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.  
   c. Russia.  
   d. Germany.

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

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

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

5. Which of the following is NOT a Stravinsky ballet?
   a. Daphnis and Chloé  
   b. The Firebird  
   c. Petrushka  
   d. The Rite of Spring

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

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

8. Which of the following Stravinsky works is from his primitivist period?
   a. The Rite of Spring  
   b. Agon  
   c. Symphony of Psalms  
   d. Oedipus Rex

9. Stravinsky immigrated to ___________ at the onset of World War II.
   a. the United States  
   b. the Soviet Union  
   c. France  
   d. England

10. The Rite of Spring is characterized by:
    a. the percussive use of dissonance.  
    b. polyrhythms.  
    c. polytonality.  
    d. all of the above
11. The somewhat static quality of Stravinsky’s melodies and harmonies can be attributed in part to the use of:
   a. atonality.
   b. mixed meters.
   c. ostinatos.
   d. loose forms.

12. Which of the following musical elements in The Rite of Spring could be considered the most innovative?
   a. lush harmonies
   b. unpredictable rhythms and meters
   c. folklike melodies
   d. harsh orchestration

13. Which of the following best describes the meter in Stravinsky’s Dance of the Youths and Maidens, from The Rite of Spring?
   a. unpredictable accents set against a duple meter
   b. a clear triple meter
   c. unpredictable accents with no sense of regular meter
   d. a floating quality with no accents

14. 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.

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

16. 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
   b. country-western
   c. rock and roll
   d. bebop

17. Which of the following American composers is known as the “King of Ragtime”?
   a. Sousa
   b. Joplin
   c. Strauss
   d. Armstrong

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

19. 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

20. What is a bent, or “blue,” note?
   a. a note that is not heard
   b. a note that is sustained
   c. a note whose pitch rises slightly
   d. a note whose pitch drops slightly

21. Which of the following does NOT characterize the blues?
   a. It is a form of African folk music.
   b. It has three-line text stanzas; the first two lines of each stanza are identical.
   c. The harmonic progression is usually twelve measures long.
   d. It uses “blue” notes, slight drops on certain pitches.
22. Which American city is considered the birthplace of jazz?
   a. New York  
   b. Chicago  
   c. New Orleans  
   d. Los Angeles

23. Which of the following is NOT true of New Orleans jazz?
   a. It combined elements of ragtime and blues.  
   b. Improvisation was a basic element.  
   c. It had no set forms or harmonic progressions.  
   d. Its texture was largely polyphonic, each instrument having its own part.

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

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

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

27. Which of the following is NOT a musical trait of African origin?
   a. vocal glides and inflection  
   b. call and response  
   c. storytelling techniques  
   d. major-minor tonality

28. 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

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

30. 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

31. 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.

32. The ________ was an important American instrumental ensemble during the nineteenth century.
    a. symphony orchestra  
    b. minstrel show  
    c. brass band  
    d. jazz band

33. America’s greatest bandmaster was:
    a. Stephen Foster.  
    b. John Philip Sousa.  
    c. Charles Ives.  
    d. Scott Joplin.
34. Which of the following was the composer of The Stars and Stripes Forever?
   a. Stephen Foster  
   b. Louis Moreau Gottschalk  
   c. John Philip Sousa  
   d. Charles Ives

35. Aaron Copland studied composition with:
   a. Charles Ives.  
   b. Nadia Boulanger.  
   c. Arnold Schoenberg.  
   d. Charles Griffes.

36. Which of the following is NOT a ballet by Copland?
   a. Our Town  
   b. Rodeo  
   c. Appalachian Spring  
   d. Billy the Kid

37. Copland’s Billy the Kid is:
   a. a cantata.  
   b. an opera.  
   c. a film score.  
   d. a ballet.

38. In which musical style did Copland compose?
   a. twelve-tone technique  
   b. jazz  
   c. neo-Classical  
   d. all of the above

39. Copland composed Appalachian Spring for:
   a. Sergei Diaghilev.  
   b. Martha Graham.  
   c. George Balanchine.  
   d. Merce Cunningham.

40. 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.

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

42. Copland’s Appalachian Spring quotes the early American tune:
   a. Simple Gifts.  
   b. Yankee Doodle.  
   c. Dixie.  
   d. Amazing Grace.

43. Section 7 of Copland's Appalachian Spring is in _______ form.
   a. A-B-A’  
   b. variation  
   c. rondo  
   d. minuet

True/False
Indicate whether the statement is true or false.

1. Stravinsky’s ballet The Rite of Spring had a revolutionary impact on music of the twentieth century.

2. The Russian composer Igor Stravinsky lived for many years in France and eventually became a U.S. citizen.
3. Jazz is an art form created mainly by African Americans in the early twentieth century that blended elements from African music with traditions of the West.

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

5. New Orleans jazz depended on simultaneous improvisations by the players, which resulted in a polyphonic texture.

6. Copland composed music for the theater, but not for film.

7. *Appalachian Spring* contains no borrowed melodies.