

1. *The Erlking* (a song by Schubert) uses as a text a poem by
  - a. Heine.
  - b. Poe.
  - c. Whitman.
  - d. Goethe.
  
2. Music criticism was a source of income for both Hector Berlioz and
  - a. Robert Schumann.
  - b. Franz Liszt.
  - c. Niccolò Paganini.
  - d. Giuseppe Verdi.
  
3. Which of the following statements is *not* true of the romantic art song?
  - a. The art song is restricted to strophic or through-composed form.
  - b. 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.
  - c. Through-composed, a translation of the German term *durchkomponiert*, is a song form that allows music to reflect a poem's changing moods.
  - d. 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.
  
4. Fascination with national identity also led composers to draw on colorful materials from foreign lands, a trend known as musical
  - a. nationalism.
  - b. exoticism.
  - c. collectivism.
  - d. individualism.
  
5. Which of the following statements is *not* true?
  - a. Romantic music puts unprecedented emphasis on self-expression and individuality of style.
  - b. Fascination with the melodies, rhythms, and colorful materials from distant lands is a romantic trend known as musical nationalism.
  - c. 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.
  - d. A romantic composition tends to have a wide variety of keys and rapid modulations.
  
6. The 1844 *Treatise on Modern Instrumentation and Orchestration* that signaled the recognition of orchestration as an art in itself was written by
  - a. Franz Liszt.
  - b. Robert Schumann.

- c. Hector Berlioz.
  - d. Bedrich Smetana.
7. A slight holding back or pressing forward of tempo in music is known as
- a. ritardando.
  - b. rubato.
  - c. accelerando.
  - d. fermata.
8. Which of the following statements is *not* true?
- a. Romantic composers rejected the basic forms of the classical period and preferred to develop new forms of their own.
  - b. Hector Berlioz's *Treatise on Modern Instrumentation and Orchestration*, published in 1844, signaled the recognition of orchestration as an art in itself.
  - c. Musical nationalism was expressed when romantic composers deliberately created music with a specific national identity.
  - d. To intensify the expression of the music, romantic performers made use of rubato, the slight holding back or pressing forward of tempo.
9. A romantic composer who earned his living as a touring virtuoso was
- a. Robert Schumann.
  - b. Franz Liszt.
  - c. Frédéric Chopin.
  - d. Hector Berlioz.
10. The piano's relentless rhythm in *Erlkönig* (*The Erlking*) unifies the episodes of the song and suggests the
- a. galloping horse.
  - b. approach of death.
  - c. calmness of the father.
  - d. joy of the child.
11. As a writer and critic, Robert Schumann
- a. founded and edited the *New Journal of Music*.
  - b. discovered and made famous some of the leading composers of his day.
  - c. wrote appreciative reviews of young "radical" composers like Chopin and Berlioz.
  - d. all of these
12. Clara Schumann considered herself primarily
- a. a singer.
  - b. a conductor.
  - c. a pianist.
  - d. a composer.

13. Which of the following statements regarding Robert Schumann is *not* true?
- Schumann's short piano pieces often express a wide variety of moods.
  - Schumann's symphonies are romantic in their emphasis on lyrical second themes, use of thematic transformation, and connections between movements.
  - During the first ten years of his creative life, Schumann published only piano pieces.
  - Schumann's genius is most characteristically expressed in his songs and short piano pieces, both of which he usually organized into sets or cycles.
14. Johannes Brahms
- was an admirer of Robert Schumann, but never met him.
  - was a violinist who performed Clara Schumann's compositions.
  - was a close friend of Clara and Robert Schumann.
  - married Clara Schumann after her husband died.
15. Most of Chopin's pieces
- are exquisite miniatures.
  - are for a wide range of media.
  - have a limited variety of moods.
  - have literary programs or titles.
16. Which of the following statements about Chopin is *not* true?
- He was the only great composer who wrote almost exclusively for the piano.
  - He made a living by doing concert tours and performing his own music and that of Liszt.
  - He composed nocturnes, waltzes, preludes, polonaises and mazurkas.
  - He died of tuberculosis at thirty-nine.
17. A(n) \_\_\_\_\_ is a study piece, designed to help a performer master specific technical difficulties.
- nocturne.
  - étude.
  - polonaise.
  - lied.
18. As a youth, Liszt was influenced by the performances of
- Richard Wagner.
  - Hector Berlioz.
  - Robert Schumann.
  - Niccolò Paganini.
19. During the 1840s, Liszt toured Europe as a virtuoso
- violinist.
  - cellist.
  - conductor.
  - pianist.

20. Liszt created the \_\_\_\_\_, a one-movement orchestral composition based to some extent on a literary or pictorial idea.
  - a. concert overture
  - b. symphonic poem
  - c. piano concerto
  - d. sonata
  
21. The three movements of Mendelssohn's Concerto for Violin
  - a. are unified by the process of thematic transformation.
  - b. are all in the same key.
  - c. all have separate cadenzas.
  - d. are played without pause.
  
22. The opening of Mendelssohn's Concerto for Violin in E minor is unusual in that
  - a. there is a trumpet fanfare introduction.
  - b. the main theme is presented by the soloist.
  - c. there is a slow introduction by the orchestra.
  - d. the orchestra presents the main theme without the soloist.
  
23. In the first movement of Mendelssohn's Concerto for Violin, the cadenza
  - a. is left to the performer to improvise.
  - b. appears at the end of the recapitulation, as is common in classical concertos.
  - c. is frequently omitted in performance.
  - d. appears at the end of the development section as a transition to the recapitulation.
  
24. Instrumental music associated with a story, poem, idea, or scene, popular during the romantic period, is called
  - a. absolute music.
  - b. opera.
  - c. program music.
  - d. symphony.
  
25. The *Fantastic Symphony* reflects Berlioz's
  - a. intense nationalism.
  - b. experiences in Rome.
  - c. love for the actress Harriet Smithson.
  - d. interest in composing for small, intimate ensembles.
  
26. Parisians were startled by Berlioz's *Fantastic Symphony* because of its
  - a. sensationally autobiographical program.
  - b. vivid description of the weird and diabolical.
  - c. amazingly novel orchestration.
  - d. all of these

27. Berlioz was extraordinarily imaginative in treating the orchestra, creating \_\_\_\_\_ never before heard.
- tone colors
  - rhythms
  - harmonies
  - forms
28. The contrasting episodes of Berlioz's *Fantastic Symphony* are unified by the recurrence of a theme known as the
- subject.
  - Smithson theme.
  - leitmotif.
  - idée fixe*.
29. Which of the following statements is *not* true?
- During the nineteenth century, Europeans felt strongly that their homelands merited loyalty and self-sacrifice.
  - In the romantic era, it was felt that the "national spirit" of a people resided in the "folk," the peasantry.
  - The Italian opera composer Giuseppe Verdi deliberately chose librettos that fanned public hatred for Austrian overlords.
  - The strongest impact of musical nationalism was felt in Italy, France, Germany, and Austria.
30. Which of the following statements about Smetana is *not* true?
- Smetana was active as a composer, teacher, conductor, pianist and tireless propagandist for Czech musical nationalism.
  - Smetana passed the last few years of his life teaching and conducting in Prague.
  - The Moldau* is one of the six symphonic poems in Smetana's cycle *Má Vlast (My Country)*, a romantic representation of nature and a display of Czech nationalism.
  - A peasant wedding is suggested in Smetana's *The Moldau* by a rustic polka.
31. Antonin Dvořák's music was first promoted by
- Hector Berlioz.
  - Richard Wagner.
  - Johannes Brahms.
  - Franz Liszt.
32. Which of the following statements is *not* true?
- In 1892, Dvořák went to New York, where he spent almost three years as director of the National Conservatory of Music.
  - Following Smetana as leader of the school of Czech national music, Dvořák infused his symphonies and chamber music with the spirit of Bohemian folk song and dance.
  - Dvořák frequently quoted actual folk tunes in his music.

- d. The popular character of Dvořák's *New World* Symphony grows out of his use of syncopations, pentatonic scales, and modal scales often found in folk music.
33. Which of the following statements is *not* true?
- Tchaikovsky's progress in music was so rapid that after graduating from St. Petersburg Conservatory he became professor of harmony at the new Moscow Conservatory.
  - Tchaikovsky was a happily-married family man with a cheerful self-confident outlook.
  - Tchaikovsky, while not a member of the "Russian five," considered himself as *Russian* in the fullest sense of the word.
  - Tchaikovsky, with elements of French, Italian, and German music as well as Russian folk songs, fused national and international elements to produce intensely subjective and passionate music.
34. Nadezhda von Meck was
- one of Tchaikovsky's lovers.
  - a wealthy benefactress who provided Tchaikovsky with an annuity.
  - Tchaikovsky's wife.
  - the inspiration for his *Romeo and Juliet*.
35. Tchaikovsky's Overture-Fantasy *Romeo and Juliet* is a(n)
- overture to an opera.
  - overture to a ballet.
  - symphonic poem.
  - concert overture.
36. Tchaikovsky's *Romeo and Juliet* is
- a ballet based on Shakespeare's play *Romeo and Juliet*.
  - a medley of popular melodies taken from his opera of that name.
  - an early programmatic symphony inspired by the characters in Shakespeare's play.
  - a concert overture consisting of a slow introduction and a fast movement in sonata form.
37. Which of the following is *not* true of Brahms's music?
- It has a range of moods.
  - It was rooted in the music of Wagner.
  - It is rhythmically exciting.
  - It is lyrical and full of rich polyphonic texture.
38. Critics were often scandalized by the subject matter of Verdi's operas because they
- symbolized a free and unified Italy.
  - commemorated the Suez canal, which was not even in Europe.
  - were based on Shakespearean plays.
  - seemed to condone rape, suicide, and free love.

39. The soul of a Verdi opera is
- extensive thematic development.
  - expressive vocal melody.
  - the situation comedy.
  - atmospheric orchestral parts.
40. Which of the following statements is *not* true?
- Giuseppe Verdi, the most popular of all opera composers, was born to a poor family in a tiny Italian village.
  - The soul of a Verdi opera is its expressive vocal melody.
  - Verdi composed primarily for the Italian musical elite, those who would best appreciate his talents.
  - In the course of his long life, Verdi's style became less conventional, more subtle and flexible, with more imaginative orchestrations and richer accompaniments.
41. Remarkably, at the age of seventy-nine, Giuseppe Verdi completed his comic masterpiece
- Oberto*.
  - La Traviata*.
  - Nabucco*.
  - Falstaff*.
42. The famous aria *La donna è mobile* is taken from Giuseppe Verdi's opera
- Rigoletto*.
  - Aida*.
  - Falstaff*.
  - Il Trovatore*.
43. Which of the following operas was *not* composed by Giacomo Puccini?
- Tosca*.
  - Madame Butterfly*.
  - Turandot*.
  - I Pagliacci*.
44. An artistic trend of the 1890s, in which operas dealt with ordinary people and true-to-life situations, was known as
- opera seria*.
  - Cavalleria rusticana*.
  - exoticism.
  - verismo*.
45. Some of Giacomo Puccini's operas feature exoticism, as in his use of melodic and rhythmic elements derived from Japanese and Chinese music in his operas
- Turandot* and *Manon Lescaut*.
  - La Bohème* and *Madame Butterfly*.
  - Madame Butterfly* and *Turandot*.

- d. *Tosca* and *Turandot*.
46. Mimi and Rodolfo meet for the first time in Puccini's *La Bohème* because she has come to his door to ask for a
- light for her candle.
  - drink of wine.
  - dinner date.
  - cup of sugar.
47. In *La Bohème*, who sings the aria *Che gelida manina (How cold your little hand is!)*?
- Mimi
  - Schaunard
  - Rodolfo
  - Marcello
48. Richard Wagner had an opera house built to his own specifications in
- Munich.
  - Weimar.
  - Dresden.
  - Bayreuth.
49. Which of the following statements is *not* true?
- As a young man, Wagner spent many years studying music theory and developing a virtuosic piano technique.
  - During the last decades of the nineteenth century, Wagner's operas and artistic philosophy influenced not only musicians, but poets, painters, and playwrights as well.
  - Wagner revolutionized opera by shifting the focus from the voice to the orchestra and treating the orchestra symphonically.
  - Wagner used leitmotifs, or short musical ideas associated with a person, object, or thought, to unify his greatly extended music dramas.
50. A short musical idea associated with a person, object, or thought, used by Richard Wagner in his operas, is called
- leitmotif.
  - lied.
  - unending melody.
  - speech-song.
51. Valhalla, in Wagner's *Ring* cycle, is
- a city in New York State.
  - the castle of the gods.
  - the home of Siegfried.
  - the magic ring.



52. \_\_\_\_\_ is a programmatic work for orchestra which is in one movement, but is fairly long.
- Program symphony
  - Tone poem/symphonic poem
  - Incidental music
  - Concerto
53. Which composer “invented” art song?
- Schubert
  - R. Schumann
  - Brahms
  - Verdi
54. This composer was the greatest romantic Italian opera composer. He composed works such as *Aida* and *Rigoletto*, and became world renowned.
- Puccini
  - Bizet
  - Verdi
  - Wagner
55. The 19th century composer who had probably the most influence on early 20th century composers because of his stretching of the tonal system to its limits was
- Verdi.
  - Wagner.
  - Brahms.
  - Puccini.
56. Romantic period music thrived primarily
- as a result of government sponsorships.
  - because of strong patronage and concert halls.
  - in concert halls and home amateur music making.
  - under a strong patronage system.
57. A multi-movement instrumental work which is tied to literature, painting, or a program is
- incidental music.
  - a symphonic poem.
  - a symphony.
  - a program symphony.
58. A single movement, multi-sectional instrumental work with ties to literature, painting, or a program is
- a program symphony.
  - a symphonic poem.
  - a symphony.
  - incidental music.

59. A nationalistic composer of Russia was
- a. Frederic Chopin.
  - b. Modest Musorgsky.
  - c. Bedrich Smetana.
  - d. Antonin Dvořák.
60. Thematic formation is:
- a. using a single theme in exactly the same form in all movements to give unity to a work.
  - b. changing a theme so that the mood or character of the theme changes.
  - c. using a theme from another work to create a new piece.
  - d. using more than one theme in a movement.