Music 4 Final

Multiple Choice

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

___ 1. What name is given to the twentieth century composers who continued the Romantic tradition?
   a. Impressionist
   b. post-Romantic
   c. Minimalist
   d. Expressionist

___ 2. The leader of the Impressionist painters is considered to have been:
   a. Auguste Renoir.
   b. Edgar Degas.
   c. Edouard Manet.
   d. Claude Monet.

___ 3. Which of the following best describes the works of the Impressionist painters?
   a. They adhered firmly to academic traditions.
   b. The hero of their painting was man.
   c. The attempted to capture the freshness of first impressions.
   d. They preferred to do their painting indoors.

___ 4. Impressionism was a style cultivated principally in:
   b. London.
   c. Berlin.
   d. Rome.

___ 5. The Impressionist painters interest in color is paralleled by the Impressionist composers interest in:
   a. rhythm.
   b. melody.
   c. timbre.
   d. texture.

___ 6. What nationality was Claude Debussy?
   a. German
   b. French
   c. Italian
   d. Austrian

___ 7. What is unusual about the opening of Debussys 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.
8. 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 pagan landscape of a mythological creature.

9. The artistic trends of the early twentieth century can best be characterized as:
   a. a reaction against Romanticism.
   b. influenced by an earlier era.
   c. influenced by Romanticism.
   d. an extension of Romantic ideals.

10. The element that most decisively separated twentieth century music from that of the past was:
    a. melody.
    b. harmony.
    c. rhythm.
    d. texture.

11. Composers introduced new harmonic styles in the twentieth century, including:
    a. atonality.
    b. polytonality.
    c. twelve-tone music.
    d. all of the above.

12. The emphasis on rhythm brought the _____ section of the orchestra into greater prominence.
    a. brass
    b. woodwind
    c. string
    d. percussion

13. Which of the following was a Russian-born composer who wrote in post-Impressionist, Neoclassical, and serial styles, among others?
    a. Bartók
    b. Schoenberg
    c. Prokofiev
    d. Stravinsky

14. What was the name of the Paris-based Russian ballet impresario who commissioned Stravinsky to write ballets?
    a. Nijinsky
    b. Fokine
    c. Diaghilev
    d. Balanchine

15. The Rite of Spring opened in Paris in 1913 to:
    a. great critical acclaim.
    b. audience indifference.
    c. a near riot after the first performance.
    d. an empty theater.
16. *The Rite of Spring* is characterized by:
   a. the percussive use of dissonance.
   b. polyrhythms.
   c. polytonality.
   d. all of the above.

17. Which element could be considered the most innovative in *The Rite of Spring*?
   a. lush harmonies
   b. unpredictable rhythms and meters
   c. folk-like melodies
   d. harsh orchestration

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

19. The twelve-tone method:
   a. revolutionized composition in the twentieth century.
   b. was a dead-end style that influenced few others.
   c. reestablished tonality in twentieth century music.
   d. was a Neoclassical movement returning to traditional harmonies.

20. Schoenberg created a new style in which vocal melodies were spoken rather than sung with exact pitches and rhythms. This was known as:
   a. Singspiel.
   b. recitative.
   c. Sprechstimme.
   d. Klangfarbenmelodie.

21. *Pierrot lunaire* is based on a cycle of poems written by:
   a. Giraud.
   b. Verlaine.
   c. Mallarmé.
   d. Rimbaud.

22. How many songs are in *Pierrot lunaire*?
   a. twelve
   b. twenty one
   c. twenty four
   d. thirty two

23. What accompanies the voice in *Pierrot lunaire*?
   a. an orchestra
   b. a piano
   c. a chamber group
   d. a choir
24. Klangfarbenmelodie refers to:
   a. a form of the tone row.
   b. a style that gives each note of a melody to a different instrument.
   c. a style in which a vocal is spoken rather than sung on exact pitches.
   d. a French poetic form of thirteen lines.

25. African-American music forms the roots of which of these popular American musical styles?
   a. ragtime
   b. blues
   c. jazz
   d. all of the above

26. The African-American music that developed around the turn of the twentieth century and incorporates elements of African music and popular and arts traditions of Western music is called:
   a. jazz.
   b. rock.
   c. rock and roll.
   d. bebop.

27. What American composer is known as the king of ragtime?
   a. Sousa
   b. Joplin
   c. Strauss
   d. Armstrong

28. What is the principal musical characteristic of ragtime?
   a. imitation
   b. improvisation
   c. syncopation
   d. use of American tunes

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

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

31. Which instrument did Louis Armstrong play?
   a. the trumpet
   b. the trombone
   c. the clarinet
   d. the piano
32. Which American jazz composer was also a pianist and a master of orchestration for big bands?
   a. Louis Armstrong
   b. Earl “Fatha” Hines
   c. Jelly Roll Morton
   d. Duke Ellington

33. What kind of jazz is Duke Ellington known for?
   a. big band
   b. New Orleans
   c. bebop
   d. third stream

34. Who was NOT a contributor to the 1940s style known as bebop?
   a. Dizzy Gillespie
   b. Charlie Parker
   c. Louis Armstrong
   d. Thelonious Monk

35. During the 1940s, Dizzy Gillespie, Charlie Parker, and Thelonious Monk developed:
   a. New Orleans jazz.
   b. ragtime.
   c. bebop.
   d. third stream jazz.

36. The principal exponent of cool jazz was trumpeter:
   b. Miles Davis.
   c. Raphael Mendez.
   d. Herbert L. Clarke.

37. Miles Davis is known for:
   a. cool jazz.
   b. fusion jazz.
   c. adding electronic instruments to the jazz band.
   d. all of the above.

True/False

Indicate whether the statement is true or false.

38. Stravinsky's ballet *The Rite of Spring* had a revolutionary impact on music of the twentieth century.

39. The opening night audience of *The Rite of Spring* was undoubtedly startled and repelled by the pagan rites being enacted.

40. Like Stravinsky, Schoenberg became a U.S. citizen and spent a major portion of his creative life in the United States.
41. Schoenberg developed the new vocal style of Sprechstimme in an attempt to bring together the spoken word and music.

42. Schoenbergs *Pierrot lunaire* is a series of miniatures for voice and piano.

43. Jazz is an art form created mainly by African Americans in the early twentieth century as they blended elements from African music with traditions of the West.

44. Ragtime was named for its ragged, highly syncopated rhythms and melodies.

45. New Orleans jazz depended on simultaneous improvisations by the players, which created a polyphonic texture.

46. Louis Armstrong was an important force in the development of early jazz styles.

47. Duke Ellington is associated with New Orleans style jazz.

48. Bebop jazz was a complex new style that developed after World War II, built on a small group concept in which each player has an equal voice in the improvisation.