

1. The most famous riot in music history occurred in Paris in 1913 at the first performance of
 - a. Arnold Schoenberg's *Gurrelieder*.
 - b. Igor Stravinsky's *The Rite of Spring*.
 - c. Richard Wagner's *Siegfried*.
 - d. Igor Stravinsky's *Les Noces*.

2. A great twentieth-century composer who was also a leading scholar of the folk music of his native land was
 - a. Claude Debussy.
 - b. Samuel Barber.
 - c. Béla Bartók.
 - d. Igor Stravinsky.

3. Which of the following was *not* stimulated by the folklore of his native land?
 - a. Igor Stravinsky
 - b. Anton Webern
 - c. Béla Bartók
 - d. Charles Ives

4. Bartók attended the _____ Conservatory of Music.
 - a. Vienna
 - b. Berlin
 - c. Paris
 - d. Budapest

5. American jazz, with its syncopated rhythms and improvisational quality, had an influence on
 - a. the French composer Claude Debussy.
 - b. the Russian composer Igor Stravinsky.
 - c. the American composers Aaron Copland and George Gershwin.
 - d. all of these.

6. The glissando, a technique widely used in the twentieth century, is
 - a. the combination of two traditional chords sounding together.
 - b. a rapid slide up or down a scale.
 - c. a motive or phrase that is repeated persistently at the same pitch throughout a section.
 - d. a chord made up of tones only a half step or a whole step apart.

7. The combination of two traditional chords sounding together is known as
 - a. polytonality.
 - b. bitonality.
 - c. a tone cluster.
 - d. a polychord.

8. The use of two or more keys at one time is known as
 - a. polytonality.
 - b. a tone cluster.
 - c. atonality.
 - d. the twelve-tone system.

9. The absence of key or tonality in a musical composition is known as
 - a. polytonality.
 - b. ostinato.
 - c. a tone cluster.
 - d. atonality.

10. Which of the following statements is *not* true?
 - a. 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.
 - b. The rhythmic resources of twentieth-century music have been expanded through the use of unconventional meters.
 - c. Twentieth-century composers depended on predictable rhythmic patterns.
 - d. Twentieth-century music often uses two or more contrasting and independent rhythms at the same time.

11. One of the most important teachers of musical composition in the twentieth century was
 - a. Amy Beach.
 - b. Nadia Boulanger.
 - c. Sergei Diaghilev.
 - d. Igor Stravinsky.

12. Which of the following statements is *not* true?
 - a. New technological advances, such as phonograph records, tape recordings, radio, and television, have brought music to a larger audience than ever before, besides vastly increasing the amount and scope of music available.
 - b. Audiences in the first half of the twentieth century, as in Mozart's time, demanded and got the latest music, and concert programs consisted mainly of recent works.
 - c. Nazi persecution and the onset of World War II led many composers, including Stravinsky, Bartók, Schoenberg, and Hindemith, to emigrate to the United States, where they made enormous contributions to American musical culture.
 - d. American colleges and universities have played a vital role in our musical culture, as they have trained and employed many of our leading composers, performers, and scholars, have expanded the horizons and interests of countless students, and have sponsored performing groups specializing in twentieth-century music.

13. Impressionism as a movement originated in
- France.
 - Italy.
 - Germany.
 - England.
14. The term *impressionist* derived from a critic's derogatory reaction to *Impression: Sunrise*, a painting by
- Claude Debussy.
 - Camille Pissarro.
 - Claude Monet.
 - Auguste Renoir.
15. The best-known American ensemble created in the 1930s by a radio network to broadcast live music was the
- NBC Symphony Orchestra.
 - Lawrence Welk Orchestra.
 - New York Philharmonic Orchestra.
 - CBS Symphony Orchestra.
16. Claude Debussy's most famous orchestral work was inspired by a poem by
- Stéphane Mallarmé.
 - Paul Verlaine.
 - Jean-Paul Sartre.
 - Arthur Rimbaud.
17. Neoclassical compositions are characterized by
- forms and stylistic features of earlier periods.
 - whole-tone scales.
 - harsh dissonances.
 - the use of the twelve-tone system.
18. Which of the following statements concerning neoclassicism is *not* true?
- Neoclassical composers reacted against twentieth-century harmonies and rhythms, and preferred to revive old forms and styles exactly as they were.
 - Neoclassical compositions use the musical forms and stylistic features of earlier periods, particularly of the eighteenth century.
 - Since many neoclassical compositions were modeled after Bach's music, the term *neobaroque* might have been more appropriate.
 - Neoclassicism was an important trend in other art forms such as painting and poetry.
19. Stravinsky's life took a sudden turn in 1909, when he met the director of the Russian Ballet,

- a. Michel Fokine.
 - b. Sergei Diaghilev.
 - c. Vaclav Nijinsky.
 - d. George Balanchine.
20. Stravinsky's composition teacher was
- a. Sergei Diaghilev.
 - b. Modest Mussorgsky.
 - c. Nikolai Rimsky-Korsakov.
 - d. Claude Debussy.
21. The legendary riot that erupted in the audience in Paris in 1913 occurred at the first performance of Igor Stravinsky's ballet
- a. *Pulcinella*.
 - b. *The Firebird*.
 - c. *The Rite of Spring*.
 - d. *Petrushka*.
22. Stravinsky's second phase is generally known as
- a. neoclassical.
 - b. primitive.
 - c. serial.
 - d. postromantic.
23. Igor Stravinsky's *The Rite of Spring* is scored for
- a. a small chamber group.
 - b. vocal soloists and orchestra.
 - c. an enormous orchestra.
 - d. a wind ensemble.
24. The twentieth-century artistic movement that stressed intense, subjective emotion was called
- a. impressionism.
 - b. primitivism.
 - c. expressionism.
 - d. neoclassicism.
25. Expressionism is an art concerned with
- a. depicting the beauties of nature.
 - b. emotional restraint, clarity, and balance.
 - c. social protest.
 - d. all of these.
26. Edvard Munch was an expressionist
- a. poet.

- b. painter.
- c. musician.
- d. playwright.

27. Alban Berg and Anton Webern were Schoenberg's

- a. teachers.
- b. students.
- c. predecessors.
- d. jealous rivals.

28. When Schoenberg arrived in the United States after the Nazis seized power in Germany, he obtained a teaching position at

- a. Harvard.
- b. Yale.
- c. UCLA.
- d. Columbia.

29. Schoenberg developed an unusual style of vocal performance, halfway between speaking and singing, called

- a. *Klangfarbenmelodie*.
- b. *Sprechstimme*.
- c. atonality.
- d. serialism.

30. Which of the following terms is *not* used to describe the special ordering of the twelve chromatic tones in twelve-tone composition?

- a. polychord
- b. set
- c. tone row
- d. series

31. *A Survivor from Warsaw* used three languages: English, German, and

- a. Italian.
- b. French.
- c. Hebrew.
- d. Russian.

32. Georg Büchner's play *Woyzeck* was written in the

- a. 1830s.
- b. 1890s.
- c. 1920s.
- d. 1940s.

33. Which of the following statements is *not* true?

- a. Composers in the 1950s and 1960s were fascinated by Webern's techniques and often imitated his deceptively "cool" sound.
 - b. While very popular in his own lifetime, Webern's music has been neglected and forgotten since his death in 1945.
 - c. The texture of Webern's music is delicate and transparent.
 - d. Webern's twelve-tone works often contain strict polyphonic imitation.
34. Which of the following statements is *not* true?
- a. Like Stravinsky, Hindemith, and Schoenberg, Béla Bartók emigrated to the United States as a result of the rise of Nazism in Europe.
 - b. During the early 1900s, Bartók spent most of his free time in tiny Hungarian villages recording folk music on a cylinder phonograph.
 - c. The Concerto for Orchestra, Bartók's most popular work, is so named because it treats the individual orchestral instruments in a soloistic manner.
 - d. Bartók arranged many Hungarian and Rumanian folk tunes, and quoted many folk melodies in his original works.
35. The melodies Béla Bartók used in most of his works are
- a. authentic folk melodies gathered in his research.
 - b. original themes that have a folk flavor.
 - c. reminiscent of nineteenth-century symmetrical themes.
 - d. exclusively Hungarian and Rumanian folk tunes.
36. After graduating from Yale, Charles Ives
- a. went into the insurance business.
 - b. began playing the trumpet professionally.
 - c. began teaching.
 - d. went into professional athletics.
37. During most of his lifetime, Ives's musical compositions
- a. were enthusiastically received in public performances.
 - b. were quickly published by a major firm.
 - c. accumulated in the barn of his Connecticut farm.
 - d. were sought after by musicians eager to perform them in public.
38. *Putnam's Camp, Redding, Connecticut*, is a child's impression of
- a. a summer at camp.
 - b. a Fourth of July picnic.
 - c. army life in the war.
 - d. a fishing trip.

39. George Gershwin usually collaborated with the lyricist
- Jerome Kern.
 - Irving Berlin.
 - Paul Whiteman.
 - Ira Gershwin.
40. Which of the following statements is *not* true?
- Gershwin's career as a composer of music for the concert hall was launched by the triumphant premiere of his *Rhapsody in Blue* in 1924.
 - Gershwin was an outgoing person, a sportsman, an art collector and amateur painter, and apparently irresistible to women.
 - Gershwin's *Rhapsody in Blue* is not true jazz, but it employs jazzlike rhythms and melodies, and the orchestration suggests many distinctive sounds of jazz.
 - Gershwin spent the last years of his life composing his most extended work, the opera *Porgy and Bess*, which he never lived to see performed.
41. *Rhapsody in Blue* opens with
- a solo flute.
 - the full orchestra.
 - a muted trumpet.
 - a solo clarinet.
42. As a composer, William Grant Still
- restricted his works to symphonies and orchestral compositions.
 - was best known as a composer of hit songs.
 - wrote film scores, concert works, operas, and band arrangements.
 - was best known for his Rags.
43. Aaron Copland was born in
- Brooklyn, New York.
 - the Appalachian mountains.
 - Anatevka, Russia.
 - Paris, France.
44. In 1921 Copland went to France, where he studied composition with
- Virgil Thomson.
 - Nadia Boulanger.
 - Maurice Ravel.
 - Claude Debussy.
45. Which of the following statements is *not* true?
- In 1950 Aaron Copland turned to serialism, manipulating a tone row to create music that is completely personal in style, such as his *Music for the Theater*.

- b. To many composers in the late 1930s, including Copland, it seemed futile to write merely for a sophisticated elite, and they simplified their music to reach a wider audience.
 - c. Copland's music reached a mass public through his scores for films and such patriotic works as *A Lincoln Portrait*.
 - d. Aside from his numerous compositions, Copland has contributed to American music by lecturing, writing books and articles, teaching, and directing composer's groups.
46. Which of the following works was *not* composed by Aaron Copland?
- a. *Appalachian Spring*
 - b. *Connotations for Orchestra*
 - c. *An American in Paris*
 - d. *A Lincoln Portrait*
47. *Appalachian Spring* originated as a
- a. program symphony.
 - b. song cycle.
 - c. ballet score.
 - d. chamber opera.
48. Musical traits associated with Impressionism include
- a. strong metrical pulse, parallel chords, and large chords.
 - b. whole tone scales, parallel chords, and vague meter.
 - c. strong rhythmic impulse, large chords, and whole tone scales.
 - d. classical forms such as sonata-form and diatonic scales.
49. The composer who invented the 12-tone method of composition was
- a. Wagner.
 - b. Schoenberg.
 - c. Stravinsky.
 - d. Debussy.
50. Who was the American composer we studied who worked closely with Choreographers Agnes de Mille and Martha Graham, and whose resulting ballets contain some of the most popular concert music performed today?
- a. Schoenberg.
 - b. Stravinsky.
 - c. Bartók.
 - d. Copland.
51. A musical style which expresses deep psychosis, is often bizarre, reflecting insanity, and which uses dissonance, wide leaps in the melody, and sprechstimme to create these effects is called
- a. serialism.

- b. expressionism.
- c. impressionism.
- d. primitivism.

52-60 TRUE (A) OR FALSE (B)

- 52. Anton Webern was stimulated by the folklore of his native land.
- 53. Igor Stravinsky, in his early works, was stimulated by the folklore of his native land.
- 54. Striking a group of adjacent keys on a piano with the fist or forearm will result in a *tone row*.
- 55. Neoclassical composers favored tonality.
- 56. Debussy was both attracted to and repelled by the music of Richard Wagner.
- 57. Neoclassical composers reacted against twentieth-century harmonies and rhythms, and preferred to revive old forms and styles exactly as they were.
- 58. Pablo Picasso designed the sets for Stravinsky's *Pulcinella*.
- 59. *Le Sacre du Printemps (The Rite of Spring)* is an example of neoclassicism.
- 60. Although this class was hard and required a lot of studying, Dr. Wilner has opened my ears and mind to a new world of music. He is now my favorite music teacher.