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 textbook:


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
   a. development of music printing.
   b. increase in music literacy.
   c. invention of new tuning systems.
   d. negative association of orally transmitted music with lower social classes.
   e. 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*?
   a. to distinguish between instruments associated with improvised music and those associated with notated music
   b. to distinguish between instruments associated with upper and lower social classes
   c. to distinguish between instruments that played at higher and lower pitches
   d. to distinguish between instruments that played at volume levels suitable for outdoor use and those suitable for indoor use
   e. 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
   a. crumhorn.
   b. harpsichord.
   c. recorder.
   d. sackbut.
   e. viola da gamba.

4. Which statement is accurate?
   a. Playing Renaissance music on instruments other than the ones the composers designated would violate composers’ original intents.
   b. Renaissance composers wrote ensemble music with specific instruments in mind.
   c. Renaissance instrument makers would have made more refined instruments if they had had the technology.
   d. Renaissance instrumental music was simple because the instruments were crude and had limited capabilities.
   e. 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
   a. abstract instrumental pieces.
   b. bass ostinatos.
   c. dance types.
   d. intabulations.
   e. variation sets.

6. Variation sets were particularly popular in which two countries?
   a. England and Italy
   b. England and Spain
   c. France and Germany
7. Preludes, fantasias, and ricercari are all examples of
   a. dance pieces.
   b. improvisatory-sounding instrumental compositions.
   c. instrumental compositions modeled on the French chanson.
   d. types of diminutions.
   e. variation sets.

8. Which type of composition is written to resemble an improvised piece?
   a. allemande
   b. canzona
   c. division
   d. toccata
   e. variation set

9. Which instrumental genre features a succession of themes, each developed in imitation, much like a
   motet?
   a. canzona
   b. division
   c. fantasia
   d. ricercare
   e. 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.)
    a. canzona
    b. fantasia
    c. ricercare
    d. sonata
    e. toccata

11. Giovanni Gabrieli spent most of his career at
    a. the cathedral in Florence.
    b. St. Mark’s Basilica in Venice.
    c. St. Peter’s Basilica in Rome.
    d. St. Peter’s Cathedral in Bologna.

12. The term baroque was first applied to art and music by
    a. critics in the early 1600s who preferred the new style.
    b. critics in the mid-1700s who disliked the style.
    c. composers in the 1600s who created new genres and styles.
    d. patrons who supported seventeenth-century composers.
    e. musicians and actors who performed avant-garde works.

13. How did Baroque artists, poets, and musicians evoke theatricality in their works?
    a. by following Greek models and forms in sculpture, poetry, and music
    b. by using contrasts and motion to arouse feelings
    c. by stressing balance, proportion, straight lines, and columns
    d. by emphasizing stillness, contemplation, and extended moments with few changes
    e. 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?
    a. Giovanni Maria Artusi
    b. Giulio Caccini
    c. René Descartes
    d. Claudio Monteverdi
    e. Gioseffo Zarlino
15. The practice of basso continuo reflects what trend that occurred around 1600?
   a. a preference for polyphony
   b. composers' interest in theatricality and dramatic expression
   c. increased word painting
   d. increased dissonance and chromaticism
   e. increased emphasis on the melody and bass lines

16. The primary purpose of the basso continuo part is to
   a. illustrate the text.
   b. control dissonances.
   c. accompany.
   d. foster cadenzas.
   e. emphasize the meter.

17. Which of the following was NOT a common continuo instrument during the 1600s?
   a. harpsichord
   b. lute
   c. organ
   d. piano
   e. theorbo

18. Which of the following does NOT follow concertato medium or concertato style?
   a. one or two voices, plus harpsichord and organ
   b. multiple voices and multiple instruments
   c. multiple voices, plus harpsichord or lute with viola da gamba
   d. multiple voices in a sacred vocal work with organ
   e. solo harpsichord

19. By the end of the 1600s, which country was the dominant political and artistic power in Europe?
   a. Spain
   b. England
   c. Germany
   d. Italy
   e. France

20. In music, the Baroque period lasted from approximately
   a. 1550–1650.
   b. 1600–1700.
   c. 1600–1750.
   d. 1650–1750.
   e. 1650–1775.

21. By the end of the Baroque period, counterpoint became
   a. more complex.
   b. less harmonically driven.
   c. more harmonically driven.
   d. more reliant on augmentation.
   e. less reliant on augmentation.

22. Early Baroque composers’ emphasis on drama and theatricality led to more of which type of performer?
   a. child
   b. professional
   c. amateur
   d. eccentric
   e. loud
23. The following excerpts show

A

B

a. two contrasting renderings of a continuo part.
b. the first edition versus the second edition of a piece.
c. the use of smaller note heads for the accompaniment.
d. the keyboard versus the lute version of a piece.
e. the organ versus the harpsichord version of a piece.

24. Opera originated

a. ca. 1450.  

b. ca. 1550.  

c. ca. 1600.  

d. ca. 1637.  

e. ca. 1650.  

25. Which group intently studied the writings of the ancient Greeks about music?

a. Shakespeare’s acting troupe  

b. Henry IV’s court  

c. the Puritans  

d. the Camerata  

e. the Capella at St. Mark’s  

26. Which person is most closely associated with Le nuove musiche?

a. Count Giovanni de’ Bardi  

b. Giulio Caccini  

c. Girolamo Mei  

d. Jacopo Peri  

e. Vittoria Archilei  

27. Arias in the early 1600s were generally in what form?

a. ABA  

b. through-composed  

c. strophic  

d. rondo  

e. sonata  

28. The first opera was

a. Peri and Rinuccini’s Dafne.  

b. Cavalieri’s Rappresentatione di anima et di corpo.  

c. Peri and Rinuccini’s L’Euridice.  

d. Caccini and Rinuccini’s L’Euridice.  

e. Monteverdi and Striggio’s L’Orfeo.
29. The practice of castrati developed because
   a. ancient Greek texts describe a similar practice.
   b. physicians were studying anatomy.
   c. courts in Florence and Mantua were rivals.
   d. women were not allowed to appear on stage in London.
   e. 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?
   a. to signal their rejection of madrigal traditions
   b. to distinguish between recitative and arias
   c. to distinguish between soliloquies, dialogues, and choral commentary
   d. to imitate speech and express the characters’ emotional reactions
   e. to challenge listeners

31. Claudio Monteverdi wrote _______ throughout his lengthy career.
   a. operas
   b. madrigals
   c. masses and motets
   d. oratorios
   e. ballettos

32. Which of the following is NOT a characteristic of Gabrieli’s large-scale sacred concerti?
   a. large polychoral ensembles
   b. one or more organs playing continuo
   c. multiple soloists
   d. a unified compositional style
   e. instrumental ensemble

33. *Stile antico* is associated primarily with which musical technique?
   a. unprepared dissonances
   b. chromaticism
   c. improvisation
   d. word-painting
   e. counterpoint

34. Large-scale concerti were often written for what occasions?
   a. rulers’ birthdays
   b. commemorative events
   c. public celebrations
   d. feast days in large churches
   e. public parades

35. What type of work sets the story of Jesus’s crucifixion?
   a. cantata
   b. historia
   c. oratorio
   d. Mass
   e. Passion

36. Why were the arts, especially dance, so important during the reign of Louis XIV?
   a. Dance academies established prior to his reign flourished, producing numerous dancers and musicians to accompany them.
   b. Louis XIV used the arts to establish his authority.
   c. Dance created more equality at court.
   d. Louis XIV was emulating English culture and government.
   e. Music and dance played an important role in middle-class life.

37. Which of the following is *NOT* characteristic of the French overture?
   a. two distinct sections
   b. homophonic opening
   c. dotted rhythms
   d. imitative entries in a slow tempo
   e. 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
   a. move the plot and narration along.
   b. express a sentiment or emotion.
   c. give singers a rigid structure.
   d. show how well singers followed the music.
   e. establish a simple form to follow.

45. Vivaldi wrote most of his concerti for what instrument?
   a. bassoon
   b. cello
   c. violin
   d. oboe
   e. flute

46. Which of the following is NOT a characteristic of the episodes in a ritornello form?
   a. introduction of new material
   b. composed of small, separable units
   c. combine figuration with other material
   d. tonal instability
   e. virtuosic and idiomatic writing

47. To what cultural movement can Rameau’s interest in rational laws of music theory be attributed?
   a. the Enlightenment
   b. modernism
   c. constructivism
   d. utilitarianism
   e. absolutism

48. Which statement best describes the relationship between the soloist and the orchestra in Vivaldi’s concerti?
   a. The soloist responds to the orchestra in a question-and-answer format.
   b. The soloist is the most prominent voice in the concerto, but the orchestra has the most interesting parts.
   c. The soloist provides all of the interest and the orchestra is the backdrop.
   d. The soloist has a relatively small part while the orchestra plays continuously.
   e. 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?
   a. Lully and Corelli
   b. Lully and Vivaldi
   c. Rameau and Corelli
   d. Rameau and Vivaldi
   e. Lully and Rameau

50. What term described overly complex or fussy music in the early eighteenth century?
   a. avant-garde
   b. Baroque
   c. medieval
   d. gothic
   e. old-fashioned

51. Why did the music of German Baroque composers hold such broad appeal?
   a. Their music synthesized various traditions and musical techniques.
   b. They were highly trained in one specific country’s style.
   c. They did not employ foreign techniques.
   d. The Germanic tradition and Italian genres were not blended together.
   e. Their music was primarily instrumental.
52. Why do the genres of Bach’s musical output differ for each city in which he worked?
   a. The private students he taught required different exercises.
   b. He composed music solely based on what he desired to write.
   c. The courts in the different cities preferred different national traditions.
   d. He composed to fulfill the needs of the different jobs he held.
   e. 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.
   a. contrast-driven  
   b. French- and Dutch-inspired  
   c. systematic and comprehensive  
   d. pictorial  
   e. text-driven

54. Instrumental sinfonias served what purpose in several of Handel’s operas?
   a. providing music for scene changes  
   b. accompanying the movement of large choruses  
   c. showing off the brass because there were no winds  
   d. marking key moments in the plot, such as battles  
   e. introducing contrasting moods to the opera

55. Why did Bach’s music seem old-fashioned during his lifetime?
   a. He was writing in styles and genres from the Renaissance period.  
   b. New styles from Italian opera were invading Europe.  
   c. There was no variety in the styles, forms, or genres of his music.  
   d. He wrote it in the galant style, which did not become popular until later.  
   e. Its simplicity and lack of counterpoint made it seem dated.

56. Handel invented which genre?
   a. Italian opera  
   b. keyboard suite  
   c. German oratorio  
   d. trio sonata  
   e. English oratorio

57. The action in Handel’s operas develops through
   a. recitatives.  
   b. choruses.  
   c. arias.  
   d. sinfonias.  
   e. duets.

58. The musical excerpt below demonstrates Handel’s use of

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All we like sheep, all we like sheep have gone a-stray
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   a. chromaticism.  
   b. counterpoint.  
   c. long melismas.  
   d. French dance rhythms.  
   e. word-painting.
59. Handel’s most important innovation in his oratorios was his use of the
   a. aria.                           d. ballet forms.
   b. recitative.                    e. chorus.
   c. sinfonia.

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                           d. Spanish
   b. German                            e. the vernacular
   c. French

62. The galant style became popular for all of the following reasons EXCEPT it
   a. was considered “natural.”          d. focused more on counterpoint.
   b. was easily understood.             e. focused more on melody.
   c. followed Enlightenment ideas.

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                   d. in German operas
   b. in Italian operas                 e. in French concertos
   c. in French dance suites

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
a. improvisation in commedia dell’arte style.
b. opera seria.
c. opera rustica.
d. opera buffa.
e. intermezzo.

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

![Musical notation]

a. recitative from an intermezzo.  
b. aria from a comic opera.  
c. ensemble from an intermezzo.

d. chorus from an opera seria.  
e. ensemble from an opera seria.

69. In a comic opera in the late 1700s, an act would most likely end with
a. a moral to the story sung by the main character.  
b. a sung thank-you to the audience for attending.  
c. an elegant aria sung by the lead female character.  
d. all characters onstage, singing together.  
e. 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?

a. periodic phrasing  
b. tuneful melodies  
c. sparse accompaniment, often with continuo  
d. complex harmonies  
e. stylistic contrasts
71. In an opera seria, action progresses through
   a. arias and duets.
   b. choruses that comment upon the drama.
   c. orchestral interludes.
   d. large ensembles that include all the characters.
   e. 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
   a. surprise audiences.
   b. depict waning emotions.
   c. construct through-composed arias.
   d. express a succession of moods.
   e. keep performers satisfied.

73. Which of the following is NOT true of reform opera?
   a. Composers sought to make it more “natural” with more varied structures and less ornamentation.
   b. Composers alternated recitative and arias more flexibly to move action forward more quickly and realistically.
   c. Composers used accompanied recitative and ensembles less frequently.
   d. Composers made the orchestra more important, particularly for depicting scenes and evoking moods.
   e. Composers reinstated the use of chorus.

74. Gluck supervised the production of his operas and wanted singers, both soloists and the chorus, to
   a. move more realistically and think of themselves as actors.
   b. draw attention to the text by standing still while singing.
   c. express the text through colorful and extensive ornamentation.
   d. draw attention to the orchestral material through coordinated gestures.
   e. display the agility of their voices.

75. Who invented the pianoforte?
   a. Koch
   b. Galuppi
   c. Cristofori
   d. Wagenseil
   e. J. S. Bach

76. Why were keyboard sonatas and small string ensembles common in the eighteenth century?
   a. They were made popular by a series of gifted performers, which sparked a sonata craze.
   b. Being able to play the piano or a stringed instrument was expected of members of the middle and upper classes.
   c. These genres were easier to compose and were the first genres taught to aspiring composers.
   d. The wealthy saved money by hiring a few musicians rather than a full orchestra for their social events.
   e. 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?
   a. fugue
   b. concerto
   c. dance suite
   d. toccata
   e. 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.  
   d. performing as a singer.  
b. teaching.  
   e. performing as a pianist.  
c. publishing.

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. Lichnowsky 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

[Musical notation image]

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.
The piano emerged as an important and widely used instrument in the early nineteenth century largely because
a. it was the most affordable instrument.
b. it could produce an extremely wide variety of sonorities and textures.
c. it was much easier to tune than other instruments.
d. all the popular virtuosi of the early nineteenth century were pianists.
e. solo piano music was the most popular genre of the nineteenth century.

Settings of lyric poetry in the early nineteenth century tend to
a. contain dialogues among characters.
b. depict dramatic struggles.
c. express personal reactions to ideas and images.
d. express rapid, frequent changes of emotional states.
e. be composed as ballads.

Chopin’s piano music invokes the styles and techniques of all the following EXCEPT
a. Polish folk music.
b. Bach’s preludes and fugues.
c. Viennese dance music.
d. bel canto opera.
e. Afro-Caribbean folk dance.

Who was principally responsible for the idea of the solo recital?
 a. Franz Liszt
d. Fryderyk Chopin
b. Robert Schumann
e. Friedrich Wieck
c. Franz Schubert

The first repertoire of the eighteenth century to be absorbed into a permanent canon of admired works in the nineteenth century was the
a. chamber music of Corelli.
b. keyboard suites of François Couperin and Jean-Phillipe Rameau.
c. keyboard music of Bach.
d. oratorios of Handel and Haydn.
e. operas of Vivaldi and Scarlatti.

Over the course of the nineteenth century, average orchestra sizes increased by approximately ________ percent.
a. 15
d. 250
b. 45
e. 375
c. 125

The composer whose legacy most broadly influenced musical developments during the nineteenth century was
a. J. S. Bach.
d. Beethoven.
b. Handel.
e. Mozart.
c. C. P. E. Bach.
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?
   a. They focused in their development sections not on the lyrical material but on new or secondary motivic material.
   b. They elided the exposition with the recapitulation so as not to disfigure the lyrical material.
   c. They separated their lyrical themes into short motivic components that were amenable to development.
   d. They wrote exceptionally long development sections that could accommodate prolonged contrapuntal presentations of their lyrical themes.
   e. 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
   a. Clara Schumann.
   b. Berlioz.
   c. Liszt.
   d. Schubert.
   e. Chopin.

107. The most influential nineteenth-century treatise on orchestration was written in the early 1840s by
   a. Berlioz.
   b. Hans von Bülow.
   c. Wagner.
   d. Mendelssohn.
   e. Robert Schumann.

108. The early chamber works of Schubert and Mendelssohn were modeled on
   a. the late string quartets of Beethoven.
   b. the chamber music of Haydn and Mozart.
   c. the chamber music of Berlioz.
   d. Renaissance polyphonic vocal music.
   e. 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
   a. Beethoven.
   b. Palestrina.
   c. Haydn.
   d. J. S. Bach.
   e. Pergolesi.

110. In the first half of the nineteenth century, nationalism in Italy and Germany emerged differently than in France mainly because
   a. neither Italy nor Germany were cohesive nation-states until the second half of the century.
   b. France was ruled by a stable monarchy during this period, while Germany and Italy experienced frequent political upheavals.
   c. Italy and Germany were fighting French occupation until 1848, and so had no opportunity to foster native unification movements.
   d. France had been a republic since 1793, while Italy and Germany were ruled by hereditary monarchies during this period.
   e. 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
   a. ability to depict character and plot development through contrasting musical themes and affects.
   b. development of a continuous arioso style of singing accompanied by orchestral music.
   c. capacity to accommodate modulations between keys.
   d. emphasis on the orchestral development of thematic material.
   e. continuous succession of orchestrally accompanied recitatives, solo arias, duets, ensembles, and choruses.

112. A typical Rossini overture comprises a
   a. two-part form, with a slow introduction followed by a fast binary pair resembling an exposition and recapitulation.
   b. two-part form, with a slow, ceremonial section dominated by dotted rhythms followed by a fast imitative polyphonic section.
   c. three-part sonata form, with an exposition, development, and recapitulation.
   d. three-part form, with a fast sonatina section; a lyrical slow section; and a fast, dancelike section in triple meter.
   e. 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
   a. writing several important grand operas.
   b. teaching composition at the Paris Conservatoire.
   c. in comfortable retirement, mostly withdrawn from composing.
   d. composing his last operas, for which he returned to the style of his early Neapolitan opere buffe.
   e. as director of the Paris Opéra.

114. A distinguishing feature of early nineteenth-century German opera was its
   a. nationalistic expurgation of foreign—especially French—musical elements.
   b. emphasis on lyrical and coloratura vocal technique and subordinate accompanimental role for the orchestra.
   c. lack of spoken dialogue.
   d. cutting-edge treatment of contemporary political and social subject matter.
   e. integration of folk or folklike melodies.

115. German Romantic opera is distinguished most sharply from contemporary French and Italian opera by its
   a. use of spoken dialogue.
   b. focus on natural and supernatural landscapes as important dramaturgical elements.
   c. use of orchestral color and diverse instruments.
   d. use of large performing forces and the absence of stagecraft.
   e. 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
   a. J. S. Bach’s cantatas.
   b. Mozart’s operas.
   c. Beethoven’s symphonies.
   d. Weber’s operas.
   e. Schubert’s symphonies.
117. Wagner’s *Ring* cycle is about
   a. conflicting desires for power and love among mythological and human characters.
   b. the defeat of a monstrous race of gnomes by the gods of German mythology.
   c. the adulterous love of a knight and a princess, torn apart by political loyalties.
   d. a magical ring that will be the reward of a hero who defeats an evil dwarf.
   e. 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
   a. connote change in character and drama through their musical development and combination with other leitmotives, while reminiscence motives tend to have singular, static connotations.
   b. are most often first introduced in the orchestra, while reminiscence motives most often appear first in the vocal part.
   c. are usually long, lyrical melodic themes, while reminiscence motives tend to be short, harmonic progressions.
   d. are never transposed, while reminiscence motives may appear in any key.
   e. 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. a heroic character.          d. the embodiment and beauty of nature.
   b. contrasts of reality and fantasy.  e. concrete objects or places.
   c. the presence of evil.

120. In *Tristan und Isolde*, the central idea of erotic desire is most directly conveyed by
   a. diatonic chord progressions.
   b. a recurring leitmotif that represents female beauty.
   c. the delay or avoidance of harmonic resolution.
   d. the alliteration of particular consonants in the poetry.
   e. the use of specific keys that symbolize erotic longing.

121. Verdi’s early operas were modeled largely on
   a. Donizetti bel canto operas.
   b. French grand operas of the 1830s.
   c. German Romantic operas of the 1820s.
   d. classical Italian operas by Haydn and Mozart.
   e. opéras comiques.
122. What was Wagner and Verdi’s main common achievement?
   a. They both created radically new forms of musical theater that were completely independent of the opera traditions of the past.
   b. They both advocated and experimented with alternative kinds of poetry in their opera librettos.
   c. They both achieved an unprecedented unity of word and music by composing the scores and writing the poetry of their operas.
   d. They both developed new ways of using the orchestra as an expressive rather than merely accompanimental device in opera.
   e. 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
   a. Balakirev.
   b. Borodin.
   c. Rimsky-Korsakov.
   d. Musorgsky.
   e. 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
   a. Beethoven and Brahms.
   b. Wagner and Liszt.
   c. Wagner and Brahms.
   d. Bach and Mozart.
   e. Berlioz and Liszt.

125. A canon of composers and masterpieces in the nineteenth century emerged due to
   a. the steady decline in amateur music-making.
   b. the divergence between music thought to embody values and music meant for ephemeral pleasure.
   c. the increasing size of orchestras.
   d. the growing dominance of opera as a genre.
   e. 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
   a. understandings of the role of Renaissance and Baroque musical styles in modern music.
   b. ideas of how to create an authentic musical nationalism.
   c. ideas of how to represent poetry or narratives in music.
   d. interpretations of the implications of Beethoven’s mature works.
   e. ideas about whether to use or reject thematic transformation techniques.

127. Which statement regarding Brahms’s output is NOT true?
   a. His symphonies follow the standard established by Beethoven.
   b. He wrote over 200 Lieder looking to Schubert as a model.
   c. His highly individual piano style is evident in his sonatas, waltzes, rhapsodies, and numerous other works.
   d. He wrote no choral works but instead focused his vocal compositions on large-scale opera.
   e. 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        d. instrumental and vocal
  b. serious and light         e. program and absolute
  c. orchestral and operatic

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
  b. Brahms.         e. Schütz.
  c. Bruckner.

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
   a. the use of folk songs as compositional elements.
   b. setting symbolist poems to music.
   c. incorporating styles of American popular music into their own works.
   d. creating variety of tone color and texture through orchestration.
   e. creating synesthetic experiences with their music.

__135. What predecessors strongly influenced Richard Strauss’s techniques of opera composition?
   a. Haydn and Beethoven
   b. Brahms and Liszt
   c. Mussorgsky and Rimsky-Korsakov
   d. Lully and Rameau
   e. Wagner and Mozart

__136. Which of the following aesthetic principles is NOT among those most valued by French modernist
   composers?
   a. diversity of timbres
   b. pleasure
   c. ornamentation
   d. contrasting textures
   e. motivic development

__137. Which of the following propositions was among Debussy’s aesthetic views?
   a. The French musical tradition must be protected and isolated from foreign musical practices.
   b. The structure of musical themes is independent of orchestral color.
   c. Program music is obsolete and need no longer be composed.
   d. Parallel perfect intervals are permissible, but only in the context of traditional harmonic progressions.
   e. 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
   a. French folk song.
   b. gamelan music.
   c. Beethoven’s symphonies.
   d. Baroque counterpoint.
   e. atonal music.

__139. Schoenberg’s argument for atonality was based in part on his observation that
   a. the principle of developing variation necessarily eliminated the traditional functions of tonal harmony.
   b. Austrian folk music displayed atonal characteristics that should be emulated.
   c. traditional pitches could be replaced by pitch-class sets.
   d. modern instrument tunings had weakened traditional harmonic functions and relationships.
   e. nineteenth-century chromaticism and wide-ranging modulations had weakened the pull of tonic pitches.

__140. Klangfarbenmelodie is
   a. the coordination of changes in pitch with changes of tone color.
   b. an opera by Schoenberg.
   c. a vocal technique in which a singer approximates the timbre and rhythm of speech.
   d. a song cycle by Berg.
   e. a contrapuntal technique used in twelve-tone compositions.
141. Unlike his contemporaries Schoenberg and Berg, Webern
   a. never adopted the twelve-tone method, but pursued other techniques of atonality.
   b. composed mainly vocal works.
   c. composed extremely concentrated and concise music.
   d. believed that his musical processes were grounded on abstract mathematical principles rather than natural laws.
   e. 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
   a. rapidly changing meters and rhythmic patterns.
   b. frequent use of ostinatos.
   c. frequent use of pre-Romantic instrumental forms such as sonata and concerto forms.
   d. use of octatonic pitch collections.
   e. layering of static blocks of sound.

143. Bartók believed that the use of so-called peasant music solved the problem of how
   a. to counteract the excessive abstraction and complexity of the twelve-tone method.
   b. twentieth-century composers might advance beyond the excesses of Romanticism.
   c. to replace traditional contrapuntal techniques with new ones.
   d. to advance the cultural agenda of postwar eastern European Marxists.
   e. 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
   a. contemporary vocal pop music.
   b. electronic dance music.
   c. jazz.
   d. film music.
   e. 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
   a. neoclassicism.
   b. jazz.
   c. extended techniques.
   d. *Gebrauchsmusik*.
   e. folk music styles.

146. An important challenge for composers in Russia and Germany in the 1930s was how to
   a. compose modern music in a regressive, tradition-oriented aesthetic climate.
   b. adapt twelve-tone techniques to a popular idiom.
   c. cultivate the officially sanctioned formalist style.
   d. create new national styles independent of their countries’ past styles.
   e. create music that was autonomous and divorced from political and economic issues.

147. Zoltán Kodály and Carl Orff were both
   a. wartime émigrés to the United States.
   b. persecuted by the Nazi regime.
   c. Hollywood film composers in the 1940s and 1950s.
   d. inventors of music pedagogy techniques.
   e. members of the Union of Soviet Composers.
148. Which of the following statements is true of Krenek, Gershwin, Copland, and Milhaud?
   a. They were all Jewish refugees from Nazi-occupied Europe.
   b. They all used twelve-tone techniques in the 1950s.
   c. They were all self-taught as composers.
   d. They all incorporated jazz idioms in their music.
   e. They all composed Broadway musicals.

149. Varèse’s concept of sound mass fundamentally challenged traditional ideas of musical rhetoric because it
deemphasized
   a. orchestration.
   b. texture.
   c. dynamics.
   d. thematic development.
   e. form.

150. During the Depression and New Deal eras, Ruth Crawford Seeger and Aaron Copland both
   a. integrated serial techniques into their music.
   b. took interest in indigenous American musical traditions.
   c. experimented with electronic music.
   d. studied with Nadia Boulanger.
   e. taught at the University of Berlin.

151. An African American musician first conducted a major American professional orchestra in
   a. 1913.
   b. 1922.
   c. 1936.
   d. 1948.
   e. 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
   a. assimilating elements from vernacular and non-Western musical traditions.
   b. challenging performers technically and artistically.
   c. experimenting with new techniques, sounds, textures, and technology.
   d. maintaining the primacy of the Western tonal system in their work.
   e. 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
   a. Lev Termen.
   b. John Cage.
   c. Iannis Xenakis.
   d. Milton Babbitt.
   e. Michael Tippett.

154. Although different in many ways, Benjamin Britten and George Crumb had in common their
   a. use of electronics to alter musical sounds.
   b. contemplation of contemporary political and social issues in their compositions.
   c. commitment to traditional tonality.
   d. commitment to serial techniques.
   e. work as film composers during the 1930s.
155. Olivier Messiaen’s compositions were strongly influenced by his
   a. socialist political convictions.
   b. fervent Catholic faith.
   c. homosexuality.
   d. status as a refugee in the United States.
   e. background in science and engineering.

156. In Messiaen’s music, the concept of additive rhythm refers to
   a. the lengthening of rhythmic durations by small amounts to create a succession of
      irregular durations.
   b. the use of cross-rhythms among different instrumental parts.
   c. gradual changes in tempo to adjust the relationship of rhythmic values to meter.
   d. the gradual subdivision of long durations into proportionally smaller durations.
   e. the use of rubato to cause subtle rhythmic fluctuations.

157. Milton Babbitt’s concept of time point describes
   a. the placement of musical events within a temporal duration divided into twelve parts.
   b. the downbeat in a measure of irregular meter.
   c. the smallest unit into which a rhythmic value can be divided before it is imperceptible
      by the ear.
   d. moments in a serial composition when all the transpositions of a twelve-tone row
      converge in a simultaneous twelve-pitch chord.
   e. transitional passages in a composition that change the proportional value of a
      durational unit.

158. Metric modulation is a technique associated with
   a. Krzysztof Penderecki.
   b. Elliot Carter.
   c. Luciano Berio.
   d. Iannis Xenakis.
   e. Benjamin Britten.

159. John Cage’s radical rethinking of the ontology of musical sound was inspired by his encounter with
   a. the spiritual aspects of Messiaen’s music.
   b. Morton Feldman’s ideas about composition.
   c. the research conducted at the Columbia-Princeton Electronic Music Center.
   d. Robert Moog’s synthesizer.
   e. Luciano Berio’s pastiche techniques.

160. John Cage’s mature ideas about music led to the problematic proposal that
   a. musical sounds are independent of time and space.
   b. musical compositions need not be permanent or fixed things.
   c. musical compositions could express the intentions of machines as well as humans.
   d. musical works are best executed by machines rather than humans.
   e. 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?
   a. *Music of Changes*
   b. *Cheap Imitation*
   c. *4'33"
   d. *Musicircus*
   e. *Sonatas and Interludes*
162. Indeterminacy in musical compositions for ensembles led directly and necessarily to all of the following EXCEPT
   a. new kinds of notation.
   b. demands for improvisatory skill.
   c. new techniques and challenges for conductors.
   d. new, nontraditional instruments and sound sources.
   e. new ways of defining a musical composition.

163. The graphic notation used by Earle Brown in his composition December 1952 indicates
   a. only the relative durations of harmonies.
   b. only instrument combinations at any given point in time.
   c. small fragments of notated music, to be played in an order and tempo determined by a conductor.
   d. only approximate interval distances between pitches.
   e. no fixed musical parameters of any kind.

164. The earliest electronic compositions were the work of composers in
   a. France.
   b. Germany.
   c. Italy.
   e. the United States.

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 _______.

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

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?

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 _______.

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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
    TOP: Dramatic Baroque  MSC: Applying
    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
   TOP: The First Operas  MSC: Remembering
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
    TOP: Recitativo Style and L’Orfeo Act II  MSC: Analyzing
31. ANS: B  PTS: 1  DIF: Easy  REF: 305
   TOP: Claudio Monteverdi  MSC: Remembering
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
   TOP: France: Dance Music  MSC: Applying
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
    TOP: Chapter Introduction  MSC: Remembering
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: Remembering

50. ANS: B  PTS: 1  DIF: Moderate  REF: 430
   TOP: A Volatile Public
   MSC: Remembering

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: Analyzing

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:** Applying

95. **ANS:** E  
**PTS:** 1  
**DIF:** Moderate  
**REF:** 578  
**TOP:** Last Public Works  
**MSC:** Applying

96. **ANS:** C  
**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:** Applying

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:** Applying

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: Source Reading: Music in the Present Moment  MSC: Analyzing

163. ANS: E  PTS: 1  DIF: Moderate  REF: 939
TOP: Indeterminacy in Works of Other Composers  MSC: Analyzing

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: agrément or ornaments
   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