Final Exam

Multiple Choice
Identify the choice that best completes the statement or answers the question.

1. The two principal centers of nineteenth-century ballet were France and:
   b. Italy.       d. Germany.

2. The development of Russian ballet was stimulated by the great choreographer ____________ in mid-nineteenth century.
   a. Serge Diaghilev    c. Marius Petipa
   b. Vaslav Nijinsky       d. Peter Ilyich Tchaikovsky

3. Which Russian figure played a crucial role in the development of twentieth-century ballet?
   a. Marius Petipa    c. Mily Balakirev
   b. Serge Diaghilev       d. Modest Musorgsky

4. Which of the following was the Paris-based Russian ballet impresario who commissioned Stravinsky to write several ballets?
   a. Nijinsky    c. Diaghilev
   b. Fokine       d. Balanchine

5. Which of the following was the Russian-born composer who wrote music in post-Impressionist, primitivist, Neoclassical, and twelve-tone styles?
   a. Bartók    c. Prokofiev
   b. Schoenberg       d. Stravinsky

6. *The Rite of Spring* opened in Paris in 1913 to:
   a. great critical acclaim.    c. a near riot.
   b. audience indifference.      d. an empty theater.

7. *The Rite of Spring* is characterized by:
   a. the percussive use of dissonance.    c. polytonality.
   b. polyrhythms.        d. all of the above

8. The Introduction to Stravinsky’s *The Rite of Spring* begins with a melody played by the:
   a. flute.    c. French horn.
   b. clarinet.       d. bassoon.

9. Which of the following popular American musical styles has its roots in African American music?
   a. ragtime    c. jazz
   b. blues       d. all of the above

10. Which of the following is a style of African American music that developed around the turn of the twentieth century and that incorporates elements of African music and Western popular and art music?
    a. jazz    c. rock and roll
    b. country-western       d. bebop
11. Which of the following American composers is known as the “King of Ragtime”?
   a. Sousa  
   b. Joplin  
   c. Strauss  
   d. Armstrong

12. Which of the following is the principal musical characteristic of ragtime?
   a. imitation  
   b. improvisation  
   c. syncopation  
   d. use of American tunes

13. 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 these

14. Which American city is considered the birthplace of jazz?
   a. New York  
   b. Chicago  
   c. New Orleans  
   d. Los Angeles

15. In New Orleans jazz, which instrument usually played the melody?
   a. trombone  
   b. clarinet  
   c. trumpet  
   d. piano

16. Louis Armstrong was also known as:
   a. Jelly Roll  
   b. Satchmo  
   c. King  
   d. Hot Lips

17. Which instrument did Louis Armstrong play?
   a. trumpet  
   b. trombone  
   c. clarinet  
   d. piano

18. 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

19. Louis Armstrong’s instrumental-like approach to singing is called:
   a. Singspiel  
   b. Sprechstimme  
   c. scat singing  
   d. holler

20. Billie Holiday’s song *Billie’s Blues* is in ________ form.
    a. twelve-bar blues  
    b. sixteen-bar blues  
    c. thirty-two-bar popular song  
    d. ritornello

21. Billie Holiday was one of the first African American singers to:
   a. sing and record the blues.  
   b. break the color barrier by recording and performing with white musicians.  
   c. perform in Carnegie Hall.  
   d. lead her own band.

22. The ________________ was an important American instrumental ensemble during the nineteenth century.
   a. symphony orchestra  
   b. minstrel show  
   c. brass band  
   d. jazz band
23. Copland’s Billy the Kid is:
   a. a cantata.  c. a film score.
   b. an opera.  d. a ballet.

24. Copland composed Appalachian Spring for:

25. Copland’s Appalachian Spring depicts:
   a. a wedding in the Appalachians.
   b. a river in the Appalachians.
   c. the change of seasons in the Appalachians.
   d. an evening dance in the Appalachians.

26. Which of the following best describes the mood at the beginning of Copland’s Appalachian Spring?
   a. energetic  c. calm
   b. religious  d. volatile

27. Copland’s Appalachian Spring quotes the early American tune:

28. The musical scene in early twentieth-century Mexico was strongly influenced by:
   b. Hispanic culture.  d. all of the above

29. Silvestre Revueltas’s compositional style is considered representative of:
   a. atonal Expressionism.  c. dissonant counterpoint.

30. Revueltas’s orchestration for Son is similar to that of:
   a. Stravinsky’s Rite of Spring.  c. a Western dance band.
   b. a mariachi ensemble.  d. a Hollywood film score.

31. The tradition of mariachi music originated in ____________.
   a. Cuba  c. Mexico
   b. Brazil  d. Argentina

32. Which of the following instruments would you NOT find in a standard mariachi band?
   a. violin  c. trumpet
   b. guitar  d. clarinet

33. Which of the following is considered America’s unique contribution to theater?
   a. operetta  c. the musical
   b. pantomime  d. ballad opera

34. West Side Story is a modern-day musical retelling of Shakespeare’s:
   b. Merchant of Venice.  d. Romeo and Juliet.
35. Bernstein’s *West Side Story* updates the feud of the Capulets and the Montagues to a feud between:
   a. Tony and Maria.
   b. the Jets and the police.
   c. the Jets and the Sharks.
   d. African Americans and Puerto Ricans.

36. Which of the following is NOT true of Bernstein’s *West Side Story*?
   a. It incorporates jazz and Latin American rhythms.
   b. It has a number of elaborate dance segments.
   c. It has a happy ending.
   d. It has memorable songs that recur in the musical.

37. What are the ethnic origins of the mambo?
   a. Spanish
   b. Afro-Cuban
   c. Mexican
   d. Brazilian

38. Harry Partch experimented with the _________ tuning system.
   a. microtonal
   b. modal
   c. pentatonic
   d. whole tone

39. Which of the following composers invented the prepared piano?
   a. Harry Partch
   b. John Cage
   c. Henry Cowell
   d. Pierre Boulez

40. 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

41. 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"*

42. Which of the following does NOT characterize John Cage’s *Sonatas and Interludes*?
   a. percussive effects
   b. an irregular sense of meter
   c. gamelan-like timbre
   d. lyrical melodies
MULTIPLE CHOICE

1. ANS: C  PTS: 1  DIF: 1  REF: Essentials: p. 271
   TOP: Ballet  MSC: Factual
2. ANS: C  PTS: 1  DIF: 3  REF: Essentials: p. 271
   TOP: Ballet  MSC: Factual
3. ANS: B  PTS: 1  DIF: 3  REF: Essentials: p. 272
   TOP: Ballet  MSC: Factual
4. ANS: C  PTS: 1  DIF: 2  REF: Essentials: p. 272
   TOP: Stravinsky  MSC: Factual
5. ANS: D  PTS: 1  DIF: 1  REF: Essentials: p. 273
   TOP: Stravinsky  MSC: Factual
6. ANS: C  PTS: 1  DIF: 1  REF: Essentials: p. 272
   TOP: Stravinsky  MSC: Factual
   TOP: Stravinsky  MSC: Applied
8. ANS: D  PTS: 1  DIF: 3  REF: Essentials: p. 275
   TOP: Stravinsky  MSC: Factual
   TOP: American popular styles  MSC: Applied
10. ANS: A  PTS: 1  DIF: 1  REF: Essentials: p. 278
    TOP: American popular styles  MSC: Factual
11. ANS: B  PTS: 1  DIF: 1  REF: Essentials: p. 279
    TOP: Joplin  MSC: Factual
12. ANS: C  PTS: 1  DIF: 2  REF: Essentials: p. 279
    TOP: Joplin  MSC: Applied
13. ANS: B  PTS: 1  DIF: 1  REF: Essentials: p. 279
    TOP: Blues  MSC: Applied
14. ANS: C  PTS: 1  DIF: 2  REF: Essentials: p. 279
    TOP: Jazz  MSC: Factual
15. ANS: C  PTS: 1  DIF: 2  REF: Essentials: p. 279
    TOP: Jazz  MSC: Factual
16. ANS: B  PTS: 1  DIF: 1  REF: Essentials: p. 279
    TOP: Jazz  MSC: Factual
17. ANS: A  PTS: 1  DIF: 1  REF: Essentials: p. 279
    TOP: Jazz  MSC: Factual
18. ANS: A  PTS: 1  DIF: 2  REF: Essentials: p. 280
    TOP: Jazz  MSC: Factual
19. ANS: C  PTS: 1  DIF: 1  REF: Essentials: p. 280
    TOP: Jazz  MSC: Factual
20. ANS: A  PTS: 1  DIF: 2  REF: Essentials: p. 281
    TOP: Jazz  MSC: Applied
    TOP: Jazz  MSC: Factual
22. ANS: C  PTS: 1  DIF: 2  REF: Essentials: p. 295
   TOP: American nationalism  MSC: Applied
23. ANS: D  PTS: 1  DIF: 3  REF: Essentials: p. 297
   TOP: Copland  MSC: Factual
   TOP: Copland  MSC: Factual
   TOP: Copland  MSC: Factual
26. ANS: C  PTS: 1  DIF: 1  REF: Essentials: p. 298
   TOP: Copland  MSC: Applied
27. ANS: A  PTS: 1  DIF: 2  REF: Essentials: p. 298
   TOP: Copland  MSC: Factual
28. ANS: D  PTS: 1  DIF: 1  REF: Essentials: p. 301
   TOP: Mexico  MSC: Applied
29. ANS: D  PTS: 1  DIF: 2  REF: Essentials: p. 302
   TOP: Revueltas  MSC: Applied
30. ANS: B  PTS: 1  DIF: 2  REF: Essentials: p. 303
   TOP: Revueltas  MSC: Applied
31. ANS: C  PTS: 1  DIF: 1  REF: Essentials: pp. 303–4
   TOP: Mariachi music  MSC: Factual
32. ANS: D  PTS: 1  DIF: 2  REF: Essentials: pp. 303–4
   TOP: Mariachi music  MSC: Factual
33. ANS: C  PTS: 1  DIF: 1  REF: Essentials: p. 307
   TOP: Musical theater  MSC: Applied
34. ANS: D  PTS: 1  DIF: 1  REF: Essentials: p. 309
   TOP: Bernstein  MSC: Factual
35. ANS: C  PTS: 1  DIF: 2  REF: Essentials: p. 309
   TOP: Bernstein  MSC: Factual
36. ANS: C  PTS: 1  DIF: 2  REF: Essentials: p. 310
   TOP: Bernstein  MSC: Factual
37. ANS: B  PTS: 1  DIF: 3  REF: Essentials: p. 311
   TOP: Bernstein  MSC: Factual
38. ANS: A  PTS: 1  DIF: 3  REF: Essentials: p. 316
   TOP: Early Experiments  MSC: Factual
39. ANS: B  PTS: 1  DIF: 2  REF: Essentials: p. 316
   TOP: Cage  MSC: Factual
40. ANS: B  PTS: 1  DIF: 2  REF: Essentials: p. 317
   TOP: Cage  MSC: Factual
41. ANS: D  PTS: 1  DIF: 2  REF: Essentials: p. 317
   TOP: Cage  MSC: Factual
42. ANS: D  PTS: 1  DIF: 2  REF: Essentials: p. 318
   TOP: Cage  MSC: Applied