

## Practice Final Exam

### Part 1-Unit 6

- 1) Which of the following statements is not true of the music of the classical period?
  - A) The basso continuo was the nucleus of the instrumental ensemble.
  - B) Classical melodies are among the most tuneful and easy to remember.
  - C) Classical composers stressed balance and clarity of structure.
  - D) The standard orchestra comprised of four sections evolved during the classical period.
  
- 2) Social mobility during the classical period was
  - A) ruthlessly stamped out by the aristocracy
  - B) promoted and encouraged by the church
  - C) not common
  - D) an important factor in the rise of the middle class
  
- 3) Political and economic power shifted from the church and the aristocracy to the
  - A) middle class
  - B) military
  - C) colonial powers
  - D) military-industrial complex
  
- 4) In the classical period, serious composition was flavored by
  - A) heroic and mythological plots
  - B) elaborately ornamented improvisational melodies
  - C) folk and popular music
  - D) all of the above
  
- 5) The prospering middle class in the classical period sought aristocratic luxuries such as
  - A) literature
  - B) music
  - C) theater
  - D) all of the above
  
- 6) Which of the following statements is not true?
  - A) Townspeople organized public concerts, where for the price of admission, they could hear the latest symphonies and concertos.
  - B) Comic operas in the classical period treated middle-class subjects, had folk-like tunes, and sometimes even ridiculed the aristocracy.
  - C) Political and economic power shifted during the classical period from the middle class to the aristocracy and the church.
  - D) Joseph Haydn's contract of employment shows that he was considered a skilled servant, like a gardener or gamekeeper.
  
- 7) Composers in the classical period took middle-class tastes into account by
  - A) flavoring their serious compositions with folk and popular music
  - B) writing comic operas that sometimes ridiculed the aristocracy
  - C) writing dance music for public balls
  - D) all of the above

- 8) In the classical period, comic operas sometimes
- A) were based on the Old Testament
  - B) ridiculed the aristocracy
  - C) were in Latin
  - D) all of the above
- 9) A symphony is a
- A) work for chorus and orchestra
  - B) work for piano solo
  - C) sonata for orchestra
  - D) work for solo instrument
- 10) Short musical ideas or fragments of themes that are developed within a composition are called
- A) rides
  - B) melodies
  - C) codas
  - D) motives
- 11) Theme-and-variations form may be schematically outlined as
- A)  $AA^1A^2A^3A^4$
  - B) ABACADA
  - C) AABB
  - D) ABA
- 12) A common rondo pattern is
- A) ABCBA
  - B) ABACA
  - C) ABACBA
  - D) ABBABC
- 13) Which of the following statements is not true?
- A) The rondo as a musical form was not used in musical compositions after the classical period.
  - B) Rondo form is often combined with elements of sonata form to produce the sonata-rondo.
  - C) A common rondo pattern is ABACABA.
  - D) A rondo movement features a tuneful main theme which returns several times in alternation with other themes.
- 14) Which of the following is not true of the symphony?
- A) A sonata for orchestra.
  - B) A musical composition for solo instrument and orchestra.
  - C) An extended, ambitious composition exploiting the expanded range of the color and dynamics of the classical orchestra.
  - D) A musical composition for orchestra, usually in four movements.
- 15) A concerto is a large-scale work in several movements for
- A) any combination of instruments
  - B) an instrumental soloist and orchestra
  - C) symphonic orchestra
  - D) an instrumental soloist

- 16) Which of the following statements is not true?
- A) Cadenzas in a classical concerto were indicated in the score by a fermata, and the soloist was expected to improvise, there being no music in the score at that point.
  - B) The first movement of a classical concerto is in sonata form, but has two expositions, one for the orchestra and one for the soloist.
  - C) A typical sequence of movements in a classical concerto is fast, slow, dance-related, fast.
  - D) A classical concerto combines the virtuosity and interpretive abilities of a soloist with the wide range of tone color and dynamics of the orchestra.
- 17) Classical chamber music is designed
- A) exclusively for performance by paid professional musicians
  - B) for the intimate setting of a small room
  - C) to be conducted by experienced orchestral directors
  - D) to display the virtuosity of the players
- 18) Which of the following statements is not true?
- A) Chamber music is generally played but the full orchestra.
  - B) Chamber music is subtle and intimate, intended to please the performer as much as the listener.
  - C) Classical chamber music does not need a conductor.
  - D) The most important form in classical chamber music is the string quartet.
- 19) Haydn was fortunate in having a long and fruitful, as well as financially stable relationship with the noble Hungarian family of
- A) Liszt
  - B) Esterhazy
  - C) Kadar
  - D) Stefanhazy
- 20) By the age of six, Mozart could
- A) improvise fugues and write minuets
  - B) read music perfectly at sight
  - C) play the harpsichord and violin
  - D) all of the above
- 21) Which of the following statements is not true?
- A) Between the ages of six and fifteen, Mozart was continually on tour in England and Europe.
  - B) In his later years, Mozart was financially well off, widely acclaimed, and sought after by an adoring public.
  - C) Mozart wrote masterpieces in all the musical forms of his time.
  - D) Mozart's trips to Italy enabled him to study and master the current operatic style.
- 22) In composing music, Mozart
- A) wrote in a slow, painstaking manner
  - B) composed extended works completely in his mind
  - C) reworked his themes many times before using them
  - D) depended on his students to help him with the details
- 23) We have a record of Beethoven's struggle with his musical material because of his habit of
- A) telling his troubles to his friends
  - B) carrying a pocket tape recorder
  - C) keeping a diary
  - D) carrying musical sketchbooks

- 24) Beethoven, in comparison with earlier composers, was far more extensive and explicit in marking \_\_\_\_\_ in his scores.
- A) expressive indications
  - B) tempos
  - C) dynamics
  - D) all of the above

### Part 2-Unit 7

- 25) Which of the following *is not* characteristic of romanticism?
- A) An emphasis on balance and clarity of structures.
  - B) An enthusiasm for the culture of the Middle Ages.
  - C) An interest in exoticism and the past.
  - D) A fascination with fantasy.
- 26) Which of the following *is not* a characteristic aspect of romanticism in literature and painting?
- A) emotional restraint
  - B) emotional subjectivity
  - C) fantasy
  - D) exoticism
- 27) Which of the following would *not* complete the phrase "With the rise of program music...?"
- A) Music began to imply meaning beyond the purely musical.
  - B) Music began to tell stories.
  - C) Music was written only for the beauty of the music itself.
  - D) Composers found ways to make their musical ideas represent people, things, and dramatic situations.
- 28) Which of the following statements *is not* true of the Romantic era?
- A) Melodies were shorter and less dramatic and emotional.
  - B) Romantics were drawn to "the exception of the rule."
  - C) The emphasis in music was on color.
  - D) Harmonies are fuller and often more dissonant.
- 29) Music that is written to convey an extra-musical idea is called
- A) Absolute Music
  - B) Program Music
  - C) Nationalism
  - D) Gesamtkunstwerk
- 30) Music without extra-musical associations, written solely for its aesthetic value is called
- A) Absolute Music
  - B) Program Music
  - C) Nationalism
  - D) Gesamtkunstwerk
- 31) Performance directions now given by composers increased the use of score markings because...
- A) There is a smaller range of dynamics.
  - B) Tempos were more extreme including use of *accelerando*, *ritardando* and *rubato*.
  - C) Performers were inexperienced and needed direction.
  - D) Melodies were less complicated.

- 32) During this era, Romantic composers drew their inspiration from all the following except
- A) Literature
  - B) Drama
  - C) Church
  - D) Nature
- 33) Which of the following statements *is not* true?
- A) Composer wrote works based on stories of exotic lands and people.
  - B) Composers used music as a tool for highlighting national identity.
  - C) Instrumental composers referred to folk music and national images while operatic composers never used political or national themes.
  - D) Composers took an interest in the music of various ethnic groups and incorporated it into their music.
- 34) During this Era, the status of composers began to change. As a result, ...
- A) Specialized training institutions called conservatories were replaced by the apprentice system of training.
  - B) A composer was dependent on steady employment by the nobility and could no longer count on the patronage of the public and individuals.
  - C) Music was more of a calling and less of an occupation.
  - D) Woman found less and less opportunities for musical expression, especially as performers.
- 35) Which of the following statements *is not* true?
- A) Romantic composers gravitated toward supernatural texts and stories
  - B) The natural world was a source of mysterious powers.
  - C) Romantic artists saw nature in a more idealized way than the artists of the Classical period had.
  - D) During this era, there was an increased interest in nature.
- 36) Of all the inspirations for Romantic art, none was more important than
- A) ancient Greek art and culture
  - B) the aristocracy
  - C) nature
  - D) the church
- 37) Fascination with national identity also led composers to draw on colorful materials from foreign lands, a trend known as musical
- A) nationalism
  - B) collectivism
  - C) individualism
  - D) exoticism
- 38) Which of the following statements *is not* true?
- A) Romantic music puts unprecedented emphasis on self-expression and individuality of style.
  - B) A Romantic composition tends to have a wide variety of keys and rapid modulations.
  - C) Fascination with the melodies, rhythms, and colorful materials from distant lands is a Romantic trend known as musical nationalism.
  - D) Romantic composers relied upon a more prominent use of chromatic harmony, or the use of chords containing tones not found in the prevailing major or minor scale.

- 39) Composers expressed musical nationalism in their music by all of the following *except*
- A) drawing creative inspiration from cultures of other lands
  - B) using the rhythms of the dances of their homelands
  - C) basing their music on the folk songs of their country
  - D) using their national legends as subject matter
- 40) The rise of the urban middle class led to all of the following except the
- A) piano becoming a fixture in every middle-class home
  - B) development of regular subscription concerts
  - C) elimination of private music lessons
  - D) formation of many orchestras and opera groups
- 41) When music conservatories were founded, women
- A) were admitted only as vocalists or pianists
  - B) were not admitted
  - C) were at first accepted only as students of performance, but by the late 1800s could study musical composition
  - D) could only study musical composition, since performance was considered undignified
- 42) A very important musical part of every middle-class home during the Romantic period was the
- A) resident composer/performer
  - B) violin
  - C) flute
  - D) piano
- 43) An art song is a musical composition for
- A) solo voice and piano
  - B) solo voice and orchestra
  - C) multiple voices
  - D) all of the above
- 44) Which of the following statements *is not* true of the Romantic art song?
- A) Through-composed is a song form that allows music to reflect a poem's changing moods.
  - B) The accompaniment of a Romantic art song is an integral part of the composer's conception, and it serves as an interpretive partner to the voice.
  - C) The art song is restricted to strophic or through-composed forms.
  - D) A song cycle is a set of Romantic art songs that may be unified by a story line that runs through the poems, or by musical ideas linking the songs.
- 45) A study piece, designed to help a performer master specific technical difficulties, is known as
- A) a nocturne
  - B) an etude
  - C) a polonaise
  - D) ein lied
- 46) Liszt created the \_\_\_\_\_ a one-movement orchestral composition based to some extent on a literary or pictorial idea.
- A) symphonic poem
  - B) sonata
  - C) piano concerto
  - D) concert overture

- 47) Which of the following statements *is not* true?
- A) While music alone makes no definite reference to ideas, emotions, or objects, it can create moods, emotions, and atmosphere.
  - B) The symphonic poem, or tone poem, is a one-movement composition in sonata-allegro form.
  - C) Musicians and audiences in the Romantic period liked to read stories into all music, whether intended by the composer or not.
  - D) The Romantic concert overture was modeled after the opera overture, but the concert overture is not intended to usher in a stage work, being instead an independent composition.
- 48) Music intended to be performed before and during a play to set the mood for scenes or highlight dramatic action is known as
- A) music drama
  - B) play music
  - C) absolute music
  - D) incidental music
- 49) Berlioz's *Fantastic Symphony* is unified by the recurrence of a theme known as the
- A) *thème varié*
  - B) *idée fixe*
  - C) germ motive
  - D) basic motive
- 50) Who had an opera house built to his own specifications in Bayreuth?
- A) Puccini
  - B) Wagner
  - C) Berlioz
  - D) Brahms
- 51) Wagner envisioned the music drama as a *gesamtkunstwerk*, or "universal art work," in which
- A) there is a continuous musical flow
  - B) all the arts—music, drama, dance, painting—are fused
  - C) the vocal line is inspired by rhythms and pitch fluctuations in the German text
  - D) all of the above
- 52) A short musical idea associated with a person, object, or thought, used by Richard Wagner in his operas, is called
- A) leitmotif
  - B) lied
  - C) speech-song
  - D) unending melody

### Part 3-Unit 8

- 53) In music, the early twentieth century was a time of
- A) the continuation of old forms
  - B) stagnation
  - C) revolt and change
  - D) disinterest

- 54) Which of the following statements is *not true*?
- A) The years following 1900 saw more fundamental changes in the language of music than any time since the beginning of the baroque era.
  - B) Twentieth-century music follows the same general principles of musical structure as earlier periods.
  - C) After 1900 each musical composition is more likely to have a unique system of pitch relationships, rather than be organized around a central tone.
  - D) Twentieth-century music relies less on pre-established relationships and expectations.
- 55) Which statement about composers of the 20<sup>th</sup> century is *not true*?
- A) Some composers tried to return to some aspect of the past, especially the Classical Period.
  - B) Composers had ambivalent attitudes toward the musical past.
  - C) Composers were asking the question "How can we make the music from the past better?"
  - D) Some composers trying to distance themselves from the past.
- 56) Which statement concerning 20<sup>th</sup> century music is *not true*?
- A) Popular music especially jazz, country and rock became the central musical focus of the majority of people in the Western world.
  - B) Composers whose music has become more and more complex have widened the gap between art and popular music.
  - C) There was a widening gap between art music and popular music.
  - D) Art music was becoming more relevant in day-to-day life.
- 57) With the advent of sound recording all of the following occurred *except*
- A) distribution of music made possible by recording and was instrumental in the growth of popular styles
  - B) techniques of recording and audio production have become important musical elements in their own right
  - C) recordings have changed the way we listen to music, works from all periods are available at any time
  - D) quality of music written significantly decreased
- 58) Which statement about the timbre or tone color of 20th century music is *not true*?
- A) percussion instruments have become very prominent and numerous
  - B) dissonance is rarely used
  - C) all sounds are possible, even no sounds
  - D) string players are sometimes called on to use the wood instead of the hair on their bows
- 59) Which statement about twentieth-century music is *not true*?
- A) unusual instruments and instrumental groupings are rarely used
  - B) instruments are played at the very top or bottom of their ranges
  - C) uncommon playing techniques have become normal
  - D) noise-like and percussive sounds are often used
- 60) Which of the following statements is *not true*?
- A) Composers in the early twentieth century drew inspiration only from serious art music and their own intellect, ignoring popular and folk music.
  - B) The range of musical styles during the first half of the twentieth century was vast.
  - C) Western composers were more receptive and sympathetic to Asian and African cultures.
  - D) Modern composers drew inspiration from a wider historical range of music.

- 61) The use of two or more keys at one time is known as
- A) atonality
  - B) polytonality
  - C) the twelve-tone system
  - D) a tone cluster
- 62) The absence of key or tonality in a musical composition is known as
- A) atonality
  - B) polytonality
  - C) ostinato
  - D) a tone cluster
- 63) Which of the following statements is *not true*?
- A) The rhythmic resources of twentieth-century music have been expanded through the use of unconventional meters.
  - B) Twentieth-century composers depended on predictable rhythmic patterns.
  - C) Twentieth-century music often uses two or more contrasting and independent rhythms at the same time.
  - D) In the twentieth century, new rhythmic procedures are drawn from many sources, including folk music from all over the world, jazz, and European art music from the Middle Ages through the nineteenth century.
- 64) A motive or phrase that is repeated persistently at the same pitch throughout a section is called
- A) ostinato
  - B) glissando
  - C) atonality
  - D) polytonality
- 65) Using all twelve tones in the same order over and over again is known as
- A) atonality
  - B) bitonality
  - C) 12-tone system
  - D) polytonality
- 66) Which statement about 20th century art music is *not true*?
- A) melodies can be long and abstract
  - B) melodies can be reduced to a small gesture
  - C) melodies are easy to sing
  - D) melodies are often not very song-like
- 67) Which statement about the style of 20<sup>th</sup> century art music is *not true*?
- A) vague outlines of melody and rhythm are used
  - B) a large variety of styles is used
  - C) soft and colorful tones and shimmering effects are used
  - D) composers never indicated style with dynamic, tempo or phrase markings
- 68) Which statement about the texture and form of 20<sup>th</sup> century music is *not true*?
- A) form and structure are determined by chance in aleatoric music
  - B) the art traditions favored contrapuntal textures
  - C) the popular traditions favored monophonic traditions
  - D) form can be controlled to an almost infinite degree

- 69) Which of the following statements is *not* true?
- A) Up to about 1900, all chords except the three-tone triad were considered dissonant.
  - B) The "emancipation of the dissonance" does not prevent composers from differentiating between chords of greater or lesser tension.
  - C) By the early twentieth century, the traditional distinction between consonance and dissonance was abandoned in much music.
  - D) The general principle that determines whether a chord is stable or not remains the same in the twentieth century as it did in the nineteenth.
- 70) Impressionism in music is characterized by
- A) a stress on tone color, atmosphere, and fluidity
  - B) an adherence to traditional harmonic chord progressions
  - C) the recurrence of strong accents on the downbeat
  - D) all of the above
- 71) Which of the following is *not* characteristic of neoclassicism?
- A) misty atmosphere
  - B) balance
  - C) emotional restraint
  - D) clarity
- 72) Neoclassical compositions are characterized by
- A) harsh dissonances
  - B) the use of the twelve-tone system
  - C) whole-tone scales
  - D) forms and stylistic features of earlier periods
- 73) Expressionism stressed
- A) surface beauty
  - B) reticence
  - C) subtle feeling
  - D) intense subjective emotion
- 74) Which of the following statements is *not* true?
- A) Twentieth-century musical expressionism grows out of the emotional turbulence in the works of late romantics like Wagner, Richard Strauss, and Gustav Mahler.
  - B) A stress on harsh dissonance, an exploitation of extreme registers, fragmentation, and unusual instrumental effects are all characteristics of expressionistic compositions.
  - C) Expressionist painters reacted against French impressionism; they often used jarring colors and grotesquely distorted shapes to explore the subconscious.
  - D) Expressionist artists favored pleasant subjects, delicate pastel colors, and shimmering surfaces.
- 75) Which statement concerning serialism is true?
- A) Serialism is created through mathematical methods.
  - B) Serial composers were challenged to write music that sounded bizarre and illogical
  - C) Composers came up with ways to serialize the notes that were played but other musical elements such as note length, dynamics, and texture were totally left up to chance.
  - D) Serial music was widely accepted and enjoyed by the average concert-goer because of its Classical style.

- 76) Which statement about chance music is *not* true?
- A) Chance music often relied on coin flips or dice rolls to determine how something is performed.
  - B) Chance music is now viewed as a passing fad of the mid-20th century.
  - C) Chance music is a form of serialism where the composer controls every aspect of the music.
  - D) Chance music aimed to remove all creative choice from the composers, leaving it all up to chance.
- 77) Which statement about minimalism is *not* true?
- A) Minimalistic music often has a trance-like or hypnotic affect.
  - B) This style has spread into pop music.
  - C) Minimalistic music uses a large amount of musical material.
  - D) Musical patterns are repeated over and over then varied over long stretches of time.
- 78) Serialism is a compositional technique in which
- A) a series of rhythms, dynamics, or tone colors could serve as a unifying idea
  - B) the World Series was the unifying idea of a composition
  - C) a series of musical ideas would follow each other in quick succession
  - D) a series of five pitches could be constantly repeated
- 79) In chance, or aleatory music the composer
- A) writes a rhythmic pattern but leaves it to the performer to determine the actual pitches
  - B) writes the music in a traditional manner, but allows the recording engineer to make electronic changes
  - C) takes a chance on which performers will perform the work
  - D) chooses pitches, tone colors, and rhythms by random methods
- 80) Minimalist music is characterized by
- A) the use of twelve-tone techniques to organize the dimensions of music
  - B) a steady pulse, clear tonality, and insistent repetition of short melodic patterns
  - C) the development of musical materials through random methods
  - D) rapidly changing dynamics and textures
- 81) Twentieth-century composers incorporated elements of folk and popular music within their personal styles because
- A) it made their music more commercially viable
  - B) they were attracted to the unconventional rhythms, sounds, and melodic patterns
  - C) it made it more fun to perform
  - D) it simplified technical problems of musical composition

**ANSWERS**

- 1) A
- 2) D
- 3) A
- 4) C
- 5) D
- 6) C
- 7) D
- 8) B
- 9) C
- 10) D
- 11) A
- 12) B
- 13) A
- 14) B
- 15) B
- 16) C
- 17) B
- 18) A
- 19) B
- 20) D
- 21) B
- 22) B
- 23) D
- 24) D

- 25) A
- 26) A
- 27) C
- 28) A
- 29) B
- 30) A
- 31) B
- 32) C
- 33) C
- 34) C
- 35) C
- 36) C
- 37) D
- 38) C
- 39) A
- 40) C
- 41) C
- 42) D
- 43) A
- 44) C
- 45) B
- 46) A
- 47) B
- 48) D
- 49) B
- 50) B
- 51) D
- 52) A

- 53) C
- 54) B
- 55) C
- 56) D
- 57) D
- 58) B
- 59) A
- 60) A
- 61) B
- 62) A
- 63) B
- 64) A
- 65) C
- 66) C
- 67) D
- 68) C
- 69) D
- 70) A
- 71) A
- 72) D
- 73) D
- 74) D
- 75) A
- 76) C
- 77) C
- 78) A
- 79) D
- 80) B
- 81) B