



DIAGNOSTIC EXAM IN MUSIC HISTORY

In the music history diagnostic exam, incoming graduate students prove an adequate undergraduate understanding of music history based on chapters 12–29, 32–33, 35, and 37 in the standard undergraduate text book:

Burkholder, J. Peter, Donald J. Grout, and Claude V. Palisca. *A History of Western Music*. 10th ed. New York and London: W. W. Norton & Co., 2019.

The exam focuses on major historical developments, time periods, composers, genres, forms, and musical styles between c. 1580 (i.e., the beginning of the Baroque) and 1970. The questions are in multiple choice and short answer format.

For your preparation, you will receive a PDF with a test bank of 200 questions pertaining to the chapters listed above. At the end of the file there is a list of all correct answers and a reference to the respective chapter in the book for each question. Out of these 200 questions, a computer will randomly select 50 for the diagnostic exam. A minimum score of 80% (i.e. 40 questions answered correctly) is necessary for a passing grade. If a student fails the exam, she/he can retake the test two more times within the first year of study.

The Graduate Program Advisor will inform you of the next exam date. You have to sign up for the exam until 48 hours before the exam by sending an email to Dr. Aschauer. He is also the person to contact if you have any further questions. Email: mario.aschauer@shsu.edu.

Graduate Diagnostic in Music History

- _____ 1. The rise of notated instrumental music in the Renaissance can be attributed to the
- development of music printing.
 - increase in music literacy.
 - invention of new tuning systems.
 - negative association of orally transmitted music with lower social classes.
 - removal of a ban on playing instruments in church.
- _____ 2. Why did people in the Renaissance classify instruments according to the categories of *haut* and *bas*?
- to distinguish between instruments associated with improvised music and those associated with notated music
 - to distinguish between instruments associated with upper and lower social classes
 - to distinguish between instruments that played at higher and lower pitches
 - to distinguish between instruments that played at volume levels suitable for outdoor use and those suitable for indoor use
 - to distinguish between instruments that were supported by the arms and those that were supported by the legs
- _____ 3. All of the following instruments were invented during the Renaissance EXCEPT the
- crumhorn.
 - harpsichord.
 - recorder.
 - sackbut.
 - viola da gamba.
- _____ 4. Which statement is accurate?
- Playing Renaissance music on instruments other than the ones the composers designated would violate composers' original intents.
 - Renaissance composers wrote ensemble music with specific instruments in mind.
 - Renaissance instrument makers would have made more refined instruments if they had had the technology.
 - Renaissance instrumental music was simple because the instruments were crude and had limited capabilities.
 - Renaissance instruments were well suited for the music written for them, and the music suited the qualities of the instruments.
- _____ 5. Pavanes, galliards, passamezzos, and saltarellos are all examples of
- abstract instrumental pieces.
 - bass ostinatos.
 - dance types.
 - intabulations.
 - variation sets.
- _____ 6. Variation sets were particularly popular in which two countries?
- England and Italy
 - England and Spain
 - France and Germany
 - France and Spain
 - Italy and France

- _____ 7. Preludes, fantasias, and ricercari are all examples of
- dance pieces.
 - improvisatory-sounding instrumental compositions.
 - instrumental compositions modeled on the French chanson.
 - types of diminutions.
 - variation sets.
- _____ 8. Which type of composition is written to resemble an improvised piece?
- allemande
 - canzona
 - intabulation
 - toccata
 - variation set
- _____ 9. Which instrumental genre features a succession of themes, each developed in imitation, much like a motet?
- canzona
 - division
 - fantasia
 - ricercare
 - toccata
- _____ 10. Which instrumental genre is comprised of a series of light, fast-moving sections, some contrapuntal, others less so? (They typically begin with a rhythmic gesture of a long note followed by two half its value, such as a half note followed by two quarter notes.)
- canzona
 - fantasia
 - ricercare
 - sonata
 - toccata
- _____ 11. Giovanni Gabrieli spent most of his career at
- the cathedral in Florence.
 - St. Mark's Basilica in Venice.
 - St. Peter's Basilica in Rome.
 - St. Peter's Cathedral in Bologna.
 - the Sistine Chapel in Rome.
- _____ 12. The term *baroque* was first applied to art and music by
- critics in the early 1600s who preferred the new style.
 - critics in the mid-1700s who disliked the style.
 - composers in the 1600s who created new genres and styles.
 - patrons who supported seventeenth-century composers.
 - musicians and actors who performed avant-garde works.
- _____ 13. How did Baroque artists, poets, and musicians evoke theatricality in their works?
- by following Greek models and forms in sculpture, poetry, and music
 - by using contrasts and motion to arouse feelings
 - by stressing balance, proportion, straight lines, and columns
 - by emphasizing stillness, contemplation, and extended moments with few changes
 - by including audience members and viewers in the entertainment in a convivial and conversational manner
- _____ 14. You find a music manuscript that sets a poem's vivid words with unprepared dissonances. Who is a probable composer?
- Giovanni Maria Artusi
 - Giulio Caccini
 - René Descartes
 - Claudio Monteverdi
 - Giuseppe Zarlino

- _____ 15. The practice of basso continuo reflects what trend that occurred around 1600?
- a preference for polyphony
 - composers' interest in theatricality and dramatic expression
 - increased word painting
 - increased dissonance and chromaticism
 - increased emphasis on the melody and bass lines
- _____ 16. The primary purpose of the basso continuo part is to
- illustrate the text.
 - control dissonances.
 - accompany.
 - foster cadenzas.
 - emphasize the meter.
- _____ 17. Which of the following was NOT a common continuo instrument during the 1600s?
- harpsichord
 - lute
 - organ
 - piano
 - theorbo
- _____ 18. Which of the following does NOT follow concertato medium or concertato style?
- one or two voices, plus harpsichord and organ
 - multiple voices and multiple instruments
 - multiple voices, plus harpsichord or lute with viola da gamba
 - multiple voices in a sacred vocal work with organ
 - solo harpsichord
- _____ 19. By the end of the 1600s, which country was the dominant political and artistic power in Europe?
- Spain
 - England
 - Germany
 - Italy
 - France
- _____ 20. In music, the Baroque period lasted from approximately
- 1550–1650.
 - 1600–1700.
 - 1600–1750.
 - 1650–1750.
 - 1650–1775.
- _____ 21. By the end of the Baroque period, counterpoint became
- more complex.
 - less harmonically driven.
 - more harmonically driven.
 - more reliant on augmentation.
 - less reliant on augmentation.
- _____ 22. Early Baroque composers' emphasis on drama and theatricality led to more of which type of performer?
- child
 - professional
 - amateur
 - eccentric
 - loud

_____ 23. The following excerpts show

A

Ve drò'l mio sol,

B

Ve drò'l mio sol,

- two contrasting renderings of a continuo part.
 - the first edition versus the second edition of a piece.
 - the use of smaller note heads for the accompaniment.
 - the keyboard versus the lute version of a piece.
 - the organ versus the harpsichord version of a piece.
- _____ 24. Opera originated
- ca. 1450.
 - ca. 1550.
 - ca. 1600.
 - ca. 1637.
 - ca. 1650.
- _____ 25. Which group intently studied the writings of the ancient Greeks about music?
- Shakespeare's acting troupe
 - Henry IV's court
 - the Puritans
 - the Camerata
 - the Capella at St. Mark's
- _____ 26. Which person is most closely associated with *Le nuove musiche*?
- Count Giovanni de' Bardi
 - Giulio Caccini
 - Girolamo Mei
 - Jacopo Peri
 - Vittoria Archilei
- _____ 27. Arias in the early 1600s were generally in what form?
- ABA
 - through-composed
 - strophic
 - rondo
 - sonata
- _____ 28. The first opera was
- Peri and Rinuccini's *Dafne*.
 - Cavaliere's *Rappresentatione di anima et di corpo*.
 - Peri and Rinuccini's *L'Euridice*.
 - Caccini and Rinuccini's *L'Euridice*.
 - Monteverdi and Striggio's *L'Orfeo*.

- _____ 29. The practice of castrati developed because
- ancient Greek texts describe a similar practice.
 - physicians were studying anatomy.
 - courts in Florence and Mantua were rivals.
 - women were not allowed to appear on stage in London.
 - women were not allowed to sing in Catholic churches or on stage in Rome.
- _____ 30. Why did composers such as Peri and Monteverdi sometimes employ extreme dissonances in their operas?
- to signal their rejection of madrigal traditions
 - to distinguish between recitative and arias
 - to distinguish between soliloquies, dialogues, and choral commentary
 - to imitate speech and express the characters' emotional reactions
 - to challenge listeners
- _____ 31. Claudio Monteverdi wrote _____ throughout his lengthy career.
- operas
 - madrigals
 - masses and motets
 - oratorios
 - ballettos
- _____ 32. Which of the following is NOT a characteristic of Gabrieli's large-scale sacred concerti?
- large polychoral ensembles
 - one or more organs playing continuo
 - multiple soloists
 - a unified compositional style
 - instrumental ensemble
- _____ 33. *Stile antico* is associated primarily with which musical technique?
- unprepared dissonances
 - chromaticism
 - improvisation
 - word-painting
 - counterpoint
- _____ 34. Large-scale concerti were often written for what occasions?
- rulers' birthdays
 - commemorative events
 - public celebrations
 - feast days in large churches
 - public parades
- _____ 35. What type of work sets the story of Jesus's crucifixion?
- cantata
 - historia
 - oratorio
 - Mass
 - Passion
- _____ 36. Why were the arts, especially dance, so important during the reign of Louis XIV?
- Dance academies established prior to his reign flourished, producing numerous dancers and musicians to accompany them.
 - Louis XIV used the arts to establish his authority.
 - Dance created more equality at court.
 - Louis XIV was emulating English culture and government.
 - Music and dance played an important role in middle-class life.
- _____ 37. Which of the following is *NOT* characteristic of the French overture?
- two distinct sections
 - homophonic opening
 - dotted rhythms
 - imitative entries in a slow tempo
 - imitative entries in a fast tempo

- _____ 38. Which of the following was *NOT* typically included in a suite?
- a. tarantella
 - b. allemande
 - c. gigue
 - d. sarabande
 - e. minuet
- _____ 39. Why did other countries emulate the French style in music, arts, and architecture from the 1660s forward?
- a. French musicians, artists, and architects traveled more than those in other nations, leaving their stylistic mark in the countries they visited.
 - b. French businessmen exported music, literature, and fashions more effectively than other nations.
 - c. Other rulers admired Louis XIV for his power and his artistic patronage; French arts were considered to be highly refined.
 - d. The academies of France accepted international students who, after receiving a French education, returned to their countries and produced music, arts, and architecture in the French fashion.
 - e. Dignitaries who visited Versailles brought performers and artists with them; they copied the French style to win favor at Louis's court.
- _____ 40. What was the leading vocal genre in Italy in the late seventeenth century?
- a. oratorio
 - b. opera
 - c. serenata
 - d. Mass
 - e. chorale
- _____ 41. Why was Corelli called the first major composer whose reputation rested exclusively on instrumental music?
- a. He applied standard patterns to develop the ritornello form in instrumental music.
 - b. He introduced the three-movement plan of the Italian opera overture to instrumental forms.
 - c. He created the concerto, which helped to establish the orchestra as a leading ensemble.
 - d. He established a string ensemble with four to six players per part, essentially the first orchestra.
 - e. He developed sonata forms and the progression of functional harmony in instrumental music.
- _____ 42. The superior craftsmanship of Italian-made string instruments contributed to
- a. the public demand for operas and oratorios.
 - b. the development of the serenata genre.
 - c. the rise of the sonata and the instrumental concerto.
 - d. Scarlatti's composing of over six hundred cantatas.
 - e. the use of ornamentation found in all genres.
- _____ 43. The three-part texture of a trio sonata typically called for how many instruments?
- a. one
 - b. two
 - c. three
 - d. four
 - e. ten

- _____ 44. One purpose of the da capo aria was to
- move the plot and narration along.
 - express a sentiment or emotion.
 - give singers a rigid structure.
 - show how well singers followed the music.
 - establish a simple form to follow.
- _____ 45. Vivaldi wrote most of his concerti for what instrument?
- bassoon
 - cello
 - violin
 - oboe
 - flute
- _____ 46. Which of the following is NOT a characteristic of the episodes in a ritornello form?
- introduction of new material
 - composed of small, separable units
 - combine figuration with other material
 - tonal instability
 - virtuosic and idiomatic writing
- _____ 47. To what cultural movement can Rameau's interest in rational laws of music theory be attributed?
- the Enlightenment
 - modernism
 - constructivism
 - utilitarianism
 - absolutism
- _____ 48. Which statement best describes the relationship between the soloist and the orchestra in Vivaldi's concerti?
- The soloist responds to the orchestra in a question-and-answer format.
 - The soloist is the most prominent voice in the concerto, but the orchestra has the most interesting parts.
 - The soloist provides all of the interest and the orchestra is the backdrop.
 - The soloist has a relatively small part while the orchestra plays continuously.
 - The soloist is a distinct personality that both interacts with the orchestra and stands apart from it.
- _____ 49. Couperin tried to synthesize which of the following composers' styles?
- Lully and Corelli
 - Lully and Vivaldi
 - Rameau and Corelli
 - Rameau and Vivaldi
 - Lully and Rameau
- _____ 50. What term described overly complex or fussy music in the early eighteenth century?
- avant-garde
 - Baroque
 - medieval
 - gothic
 - old-fashioned
- _____ 51. Why did the music of German Baroque composers hold such broad appeal?
- Their music synthesized various traditions and musical techniques.
 - They were highly trained in one specific country's style.
 - They did not employ foreign techniques.
 - The Germanic tradition and Italian genres were not blended together.
 - Their music was primarily instrumental.

- _____ 52. Why do the genres of Bach's musical output differ for each city in which he worked?
- The private students he taught required different exercises.
 - He composed music solely based on what he desired to write.
 - The courts in the different cities preferred different national traditions.
 - He composed to fulfill the needs of the different jobs he held.
 - The public dictated what type of music he should compose.
- _____ 53. Collections such as *The Art of Fugue* and *The Well-Tempered Clavier* reflect Bach's _____ approach to composition.
- contrast-driven
 - French- and Dutch-inspired
 - systematic and comprehensive
 - pictorial
 - text-driven
- _____ 54. Instrumental sinfonias served what purpose in several of Handel's operas?
- providing music for scene changes
 - accompanying the movement of large choruses
 - showing off the brass because there were no winds
 - marking key moments in the plot, such as battles
 - introducing contrasting moods to the opera
- _____ 55. Why did Bach's music seem old-fashioned during his lifetime?
- He was writing in styles and genres from the Renaissance period.
 - New styles from Italian opera were invading Europe.
 - There was no variety in the styles, forms, or genres of his music.
 - He wrote it in the galant style, which did not become popular until later.
 - Its simplicity and lack of counterpoint made it seem dated.
- _____ 56. Handel invented which genre?
- Italian opera
 - keyboard suite
 - German oratorio
 - trio sonata
 - English oratorio
- _____ 57. The action in Handel's operas develops through
- recitatives.
 - choruses.
 - arias.
 - sinfonias.
 - duets.
- _____ 58. The musical excerpt below demonstrates Handel's use of

Messiah (voices only)
Allegro moderato

Sopranos

All we like sheep, all we like sheep have gone a-stray

Tenors

- chromaticism.
- counterpoint.
- long melismas.
- French dance rhythms.
- word-painting.

- _____ 59. Handel's most important innovation in his oratorios was his use of the
- a. aria.
 - b. recitative.
 - c. sinfonia.
 - d. ballet forms.
 - e. chorus.
- _____ 60. What was one economic change in the eighteenth century?
- a. The urban middle class rose in numbers.
 - b. The urban middle class declined in wealth.
 - c. The urban middle class declined in social prominence.
 - d. The aristocracy gained power and importance.
 - e. The poor benefited from the progress that helped the high classes.
- _____ 61. The end of the eighteenth century saw a growing preference for opera in which language?
- a. Italian
 - b. German
 - c. French
 - d. Spanish
 - e. the vernacular
- _____ 62. The galant style became popular for all of the following reasons EXCEPT it
- a. was considered "natural."
 - b. was easily understood.
 - c. followed Enlightenment ideas.
 - d. focused more on counterpoint.
 - e. focused more on melody.
- _____ 63. Which eighteenth-century musical technique is a reaction against the complexity of Baroque music?
- a. melodies in short phrases over spare accompaniment
 - b. melodies in long phrases over spare accompaniment
 - c. melodies in short phrases over lush accompaniment
 - d. melodies in long phrases over lush accompaniment
 - e. melodies in long phrases with no accompaniment
- _____ 64. Where did the galant style originate?
- a. in French operas
 - b. in Italian operas
 - c. in French dance suites
 - d. in German operas
 - e. in French concertos
- _____ 65. Which is a quality one would expect to hear in Classic-period music?
- a. a single idea or emotion in a section
 - b. no contrasts in style, texture, or mood
 - c. a theme that "spins out" one emotion
 - d. long phrases that develop the same material
 - e. contrasting moods in a movement
- _____ 66. Harmony in the galant style
- a. changes frequently and irregularly.
 - b. stresses the subdominant.
 - c. is found in rhythmically sustained values.
 - d. has a slower harmonic rhythm that punctuates melodic segments.
 - e. does not punctuate or articulate phrases.

- _____ 67. If you were to attend a dramatic performance at a public theater in the early 1700s that was sung throughout, had six or more singing characters, and had a contemporary plot centered around ordinary people, it would be an
- improvisation in commedia dell'arte style.
 - opera seria.
 - opera rusticana.
 - opera buffa.
 - intermezzo.

- _____ 68. The following example appears to be a(n)

A tempo

3 **Belluccia**
T'ag-gio mmi-de-a Bel-lo au-giel-lo! Tù te

5 spas-se nfrà ste frun-ne, Can

7 te can-te vuo-le t'an-nas-

- recitative from an intermezzo.
 - aria from a comic opera.
 - ensemble from an opera seria.
 - chorus from an opera seria.
 - ensemble from an intermezzo.
- _____ 69. In a comic opera in the late 1700s, an act would most likely end with
- a moral to the story sung by the main character.
 - a sung thank-you to the audience for attending.
 - an elegant aria sung by the lead female character.
 - all characters onstage, singing together.
 - a love duet between the leading characters.
- _____ 70. Which of the following is NOT a typical characteristic of Italian comic opera in the mid-1700s?
- periodic phrasing
 - tuneful melodies
 - sparse accompaniment, often with continuo
 - complex harmonies
 - stylistic contrasts

- _____ 71. In an opera seria, action progresses through
- arias and duets.
 - choruses that comment upon the drama.
 - orchestral interludes.
 - large ensembles that include all the characters.
 - recitative, either simple or accompanied.
- _____ 72. Beginning in the 1720s and 1730s, composers of Italian operas began to use contrasting musical ideas within A and B sections of arias to
- surprise audiences.
 - depict waning emotions.
 - construct through-composed arias.
 - express a succession of moods.
 - keep performers satisfied.
- _____ 73. Which of the following is NOT true of reform opera?
- Composers sought to make it more “natural” with more varied structures and less ornamentation.
 - Composers alternated recitative and arias more flexibly to move action forward more quickly and realistically.
 - Composers used accompanied recitative and ensembles less frequently.
 - Composers made the orchestra more important, particularly for depicting scenes and evoking moods.
 - Composers reinstated the use of chorus.
- _____ 74. Gluck supervised the production of his operas and wanted singers, both soloists and the chorus, to
- move more realistically and think of themselves as actors.
 - draw attention to the text by standing still while singing.
 - express the text through colorful and extensive ornamentation.
 - draw attention to the orchestral material through coordinated gestures.
 - display the agility of their voices.
- _____ 75. Who invented the pianoforte?
- Koch
 - Galuppi
 - Cristofori
 - Wagenseil
 - J. S. Bach
- _____ 76. Why were keyboard sonatas and small string ensembles common in the eighteenth century?
- They were made popular by a series of gifted performers, which sparked a sonata craze.
 - Being able to play the piano or a stringed instrument was expected of members of the middle and upper classes.
 - These genres were easier to compose and were the first genres taught to aspiring composers.
 - The wealthy saved money by hiring a few musicians rather than a full orchestra for their social events.
 - They were well suited to being played by professional musicians and their students.
- _____ 77. Which of the following Baroque genres remained in common use throughout the Classic period?
- fugue
 - concerto
 - dance suite
 - tocatta
 - chorale

- _____ 78. Which of the following is NOT a characteristic of *empfindsam* style?
- a. unusual melodic lines
 - b. sudden changes in dynamic level
 - c. regular phrases
 - d. nervous rhythms
 - e. abrupt changes in harmony
- _____ 79. Which composer was known for writing in the *empfindsam* style?
- a. C. P. E. Bach
 - b. Stamitz
 - c. Von Dittersdorf
 - d. D. Scarlatti
 - e. Koch
- _____ 80. What was the most prestigious instrumental genre in the late eighteenth century?
- a. concerto
 - b. sonata
 - c. string quartet
 - d. orchestral suite
 - e. symphony
- _____ 81. Who was the first composer to consistently write symphonies with four movements?
- a. Sammartini
 - b. Gossec
 - c. Stamitz
 - d. Von Dittersdorf
 - e. J. C. Bach
- _____ 82. Today Joseph Haydn is best remembered for his
- a. operas and oratorios.
 - b. piano sonatas and concertos.
 - c. masses and symphonies.
 - d. string quartets and piano concertos.
 - e. string quartets and symphonies.
- _____ 83. Why has Haydn been called the “father of the symphony”?
- a. He invented the genre.
 - b. He taught Beethoven.
 - c. He set standards and patterns that later composers emulated.
 - d. His symphonies were more admired than Mozart’s.
 - e. His students and coworkers called him “Papa.”
- _____ 84. The second movement of a Haydn symphony
- a. is in rondo or sonata-rondo form.
 - b. is often in minor.
 - c. has a slow introduction.
 - d. is gentler and slower than the first.
 - e. usually is highly dramatic.
- _____ 85. Mozart wrote three comic operas with which librettist?
- a. Metastasio
 - b. C. W. Gluck
 - c. Calzabigi
 - d. da Ponte
 - e. G. B. Pergolesi
- _____ 86. Why is Ludwig von Köchel significant?
- a. He invited Haydn to London.
 - b. He was the librettist for *Die Zauberflöte*.
 - c. He rediscovered and revived the cantatas of J. S. Bach.
 - d. His harpsichord music influenced Haydn and Mozart.
 - e. He catalogued Mozart’s compositions, and we still use his system today.

- _____ 87. When Mozart moved to Vienna, he earned money by doing all of the following EXCEPT
- a. composing.
 - b. teaching.
 - c. publishing.
 - d. performing as a singer.
 - e. performing as a pianist.
- _____ 88. The third movements of Mozart's piano concertos
- a. reflect his experience as an opera composer.
 - b. frequently use rondo form.
 - c. frequently use minuet and trio form.
 - d. do not use wind instruments.
 - e. were revised heavily.
- _____ 89. In the years 1792–1794 Beethoven studied counterpoint and composition with
- a. Neefe and Albrechtsberger.
 - b. Haydn and Mozart.
 - c. Haydn and Albrechtsberger.
 - d. Lichnowksy and Razumovsky.
 - e. Haydn and Clementi.
- _____ 90. Beethoven initially attracted favorable audience attention through his
- a. symphonies.
 - b. conducting.
 - c. chamber music.
 - d. piano performances.
 - e. quartets.
- _____ 91. Beethoven's relative financial security was assured by
- a. a generous pension granted to him by Napoleon Bonaparte as thanks for the dedication of the Third Symphony.
 - b. an annuity provided by aristocratic Viennese admirers of his music.
 - c. his lifelong employment by the Catholic Church.
 - d. the inheritance he received upon his father's death.
 - e. a stipend established in 1815 by the Austrian republic.
- _____ 92. One distinctive stylistic feature of Beethoven's Symphony No. 3 is the
- a. fantasia-like slow introduction to the first movement.
 - b. unorthodox arrangement of its seven movements.
 - c. attacca continuity among all its movements.
 - d. tragic conclusion of the first movement in the parallel minor tonic key.
 - e. unprecedented length of its first movement.

_____ 93. Beethoven shows his personality in this early quartet by

Allegro

- a. exploiting extreme contrast of registers.
 - b. writing an introspective, contemplative scherzo.
 - c. humorously emphasizing offbeats.
 - d. using unorthodox treatment of form.
 - e. paralleling operatic techniques.
- _____ 94. Beethoven's late style is characterized by all the following EXCEPT
- a. fugal passages or movements.
 - b. extreme contrasts of dynamics and register.
 - c. frequent juxtaposition of different styles and musical topics.
 - d. frequent use of variation technique and form.
 - e. simplified performance challenges aimed at amateur players.
- _____ 95. Beethoven departs from symphonic tradition in his Ninth Symphony by
- a. using more than the traditional four movements.
 - b. including a text from the Ordinary of the Mass.
 - c. abandoning sonata form.
 - d. omitting the scherzo movement.
 - e. including a choral movement.
- _____ 96. Beethoven's Symphony No. 5 and String Quartet, Op. 132
- a. both begin with fugal movements.
 - b. are in the same key.
 - c. were both written in the same year.
 - d. both contain motives shared among several movements.
 - e. both have irregular numbers of movements.
- _____ 97. Romantic composers' emphases on the expression of individuality in their works is most closely related to the
- a. social mobility engendered by the French Revolution.
 - b. technological advancements of the Industrial Revolution.
 - c. gradual shift from government-sponsored patronage to private patronage of musicians.
 - d. increasing influence of non-Western cultures on European musicians.
 - e. liberalizing reforms of the Congress of Vienna.

- _____ 98. The piano emerged as an important and widely used instrument in the early nineteenth century largely because
- it was the most affordable instrument.
 - it could produce an extremely wide variety of sonorities and textures.
 - it was much easier to tune than other instruments.
 - all the popular virtuosi of the early nineteenth century were pianists.
 - solo piano music was the most popular genre of the nineteenth century.
- _____ 99. Settings of lyric poetry in the early nineteenth century tend to
- contain dialogues among characters.
 - depict dramatic struggles.
 - express personal reactions to ideas and images.
 - express rapid, frequent changes of emotional states.
 - be composed as ballads.
- _____ 100. Chopin's piano music invokes the styles and techniques of all the following EXCEPT
- Polish folk music.
 - Bach's preludes and fugues.
 - Viennese dance music.
 - bel canto opera.
 - Afro-Caribbean folk dance.
- _____ 101. Who was principally responsible for the idea of the solo recital?
- Franz Liszt
 - Robert Schumann
 - Franz Schubert
 - Fryderyk Chopin
 - Friedrich Wieck
- _____ 102. The first repertoire of the eighteenth century to be absorbed into a permanent canon of admired works in the nineteenth century was the
- chamber music of Corelli.
 - keyboard suites of François Couperin and Jean-Phillipe Rameau.
 - keyboard music of Bach.
 - oratorios of Handel and Haydn.
 - operas of Vivaldi and Scarlatti.
- _____ 103. Over the course of the nineteenth century, average orchestra sizes increased by approximately _____ percent.
- 15
 - 45
 - 125
 - 250
 - 375
- _____ 104. The composer whose legacy most broadly influenced musical developments during the nineteenth century was
- J. S. Bach.
 - Handel.
 - C. P. E. Bach.
 - Beethoven.
 - Mozart.

- _____ 105. Romantic composers like Schubert and Mendelssohn used lyrical, long themes in their symphonic works. How did this tendency affect their treatment of sonata form?
- They focused in their development sections not on the lyrical material but on new or secondary motivic material.
 - They elided the exposition with the recapitulation so as not to disfigure the lyrical material.
 - They separated their lyrical themes into short motivic components that were amenable to development.
 - They wrote exceptionally long development sections that could accommodate prolonged contrapuntal presentations of their lyrical themes.
 - They avoided sonata form in the outer movements of their symphonies and leaned toward ternary form, which was more amenable to lyrical thematic material.
- _____ 106. After Beethoven, the most important model for Robert Schumann's orchestral compositions was
- Clara Schumann.
 - Berlioz.
 - Liszt.
 - Schubert.
 - Chopin.
- _____ 107. The most influential nineteenth-century treatise on orchestration was written in the early 1840s by
- Berlioz.
 - Hans von Bülow.
 - Wagner.
 - Mendelssohn.
 - Robert Schumann.
- _____ 108. The early chamber works of Schubert and Mendelssohn were modeled on
- the late string quartets of Beethoven.
 - the chamber music of Haydn and Mozart.
 - the chamber music of Berlioz.
 - Renaissance polyphonic vocal music.
 - no previous composers' works; Schubert and Mendelssohn created radically new styles severed from the past.
- _____ 109. In the 1820s and 1830s, Mendelssohn played a pivotal role in reviving the vocal music of
- Beethoven.
 - Palestrina.
 - Haydn.
 - J. S. Bach.
 - Pergolesi.
- _____ 110. In the first half of the nineteenth century, nationalism in Italy and Germany emerged differently than in France mainly because
- neither Italy nor Germany were cohesive nation-states until the second half of the century.
 - France was ruled by a stable monarchy during this period, while Germany and Italy experienced frequent political upheavals.
 - Italy and Germany were fighting French occupation until 1848, and so had no opportunity to foster native unification movements.
 - France had been a republic since 1793, while Italy and Germany were ruled by hereditary monarchies during this period.
 - until 1848, the politics of Italy and Germany were controlled by the Holy Roman Empire, which governed from Vienna.

- _____ 111. The principle musico-theatrical strength of the early nineteenth-century Italian scene form is its
- ability to depict character and plot development through contrasting musical themes and affects.
 - development of a continuous arioso style of singing accompanied by orchestral music.
 - capacity to accommodate modulations between keys.
 - emphasis on the orchestral development of thematic material.
 - continuous succession of orchestrally accompanied recitatives, solo arias, duets, ensembles, and choruses.
- _____ 112. A typical Rossini overture comprises a
- two-part form, with a slow introduction followed by a fast binary pair resembling an exposition and recapitulation.
 - two-part form, with a slow, ceremonial section dominated by dotted rhythms followed by a fast imitative polyphonic section.
 - three-part sonata form, with an exposition, development, and recapitulation.
 - three-part form, with a fast sonatina section; a lyrical slow section; and a fast, dancelike section in triple meter.
 - multisection orchestral suite comprising no less than four or five important themes that are heard later in the opera.
- _____ 113. Rossini spent his last four decades in Paris mainly
- writing several important grand operas.
 - teaching composition at the Paris Conservatoire.
 - in comfortable retirement, mostly withdrawn from composing.
 - composing his last operas, for which he returned to the style of his early Neapolitan *opere buffe*.
 - as director of the Paris Opéra.
- _____ 114. A distinguishing feature of early nineteenth-century German opera was its
- nationalistic expurgation of foreign—especially French—musical elements.
 - emphasis on lyrical and coloratura vocal technique and subordinate accompanimental role for the orchestra.
 - lack of spoken dialogue.
 - cutting-edge treatment of contemporary political and social subject matter.
 - integration of folk or folklike melodies.
- _____ 115. German Romantic opera is distinguished most sharply from contemporary French and Italian opera by its
- use of spoken dialogue.
 - focus on natural and supernatural landscapes as important dramaturgical elements.
 - use of orchestral color and diverse instruments.
 - use of large performing forces and the absence of stagecraft.
 - use of recurring motives identified with situations or characters presented earlier.
- _____ 116. In Wagner's view of music history, the most important precedent for his own synthesis of drama and music was
- J. S. Bach's cantatas.
 - Mozart's operas.
 - Beethoven's symphonies.
 - Weber's operas.
 - Schubert's symphonies.

- _____ 117. Wagner's *Ring* cycle is about
- conflicting desires for power and love among mythological and human characters.
 - the defeat of a monstrous race of gnomes by the gods of German mythology.
 - the adulterous love of a knight and a princess, torn apart by political loyalties.
 - a magical ring that will be the reward of a hero who defeats an evil dwarf.
 - the captain of an enchanted ship who sails the oceans in eternal pursuit of the magical ring that can lift his curse.
- _____ 118. As opposed to reminiscence motives, Wagnerian leitmotives
- connote change in character and drama through their musical development and combination with other leitmotives, while reminiscence motives tend to have singular, static connotations.
 - are most often first introduced in the orchestra, while reminiscence motives most often appear first in the vocal part.
 - are usually long, lyrical melodic themes, while reminiscence motives tend to be short, harmonic progressions.
 - are never transposed, while reminiscence motives may appear in any key.
 - refer to abstract ideas rather than concrete things, while reminiscence motives refer to concrete characters or objects.
- _____ 119. Contrasting diatonic and chromatic musical idioms in Wagner laid the foundation for their prominent use to symbolize
- a heroic character.
 - contrasts of reality and fantasy.
 - the presence of evil.
 - the embodiment and beauty of nature.
 - concrete objects or places.
- _____ 120. In *Tristan und Isolde*, the central idea of erotic desire is most directly conveyed by
- diatonic chord progressions.
 - a recurring leitmotive that represents female beauty.
 - the delay or avoidance of harmonic resolution.
 - the alliteration of particular consonants in the poetry.
 - the use of specific keys that symbolize erotic longing.
- _____ 121. Verdi's early operas were modeled largely on
- Donizetti bel canto operas.
 - French grand operas of the 1830s.
 - German Romantic operas of the 1820s.
 - classical Italian operas by Haydn and Mozart.
 - opéras comiques.

- _____ 122. What was Wagner and Verdi's main common achievement?
- They both created radically new forms of musical theater that were completely independent of the opera traditions of the past.
 - They both advocated and experimented with alternative kinds of poetry in their opera librettos.
 - They both achieved an unprecedented unity of word and music by composing the scores and writing the poetry of their operas.
 - They both developed new ways of using the orchestra as an expressive rather than merely accompanimental device in opera.
 - They both celebrated their respective national cultures by composing operas based mainly on their own nation's histories and mythologies.
- _____ 123. The so-called Mighty Five Russian composers included all the following EXCEPT
- Balakirev.
 - Borodin.
 - Rimsky-Korsakov.
 - Musorgsky.
 - Tchaikovsky.
- _____ 124. The most popularized, divisive aesthetic conflict among musicians and composers in the second half of the nineteenth century was that between adherents of
- Beethoven and Brahms.
 - Wagner and Liszt.
 - Wagner and Brahms.
 - Bach and Mozart.
 - Berlioz and Liszt.
- _____ 125. A canon of composers and masterpieces in the nineteenth century emerged due to
- the steady decline in amateur music-making.
 - the divergence between music thought to embody values and music meant for ephemeral pleasure.
 - the increasing size of orchestras.
 - the growing dominance of opera as a genre.
 - Richard Wagner's advocacy of orchestral composers and their music.
- _____ 126. The aesthetic differences between the New German School and the adherents of absolute music lay fundamentally in their different
- understandings of the role of Renaissance and Baroque musical styles in modern music.
 - ideas of how to create an authentic musical nationalism.
 - ideas of how to represent poetry or narratives in music.
 - interpretations of the implications of Beethoven's mature works.
 - ideas about whether to use or reject thematic transformation techniques.
- _____ 127. Which statement regarding Brahms's output is NOT true?
- His symphonies follow the standard established by Beethoven.
 - He wrote over 200 Lieder looking to Schubert as a model.
 - His highly individual piano style is evident in his sonatas, waltzes, rhapsodies, and numerous other works.
 - He wrote no choral works but instead focused his vocal compositions on large-scale opera.
 - Comparison of his string quartets to Beethoven is inescapable.

- _____ 128. The careers of Anton Bruckner and Johann Strauss Jr. most clearly reflect the growing division between _____ music.
- a. church and concert
 - b. serious and light
 - c. orchestral and operatic
 - d. instrumental and vocal
 - e. program and absolute
- _____ 129. The proponents of the New German School and those of absolute music both believed that
- a. medieval polyphony could provide a model for the composition of modern church music.
 - b. the four-movement Classical symphony was the ideal orchestral genre.
 - c. folk music was the foundation and best resource of modern composition.
 - d. their aesthetic positions were based on the proper understanding of Beethoven's music.
 - e. a chromatic harmonic language was always required for composing modern music.
- _____ 130. Strauss's tone poems were heavily influenced by
- a. Liszt.
 - b. Brahms.
 - c. Bruckner.
 - d. Wolf.
 - e. Schütz.
- _____ 131. The term *New German School* refers to
- a. German-speaking composers of the late nineteenth century.
 - b. late-nineteenth-century composers who were newly inspired by the works of J. S. Bach and Handel.
 - c. late-nineteenth-century composers who were German in spirit because they took Beethoven as their model.
 - d. midcentury composers writing Beethoven-inspired German Lied.
 - e. late-nineteenth-century composers who continued the new harmonic paths forged by Robert Schumann and Mendelssohn.
- _____ 132. The description of much early twentieth-century music as "post-tonal" refers to
- a. the complete rejection of functional harmony and progressions.
 - b. the diverse new ways in which composers organized pitch.
 - c. the restoration of the medieval church modes.
 - d. the incorporation of nonmusical sounds such as industrial noise into musical compositions.
 - e. composers' preference for unpitched percussion instruments over traditional pitched instruments.
- _____ 133. Over the course of his career, Mahler
- a. provided his symphonies with increasingly detailed commentary to explain their programmatic meaning.
 - b. abandoned large-scale, discursive symphonic movements in favor of more concise forms.
 - c. incorporated settings of early nineteenth-century poetry in his symphonies.
 - d. rejected the mimetic use of nature sounds and the use of musical topics.
 - e. increasingly focused on opera composition.

- _____ 134. Debussy and Mahler shared a common interest in
- the use of folk songs as compositional elements.
 - setting symbolist poems to music.
 - incorporating styles of American popular music into their own works.
 - creating variety of tone color and texture through orchestration.
 - creating synesthetic experiences with their music.
- _____ 135. What predecessors strongly influenced Richard Strauss's techniques of opera composition?
- Haydn and Beethoven
 - Brahms and Liszt
 - Mussorgsky and Rimsky-Korsakov
 - Lully and Rameau
 - Wagner and Mozart
- _____ 136. Which of the following aesthetic principles is NOT among those most valued by French modernist composers?
- diversity of timbres
 - pleasure
 - ornamentation
 - contrasting textures
 - motivic development
- _____ 137. Which of the following propositions was among Debussy's aesthetic views?
- The French musical tradition must be protected and isolated from foreign musical practices.
 - The structure of musical themes is independent of orchestral color.
 - Program music is obsolete and need no longer be composed.
 - Parallel perfect intervals are permissible, but only in the context of traditional harmonic progressions.
 - A composer need not be bound by traditional rules of harmonic progression.
- _____ 138. Many of Debussy's compositions, such as his *Nocturnes*, were especially influenced by
- French folk song.
 - gamelan music.
 - Beethoven's symphonies.
 - Baroque counterpoint.
 - atonal music.
- _____ 139. Schoenberg's argument for atonality was based in part on his observation that
- the principle of developing variation necessarily eliminated the traditional functions of tonal harmony.
 - Austrian folk music displayed atonal characteristics that should be emulated.
 - traditional pitches could be replaced by pitch-class sets.
 - modern instrument tunings had weakened traditional harmonic functions and relationships.
 - nineteenth-century chromaticism and wide-ranging modulations had weakened the pull of tonic pitches.
- _____ 140. *Klangfarbenmelodie* is
- the coordination of changes in pitch with changes of tone color.
 - an opera by Schoenberg.
 - a vocal technique in which a singer approximates the timbre and rhythm of speech.
 - a song cycle by Berg.
 - a contrapuntal technique used in twelve-tone compositions.

- _____ 141. Unlike his contemporaries Schoenberg and Berg, Webern
- never adopted the twelve-tone method, but pursued other techniques of atonality.
 - composed mainly vocal works.
 - composed extremely concentrated and concise music.
 - believed that his musical processes were grounded on abstract mathematical principles rather than natural laws.
 - sought a middle ground between twelve-tone technique and tonal harmonic functions.
- _____ 142. Prominent characteristics of Stravinsky's pre-World War I works include all the following EXCEPT
- rapidly changing meters and rhythmic patterns.
 - frequent use of ostinatos.
 - frequent use of pre-Romantic instrumental forms such as sonata and concerto forms.
 - use of octatonic pitch collections.
 - layering of static blocks of sound.
- _____ 143. Bartók believed that the use of so-called peasant music solved the problem of how
- to counteract the excessive abstraction and complexity of the twelve-tone method.
 - twentieth-century composers might advance beyond the excesses of Romanticism.
 - to replace traditional contrapuntal techniques with new ones.
 - to advance the cultural agenda of postwar eastern European Marxists.
 - to oppose the dominance of non-Hungarian composers like Debussy and Stravinsky.
- _____ 144. The modernist techniques of atonality, dissonance, layering, and juxtaposition have especially influenced
- contemporary vocal pop music.
 - electronic dance music.
 - jazz.
 - film music.
 - nothing; they have had no significant impact on later genres.
- _____ 145. In the late 1920s, Hindemith engaged with contemporary society most directly in his cultivation of
- neoclassicism.
 - jazz.
 - extended techniques.
 - Gebrauchsmusik*.
 - folk music styles.
- _____ 146. An important challenge for composers in Russia and Germany in the 1930s was how to
- compose modern music in a regressive, tradition-oriented aesthetic climate.
 - adapt twelve-tone techniques to a popular idiom.
 - cultivate the officially sanctioned formalist style.
 - create new national styles independent of their countries' past styles.
 - create music that was autonomous and divorced from political and economic issues.
- _____ 147. Zoltán Kodály and Carl Orff were both
- wartime émigrés to the United States.
 - persecuted by the Nazi regime.
 - Hollywood film composers in the 1940s and 1950s.
 - inventors of music pedagogy techniques.
 - members of the Union of Soviet Composers.

- _____ 148. Which of the following statements is true of Krenek, Gershwin, Copland, and Milhaud?
- They were all Jewish refugees from Nazi-occupied Europe.
 - They all used twelve-tone techniques in the 1950s.
 - They were all self-taught as composers.
 - They all incorporated jazz idioms in their music.
 - They all composed Broadway musicals.
- _____ 149. Varèse's concept of sound mass fundamentally challenged traditional ideas of musical rhetoric because it deemphasized
- orchestration.
 - texture.
 - dynamics.
 - thematic development.
 - form.
- _____ 150. During the Depression and New Deal eras, Ruth Crawford Seeger and Aaron Copland both
- integrated serial techniques into their music.
 - took interest in indigenous American musical traditions.
 - experimented with electronic music.
 - studied with Nadia Boulanger.
 - taught at the University of Berlin.
- _____ 151. An African American musician first conducted a major American professional orchestra in
- 1913.
 - 1922.
 - 1936.
 - 1948.
 - 1955.
- _____ 152. In the mid-twentieth century, composers of art music in the Western tradition, no matter their country of origin or individual musical style, shared all the following priorities and goals EXCEPT
- assimilating elements from vernacular and non-Western musical traditions.
 - challenging performers technically and artistically.
 - experimenting with new techniques, sounds, textures, and technology.
 - maintaining the primacy of the Western tonal system in their work.
 - demanding attentive, engaged listening from audiences.
- _____ 153. The idea that avant-garde methods or products of composition that are incomprehensible or imperceptible to average listeners are analogous to specialist theories and methods of modern scientific research is associated with
- Lev Termen.
 - John Cage.
 - Iannis Xenakis.
 - Milton Babbitt.
 - Michael Tippett.
- _____ 154. Although different in many ways, Benjamin Britten and George Crumb had in common their
- use of electronics to alter musical sounds.
 - contemplation of contemporary political and social issues in their compositions.
 - commitment to traditional tonality.
 - commitment to serial techniques.
 - work as film composers during the 1930s.

- _____ 155. Olivier Messiaen's compositions were strongly influenced by his
- socialist political convictions.
 - fervent Catholic faith.
 - homosexuality.
 - status as a refugee in the United States.
 - background in science and engineering.
- _____ 156. In Messiaen's music, the concept of additive rhythm refers to
- the lengthening of rhythmic durations by small amounts to create a succession of irregular durations.
 - the use of cross-rhythms among different instrumental parts.
 - gradual changes in tempo to adjust the relationship of rhythmic values to meter.
 - the gradual subdivision of long durations into proportionally smaller durations.
 - the use of rubato to cause subtle rhythmic fluctuations.
- _____ 157. Milton Babbitt's concept of time point describes
- the placement of musical events within a temporal duration divided into twelve parts.
 - the downbeat in a measure of irregular meter.
 - the smallest unit into which a rhythmic value can be divided before it is imperceptible by the ear.
 - moments in a serial composition when all the transpositions of a twelve-tone row converge in a simultaneous twelve-pitch chord.
 - transitional passages in a composition that change the proportional value of a durational unit.
- _____ 158. Metric modulation is a technique associated with
- Krzysztof Penderecki.
 - Elliot Carter.
 - Luciano Berio.
 - Iannis Xenakis.
 - Benjamin Britten.
- _____ 159. John Cage's radical rethinking of the ontology of musical sound was inspired by his encounter with
- the spiritual aspects of Messiaen's music.
 - Morton Feldman's ideas about composition.
 - the research conducted at the Columbia-Princeton Electronic Music Center.
 - Robert Moog's synthesizer.
 - Luciano Berio's pastiche techniques.
- _____ 160. John Cage's mature ideas about music led to the problematic proposal that
- musical sounds are independent of time and space.
 - musical compositions need not be permanent or fixed things.
 - musical compositions could express the intentions of machines as well as humans.
 - musical works are best executed by machines rather than humans.
 - all parameters of musical performance could be established by predetermined ordering of musical events.
- _____ 161. John Cage shows the strongest affinity to the aesthetics and procedures of performance art in which of the following works?
- Music of Changes*
 - Cheap Imitation*
 - 4'33"*
 - Musicircus*
 - Sonatas and Interludes*

- _____ 162. Indeterminacy in musical compositions for ensembles led directly and necessarily to all of the following EXCEPT
- new kinds of notation.
 - demands for improvisatory skill.
 - new techniques and challenges for conductors.
 - new, nontraditional instruments and sound sources.
 - new ways of defining a musical composition.
- _____ 163. The graphic notation used by Earle Brown in his composition *December 1952* indicates
- only the relative durations of harmonies.
 - only instrument combinations at any given point in time.
 - small fragments of notated music, to be played in an order and tempo determined by a conductor.
 - only approximate interval distances between pitches.
 - no fixed musical parameters of any kind.
- _____ 164. The earliest electronic compositions were the work of composers in
- | | |
|-------------|-----------------------|
| a. France. | d. England. |
| b. Germany. | e. the United States. |
| c. Italy. | |
165. What is a viola da gamba? How is it played, and what does it sound like compared to modern bowed stringed instruments?
166. Although the term _____ originally meant bizarre, exaggerated, and in bad taste, it now has a more positive meaning.
167. Baroque musicians used _____ as a means of moving the emotions. Examples include trills, appoggiaturas, and mordents.
168. The text of an opera is referred to as the _____.
169. *Le nuove musiche* translates as _____.
170. A recurring instrumental refrain is referred to as a _____.

171. The following musical excerpt employs what repetitive musical technique?

fa che ri - tor - ni il mio a - mor co - m'ei pur fu, o —
o tu m'an - ci - di ch'i - o non mi tor - ment - ti più.

172. How did Giovanni Gabrieli take advantage of the architecture of St. Mark's in his sacred concerti?

173. This musical excerpt appears to be what type of piece?

[note values halved]

174. French Baroque music employed _____ to emphasize important notes and give melodies shape.
175. Most cantatas were written for solo voice with _____ as accompaniment, though some featured two or more voices.
176. The overarching form for a da capo aria is _____.
177. What musical technique, favored by Vivaldi, is evident in this example?

178. Couperin blended _____ and _____ national styles in his music.
179. The intellectual movement known as the _____ was based on themes of reason, nature, and progress.
180. The *empfindsam* style is closely associated with the composer _____.

181. List the instruments that perform in a string quartet.
182. What was the most common keyboard genre in the early Classic period?
183. Most Haydn symphonies have _____ movements. The first movement generally uses _____ form.
184. List the three stages of sonata form in order. Then list two optional sections that Haydn and other composers frequently included to open and close the form.
185. As in his Third Symphony, the third movement of Beethoven's Fifth Symphony is not a traditional minuet and trio movement but is called instead a(n) _____.
186. The short, lyric piano work that depicts or suggests a mood, personality, or scene, often with a descriptive title, is called a(n) _____.
187. Musical compositions that offer an idealized play of sound and form without the referential intentions of program music are often described as _____ music.
188. A musical setting of a German poem in the nineteenth century is called a(n) _____.
189. In 1829, a performance of _____ stimulated many musicians to study the long-ignored vocal works of its composer.
190. The operatic style of the early nineteenth century that emphasized fluent vocal technique, beauty of tone throughout a singer's range, agility, and the ability to sing sustained lyrical as well as florid lines is now known as _____.
191. Wagner's notion of an ideal drama based on the collaborative integration of poetry, scenic design, staging, movement, and music is expressed by his German term _____.
192. Composers like Debussy and Mahler evoked an exotic, Far-Eastern quality through their use of a five-note scale called the _____ scale.
193. Modernist French music that evoked a mood, feeling, atmosphere, or scene in a detached or disrupted manner was often associated with the literary movement known as _____.
194. Music that does not establish short- or long-range tonal centers is often described as _____.
195. The artistic movement of the first three decades of the twentieth century in which extreme emotional distress arising from dread or anxiety is coupled with a distorted perception of reality is known as _____.
196. Historical parallels noted among the shared techniques of Haydn, Mozart, and Beethoven on one hand, and those of Schoenberg, Berg, and Webern on the other, led to the latter group's designation as the _____.

Name: _____

ID: A

197. Music composed by extending the ordering principle of twelve-tone rows to other musical parameters such as rhythm and dynamics is called _____ music.
198. Composers as diverse as Pierre Boulez and Morton Feldman were inspired by the pointillistic atonal style of the composer _____.
199. One of the most important centers of avant-garde and experimental composition established after World War II was in the German city of _____.
200. John Cage and others composed pieces for _____ piano, whose unusual, varied sonorities are produced by inserting a variety of objects between the piano's strings.

Graduate Diagnostic in Music History Answer Section

1. ANS: B PTS: 1 DIF: Moderate REF: 254
TOP: The Rise of Instrumental Music MSC: Analyzing
2. ANS: D PTS: 1 DIF: Moderate REF: 255
TOP: Instruments MSC: Analyzing
3. ANS: C PTS: 1 DIF: Easy REF: 256–259
TOP: Instruments MSC: Remembering
4. ANS: E PTS: 1 DIF: Moderate REF: 259
TOP: Instruments MSC: Analyzing
5. ANS: C PTS: 1 DIF: Easy REF: 262–263
TOP: Dance Music MSC: Applying
6. ANS: B PTS: 1 DIF: Moderate REF: 266–267
TOP: Variations MSC: Applying
7. ANS: B PTS: 1 DIF: Moderate REF: 269–271
TOP: Abstract Instrumental Works MSC: Applying
8. ANS: D PTS: 1 DIF: Moderate REF: 270–271
TOP: Abstract Instrumental Works MSC: Applying
9. ANS: D PTS: 1 DIF: Moderate REF: 271
TOP: Abstract Instrumental Works MSC: Applying
10. ANS: A PTS: 1 DIF: Moderate REF: 271
TOP: Abstract Instrumental Works MSC: Applying
11. ANS: B PTS: 1 DIF: Easy REF: 273
TOP: Giovanni Gabrieli MSC: Remembering
12. ANS: B PTS: 1 DIF: Easy REF: 278 | 281 | 282
TOP: Baroque as Term and Period MSC: Remembering
13. ANS: B PTS: 1 DIF: Moderate REF: 282–285
TOP: Dramatic Baroque MSC: Applying
14. ANS: D PTS: 1 DIF: Easy REF: 287–290
TOP: The Second Practice MSC: Applying
15. ANS: E PTS: 1 DIF: Moderate REF: 300–301
TOP: General Characteristics of Baroque Music MSC: Remembering
16. ANS: C PTS: 1 DIF: Moderate REF: 301–302
TOP: General Characteristics of Baroque Music MSC: Remembering
17. ANS: D PTS: 1 DIF: Easy REF: 301
TOP: General Characteristics of Baroque Music MSC: Remembering
18. ANS: E PTS: 1 DIF: Moderate REF: 301
TOP: General Characteristics: Concertato MSC: Applying
19. ANS: E PTS: 1 DIF: Moderate REF: 291
TOP: Europe in the Seventeenth Century MSC: Remembering
20. ANS: C PTS: 1 DIF: Easy REF: 278 | 282
TOP: The Baroque as Term and Period MSC: Remembering
21. ANS: C PTS: 1 DIF: Difficult REF: 303
TOP: General Characteristics of Baroque Music: Harmonically Driven Counterpoint
MSC: Remembering

22. ANS: B PTS: 1 DIF: Moderate REF: 295–296
TOP: The Dramatic Baroque MSC: Analyzing
23. ANS: A PTS: 1 DIF: Moderate REF: 302
TOP: General Characteristics: Basso Continuo MSC: Applying
24. ANS: C PTS: 1 DIF: Easy REF: 297
TOP: Invention of Opera MSC: Remembering
25. ANS: D PTS: 1 DIF: Moderate REF: 299–300
TOP: Greek Tragedy as Model and Florentine Camerata MSC: Applying
26. ANS: B PTS: 1 DIF: Easy REF: 301
TOP: Monody, Aria, and Solo Madrigal MSC: Remembering
27. ANS: C PTS: 1 DIF: Moderate REF: 300–301
TOP: Monody, Aria, and Solo Madrigal | The First Operas MSC: Applying
28. ANS: A PTS: 1 DIF: Easy REF: 301
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29. ANS: E PTS: 1 DIF: Difficult REF: 309
TOP: Rome: Castrati MSC: Analyzing
30. ANS: D PTS: 1 DIF: Moderate REF: 301–303 | 306
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31. ANS: B PTS: 1 DIF: Easy REF: 305
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32. ANS: D PTS: 1 DIF: Moderate REF: 322
TOP: Large-Scale Sacred Concerto MSC: Remembering
33. ANS: E PTS: 1 DIF: Easy REF: 321
TOP: Catholic Sacred Music MSC: Remembering
34. ANS: D PTS: 1 DIF: Easy REF: 322
TOP: Large-Scale Sacred Concerto MSC: Analyzing
35. ANS: E PTS: 1 DIF: Easy REF: 328
TOP: Lutheran Church Music MSC: Remembering
36. ANS: B PTS: 1 DIF: Easy REF: 340
TOP: France: Louis XIV MSC: Analyzing
37. ANS: D PTS: 1 DIF: Moderate REF: 346
TOP: Jean-Baptiste Lully and French Opera MSC: Remembering
38. ANS: A PTS: 1 DIF: Easy REF: 355–357
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39. ANS: C PTS: 1 DIF: Moderate REF: 358
TOP: Emulation of French Style MSC: Analyzing
40. ANS: B PTS: 1 DIF: Easy REF: 371
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41. ANS: E PTS: 1 DIF: Difficult REF: 388–389
TOP: Corelli Sonatas MSC: Analyzing
42. ANS: C PTS: 1 DIF: Moderate REF: 384
TOP: Italian Instrumental Chamber Music MSC: Analyzing
43. ANS: D PTS: 1 DIF: Moderate REF: 386
TOP: Trio Sonatas MSC: Applying
44. ANS: B PTS: 1 DIF: Moderate REF: 381–382
TOP: Opera | Italian Vocal Chamber Music MSC: Analyzing

45. ANS: C PTS: 1 DIF: Easy REF: 410
TOP: Vivaldi's Concertos MSC: Remembering
46. ANS: B PTS: 1 DIF: Easy REF: 410
TOP: Vivaldi's Concertos MSC: Remembering
47. ANS: A PTS: 1 DIF: Moderate REF: 410 | 425
TOP: Theory of Harmony MSC: Analyzing
48. ANS: E PTS: 1 DIF: Moderate REF: 417 | 421
TOP: Vivaldi's Concertos MSC: Analyzing
49. ANS: A PTS: 1 DIF: Moderate REF: 423
TOP: François Couperin MSC: Applying
50. ANS: B PTS: 1 DIF: Moderate REF: 430
TOP: A Volatile Public MSC: Applying
51. ANS: A PTS: 1 DIF: Moderate REF: 426
TOP: German Mixed Taste MSC: Analyzing
52. ANS: D PTS: 1 DIF: Moderate REF: 427–428
TOP: Bach at Work MSC: Analyzing
53. ANS: C PTS: 1 DIF: Moderate REF: 431–433
TOP: Bach: Harpsichord Music MSC: Applying
54. ANS: D PTS: 1 DIF: Difficult REF: 445
TOP: Handel: Opera MSC: Analyzing
55. ANS: B PTS: 1 DIF: Moderate REF: 440
TOP: Bach's Synthesis and Critique of Bach's Style MSC: Analyzing
56. ANS: E PTS: 1 DIF: Easy REF: 442
TOP: Handel MSC: Remembering
57. ANS: A PTS: 1 DIF: Easy REF: 444
TOP: Handel: Recitative Styles MSC: Applying
58. ANS: E PTS: 1 DIF: Moderate REF: 450–451
TOP: Handel: Oratorios, Borrowing MSC: Applying
59. ANS: E PTS: 1 DIF: Easy REF: 447–448
TOP: Handel: Oratorios, Use of Chorus MSC: Applying
60. ANS: A PTS: 1 DIF: Moderate REF: 455
TOP: Economic Change MSC: Applying
61. ANS: E PTS: 1 DIF: Moderate REF: 455
TOP: International Musical Style MSC: Applying
62. ANS: D PTS: 1 DIF: Moderate REF: 454 | 460–461
TOP: Music in the Enlightenment MSC: Analyzing
63. ANS: A PTS: 1 DIF: Easy REF: 460
TOP: Musical Taste and Style MSC: Analyzing
64. ANS: B PTS: 1 DIF: Moderate REF: 462
TOP: Galant Style MSC: Remembering
65. ANS: E PTS: 1 DIF: Easy REF: 469
TOP: Form and Content MSC: Applying
66. ANS: D PTS: 1 DIF: Moderate REF: 466–467
TOP: Melody, Harmony, Phrasing, and Form MSC: Applying
67. ANS: D PTS: 1 DIF: Moderate REF: 476
TOP: Opera Buffa MSC: Applying

68. ANS: B PTS: 1 DIF: Easy REF: 472–474
TOP: Neapolitan Comic Opera MSC: Applying
69. ANS: D PTS: 1 DIF: Moderate REF: 476
TOP: Opera Buffa: Ensemble Finales MSC: Applying
70. ANS: D PTS: 1 DIF: Moderate REF: 476–477
TOP: Opera Buffa: Contributions of Italian Comic Opera MSC: Applying
71. ANS: E PTS: 1 DIF: Moderate REF: 477
TOP: Opera Seria MSC: Applying
72. ANS: D PTS: 1 DIF: Moderate REF: 475 | 478
TOP: Intermezzo and Opera Seria: The Aria MSC: Analyzing
73. ANS: C PTS: 1 DIF: Moderate REF: 486–487
TOP: Opera Reform MSC: Applying
74. ANS: A PTS: 1 DIF: Moderate REF: 487–488
TOP: Christoph Willibald Gluck MSC: Remembering
75. ANS: C PTS: 1 DIF: Easy REF: 495
TOP: Instruments and Ensembles MSC: Remembering
76. ANS: B PTS: 1 DIF: Easy REF: 495
TOP: Instruments and Ensembles MSC: Analyzing
77. ANS: B PTS: 1 DIF: Easy REF: 497–498
TOP: Genres and Forms MSC: Remembering
78. ANS: C PTS: 1 DIF: Moderate REF: 507
TOP: Keyboard Music MSC: Applying
79. ANS: A PTS: 1 DIF: Easy REF: 507
TOP: Keyboard Music MSC: Remembering
80. ANS: E PTS: 1 DIF: Moderate REF: 508
TOP: Symphony MSC: Analyzing
81. ANS: C PTS: 1 DIF: Moderate REF: 509–510
TOP: Symphony MSC: Remembering
82. ANS: E PTS: 1 DIF: Easy REF: 514
TOP: Joseph Haydn MSC: Remembering
83. ANS: C PTS: 1 DIF: Moderate REF: 522
TOP: Haydn: Symphonic Form MSC: Analyzing
84. ANS: D PTS: 1 DIF: Easy REF: 524
TOP: Symphonic Form: Slow Movement MSC: Remembering
85. ANS: D PTS: 1 DIF: Moderate REF: 546
TOP: Mozart: Operas MSC: Remembering
86. ANS: E PTS: 1 DIF: Easy REF: 535
TOP: W. A. Mozart MSC: Remembering
87. ANS: D PTS: 1 DIF: Moderate REF: 533 | 535 | 537–538
TOP: W. A. Mozart: Freelancing MSC: Remembering
88. ANS: B PTS: 1 DIF: Moderate REF: 543–544
TOP: Mozart: Piano Concertos MSC: Remembering
89. ANS: C PTS: 1 DIF: Difficult REF: 558
TOP: Bonn and the First Decade in Vienna MSC: Remembering
90. ANS: D PTS: 1 DIF: Easy REF: 558
TOP: Bonn and the First Decade in Vienna MSC: Analyzing

91. ANS: B PTS: 1 DIF: Moderate REF: 562
TOP: Circumstances in the Middle Period MSC: Remembering
92. ANS: E PTS: 1 DIF: Moderate REF: 566
TOP: Eroica Symphony MSC: Applying
93. ANS: C PTS: 1 DIF: Moderate REF: 561
TOP: Bonn and the First Decade in Vienna MSC: Applying
94. ANS: E PTS: 1 DIF: Moderate REF: 571–572
TOP: Characteristics of the Late Style MSC: Analyzing
95. ANS: E PTS: 1 DIF: Moderate REF: 578
TOP: Last Public Works MSC: Applying
96. ANS: D PTS: 1 DIF: Moderate REF: 570–571 | 575–576
TOP: Other Works of the Middle Period | Characteristics of the Late Style
MSC: Applying
97. ANS: A PTS: 1 DIF: Moderate REF: 581 | 586–587
TOP: The Romantic Generation: Song and Piano Music | The Market for Music and the New Idiom
MSC: Analyzing
98. ANS: B PTS: 1 DIF: Easy REF: 583 | 586
TOP: The Piano MSC: Analyzing
99. ANS: C PTS: 1 DIF: Easy REF: 591
TOP: The Lied MSC: Analyzing
100. ANS: E PTS: 1 DIF: Moderate REF: 608–611
TOP: Music for Piano: Fryderyk Chopin MSC: Applying
101. ANS: A PTS: 1 DIF: Easy REF: 612
TOP: Music for Piano: Franz Liszt MSC: Remembering
102. ANS: D PTS: 1 DIF: Easy REF: 618
TOP: Romanticism in Classic Forms: Orchestral, Chamber, and Choral Music
MSC: Remembering
103. ANS: C PTS: 1 DIF: Moderate REF: 631
TOP: The Nineteenth-Century Orchestra MSC: Remembering
104. ANS: D PTS: 1 DIF: Easy REF: 634
TOP: The Rise of the Classical Repertoire MSC: Analyzing
105. ANS: A PTS: 1 DIF: Difficult REF: 635 | 641
TOP: The New Romantic Style: Schubert | Classical Romanticism: Mendelssohn
MSC: Applying
106. ANS: D PTS: 1 DIF: Easy REF: 644
TOP: Romantic Reconceptions: Robert Schumann MSC: Analyzing
107. ANS: A PTS: 1 DIF: Easy REF: 641
TOP: Programmatic Romanticism: Berlioz MSC: Remembering
108. ANS: B PTS: 1 DIF: Moderate REF: 628–629
TOP: Chamber Music: Schubert, Mendelssohn MSC: Analyzing
109. ANS: D PTS: 1 DIF: Easy REF: 622
TOP: Choral Music: Oratorios and Other Large Works MSC: Remembering
110. ANS: A PTS: 1 DIF: Moderate REF: 648
TOP: Nationalism MSC: Analyzing
111. ANS: A PTS: 1 DIF: Moderate REF: 651
TOP: Gioachino Rossini MSC: Applying
112. ANS: A PTS: 1 DIF: Moderate REF: 656–657
TOP: Gioachino Rossini MSC: Analyzing

113.	ANS: C	PTS: 1	DIF: Easy	REF: 650
	TOP: Gioachino Rossini		MSC: Remembering	
114.	ANS: E	PTS: 1	DIF: Moderate	REF: 664
	TOP: Carl Maria von Weber		MSC: Analyzing	
115.	ANS: B	PTS: 1	DIF: Moderate	REF: 663–664
	TOP: Carl Maria von Weber		MSC: Analyzing	
116.	ANS: C	PTS: 1	DIF: Easy	REF: 677
	TOP: Wagner: Writings and Ideas		MSC: Analyzing	
117.	ANS: A	PTS: 1	DIF: Easy	REF: 681
	TOP: The Ring Cycle		MSC: Analyzing	
118.	ANS: A	PTS: 1	DIF: Difficult	REF: 682
	TOP: The Ring Cycle		MSC: Analyzing	
119.	ANS: B	PTS: 1	DIF: Difficult	REF: 684
	TOP: The Ring Cycle		MSC: Applying	
120.	ANS: C	PTS: 1	DIF: Difficult	REF: 686
	TOP: Wagner: Later Operas		MSC: Analyzing	
121.	ANS: A	PTS: 1	DIF: Easy	REF: 690
	TOP: Verdi: Style		MSC: Remembering	
122.	ANS: D	PTS: 1	DIF: Moderate	REF: 687–688 691
	TOP: Verdi: Style Wagner		MSC: Analyzing	
123.	ANS: E	PTS: 1	DIF: Easy	REF: 702
	TOP: The Mighty Five		MSC: Remembering	
124.	ANS: C	PTS: 1	DIF: Easy	REF: 711
	TOP: Late Romanticism in German Musical Culture		MSC: Analyzing	
125.	ANS: B	PTS: 1	DIF: Difficult	REF: 712
	TOP: Dichotomies and Disputes		MSC: Analyzing	
126.	ANS: D	PTS: 1	DIF: Difficult	REF: 712–713 722
	TOP: Dichotomies and Disputes The Wagnerians		MSC: Analyzing	
127.	ANS: D	PTS: 1	DIF: Moderate	REF: 716 721
	TOP: Brahms		MSC: Remembering	
128.	ANS: B	PTS: 1	DIF: Moderate	REF: 713
	TOP: Dichotomies and Disputes		MSC: Analyzing	
129.	ANS: D	PTS: 1	DIF: Moderate	REF: 713
	TOP: Dichotomies and Disputes		MSC: Analyzing	
130.	ANS: A	PTS: 1	DIF: Easy	REF: 728
	TOP: Richard Strauss		MSC: Remembering	
131.	ANS: C	PTS: 1	DIF: Moderate	REF: 722
	TOP: The Wagnerians		MSC: Applying	
132.	ANS: B	PTS: 1	DIF: Easy	REF: 771
	TOP: Modernism		MSC: Remembering	
133.	ANS: C	PTS: 1	DIF: Moderate	REF: 773–774
	TOP: Mahler		MSC: Remembering	
134.	ANS: D	PTS: 1	DIF: Difficult	REF: 775 786
	TOP: Debussy Mahler		MSC: Analyzing	
135.	ANS: E	PTS: 1	DIF: Easy	REF: 778
	TOP: Strauss Operas		MSC: Remembering	

136. ANS: E PTS: 1 DIF: Easy REF: 781–782
TOP: French Modernism MSC: Analyzing
137. ANS: E PTS: 1 DIF: Moderate REF: 784
TOP: Source Reading: Debussy on Tradition, Freedom, and Pleasure
MSC: Analyzing
138. ANS: B PTS: 1 DIF: Moderate REF: 786
TOP: Debussy MSC: Remembering
139. ANS: E PTS: 1 DIF: Moderate REF: 807
TOP: Schoenberg: Atonal Music MSC: Analyzing
140. ANS: A PTS: 1 DIF: Moderate REF: 821
TOP: Anton Webern MSC: Analyzing
141. ANS: C PTS: 1 DIF: Easy REF: 820
TOP: Anton Webern MSC: Analyzing
142. ANS: C PTS: 1 DIF: Easy REF: 822
TOP: Igor Stravinsky MSC: Analyzing
143. ANS: B PTS: 1 DIF: Difficult REF: 835
TOP: Source Reading: Peasant Music and Modern Music MSC: Analyzing
144. ANS: D PTS: 1 DIF: Easy REF: 847
TOP: Composer and Audience MSC: Analyzing
145. ANS: D PTS: 1 DIF: Easy REF: 877
TOP: Paul Hindemith MSC: Analyzing
146. ANS: A PTS: 1 DIF: Difficult REF: 879 | 880
TOP: Music Under the Nazis | The Soviet Union MSC: Analyzing
147. ANS: D PTS: 1 DIF: Moderate REF: 880
TOP: Music Under the Nazis MSC: Applying
148. ANS: D PTS: 1 DIF: Moderate REF: 873 | 875 | 893 | 894
TOP: New Objectivity | George Gershwin | Aaron Copland | Les Six
MSC: Applying
149. ANS: D PTS: 1 DIF: Difficult REF: 889
TOP: Edgard Varèse MSC: Analyzing
150. ANS: B PTS: 1 DIF: Moderate REF: 892 | 894
TOP: Ruth Crawford Seeger | Aaron Copland MSC: Applying
151. ANS: C PTS: 1 DIF: Difficult REF: 895
TOP: William Grant Still MSC: Remembering
152. ANS: D PTS: 1 DIF: Easy REF: 920
TOP: Diversity and Common Themes MSC: Analyzing
153. ANS: D PTS: 1 DIF: Moderate REF: 922
TOP: Source Reading: Composition as Research MSC: Analyzing
154. ANS: B PTS: 1 DIF: Moderate REF: 923–925 | 942
TOP: Benjamin Britten | New Instruments, Sounds, and Scales
MSC: Applying
155. ANS: B PTS: 1 DIF: Easy REF: 926
TOP: Olivier Messiaen MSC: Remembering
156. ANS: A PTS: 1 DIF: Difficult REF: 928
TOP: Olivier Messiaen MSC: Analyzing
157. ANS: A PTS: 1 DIF: Difficult REF: 930
TOP: Serialism MSC: Remembering

158. ANS: B PTS: 1 DIF: Easy REF: 932
TOP: The New Virtuosity MSC: Remembering
159. ANS: B PTS: 1 DIF: Moderate REF: 936
TOP: John Cage MSC: Remembering
160. ANS: B PTS: 1 DIF: Difficult REF: 937 | 940
TOP: Source Reading: Music in the Present Moment | Music as Theater and Performance Art
MSC: Analyzing
161. ANS: D PTS: 1 DIF: Moderate REF: 937
TOP: Source Reading: Music in the Present Moment MSC: Analyzing
162. ANS: D PTS: 1 DIF: Easy REF: 939
TOP: Indeterminacy in Works of Other Composers MSC: Analyzing
163. ANS: E PTS: 1 DIF: Moderate REF: 939
TOP: Indeterminacy in Works of Other Composers MSC: Applying
164. ANS: A PTS: 1 DIF: Moderate REF: 943
TOP: Electronic Music MSC: Remembering
165. ANS:
This is a bowed string instrument with six strings and frets. All three sizes—treble, tenor, and bass—are held between the legs and bowed with an underhand grip. Vibrato is not used. Its sound is more delicate and less penetrating than a violin or cello.
- PTS: 1 DIF: Moderate REF: 258 TOP: Instruments
MSC: Remembering
166. ANS:
Baroque
- PTS: 1 DIF: Easy REF: 288 | 292 TOP: The Baroque as Term and Period
MSC: Remembering
167. ANS:
ornamentation or ornaments
- PTS: 1 DIF: Moderate REF: 303
TOP: General Characteristics of Baroque Music: Ornamentation
MSC: Analyzing
168. ANS:
libretto
- PTS: 1 DIF: Easy REF: 297 TOP: Invention of Opera
MSC: Remembering
169. ANS:
The New Music
- PTS: 1 DIF: Easy REF: 301 TOP: Monody, Aria, and Solo Madrigal
MSC: Remembering
170. ANS:
ritornello
- PTS: 1 DIF: Moderate REF: 303 TOP: The First Operas | L'Euridice
MSC: Remembering

171. ANS:
ground bass, basso ostinato, or descending tetrachord bass
- PTS: 1 DIF: Moderate REF: 318–319 TOP: Ostinato Basses
MSC: Applying
172. ANS:
He composed polychoral works and used multiple choirs. He frequently separated instruments and choirs into two or more groups.
- PTS: 1 DIF: Moderate REF: 322 TOP: Large-Scale Sacred Concerto
MSC: Applying
173. ANS:
fugue, ricercare, or continuous imitative counterpoint
- PTS: 1 DIF: Moderate REF: 333–334 TOP: Ricercare and Fugue
MSC: Applying
174. ANS:
agréments or ornaments
- PTS: 1 DIF: Moderate REF: 352 TOP: France: Lute and Keyboard Music
MSC: Analyzing
175. ANS:
continuo
- PTS: 1 DIF: Difficult REF: 381 TOP: Italian Vocal Chamber Music
MSC: Remembering
176. ANS:
ABA
- PTS: 1 DIF: Easy REF: 381 TOP: Italian Vocal Chamber Music
MSC: Remembering
177. ANS:
sequence
- PTS: 1 DIF: Moderate REF: 418
TOP: Vivaldi's Concertos: Economy and Variety MSC: Applying
178. ANS:
French; Italian
- PTS: 1 DIF: Moderate REF: 423–424 TOP: François Couperin
MSC: Applying
179. ANS:
Enlightenment
- PTS: 1 DIF: Easy REF: 455 TOP: The Enlightenment
MSC: Applying

180. ANS:
C. P. E. Bach
- PTS: 1 DIF: Easy REF: 465 TOP: Empfindsam style
MSC: Applying
181. ANS:
two violins, viola, cello
- PTS: 1 DIF: Easy REF: 495 TOP: Instruments and Ensembles
MSC: Remembering
182. ANS:
sonata
- PTS: 1 DIF: Moderate REF: 495 TOP: Instruments and Ensembles
MSC: Applying
183. ANS:
four; sonata
- PTS: 1 DIF: Easy REF: 523 TOP: Haydn: Symphonic Form
MSC: Remembering
184. ANS:
exposition, development, recapitulation; slow introduction, coda
- PTS: 1 DIF: Easy REF: 523–524 TOP: Haydn: Symphonic Form
MSC: Remembering
185. ANS:
scherzo
- PTS: 1 DIF: Easy REF: 571 TOP: Other Works of the Middle Period
MSC: Applying
186. ANS:
character piece
- PTS: 1 DIF: Moderate REF: 589 | 600 TOP: Romanticism | Music for Piano
MSC: Remembering
187. ANS:
absolute
- PTS: 1 DIF: Easy REF: 589 TOP: Romanticism
MSC: Analyzing
188. ANS:
Lied
- PTS: 1 DIF: Easy REF: 590 TOP: Song
MSC: Remembering

189. ANS:
the *St. Matthew Passion*
- PTS: 1 DIF: Moderate REF: 622
TOP: Choral Music: Oratorios and Other Large Works MSC: Remembering
190. ANS:
bel canto
- PTS: 1 DIF: Easy REF: 651 TOP: Gioachino Rossini
MSC: Analyzing
191. ANS:
Gesamtkunstwerk
- PTS: 1 DIF: Moderate REF: 677 TOP: Wagner: Writings and Ideas
MSC: Analyzing
192. ANS:
pentatonic
- PTS: 1 DIF: Easy REF: 778 TOP: Mahler
MSC: Remembering
193. ANS:
symbolism
- PTS: 1 DIF: Easy REF: 782 TOP: French Modernism
MSC: Analyzing
194. ANS:
atonal
- PTS: 1 DIF: Easy REF: 807 TOP: Schoenberg: Atonal Music
MSC: Analyzing
195. ANS:
expressionism
- PTS: 1 DIF: Easy REF: 810–811 TOP: Music in Context: Expressionism
MSC: Analyzing
196. ANS:
Second Viennese School
- PTS: 1 DIF: Easy REF: 816 TOP: Schoenberg as Modernist
MSC: Analyzing
197. ANS:
serial
- PTS: 1 DIF: Easy REF: 831 TOP: Stravinsky: Serial Period
MSC: Remembering

198. ANS:
Anton Webern

PTS: 1 DIF: Moderate REF: 929 | 939
TOP: Serialism | Indeterminacy in Works of Other Composers
MSC: Remembering

199. ANS:
Darmstadt

PTS: 1 DIF: Moderate REF: 929 TOP: Serialism
MSC: Remembering

200. ANS:
prepared

PTS: 1 DIF: Easy REF: 935 TOP: John Cage
MSC: Analyzing