 1940s, Dizzy Gillespie, Charlie Parker, and Thelonious Monk developed:
 a. New Orleans jazz.
 b. ragtime.
 c. bebop.
 d. third-stream jazz.

ANS: C DIF: Hard REF: 326 TOP: Jazz
 MSC: Factual

24. The principal exponent of cool jazz was the trumpeter:
 a. Duke Ellington.
 b. Miles Davis.
 c. Raphael Méndez.
 d. Herbert L. Clarke.

ANS: B DIF: Medium REF: 326 TOP: Jazz
 MSC: Factual

25. What element did Xavier Cugat bring to the mainstream?
 a. Latin dance music
 b. African syncopation
 c. improvisation
 d. avant garde approaches

ANS: A DIF: Medium REF: 326 TOP: Jazz
 MSC: Factual

TRUE/FALSE

1. Jazz is an art form created mainly by African Americans in the early twentieth century that blended elements from African music with traditions of the West.

ANS: T DIF: Easy REF: 322 TOP: Jazz
 MSC: Applied

2. A typical blues text voiced the difficulties of life.

ANS: T DIF: Easy REF: 322 TOP: Blues
 MSC: Factual

3. A stanza of blues is typically four phrases long.

ANS: F DIF: Easy REF: 322 TOP: Blues
 MSC: Factual

4. The blues from the Mississippi Delta usually was sung by black women.

ANS: F DIF: Easy REF: 322 TOP: Blues
MSC: Factual

5. New Orleans jazz depended on simultaneous improvisations by the players, which resulted in a polyphonic texture.

ANS: T DIF: Medium REF: 322 TOP: Jazz
MSC: Applied

6. Louis Armstrong was an important force in the development of early jazz styles.

ANS: T DIF: Easy REF: 322 TOP: Jazz
MSC: Applied

7. Because she was an African American, Billie Holiday never had a chance to record with white jazz musicians.

ANS: F DIF: Hard REF: 323 TOP: Jazz
MSC: Applied

8. Billie Holliday's *Billie's Blues* retains the standard twelve-bar blues structure.

ANS: T DIF: Hard REF: 323 TOP: Jazz
MSC: Applied

9. Big-band swing was the dominant form of American popular music in the 1930s and 1940s.

ANS: T DIF: Medium REF: 323 TOP: Jazz
MSC: Applied

10. Duke Ellington is associated with New Orleans-style jazz.

ANS: F DIF: Easy REF: 323f TOP: Jazz
MSC: Applied

11. Bebop was a complex new style that developed after World War II and was performed by small groups in which each player has an equal voice in the improvisation.

ANS: T DIF: Medium REF: 326 TOP: Jazz
MSC: Applied

12. The Gerry Mulligan Quartet is associated with West Coast jazz.

ANS: T DIF: Medium REF: 326 TOP: Jazz
MSC: Applied

ESSAY

1. Describe the African antecedents to jazz.

ANS:

Answers will vary.

DIF: Medium REF: 322 TOP: Jazz MSC: Conceptual

2. What is a blues text? How is it constructed?

ANS:

Answers will vary.

DIF: Hard REF: 322 TOP: Blues MSC: Applied

3. Why is Duke Ellington considered to be a seminal figure in the history of jazz?

ANS:

Answers will vary.

DIF: Medium REF: 323f TOP: Jazz MSC: Conceptual

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 REF: 328f TOP: Harlem Renaissance
MSC: Factual

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 REF: 328f TOP: Harlem Renaissance
MSC: Applied

3. The Harlem Renaissance was inspired by a book of essays entitled:
- a. *The Harlem Renaissance*.
 - b. *Invisible Man*.
 - c. *The New Negro*.
 - d. *Weary Blues*.

ANS: C DIF: Easy REF: 330 TOP: Harlem Renaissance
MSC: Factual

4. The most important literary figure associated with the Harlem Renaissance was:
- a. Langston Hughes.
 - b. Ralph Ellison.
 - c. Alain Locke.
 - d. George Schuyler.

ANS: A DIF: Hard REF: 329 TOP: Harlem Renaissance
MSC: Factual

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

ANS: A DIF: Easy REF: 329 TOP: Harlem Renaissance
MSC: Applied

6. 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 REF: 330 TOP: Still
MSC: Factual

7. William Grant Still composed music in all of the following genres EXCEPT:
- a. opera.
 - b. film and television scores.
 - c. jazz arrangements.
 - d. avant-garde electronic music.

ANS: D DIF: Medium REF: 330 TOP: Still
MSC: Applied

8. How many movements make up Still's Suite for Violin and Piano?
- a. one
 - b. two
 - c. three
 - d. four

ANS: C DIF: Medium REF: 330 TOP: Still
MSC: Applied

9. The third movement of William Grant Still's Suite for Violin and Piano was inspired by:
- a. a poem by Langston Hughes.
 - b. a painting by Sargent Johnson.
 - c. a sculpture by Augusta Savage.
 - d. a novel by Ralph Ellison.

ANS: C DIF: Hard REF: 331 TOP: Still
MSC: Factual

10. The third movement of William Grant Still's Suite for Violin and Piano can best be described as:
- a. experimental.
 - b. bluesy.
 - c. serial.
 - d. post-Romantic.

ANS: B DIF: Medium REF: 331 TOP: Still
MSC: Applied

TRUE/FALSE

1. The authors of *The New Negro* encouraged black artists to look to New York for inspiration.

ANS: F DIF: Medium REF: 329 TOP: Harlem Renaissance
MSC: Factual

2. The Harlem Renaissance highlighted African American intellectual life in the 1920s and 1930s.

ANS: T DIF: Easy REF: 329 TOP: Harlem Renaissance
MSC: Factual

3. William Grant Still had an extensive background in jazz but no training in the European tradition.

ANS: F DIF: Medium REF: 330 TOP: Still
MSC: Factual

4. William Grant Still composed the first symphony by an African American to be performed by a major American orchestra.

ANS: T DIF: Easy REF: 330 TOP: Still
MSC: Factual

5. William Grant Still composed only instrumental works and avoided opera.

ANS: F DIF: Easy REF: 330 TOP: Still
MSC: Factual

6. William Grant Still moved to Los Angeles and composed music for television.

ANS: T DIF: Easy REF: 330 TOP: Still
MSC: Factual

7. William Grant Still's Suite for Violin and Piano reflects his ties to the Harlem Renaissance.

ANS: T DIF: Easy REF: 330 TOP: Still
MSC: Applied

8. The third movement of William Grant Still's Suite for Violin and Piano is based on Sargent Johnson's *Mother and Child*.

ANS: F DIF: Hard REF: 330 TOP: Still
MSC: Factual

ESSAY

1. Discuss the breadth and variety of William Grant Still's music and his relationship with the Harlem Renaissance.

ANS:
Answers will vary.

DIF: Medium REF: 330f TOP: Still MSC: Conceptual

2. How does the music of William Grant Still reflect the traditions of European and African American music? Include examples in your answer.

ANS:
Answers will vary.

DIF: Medium REF: 330f TOP: Still MSC: Conceptual

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 REF: 333 TOP: Gershwin
MSC: Factual

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 REF: 334 TOP: Gershwin
MSC: Applied

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 song is NOT by George Gershwin?
- a. *Swanee*
 - b. *They Can’t Take That Away From Me*
 - c. *Alexander’s Ragtime Band*
 - d. *Embraceable You*

ANS: C DIF: Hard REF: 334 TOP: Gershwin
MSC: Factual

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

ANS: D DIF: Easy REF: 334 TOP: Gershwin
MSC: Factual

6. Which of the following did NOT characterize the career of George Gershwin?
- a. He won acclaim for *Rhapsody in Blue*.
 - b. He was a successful composer for Tin Pan Alley.
 - c. He lived a long life and was a mentor to other young composers.
 - d. He unified popular and classical styles.

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

7. The premiere of Gershwin's *Rhapsody in Blue* was conducted by:
- Arturo Toscanini.
 - Paul Whiteman.
 - Duke Ellington.
 - Elmer Bernstein.

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

8. Which work did Gershwin compose in France?
- Rhapsody in Blue*
 - Concerto in F
 - Porgy and Bess*
 - An American in Paris*

ANS: D DIF: Easy REF: 334 TOP: Gershwin
MSC: Factual

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

ANS: A DIF: Easy REF: 335 TOP: Gershwin
MSC: Factual

10. Which of the following does NOT describe Gershwin's *Porgy and Bess*?
- The plot deals with the life of African Americans.
 - The music merges jazz with classical traditions.
 - The music combines jazz with the modern techniques of Schoenberg.
 - It combines elements of opera and the musical.

ANS: C DIF: Medium REF: 335 TOP: Gershwin
MSC: Applied

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

ANS: D DIF: Medium REF: 335 TOP: Gershwin
MSC: Applied

12. Gershwin's *Summertime* is in _____ form.
- strophic
 - A-B-B
 - da capo
 - verse-chorus

ANS: A DIF: Medium REF: 335 TOP: Gershwin
MSC: Applied

TRUE/FALSE

1. Although American popular songs from the early twentieth century capitalized on ragtime and jazz, they followed the conventions of Foster's parlor ballads.

ANS: T DIF: Hard REF: 333 TOP: Gershwin
MSC: Applied

2. One reason for Gershwin’s success is the harmonic simplicity of his music.

ANS: F DIF: Medium REF: 334 TOP: Gershwin
MSC: Applied

3. Gershwin wrote songs for both Broadway and Hollywood.

ANS: T DIF: Easy REF: 334 TOP: Gershwin
MSC: Factual

4. George Gershwin wrote all of the lyrics for his songs.

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

5. Gershwin’s orchestral work *An American in Paris* became the impetus for a Hollywood film.

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

6. *Rhapsody in Blue* is scored for orchestra and solo violin.

ANS: F DIF: Easy REF: 334 TOP: Gershwin
MSC: Factual

7. *Rhapsody in Blue* had its premiere in a concert entitled “An Experiment in Modern Music.”

ANS: T DIF: Easy REF: 334 TOP: Gershwin
MSC: Factual

8. The folk opera *Porgy and Bess* takes place in Chicago.

ANS: F DIF: Easy REF: 335 TOP: Gershwin
MSC: Factual

9. *Summertime* is a lively song that suggests the excitement of summer.

ANS: F DIF: Easy REF: 335 TOP: Gershwin
MSC: Applied

10. *Summertime* is sung several times during *Porgy and Bess*.

ANS: T DIF: Easy REF: 335 TOP: Gershwin
MSC: Factual

ESSAY

1. Describe the variety of works that George Gershwin composed.

ANS:

Answers will vary.

DIF: Hard REF: 333f TOP: Gershwin MSC: Applied

2. How does Gershwin blend classical and popular styles in *Porgy and Bess*? Include examples in your answer.

ANS:

Answers will vary.

DIF: Hard REF: 335 TOP: Gershwin MSC: Conceptual

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

MULTIPLE CHOICE

1. The first great American composer of the twentieth century was:
- a. Stephen Foster.
 - b. Louis Moreau Gottschalk.
 - c. Charles Tomlinson Griffes.
 - d. Charles Ives.

ANS: D DIF: Medium REF: 338 TOP: Ives
MSC: Applied

2. Ives's compositional style was:
- a. very innovative for its time.
 - b. heavily influenced by Debussy and Impressionism.
 - c. not influenced by American popular music.
 - d. all of the above

ANS: A DIF: Easy REF: 338 TOP: Ives
MSC: Applied

3. 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 REF: 338 TOP: Ives
MSC: Factual

4. 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 REF: 338 TOP: Ives
MSC: Applied

5. For which work was Ives awarded the Pulitzer Prize?
- a. *the Concord Sonata*
 - b. *Symphony No. 3*
 - c. *Three Places in New England*
 - d. *Symphony No. 2*

ANS: B DIF: Hard REF: 338 TOP: Ives
MSC: Factual

6. 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: 2 REF: 338 TOP: Ives
MSC: Applied

7. Which of the following does NOT characterize Ives's *Country Band March*?
- a. quotations of popular tunes
 - b. standard march form
 - c. mostly duple meter
 - d. dissonance

ANS: B DIF: Medium REF: 340 TOP: Ives
MSC: Applied

8. Which of the following tunes is NOT included in Ives's *Country Band March*?
- a. *Yankee Doodle*
 - b. *My Old Kentucky Home*
 - c. *Jeanie with the Light Brown Hair*
 - d. *London Bridge*

ANS: C DIF: Medium REF: 340 TOP: Ives
MSC: Factual

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

ANS: B DIF: Medium REF: 341 TOP: Copland
MSC: Factual

10. Which of the following is NOT a ballet by Copland?
- a. *Our Town*
 - b. *Rodeo*
 - c. *Appalachian Spring*
 - d. *Billy the Kid*

ANS: A DIF: Medium REF: 341 TOP: Copland
MSC: Factual

11. Copland's *Billy the Kid* is a(n):
- a. cantata.
 - b. opera.
 - c. film score.
 - d. ballet.

ANS: D DIF: Hard REF: 341 TOP: Copland
MSC: Factual

12. In which musical style did Copland compose?
- a. twelve-tone technique
 - b. jazz
 - c. neo-Classical
 - d. all of the above

ANS: D DIF: Medium REF: 341 TOP: Copland
MSC: Applied

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

ANS: B DIF: Hard REF: 341f TOP: Copland
MSC: Factual

14. Copland's *Appalachian Spring* depicts:
- a wedding in the Appalachians.
 - a river in the Appalachians.
 - the change of seasons in the Appalachians.
 - an evening dance in the Appalachians.

ANS: A DIF: Medium REF: 344 TOP: Copland
 MSC: Factual

15. Which of the following best describes the mood at the beginning of Copland's *Appalachian Spring*?
- energetic
 - religious
 - calm
 - volatile

ANS: C DIF: Easy REF: 344 TOP: Copland
 MSC: Applied

16. Copland's *Appalachian Spring* quotes the early American tune:
- Simple Gifts*.
 - Yankee Doodle*.
 - Dixie*.
 - Amazing Grace*.

ANS: A DIF: Medium REF: 344 TOP: Copland
 MSC: Factual

17. Section 7 of Copland's *Appalachian Spring* is in _____ form.
- A-B-A'
 - variation
 - rondo
 - minuet

ANS: B DIF: Medium REF: 345 TOP: Copland
 MSC: Applied

18. When was *Yankee Doodle* composed?
- before the Revolutionary War
 - during the Revolutionary War
 - just after the Revolutionary War
 - during the Civil War

ANS: A DIF: Medium REF: 342 TOP: American Music
 MSC: Factual

19. *Yankee Doodle* remains the state song of:
- Georgia.
 - Massachusetts.
 - Maine.
 - Connecticut.

ANS: D DIF: Hard REF: 342 TOP: American Music
 MSC: Factual

20. How was *Yankee Doodle* used?
- to poke fun at the American army
 - to symbolize New England
 - to include in patriotic compositions
 - all of the above

ANS: D DIF: Easy REF: 342f TOP: American Music
 MSC: Applied

TRUE/FALSE

1. The music of Charles Ives was very popular and was performed frequently during his lifetime.

ANS: F DIF: Easy REF: 338 TOP: Ives
MSC: Applied

2. Charles Ives's music reflects his roots in New England through his use of popular songs and American historical themes.

ANS: T DIF: Hard REF: 338 TOP: Ives
MSC: Applied

3. Ives's *Country Band March* is strictly in duple meter with no syncopation.

ANS: F DIF: Easy REF: 340 TOP: Ives
MSC: Applied

4. Ives's *Country Band March* quotes several marches by Sousa.

ANS: T DIF: Medium REF: 340 TOP: Ives
MSC: Factual

5. During his composing career, Copland employed jazz, neo-Classical elements, and twelve-tone techniques.

ANS: T DIF: Easy REF: 341 TOP: Copland
MSC: Factual

6. Copland composed music for the theater, but not for film.

ANS: F DIF: Easy REF: 341 TOP: Copland
MSC: Factual

7. Martha Graham was a leading figure in modern dance.

ANS: T DIF: Easy REF: 341 TOP: Copland
MSC: Factual

8. *Appalachian Spring* contains no borrowed melodies.

ANS: F DIF: Easy REF: 344 TOP: Copland
MSC: Factual

9. *Simple Gifts* was originally a spiritual.

ANS: F DIF: Easy REF: 344 TOP: Copland
MSC: Factual

10. *Yankee Doodle* was sung by the British to mock the American army.

ANS: T DIF: Easy REF: 342 TOP: American Music
MSC: Applied

ESSAY

1. Why is Charles Ives considered one of the most original musicians of his time?

ANS:
Answers will vary.

DIF: Hard REF: 337f TOP: Ives MSC: Conceptual

2. What are the American qualities of Copland's music? Cite examples from works described in the textbook.

ANS:
Answers will vary.

DIF: Hard REF: 340f TOP: Copland MSC: Conceptual

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 REF: 347 TOP: Mexico
MSC: Applied

2. During the “Aztec Renaissance,” composers sought to:
- a. quote authentic Aztec melodies.
 - b. discard Western forms and genres.
 - c. suggest the character of native music.
 - d. all of the above

ANS: C DIF: Hard REF: 347f TOP: Mexico
MSC: Applied

3. Carlos Chávez was a noted:
- a. mariachi band leader.
 - b. singer of cowboy songs.
 - c. Mexican art-music composer.
 - d. folk song collector.

ANS: C DIF: Medium REF: 348 TOP: Mexico
MSC: Factual

4. Silvestre Revueltas’s compositional style is considered representative of:
- a. atonal Expressionism.
 - b. Neoclassicism.
 - c. dissonant counterpoint.
 - d. mestizo realism.

ANS: D DIF: Medium REF: 348 TOP: Revueltas
MSC: Applied

5. During his career, Silvestre Revueltas was active in all of the following countries EXCEPT:
- a. the United States.
 - b. Brazil.
 - c. Spain.
 - d. Mexico.

ANS: B DIF: Medium REF: 348 TOP: Revueltas
MSC: Factual

6. Revueltas’s mature compositional style features:
- a. complex rhythms, including polyrhythms and ostinatos.
 - b. twelve-tone harmonies.
 - c. actual Mexican folk melodies.
 - d. Impressionist harmonies.

ANS: A DIF: Hard REF: 348 TOP: Revueltas
MSC: Applied

7. Which of the following is NOT a work by Silvestre Revueltas?
- a. *El Salón México*
 - b. *Homenaje a Federico García Lorca*
 - c. *Sensemayá*
 - d. *La noche de los mayas*

ANS: A DIF: Hard REF: 348 TOP: Revueltas
 MSC: Factual

8. Federico García Lorca was a well known:
- a. composer.
 - b. painter.
 - c. writer.
 - d. filmmaker.

ANS: C DIF: Medium REF: 348 TOP: Revueltas
 MSC: Factual

9. Which of the following does NOT characterize *Homage to Federico García Lorca*?
- a. It is scored for full symphony orchestra.
 - b. It incorporates traditions of Mexican vernacular music.
 - c. It features elements of European modernist music.
 - d. The orchestration favors the winds.

ANS: A DIF: Medium REF: 348 TOP: Revueltas
 MSC: Applied

10. *Son* is a Spanish-language term that refers to:
- a. sound.
 - b. a traditional song/dance of Mexico.
 - c. song.
 - d. a familial relationship.

ANS: B DIF: Medium REF: 352 TOP: Revueltas
 MSC: Factual

11. Revueltas's orchestration for *Son* is similar to that of:
- a. Stravinsky's *Rite of Spring*.
 - b. a mariachi ensemble.
 - c. a Western dance band.
 - d. a Hollywood film score.

ANS: B DIF: Medium REF: 352 TOP: Revueltas
 MSC: Applied

12. Which of the following best describes the meter of Revueltas's *Son*?
- a. simple duple meter
 - b. simple triple meter
 - c. shifting between triple and compound meters
 - d. irregular accents

ANS: C DIF: Medium REF: 352 TOP: Revueltas
 MSC: Applied

13. Carlos Chávez's music attracted the attention of the American composer:
- a. Aaron Copland.
 - b. Leonard Bernstein.
 - c. William Grant Still.
 - d. George Gershwin.

ANS: A DIF: Medium REF: 350 TOP: Mexico
 MSC: Factual

Chapter 61: Classic Rethinking: Bartók 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 REF: 353 TOP: Neo-Classicism
MSC: Factual

2. Which of the following composers would NOT have been emulated during the neo-Classical era?
- a. Vivaldi
 - b. Bach
 - c. Wagner
 - d. Handel

ANS: C DIF: Easy REF: 353 TOP: Neo-Classicism
MSC: Applied

3. Which of the following genres was NOT favored by the neo-Classicalists of the early twentieth century?
- a. the symphonic poem
 - b. the symphony
 - c. the opera
 - d. the concerto

ANS: A DIF: Medium REF: 354 TOP: Neo-Classicism
MSC: Applied

4. How did twentieth-century nationalism differ from its nineteenth-century counterpart?
- a. It approached music more scientifically.
 - b. It shunned music’s melodic content and exploited its rhythmic implications.
 - c. It incorporated original instrumentation rather than orchestral settings.
 - d. all of the above

ANS: A DIF: Medium REF: 354 TOP: Nationalism
MSC: Applied

5. The comparative study of musics of the world is called:
- a. musicology.
 - b. ethnomusicology.
 - c. ornithology.
 - d. iconography.

ANS: B DIF: Easy REF: 354 TOP: Nationalism
MSC: Factual

6. 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 REF: 354 TOP: Nationalism
MSC: Factual

7. Which of the following English composers is viewed as one of the foremost twentieth-century opera composers?
- a. Delius
 - b. Elgar
 - c. Britten
 - d. Vaughan Williams

ANS: C DIF: Medium REF: 354 TOP: Nationalism
MSC: Applied

8. Prokofiev and Shostakovich were prominent composers from:
- a. Hungary.
 - b. Germany.
 - c. the Soviet Union.
 - d. England.

ANS: C DIF: Hard REF: 354 TOP: Nationalism
MSC: Factual

9. 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 REF: 354 TOP: Bartók
MSC: Factual

10. 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 REF: 354 TOP: Bartók
MSC: Factual

11. 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 REF: 356 TOP: Bartók
MSC: Factual

12. Bartók found that eastern European folk music was based on:
- a. ancient modes.
 - b. unfamiliar scales.
 - c. nonsymmetrical rhythms.
 - d. all of the above

ANS: D DIF: Hard REF: 356 TOP: Bartók
MSC: Factual

13. 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 REF: 356 TOP: Bartók
MSC: Applied

14. The model for Bartók's melodies can be found in:

- a. Wagnerian operas.
- b. the works of Beethoven.
- c. Hungarian folk songs.
- d. Elizabethan dances.

ANS: C DIF: Easy REF: 356 TOP: Bartók
MSC: Applied

15. Which of the following is NOT a characteristic of Bartók's music?

- a. polytonality
- b. pounding rhythms
- c. traditional forms
- d. major-minor tonality

ANS: D DIF: Hard REF: 356 TOP: Bartók
MSC: Applied

16. Bartók's use of rhythm was:

- a. particularly innovative.
- b. neo-Classical in concept.
- c. symmetrical and balanced.
- d. unimportant to his compositional style.

ANS: A DIF: Medium REF: 356 TOP: Bartók
MSC: Applied

17. One of Bartók's most popular works is his *Music for Strings, Percussion, and:*

- a. *Cello.*
- b. *Celesta.*
- c. *Clavichord.*
- d. *Clarinet.*

ANS: B DIF: Hard REF: 356 TOP: Bartók
MSC: Applied

18. Why did Bartók name his last work *Concerto for Orchestra*?

- a. because of the prominent violin solo
- b. because it had three movements
- c. because he treated single instruments in a soloistic manner
- d. all of the above

ANS: C DIF: Medium REF: 354 TOP: Bartók
MSC: Applied

19. Which of the following does NOT characterize the *Interrupted Intermezzo* from Bartók's *Concerto for Orchestra*?

- a. unchanging metric patterns
- b. folklike melodies
- c. quotation of a theme by Shostakovich
- d. a broad lyric melody

ANS: A DIF: Medium REF: 354f TOP: Bartók
MSC: Applied

20. 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 REF: 355 TOP: Bartók
MSC: Applied

TRUE/FALSE

1. Neo-Classical composers preferred absolute music and forms to program music.

ANS: T DIF: Easy REF: 353 TOP: Neo-Classicism
MSC: Applied

2. Sergei Prokofiev composed the popular *Peter and the Wolf*.

ANS: T DIF: Medium REF: 354 TOP: Nationalism
MSC: Factual

3. Although Hungarian, Bartók composed in the prevailing international style.

ANS: F DIF: Medium REF: 354 TOP: Bartók
MSC: Applied

4. Unlike Bartók’s work with Hungarian folk music, there was no similar study for the music of American Indians.

ANS: F DIF: Medium REF: 355 TOP: Bartók
MSC: Applied

5. Bartók’s six string quartets rank among the finest achievements of twentieth-century chamber music.

ANS: T DIF: Medium REF: 356 TOP: Bartók
MSC: Applied

6. Bartók generally avoided Classical structures.

ANS: F DIF: Medium REF: 356 TOP: Bartók
MSC: Applied

7. Bartók attempted to imitate the vocal styles and rhythms of certain eastern European traditional musics.

ANS: T DIF: Medium REF: 356 TOP: Bartók
MSC: Applied

8. Bartók composed his *Concerto for Orchestra* while he was terminally ill.

ANS: T DIF: Medium REF: 356 TOP: Bartók
MSC: Factual

9. Bartók’s *Concerto for Orchestra* is set in the standard symphonic format of four movements.

ANS: F DIF: Medium REF: 357 TOP: Bartók
MSC: Factual

10. Few Hungarian folk elements are heard in *Interrupted Intermezzo*, from Bartók's *Concerto for Orchestra*.

ANS: F DIF: Easy REF: 354 TOP: Bartók
MSC: Conceptual

ESSAY

1. What neo-Classical elements can be found in the music of European nationalist composers of the twentieth century? Include examples in your answer.

ANS:
Answers will vary.

DIF: Medium REF: 353f TOP: Neo-Classicism
MSC: Applied

2. Describe twentieth-century musical nationalism, citing examples from your text.

ANS:
Answers will vary.

DIF: Medium REF: 354f TOP: Nationalism MSC: Applied

Prelude 7: Beyond Modernism?

MULTIPLE CHOICE

1. Which of the following does NOT characterize postmodernism?
- rejection of traditional and classical elements
 - new media and materials
 - collage and quotation
 - incorporation of popular elements

ANS: A DIF: Hard REF: 360 TOP: New directions
MSC: Applied

2. Which architect designed the Walt Disney Concert Hall in Los Angeles?
- Ludwig Mies van der Rohe
 - Robert Venturi
 - Frank Lloyd Wright
 - Frank Gehry

ANS: D DIF: Hard REF: 360 TOP: New directions
MSC: Factual

3. Which artist is most closely associated with abstract expressionism?
- Robert Rauschenberg
 - Jackson Pollock
 - Andy Warhol
 - Jasper Johns

ANS: B DIF: Hard REF: 360 TOP: New directions
MSC: Applied

4. Which art movement drew themes from modern urban life, including machines, comic strips, and commercial advertisements?
- abstract expressionism
 - Dadaism
 - pop art
 - postmodernism

ANS: C DIF: Medium REF: 360 TOP: New directions
MSC: Applied

5. Andy Warhol's style of art is best described as:
- Cubism.
 - abstract expressionism.
 - pop art.
 - surrealism.

ANS: C DIF: Medium REF: 361 TOP: New directions
MSC: Applied

6. Which of the following is NOT a subcategory of postmodern art?
- minimalism
 - environmental art
 - multimedia art
 - abstract expressionism

ANS: D DIF: Medium REF: 361 TOP: New directions
MSC: Applied

TRUE/FALSE

1. Postmodern architecture strove for greater simplicity.

ANS: F DIF: Easy REF: 360 TOP: New directions
MSC: Applied

2. The motto of architect Frank Gehry is “less is more.”

ANS: F DIF: Medium REF: 360 TOP: New directions
MSC: Factual

3. Jasper Johns and Robert Rauschenberg owe some of their inspiration to the Dadaists.

ANS: T DIF: Medium REF: 360 TOP: New directions
MSC: Applied

4. New-wave cinema reflects postmodern ideas.

ANS: T DIF: Easy REF: 362 TOP: New directions
MSC: Applied

5. The definition of *postmodern* in music is simpler than in other art forms.

ANS: F DIF: Easy REF: 362 TOP: New directions
MSC: Applied

6. Postmodern music embraced mass media.

ANS: T DIF: Easy REF: 362 TOP: New directions
MSC: Applied

7. Performers of late-twentieth-century popular music tended to ignore current events.

ANS: F DIF: Easy REF: 363 TOP: New directions
MSC: Applied

8. Postmodern music rejected the use of electronic instruments.

ANS: F DIF: Easy REF: 364 TOP: New directions
MSC: Applied

9. The MIDI allows synthesizers to communicate with computers.

ANS: T DIF: Medium REF: 365 TOP: New directions
MSC: Factual

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

MULTIPLE CHOICE

1. Which of the following American composers was NOT greatly influenced by the philosophy of the Far East?
- a. John Cage
 - b. Aaron Copland
 - c. Henry Cowell
 - d. Harry Partch

ANS: B DIF: Medium REF: 368f TOP: Early Experiments
MSC: Applied

2. Which innovative composer first explored tone clusters at the piano?
- a. Aaron Copland
 - b. Harry Partch
 - c. Henry Cowell
 - d. John Cage

ANS: C DIF: Hard REF: 368 TOP: Early Experiments
MSC: Factual

3. Which of the following composers combined Asian instruments with traditional Western ensembles and experimented with exotic scales?

- a. Aaron Copland
- b. Harry Partch
- c. Henry Cowell
- d. John Cage

ANS: B DIF: Medium REF: 369 TOP: Early Experiments
MSC: Factual

4. Which innovative composer constructed a scale of forty-three microtones to the octave and built instruments with this tuning?

- a. Aaron Copland
- b. Harry Partch
- c. Henry Cowell
- d. John Cage

ANS: B DIF: Hard REF: 369 TOP: Early Experiments
MSC: Factual

5. Harry Partch experimented with a _____ tuning system.

- a. microtonal
- b. modal
- c. pentatonic
- d. whole tone

ANS: A DIF: Hard REF: 369 TOP: Early Experiments
MSC: Factual

6. 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 REF: 369 TOP: Cage
MSC: Factual

7. 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 REF: 369 TOP: Cage
 MSC: Factual

8. 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 REF: 369 TOP: Cage
 MSC: Factual

9. John Cage's *Sonatas and Interludes* evoke the sounds of the:
- a. bagpipe of eastern Europe.
 - b. Japanese koto.
 - c. Javanese gamelan.
 - d. sitar of India.

ANS: C DIF: Easy REF: 369 TOP: Cage
 MSC: Conceptual

10. 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 REF: 369 TOP: Cage
 MSC: Factual

11. 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 REF: 369f TOP: Cage
 MSC: Applied

12. Sonata V, from John Cage's *Sonatas and Interludes*, is in _____ form.
- a. binary
 - b. ternary
 - c. rondo
 - d. sonata-allegro

ANS: A DIF: Easy REF: 371 TOP: Cage
 MSC: Factual

13. Which of the following does NOT characterize the music of George Crumb?
- a. unusual effects, including Sprechstimme
 - b. emotional detachment
 - c. quarter tones
 - d. new sonorities

ANS: B DIF: Hard REF: 372 TOP: Crumb
 MSC: Applied

14. Which of the following was NOT composed by George Crumb?
 a. *Black Angels* c. *Echoes of Time and the River*
 b. *Ancient Voices of Children* d. *Fontana Mix*

ANS: D DIF: Hard REF: 372 TOP: Crumb
 MSC: Factual

15. The music of George Crumb includes many settings of the poetry of:
 a. Robert Frost. c. Rod McKuen.
 b. Federico García Lorca. d. Emily Dickinson.

ANS: B DIF: Easy REF: 372 TOP: Crumb
 MSC: Factual

16. Crumb's *Caballito negro* is included in a book of:
 a. madrigals. c. piano preludes.
 b. song cycles. d. chamber works.

ANS: A DIF: Hard REF: 371 TOP: Crumb
 MSC: Factual

17. The performing forces of Crumb's *Caballito negro* include all of the following EXCEPT:
 a. soprano. c. piccolo.
 b. piano. d. marimba.

ANS: B DIF: Hard REF: 373 TOP: Crumb
 MSC: Factual

18. The ensemble known as the gamelan comes from:
 a. China. c. Korea.
 b. Japan. d. Java.

ANS: D DIF: Hard REF: 374 TOP: Crumb
 MSC: Factual

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

ANS: B DIF: Hard REF: 374 TOP: Crumb
 MSC: Factual

20. Composers influenced by gamelan music include:
 a. Cage. c. Harrison.
 b. Cowell. d. all of the above

ANS: D DIF: Hard REF: 374 TOP: Crumb
 MSC: Applied

10. Gamelan music traditionally accompanied shadow-puppet plays.

ANS: T DIF: Hard REF: 374f TOP: Cage
MSC: Factual

ESSAY

1. Describe the influence of non-Western culture on twentieth-century composers of Western music. Include examples from the textbook in your answer.

ANS:
Answers will vary.

DIF: Hard REF: 368 TOP: Early Experiments
MSC: Conceptual

2. Discuss the prepared piano. How is it created, who developed it, and what sound does it mimic?

ANS:
Answers will vary.

DIF: Medium REF: 369f TOP: Crumb MSC: Conceptual

3. What makes the music of George Crumb so imaginative? Include examples from the textbook in your answer.

ANS:
Answers will vary.

DIF: Medium REF: 371f TOP: Crumb MSC: Conceptual

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 REF: 376 TOP: Musical theater
MSC: Applied

2. Which of the following composers did NOT write operettas?

- a. Gilbert and Sullivan
- b. Johann Strauss, Jr.
- c. Richard Wagner
- d. Victor Herbert

ANS: C DIF: Medium REF: 377 TOP: Musical theater
MSC: Factual

3. Victor Herbert revamped operetta to suit American tastes with works such as:

- a. *Babes in Toyland*
- b. *Show Boat*
- c. *Finian's Rainbow*
- d. *My Fair Lady*

ANS: A DIF: Hard REF: 377 TOP: Musical theater
MSC: Factual

4. Which of the following American composers did NOT write musicals?

- a. George Gershwin
- b. Aaron Copland
- c. Will Marion Cook
- d. Jerome Kern

ANS: B DIF: Hard REF: 377 TOP: Musical theater
MSC: Factual

5. Which of the following musicals was NOT a collaboration by Rodgers and Hammerstein?

- a. *The Phantom of the Opera*
- b. *Oklahoma!*
- c. *Carousel*
- d. *South Pacific*

ANS: A DIF: Easy REF: 377 TOP: Musical theater
MSC: Factual

6. Which of the following is an established, living American composer of musicals?

- a. Stephen Sondheim
- b. Claude-Michel Schonberg
- c. Jerome Kern
- d. Richard Rodgers

ANS: A DIF: Medium REF: 377 TOP: Musical theater
MSC: Factual

7. Which of the following is a musical by the British composer Andrew Lloyd Webber?

- a. *Sweeney Todd*
- b. *Les Misérables*
- c. *Wicked*
- d. *The Phantom of the Opera*

ANS: D DIF: Easy REF: 377 TOP: Musical theater
MSC: Factual

8. Which of the following is an example of a rock musical?
- a. *Sweeney Todd*
 - b. *Evita*
 - c. *Rent*
 - d. *Sunday in the Park with George*

ANS: C DIF: Medium REF: 377 TOP: Musical theater
MSC: Factual

9. Which of the following operas was the inspiration for Jonathan Larson's rock opera *Rent*?
- a. *Le nozze di Figaro*
 - b. *La bohème*
 - c. *Carmen*
 - d. *Pagliacci*

ANS: B DIF: Hard REF: 377 TOP: Musical theater
MSC: Factual

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

ANS: D DIF: Easy REF: 379 TOP: Bernstein
MSC: Factual

11. 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 REF: 379 TOP: Bernstein
MSC: Factual

12. Which of the following was NOT composed by Leonard Bernstein?
- a. *Chichester Psalms*
 - b. *On the Town*
 - c. *An American in Paris*
 - d. *Fancy Free*

ANS: C DIF: Hard REF: 379 TOP: Bernstein
MSC: Factual

13. *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 REF: 377 TOP: Bernstein
MSC: Factual

14. Which of the following wrote the lyrics for *West Side Story*?
- a. Leonard Bernstein
 - b. Oscar Hammerstein
 - c. Stephen Sondheim
 - d. Andrew Lloyd Webber

ANS: C DIF: Medium REF: 377 TOP: Bernstein
MSC: Factual

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

ANS: C DIF: Medium REF: 377f TOP: Bernstein
 MSC: Factual

16. Which of the following is NOT true of Bernstein's *West Side Story*?
- It incorporates jazz and Latin American rhythms.
 - It has a number of elaborate dance segments.
 - It has a happy ending.
 - It has memorable songs that recur in the musical.

ANS: C DIF: Medium REF: 378 TOP: Bernstein
 MSC: Factual

17. What are the ethnic origins of the mambo?
- Spanish
 - Afro-Cuban
 - Mexican
 - Brazilian

ANS: B DIF: Hard REF: 380 TOP: Bernstein
 MSC: Factual

18. Which musical was the first to be based on a tragedy?
- Oklahoma!*
 - The Sound of Music*
 - West Side Story*
 - Sweeney Todd*

ANS: C DIF: Medium REF: 378 TOP: Bernstein
 MSC: Factual

TRUE/FALSE

1. American musical theater developed out of the European comic opera or operetta tradition.

ANS: T DIF: Easy REF: 377 TOP: Musical theater
 MSC: Applied

2. *Show Boat* helped usher in the golden age of American musicals.

ANS: T DIF: Easy REF: 377 TOP: Musical theater
 MSC: Applied

3. The musical has remained exclusively an American art form, not attempted by composers from other countries.

ANS: F DIF: Easy REF: 377 TOP: Musical theater
 MSC: Factual

4. Composers of musicals often look to sophisticated literary sources.

ANS: T DIF: Easy REF: 377 TOP: Musical theater
 MSC: Applied

5. Because most musicals now seem dated, revivals have been largely unsuccessful.

ANS: F DIF: Easy REF: 377 TOP: Musical theater
MSC: Factual

6. Leonard Bernstein was the first American-born musician to be appointed music director of the New York Philharmonic.

ANS: T DIF: Easy REF: 379 TOP: Bernstein
MSC: Factual

7. Leonard Bernstein composed both popular and art music.

ANS: T DIF: Easy REF: 379 TOP: Bernstein
MSC: Factual

8. *West Side Story* is Bernstein's only musical.

ANS: F DIF: Easy REF: 379 TOP: Bernstein
MSC: Factual

9. Bernstein's *West Side Story* deals with rival youth gangs in Los Angeles.

ANS: F DIF: Easy REF: 377 TOP: Bernstein
MSC: Factual

10. Bernstein's *West Side Story* draws on Afro-Cuban dance rhythms.

ANS: T DIF: Easy REF: 380 TOP: Bernstein
MSC: Factual

ESSAY

1. Describe how the plots of musicals changed throughout the twentieth century. Cite examples whenever possible.

ANS:
Answers will vary.

DIF: Medium REF: 376f TOP: Musical theater
MSC: Applied

2. Why did Leonard Bernstein employ vernacular musical styles in *West Side Story*? Describe how he combined these qualities with the traditions of musical theater.

ANS:
Answers will vary.

DIF: Hard REF: 377f TOP: Bernstein MSC: Conceptual

Chapter 64: Less Is More: Reich and Minimalist Music

MULTIPLE CHOICE

1. What is process music?
 - a. serial music
 - b. music that changes gradually
 - c. music for a procession
 - d. chance music

ANS: B DIF: Easy REF: 385 TOP: Minimalism
MSC: Factual
2. 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 REF: 385 TOP: Minimalism
MSC: Applied
3. The process whereby several copies of a recorded musical idea are looped but at different speeds is called:
 - a. process music.
 - b. looping music.
 - c. phase music.
 - d. *musique concrète*.

ANS: C DIF: Medium REF: 385 TOP: Minimalism
MSC: Applied
4. Which of the following was an influence on the music of Steve Reich?
 - a. Ewe drumming
 - b. gamelan music
 - c. Judaism
 - d. all of the above

ANS: D DIF: Medium REF: 385 TOP: Reich
MSC: Applied
5. Which of the following is NOT a composition by Steve Reich?
 - a. *Sonatas and Interludes*
 - b. *Tehillim*
 - c. *Different Trains*
 - d. *Violin Phase*

ANS: A DIF: Medium REF: 385 TOP: Reich
MSC: Factual
6. Steve Reich was influenced by polyrhythms of:
 - a. Cuba.
 - b. West Africa.
 - c. Java.
 - d. Mexico.

ANS: B DIF: Medium REF: 386 TOP: Reich
MSC: Applied

7. Steve Reich eventually embraced a more developed process-influenced style called:
- process music.
 - chance music
 - polyrhythm.
 - minimalism.

ANS: D DIF: Medium REF: 386 TOP: Reich
MSC: Factual

8. *Electric Counterpoint* features the:
- piano.
 - electric guitar.
 - synthesizer.
 - jazz violin.

ANS: B DIF: Easy REF: 386 TOP: Reich
MSC: Factual

9. How many movements are in *Electric Counterpoint*?
- three
 - four
 - five
 - seven

ANS: A DIF: Medium REF: 386 TOP: Reich
MSC: Factual

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

ANS: C DIF: Medium REF: 386 TOP: Reich
MSC: Applied

11. *Electric Counterpoint* is intended for a live performer and _____ prerecorded tracks.
- two
 - four
 - eight
 - fourteen

ANS: D DIF: Medium REF: 386 TOP: Reich
MSC: Factual

12. The melody drums of a royal drum ensemble from Uganda are tuned to a _____ scale.
- octatonic
 - diatonic
 - pentatonic
 - chromatic

ANS: C DIF: Medium REF: 388 TOP: Reich
MSC: Factual

TRUE/FALSE

1. One reason for the success of serialism was its sense of scientific rigor.

ANS: T DIF: Medium REF: 384 TOP: Minimalism
MSC: Conceptual

2. The goal of process music is to make change imperceptible.

ANS: F DIF: Hard REF: 385 TOP: Minimalism
MSC: Applied

3. Phase music uses electronic looping.

ANS: T DIF: Medium REF: 385 TOP: Minimalism
MSC: Factual

4. Steve Reich was influenced by both African drumming and gamelan music.

ANS: T DIF: Easy REF: 385 TOP: Reich
MSC: Applied

5. The salient feature of minimalism is contrast.

ANS: F DIF: Easy REF: 386 TOP: Minimalism
MSC: Applied

6. Repetition is an important element of minimalism.

ANS: T DIF: Easy REF: 386 TOP: Minimalism
MSC: Applied

7. *Electric Counterpoint* can be played by an ensemble of live guitarists.

ANS: T DIF: Medium REF: 386 TOP: Reich
MSC: Factual

8. The harmony in *Electric Counterpoint* is primarily chromatic.

ANS: T DIF: Hard REF: 387 TOP: Reich
MSC: Applied

9. *Electric Counterpoint* exhibits several Baroque qualities.

ANS: T DIF: Medium REF: 386 TOP: Reich
MSC: Conceptual

10. Drumming in Uganda is based on rhythms and has no melodic content.

ANS: F DIF: Medium REF: 339 TOP: Reich
MSC: Applied

ESSAY

1. Describe the musical stages that brought Reich to minimalism. Include examples from the textbook in your answer.

ANS:

Answers will vary.

DIF: Hard

REF: 385f

TOP: Reich

MSC: Applied

2. How was Reich influenced by non-Western music? Include examples from the textbook in your answer.

ANS:

Answers will vary.

DIF: Hard

REF: 385f

TOP: Reich

MSC: Conceptual

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

MULTIPLE CHOICE

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

ANS: A DIF: Medium REF: 390f TOP: Dylan
MSC: Applied
- Which of the following composers is considered one of America's greatest poets as well?
 - Aaron Copland
 - Bob Dylan
 - John Cage
 - George Crumb

ANS: B DIF: Medium REF: 391 TOP: Dylan
MSC: Factual
- Which of the following is NOT a song by Bob Dylan?
 - Blowin' in the Wind*
 - Masters of War*
 - Mr. Tambourine Man*
 - If I Had a Hammer*

ANS: D DIF: Hard REF: 391 TOP: Dylan
MSC: Factual
- Who had the greatest success with a recording of Dylan's *Mr. Tambourine Man*?
 - Bob Dylan
 - Peter, Paul, and Mary
 - the Byrds
 - the Monkees

ANS: C DIF: Hard REF: 391 TOP: Dylan
MSC: Factual
- John Corigliano's *Prelude: Mr. Tambourine Man* is a setting of a text by:
 - Woody Guthrie.
 - Bob Dylan.
 - Pete Seeger.
 - Federico García Lorca.

ANS: B DIF: Easy REF: 392 TOP: Corigliano
MSC: Factual
- Corigliano's *Prelude: Mr. Tambourine Man* is part of a(n):
 - opera.
 - musical.
 - song.
 - song cycle.

ANS: D DIF: Hard REF: 393 TOP: Corigliano
MSC: Factual
- Which of the following does NOT characterize Corigliano's *Mr. Tambourine Man*?
 - disjunct melody
 - predominantly contrapuntal texture
 - chromatic and dissonant harmony
 - jazz qualities

ANS: B DIF: Hard REF: 395 TOP: Corigliano
MSC: Applied

8. How many songs are included in Corigliano's *Mr. Tambourine Man*?
- a. 3
 - b. 6
 - c. 7
 - d. 9

ANS: C DIF: Hard REF: 395 TOP: Corigliano
MSC: Factual

9. Corigliano's *Mr. Tambourine Man* is written for voice and:
- a. guitars.
 - b. string orchestra.
 - c. big band.
 - d. orchestra with saxophones.

ANS: D DIF: Hard REF: 395 TOP: Corigliano
MSC: Factual

10. Which of the following compositions by Corigliano received an Academy Award?
- a. *The Red Violin*
 - b. *The Naked Carmen*
 - c. *The Ghosts of Versailles*
 - d. *Mr. Tambourine Man*

ANS: A DIF: Hard REF: 394 TOP: Corigliano
MSC: Factual

TRUE/FALSE

1. Bob Dylan writes poems, composes songs, and performs his own music.

ANS: T DIF: Easy REF: 390f TOP: Dylan
MSC: Factual

2. Bob Dylan has performed his songs only with guitar accompaniment throughout his career to pay homage to the tradition of folk music.

ANS: F DIF: Medium REF: 390 TOP: Dylan
MSC: Factual

3. Bob Dylan was influenced by Woody Guthrie.

ANS: T DIF: Hard REF: 391 TOP: Dylan
MSC: Applied

4. The text and music of *Mr. Tambourine Man* were written by Joan Baez.

ANS: F DIF: Easy REF: 391 TOP: Dylan
MSC: Factual

5. The musical elements in Dylan's *Mr. Tambourine Man* are simple.

ANS: T DIF: Medium REF: 391 TOP: Dylan
MSC: Applied

6. Both Bob Dylan and John Corigliano have won Academy Awards.

ANS: T DIF: Medium REF: 391f TOP: Dylan
MSC: Applied

7. John Corigliano is known primarily as an opera composer and has written few orchestral works.

ANS: F DIF: Medium REF: 394 TOP: Corigliano
MSC: Applied

8. Corigliano's *Prelude: Mr. Tambourine Man* has a modified verse-chorus structure.

ANS: T DIF: Hard REF: 393 TOP: Corigliano
MSC: Applied

9. Corigliano quotes Dylan's song extensively in *Prelude: Mr. Tambourine Man*.

ANS: F DIF: Medium REF: 393 TOP: Corigliano
MSC: Applied

10. Corigliano makes extensive use of the tambourine in *Prelude: Mr. Tambourine Man*.

ANS: T DIF: Easy REF: 393 TOP: Corigliano
MSC: Applied

ESSAY

1. Why is Bob Dylan considered to be one of the most important cultural figures of the twentieth century?

ANS:
Answers will vary.

DIF: Hard REF: 390f TOP: Bob Dylan MSC: Conceptual

2. Which aspects of Bob Dylan's original song did John Corigliano retain in his *Prelude* from *Mr. Tambourine Man*? What did he change? Include examples in your answer.

ANS:
Answers will vary.

DIF: Hard REF: 391f TOP: Corigliano MSC: Applied

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

MULTIPLE CHOICE

1. The postmodern approach that mixes styles from the nineteenth century with contemporary ones is called:
- a. minimalism.
 - b. post-minimalism.
 - c. post-Romanticism.
 - d. neo-Romanticism.

ANS: D DIF: Medium REF: 397 TOP: Neo-Romanticism
MSC: Applied

2. Which is not a musical goal of Jennifer Higdon?
- a. expanding on the procedures of John Cage
 - b. modernizing the nineteenth-century orchestral tradition
 - c. continuing to incorporate influences of non-Western cultures
 - d. exploring new ways to expand and renew concert music for the twenty-first century

ANS: A DIF: Hard REF: 398 TOP: Higdon
MSC: Applied

3. Which American composer is associated with neo-Romanticism?
- a. Aaron Copland
 - b. George Crumb
 - c. Samuel Barber
 - d. John Cage

ANS: C DIF: Hard REF: 398 TOP: Neo-Romanticism
MSC: Applied

4. Which of the following does NOT characterize neo-Romanticism?
- a. It incorporates the complexities of postmodernism.
 - b. It maintains Schoenberg's concept of atonality.
 - c. It looks to the past with respect and nostalgia.
 - d. It reclaims the language of nineteenth-century music.

ANS: B DIF: Medium REF: 398 TOP: Neo-Romanticism
MSC: Applied

5. Which of the following does NOT characterize the career of Jennifer Higdon?
- a. She was a child prodigy on the piano.
 - b. She studied with George Crumb.
 - c. She was awarded the Pulitzer Prize.
 - d. She was influenced by the Beatles.

ANS: A DIF: Medium REF: 398 TOP: Higdon
MSC: Factual

6. Which of the following best describes Higdon's treatment of harmony?
- a. She avoids triads.
 - b. Her music is highly dissonant.
 - c. Her music is rooted in tonality.
 - d. Her music lacks tonal centers.

ANS: C DIF: Hard REF: 398 TOP: Higdon
MSC: Applied

5. Neo-Romanticism absorbed some of the complexities of modernism.

ANS: T DIF: Easy REF: 398 TOP: Neo-Romanticism
MSC: Applied

6. Postmodernism emphasized the new and rejected the past.

ANS: F DIF: Easy REF: 398 TOP: Neo-Romanticism
MSC: Applied

7. Jennifer Higdon's performance background is as a flutist.

ANS: T DIF: Medium REF: 398 TOP: Higdon
MSC: Factual

8. Jennifer Higdon's *blue cathedral* contains major triads but no strong sense of a key center.

ANS: T DIF: Hard REF: 399 TOP: Higdon
MSC: Applied

9. There are no non-Western influences in Jennifer Higdon's *blue cathedral*.

ANS: F DIF: Easy REF: 399 TOP: Higdon
MSC: Conceptual

10. Higdon's *blue cathedral* has a rondo-like structure.

ANS: T DIF: Medium REF: 399 TOP: Higdon
MSC: Applied

ESSAY

1. Describe the basic tenants of neo-Romanticism.

ANS:
Answers will vary.

DIF: Hard REF: 397f TOP: Neo-Romanticism
MSC: Conceptual

2. Discuss how Jennifer Higdon creates a Romantic character within a modern musical style. Include examples from the textbook in your answer.

ANS:
Answers will vary.

DIF: Hard REF: 398f TOP: Higdon MSC: Applied

Chapter 67: Underscoring Meaning: Music for Film

MULTIPLE CHOICE

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

ANS: D DIF: Easy REF: 401f TOP: Film music
MSC: Conceptual

2. Which of the following best describes the music at the climax of *The Godfather*?
- The mood reflects the action.
 - The mood runs counter to the action.
 - No music is heard until the last moment.
 - The lack of music creates a sense of realism.

ANS: B DIF: Medium REF: 402 TOP: Film music
MSC: Applied

3. Who composed the music for *The Lord of the Rings* trilogy?
- John Williams
 - James Horner
 - Howard Shore
 - Tan Dun

ANS: C DIF: Medium REF: 402 TOP: Film music
MSC: Factual

4. Which movie director has frequently used lighthearted rock music for scenes of graphic violence?
- Steven Spielberg
 - Quentin Tarantino
 - Alfred Hitchcock
 - Ang Lee

ANS: B DIF: Hard REF: 402 TOP: Film music
MSC: Applied

5. Music that is performed on screen and is part of the drama itself is called:
- underscoring.
 - leitmotifs.
 - counter to the action.
 - source music.

ANS: D DIF: Medium REF: 402 TOP: Film music
MSC: Factual

6. Which nineteenth-century composer was the inspiration for unity in film music through the use of leitmotifs ?
- Beethoven
 - Brahms
 - Wagner
 - Tchaikovsky

ANS: C DIF: Medium REF: 402 TOP: Film music
MSC: Factual

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

ANS: D DIF: Easy REF: 403 TOP: Williams
MSC: Factual

8. John Williams was the music director and principal conductor of the:
- Los Angeles Philharmonic.
 - New York Philharmonic.
 - Boston Pops.
 - Vienna Philharmonic.

ANS: C DIF: Hard REF: 403 TOP: Williams
MSC: Factual

9. Which of the following film scores was NOT composed by John Williams?
- Schindler's List*
 - Titanic*
 - Superman*
 - Harry Potter and the Sorcerer's Stone*

ANS: B DIF: Medium REF: 403 TOP: Williams
MSC: Factual

10. Which of the following does NOT characterize the *Imperial March*?
- It features brass instruments.
 - It creates a dark, menacing mood.
 - It is a theme and variations.
 - It uses simple march harmonies.

ANS: D DIF: Medium REF: 404 TOP: Williams
MSC: Applied

11. Which movie first introduced the *Imperial March*?
- Star Wars*
 - The Empire Strikes Back*
 - The Return of the Jedi*
 - Raiders of the Lost Ark*

ANS: B DIF: Hard REF: 403 TOP: Williams
MSC: Factual

12. Tan Dun combines Western musical styles with those of:
- China
 - Japan
 - Korea
 - Java

ANS: A DIF: Easy REF: 405 TOP: Tan Dun
MSC: Applied

13. Which of the following works is NOT composed by Tan Dun?
- Marco Polo*
 - Summon the Heroes*
 - Symphony 1997*
 - Internet Symphony No. 1*

ANS: B DIF: Hard REF: 405 TOP: Tan Dun
MSC: Factual

TRUE/FALSE

1. Most Hollywood films use music to establish an overall mood, not to reflect the emotional content of a given scene.

ANS: F DIF: Easy REF: 401 TOP: Film music
MSC: Conceptual

2. Film music that contradicts the mood of a scene is referred to as “running counter to the action.”

ANS: T DIF: Easy REF: 402 TOP: Film music
MSC: Factual

3. Music can help create a sense of place and time in films.

ANS: T DIF: Easy REF: 402 TOP: Film music
MSC: Applied

4. In films, music that can be heard by a character on the screen is called underscoring.

ANS: F DIF: Easy REF: 402 TOP: Film music
MSC: Factual

5. The use of leitmotifs in the *Star Wars* films mirrors that in Wagner’s *Ring* cycle.

ANS: T DIF: Medium REF: 402 TOP: Williams
MSC: Applied

6. Williams’s *Imperial March* is in standard march form.

ANS: F DIF: Medium REF: 404 TOP: Williams
MSC: Applied

7. Unlike Tan Dun, John Williams devotes his compositional activities strictly to films.

ANS: F DIF: Easy REF: 403 TOP: Williams
MSC: Factual

8. One of the highlights of John Williams’s career is his *Internet Symphony No. 1*.

ANS: F DIF: Hard REF: 405 TOP: Tan Dun
MSC: Factual

9. Tan Dun experienced China’s Cultural Revolution firsthand.

ANS: T DIF: Medium REF: 405 TOP: Tan Dun
MSC: Factual

10. In Tan Dun's score for *Crouching Tiger, Hidden Dragon*, the solo cello imitates the vocal style heard in Beijing Opera.

ANS: T DIF: Medium REF: 405 TOP: Tan Dun
MSC: Applied

ESSAY

1. Describe the roles that music plays in film. What do you think are the advantages and disadvantages of using music in films? Include examples from films you have seen.

ANS:
Answers will vary.

DIF: Medium REF: 401f TOP: Film music MSC: Conceptual

2. What are some of the film scores composed by John Williams? What makes his music so successful?

ANS:
Answers will vary.

DIF: Medium REF: 402f TOP: Williams MSC: Conceptual

3. Describe the mixture of East and West in the music and film scores of Tan Dun. Include examples from the textbook in your answer.

ANS:
Answers will vary.

DIF: Medium REF: 405f TOP: Tan Dun MSC: Conceptual

Chapter 68: Icons in Sound: Tavener and Postmodern Orthodoxy

MULTIPLE CHOICE

1. Which of the following does NOT characterize spiritual minimalism?
- It is inspired by religious beliefs.
 - It has simple chains of tonal progressions.
 - It is nonpulsed music
 - It is primarily an American movement.

ANS: D DIF: Medium REF: 410 TOP: Minimalism
MSC: Conceptual

2. Which of the following composers is NOT associated with spiritual minimalism?
- Arvo Pärt
 - Paul Lansky
 - Henryk Górecki
 - John Tavener

ANS: B DIF: Medium REF: 410f TOP: Minimalism
MSC: Applied

3. Which composer fused Russian Orthodox rituals with folk music and Gregorian chant?
- Arvo Pärt
 - Henryk Górecki
 - Steve Reich
 - Jennifer Higdon

ANS: A DIF: Medium REF: 411 TOP: Minimalism
MSC: Applied

4. John Tavener was a(n) _____ composer.
- American
 - English
 - German
 - Polish

ANS: B DIF: Easy REF: 411 TOP: Tavener
MSC: Factual

5. during the mid-1970s, Tavener converted to:
- Catholicism
 - Lutheranism
 - Judaism
 - Greek Orthodoxy

ANS: D DIF: Medium REF: 411 TOP: Tavener
MSC: Factual

6. Tavener's *Song for Athene* was performed at the funeral service for:
- John Lennon.
 - John F. Kennedy.
 - Princess Diana.
 - Michael Jackson.

ANS: C DIF: Hard REF: 411 TOP: Tavener
MSC: Factual

2. Spiritual minimalism is characterized by a strong rhythmic pulse.

ANS: F DIF: Medium REF: 410 TOP: Minimalism
MSC: Applied

3. Górecki's Symphony No. 3 is written with a slow-moving tonal language.

ANS: T DIF: Hard REF: 410 TOP: Minimalism
MSC: Applied

4. The Estonian composer Arvo Pärt incorporates the fervent mysticism of Russian Orthodox rituals into his works.

ANS: T DIF: Hard REF: 410f TOP: Minimalism
MSC: Applied

5. Latin is the official language of the Eastern Christian Church.

ANS: F DIF: Easy REF: 411 TOP: Tavener
MSC: Applied

6. The chants for the Greek Orthodox and Western Christian churches retained similar melodies and compositional procedures.

ANS: F DIF: Easy REF: 411 TOP: Tavener
MSC: Applied

7. John Tavener's music assimilates the patterns of repetition of Orthodox rituals..

ANS: T DIF: Medium REF: 411 TOP: Tavener
MSC: Applied

8. The text of Tavener's *Hymn to the Mother of God* is attributed to Saint John Damascene.

ANS: T DIF: Hard REF: 412 TOP: Tavener
MSC: Applied

9. Tavener's *Hymn to the Mother of God* contains no links to medieval and Renaissance polyphony.

ANS: F DIF: Easy REF: 412 TOP: Tavener
MSC: Applied

10. In keeping with non-Western musical tradition, Tavener avoids triads in his music.

ANS: F DIF: Medium REF: 413 TOP: Tavener
MSC: Applied

ESSAY

1. What is spiritual minimalism? Who are the leading composers in this movement?

ANS:

Answers will vary.

DIF: Hard REF: 410f TOP: Minimalism MSC: Applied

2. How is John Tavener's religious background reflected in his music? Include examples from the textbook in your answer.

ANS:

Answers will vary.

DIF: Hard REF: 411f TOP: Tavener MSC: Conceptual

Chapter 69: Reality Shows: Adams and Contemporary Opera

MULTIPLE CHOICE

1. Which of the following characterizes historical opera?
- It seeks documentary like authenticity.
 - It is a recent development in opera plots.
 - It evokes the emotions of historical figures.
 - all of the above

ANS: C DIF: Medium REF: 414 TOP: Opera
MSC: Conceptual

2. In his post-minimalist style, John Adams combines minimalism with:
- chance music.
 - serialism.
 - electronic music.
 - neo-Romanticism.

ANS: D DIF: Medium REF: 414 TOP: Adams
MSC: Applied

3. Although educated at Harvard, John Adams has spent most of his career in:
- Paris, France.
 - Vienna, Austria.
 - El Paso, Texas.
 - San Francisco, California.

ANS: D DIF: Hard REF: 415 TOP: Adams
MSC: Factual

4. The music of John Adams reflects the influence of:
- rock.
 - serialism.
 - Mozart.
 - all of the above

ANS: A DIF: Medium REF: 415 TOP: Adams
MSC: Applied

5. Which of the following composers wrote the opera *Nixon in China*?
- Terry Riley
 - John Adams
 - Steve Reich
 - Philip Glass

ANS: B DIF: Medium REF: 415 TOP: Adams
MSC: Factual

6. John Adams's opera *Doctor Atomic* is based on the life of:
- Albert Einstein.
 - J. Robert Oppenheimer.
 - Richard Nixon.
 - Hans Geiger.

ANS: B DIF: Easy REF: 415 TOP: Adams
MSC: Factual

7. The librettist of *Doctor Atomic* is:

- a. Peter Sellars.
- b. John Adams.
- c. Bob Dylan.
- d. Alice Goodman.

ANS: A DIF: Hard REF: 415 TOP: Adams
 MSC: Factual

8. Which of the following was NOT a source for the libretto of *Doctor Atomic*?

- a. John Donne's poetry
- b. sacred Hindu scripture
- c. William Shakespeare's sonnets
- d. Charles Baudelaire's poetry

ANS: C DIF: Easy REF: 415 TOP: Adams
 MSC: Factual

9. Which of the following is NOT among the performing forces for "At the sight of this," from *Doctor Atomic*?

- a. chorus
- b. piano
- c. orchestra
- d. electronic sounds

ANS: B DIF: Medium REF: 417 TOP: Adams
 MSC: Factual

10. Which of the following does NOT describe "At the sight of this" from Adams's *Doctor Atomic*?

- a. It avoids dissonance.
- b. It is syncopated with offbeat accents.
- c. The mood is fiery.
- d. It has a verse-refrain structure.

ANS: A DIF: Medium REF: 417 TOP: Adams
 MSC: Applied

TRUE/FALSE

1. John Adams can be considered a post-minimalist composer.

ANS: T DIF: Easy REF: 414 TOP: Adams
 MSC: Applied

2. The music of John Adams exhibits elements of neo-Romanticism.

ANS: T DIF: Medium REF: 414 TOP: Adams
 MSC: Applied

3. *Nixon in China* is an opera by Philip Glass.

ANS: F DIF: Medium REF: 415 TOP: Adams
 MSC: Factual

4. All of John Adams's best-known operas are based on historical events.

ANS: T DIF: Medium REF: 415 TOP: Adams
 MSC: Factual

5. John Adams won a Pulitzer Prize for *On the Transmigration of Souls*.

ANS: T DIF: Medium REF: 415 TOP: Adams
MSC: Factual

6. *Doctor Atomic* tells of the events leading to the initial test of the first atomic bomb.

ANS: T DIF: Medium REF: 415 TOP: Adams
MSC: Factual

7. The libretto of *Doctor Atomic* includes excerpts from the Hindu *Bhagavad Gita*, even though Oppenheimer was unfamiliar with that text.

ANS: F DIF: Medium REF: 415 TOP: Adams
MSC: Factual

8. “At the sight of this” from *Doctor Atomic* includes electronic sonorities.

ANS: T DIF: Medium REF: 417 TOP: Adams
MSC: Applied

9. “At the sight of this” from *Doctor Atomic* is highlighted by long, lyric melodies sung by Oppenheimer.

ANS: F DIF: Medium REF: 417 TOP: Adams
MSC: Applied

10. Adams’s opera *The Death of Klinghoffer* created a controversy.

ANS: T DIF: Medium REF: 416 TOP: Adams
MSC: Factual

ESSAY

1. How do minimalism and post-minimalism differ? Cite specific examples from the music of John Adams.

ANS:
Answers will vary.

DIF: Hard REF: 414f TOP: Adams MSC: Conceptual

2. Discuss the variety of sources for the libretto and music of *Dr. Atomic*.

ANS:
Answers will vary.

DIF: Hard REF: 415f TOP: Adams MSC: Applied