Exam 4

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

1. The German term for the art song is:
   a. Gesang.
   b. Lied.
   c. durchkomponiert.
   d. chorale.

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.

3. The favorite subjects of the Romantic poets were:
   a. comedy and farce.
   b. love, longing, and nature.
   c. homage to the Virgin Mary and other religious subjects.
   d. historical events.

4. A song that is composed from beginning to end without repetition of whole sections is called:
   a. strophic.
   b. modified strophic.
   c. through composed.
   d. theme and variations.

5. Schubert lived a tragically short life but was a remarkably prolific composer of:
   a. Lieder.
   b. chamber music.
   c. piano music.
   d. all of the above

6. Schubert’s Lied *Elfking* is in ________ form.
   a. binary
   b. ternary
   c. strophic
   d. through-composed

7. 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

8. 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

9. The most important keyboard instrument of the Romantic period was the:
   a. harpsichord.
   b. piano.
   c. organ.
   d. clavichord.

10. The short, lyric piano piece is the instrumental equivalent of:
    a. the symphony.
    b. the song.
    c. the concerto.
    d. the opera.
Name: ______________________  ID: A

11. Nineteenth-century composers of the short, lyric piano piece included:
   a. Johannes Brahms.  c. Frédéric Chopin.
   b. Robert Schumann.  d. all of the above

12. Chopin is credited with creating the:
   a. modern piano style.  c. overture.

13. Which nineteenth-century composer’s entire output centered around the piano?
   a. Brahms  c. Chopin
   b. Liszt  d. Berlioz

14. Chopin spent his early years in:
   b. Belgium.  d. Poland.

15. Chopin spent most of his productive life in:

16. With which famous novelist did Chopin become romantically involved?
   a. George Sand  c. Gertrude Stein
   b. Alexandre Dumas  d. Emily Bronté

17. Which of the following does NOT characterize the music of Chopin?
   a. rubato  c. reserved emotions
   b. virtuosity  d. lyricism

18. The term rubato, associated with Chopin’s music, means that the performer should:
   a. play at a faster tempo.  c. take liberties with the tempo.
   b. play at a slower tempo.  d. play in strict time.

19. Which composer is known as the “poet of the piano”?
   a. Robert Schumann  c. Hector Berlioz
   b. Frédéric Chopin  d. Johannes Brahms

20. Instrumental music endowed with literary, philosophical, or pictorial associations is called:
   a. absolute music.  c. background music.
   b. program music.  d. pure music.

21. A multimovement, programmatic work for orchestra is called a:
   a. symphonic poem.  c. concert overture.
   b. program symphony.  d. sonata.

22. Which of the following composers is considered the first great exponent of musical Romanticism in France?
   a. Schubert  c. Liszt
   b. Berlioz  d. Wagner

23. Hector Berlioz was born and spent most of his career in:
   a. Italy.  c. Germany.
24. Berlioz’s *Symphonie fantastique* is an example of a:
   a. tone poem.          c. program symphony.
   b. symphonic poem.     d. concert overture.

25. 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.

26. In Berlioz’s *Symphonie fantastique*, the *idée fixe*:
   a. symbolizes the beloved.
   b. recurs as required by the literary program.
   c. unifies the five movements, which are diverse in character and mood.
   d. all of the above

27. In Berlioz’s *Symphonie fantastique*, what is the *idée fixe*?
   a. a chant from the Mass for the Dead appearing in the finale
   b. a shepherd song in the third movement
   c. the basic theme of the symphony, heard in every movement
   d. a theme and variations, heard in the march movement

28. 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.          c. a symphonic poem.
   b. an overture.                  d. incidental music.

29. Which of the following composers was the first to use the term *symphonic poem*?
   a. Berlioz
   b. Liszt
   c. Mendelssohn
   d. Tchaikovsky

30. 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

31. Which of the following was the first Bohemian composer to achieve international prominence?
   a. Grieg
   b. Smetana
   c. Musorgsky
   d. Glinka

32. Smetana’s *My Country* is:
   a. a program symphony.          c. a symphonic poem.
   b. an opera.                    d. a set of six symphonic poems.

33. *The Moldau* is:
   a. Smetana’s finest achievement in orchestral music.
   b. a river that flows through Bohemia.
   c. a nationalist work.
   d. all of the above
34. What scene is depicted in Smetana’s symphonic poem *The Moldau*?
   a. a peasant wedding  
   b. nymphs in the moonlight  
   c. historic castles  
   d. all of the above

35. Musorgsky’s *Pictures at an Exhibition* is an example of:
   a. program music.  
   b. absolute music.  
   c. a Lied.  
   d. a song cycle.

36. The most important organizing element in absolute music is:
   a. form.  
   b. thematic transformation.  
   c. programmatic images.  
   d. improvisation.

37. 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.

38. Brahms wrote _________ symphonies.
   a. four  
   b. five  
   c. nine  
   d. 104

39. Brahms is often described as a(n) _________ because of his use of forms of the Classical masters.
   a. traditionalist  
   b. Impressionist  
   c. nationalist  
   d. Romanticist

40. The earliest harbingers of modernism were artists and writers from:
   a. Russia.  
   b. Spain.  
   c. France.  
   d. Germany.

41. *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.

42. Impressionism was a style of painting that was cultivated principally in:
   b. London.  
   c. Berlin.  
   d. Rome.

43. 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.

44. 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

45. The African American dance seen at the World Exhibition of 1889 was:
   a. the gavotte.  
   b. the cakewalk.  
   c. the tango.  
   d. the rumba.
46. Impressionism in music is best exemplified by the works of:
   b. Gustav Mahler.   d. Frédéric Chopin.

47. What nationality was Claude Debussy?
   a. German   c. Italian
   b. French   d. Austrian

48. Which of the following is NOT a composition by Debussy?
   a. Clair de lune
   b. La mer
   c. Boléro
   d. Prelude to “The Afternoon of a Faun”

49. The program of Debussy’s Prelude to “The Afternoon of a Faun” evokes:
   a. a nationalistic folk dance.
   b. a river flowing through France.
   c. a child’s view of heaven.
   d. a landscape with a mythological creature.

50. What is unusual about the opening of Debussy’s Prelude to “The Afternoon of a Faun”?
   a. It opens with solo bassoon in the high register.
   b. It opens with a drum roll and fanfare.
   c. It opens with a flute solo in the velvety lower register.
   d. It opens with unison strings.