

YOUR NAME _____

**INTRODUCTION TO MUSIC:
TAKE HOME TEST THREE: " Classical Era"**

Pencil must be used to blacken the appropriate letters on the pink answer sheet. Your name, your student ID number, the date of the exam and the subject of the exam must be entered upon this page which will be handed out in class. You must carefully darken your answers. Exam is due at the next class meeting.

1. Classicism, as a stylistic period in western art music, roughly encompassed the years:
a. 1450-1600 b. 1600-1750 c. 1750-1820 d. 1820-1900

2. Which of the following statements is *not* true of the classical period?
 - a. Philosophers and writers in the classical period believed that custom and tradition, rather than reason, were the best guides to human conduct.
 - b. During the early eighteenth century, the heavy, monumental baroque style gave way to the more intimate rococo style, with its light colors, curved lines, and graceful ornaments.
 - c. By the late eighteenth century, rococo style had been superseded by the neoclassical style, which attempted to recapture the “noble simplicity and calm grandeur of ancient Greek and Roman art.
 - d. Philosophers and writers in the classical period saw their time as a great turning point in history and called it the, “age of enlightenment.”

3. Carl Philipp Emanuel Bach and _____ were two of the more important preclassical composers:
 - a. Jean Honoré Fragonard c. Johann Sebastian Bach
 - b. Johann Christian Bach d. Joseph Haydn

4. Joseph Haydn was content to spend most of his life
 - a. as an independently wealthy composer c. serving a wealthy aristocratic family
 - b. as a professional free-lance musician d. as a church musician and organist

5. Which of the following characteristics is *not* typical of the music of the classical period?
 - a. Classical melodies are tuneful and easy to remember.
 - b. Classical compositions fluctuate in mood.
 - c. A classical composition has a wealth of rhythmic patterns.
 - d. Classical music is basically polyphonic.

6. Which of the following statements is *not* true?
- In the classical period, composers were influenced by folk and popular music.
 - While a late baroque musical composition may convey a single emotion, a classical composition will fluctuate in mood.
 - Composers in the classical period tended to use terraced dynamics in their compositions.
 - The basso continuo was gradually abandoned during the classical period.
7. Composers in the classical period took middle class tastes into account by
- flavoring their serious compositions with folk and popular music.
 - writing comic operas that sometimes ridiculed the aristocracy.
 - writing dance music for public halls.
 - all of the above.
8. Which of the following statements is *not* true of the music of the classical period?
- Classical composers stressed balance and clarity of structure.
 - The standard orchestra comprised of four sections evolved during the classical period.
 - The basso continuo was the nucleus of the instrumental ensemble.
 - Classical melodies are among the most tuneful and easy to remember.
9. The prospering middle class in the classical period sought aristocratic luxuries such as
- theater
 - literature
 - music
 - all of the above
10. Which of the following statements is *not* true?
- Because of the political and social upheaval of the time, there was little demand for printed music, instruments, or music lessons.
 - Joseph Haydn's contract of employment shows that he was considered a skilled servant, like a gardener or gamekeeper.
 - Serious composition was flavored by folk and popular music.
 - Comic operas in the classical period treated middle-class subjects, had folklike tunes, and sometimes even ridiculed the aristocracy.
11. The Third Symphony of Beethoven was originally composed to commemorate the deeds of _____
- Napoleon Bonaparte
 - George Washington
 - the Marquis de Lafayette
 - The Duke of Wellington
12. Vienna in 1800
- was the fourth-largest city in Europe
 - was the seat of the Holy Roman Empire
 - had a population of almost 250,000
 - all of the above
13. In the classical period, comic operas sometimes
- were based on the Old Testament
 - ridiculed the aristocracy
 - were in Latin
 - all of the above

14. In Vienna, Haydn and Mozart
- a. avoided each other
 - b. became close friends
 - c. were jealous of each other
 - d. never met
15. Haydn and Mozart wrote many outdoor entertainment pieces, which they called
- a. sonatas
 - b. divertimentos
 - c. concertos
 - d. symphonies
16. The typical orchestra of the classical period consisted of
- a. a loose ensemble of available instruments
 - b. strings, pairs of woodwinds, horns, trumpets, and timpani
 - c. strings with harpsichord continuo
 - d. woodwinds, trombones, drums, and strings
17. Which of the following instruments were *not* normally included in the classical orchestra?
- a. French horns
 - b. trombones
 - c. timpani
 - d. trumpets
18. A symphony is a
- a. sonata for orchestra
 - b. work for solo instrument
 - c. work for chorus and orchestra
 - d. work for piano solo
19. Sonata form is used frequently as the form for the _____ movement of a multimovement work.
- a. first
 - b. slow
 - c. final fast
 - d. all of the above
20. Sonata form consists of three main sections, exposition, development, and
- a. introduction
 - b. recapitulation
 - c. motives
 - d. transition
21. The three main sections of a sonata-form movement are often followed by a concluding section known as the
- a. coda
 - b. theme
 - c. bridge
 - d. motive
22. A transitional passage that leads to a contrasting section is called a
- a. coda
 - b. theme
 - c. bridge
 - d. motive
23. Which of the following statements is *not* true?
- a. The term *sonata* refers to the form of a single movement, and it should not be confused with the term *sonata*, which is used for a whole composition made up of several movements.
 - b. The second theme returns in the recapitulation of a sonata form movement in an exact repetition of its statement in the exposition.
 - c. The coda of a sonata form movement rounds off the movement by repeating themes or developing them further.
 - d. A fast movement in sonata form is sometimes preceded by a slow introduction that creates a strong feeling of expectancy.

24. A feeling of harmonic tension and forward motion is created in the exposition of a sonata form movement by
- the conflict of tonalities between the first and second themes
 - the introduction of a new theme in the bridge
 - retaining the same tonality for both themes
 - changing the meter of the second theme
25. A modulation from the home key to a new key in the exposition of a sonata form movement takes place in the
- coda
 - theme
 - bridge
 - motive
26. In the exposition of a sonata-form movement
- the closing theme is in the tonic key
 - a new theme is always presented in the bridge
 - the second theme is in a new key.
 - a new meter enters with the second theme.
27. At the end of a classical exposition there usually is a
- new tempo indication
 - new time signature
 - repeat sign
 - coda sign
28. Short musical ideas or fragments of themes that are developed within a composition are called
- codas
 - rides
 - melodies
 - motives
29. In the recapitulation of a sonata-form movement
- all the principal material is in the tonic key
 - a new theme is presented in the bridge
 - the second theme is in a new key
 - there is no second theme
30. Which of the following is *not* part of a sonata form movement?
- recapitulation
 - rondo
 - exposition
 - development
31. Sonata form should be viewed as
- a rigid mold into which musical ideas are poured
 - another term for the symphony
 - a set of principles that serve to shape and unify contrasts of theme and key
 - a set of variations on a theme
32. The standard catalog of Mozart's compositions was made by
- Ludwig von Kochel
 - Franz X. Sussmayr
 - Lorenzo da Ponte
 - Friedrich Kuhlau
33. Which statement about "theme with variations" is **not** true
- each variation differs greatly in length from the original theme
 - Haydn's Surprise Symphony's Second Movement is in 'theme and variations' form.
 - the form is frequently used in the Classical Era
 - The form may be schematically outlined as A A' A" A''' A''''

34. Theme-and-variations form may be schematically outlined as
 a. AABB b. AA'A''A'''A'''' c. ABA d. ABACADA
35. Which of the following statements is *not* true?
 a. Each variation in a theme and variations form movement is unique and may differ in mood from the theme
 b. The form called theme and variations is widely used in the classical period, either as an independent piece or as one movements of a symphony, sonata, or string quartet.
 c. The first movement of Haydn's *Surprise* symphony is in theme and variations form
 d. In a theme and variations movement, a basic musical idea is repeated over and over and is changed each time.
36. Which of the following elements Is usually *not* changed in varying the theme in theme and variations form?
 a. melody b. harmony c. length d. rhythm
37. The _____ movement of Haydn's *Surprise* Symphony is in theme and variations form.
 a. first b. second c. third d. fourth
38. The minuet and trio movement of a classical symphony, string quartet, or other work, is in _____ form.
 a. ABA b. AABB c. AA'A''A'''A'''' d. ABACABA
39. The movement of a sonata-type composition often patterned after a dance is the
 a. first b. second c. third d. fourth
40. The minuet is generally the _____ movement of a classical piece
 a. first b. second c. third d. fourth
41. The form known as minuet and trio is employed as the _____ movement of classical symphonies, string quartets, and other works.
 a. first b. second c. third d. fourth
42. The minuet first appeared around 1650 as a(n)
 a. instrumental composition for the concert performance
 b. prayer in Germany at the end of the Thirty Year's War
 c. dance at the court of Louis XIV of France
 d. country dance in England
43. The character of the minuet is best described as
 a. brisk and lively c. heavy and ponderous
 b. quiet and relaxed d. stately and dignified
44. Which of the following statements is *not* true?
 a. The minuet movement of a symphony or string quartet is written for listening, not dancing
 b. The character of the minuet is best described as brisk and lively

- c. In many of Beethoven's compositions, the third movement is not a minuet but a related form in the triple meter called scherzo
d. The scherzo differs from the minuet in that it moves more quickly, generating energy, rhythmic drive, and rough humor
45. The minuet as a whole may be outlined as
a. ABA b. AABB c. ABC d. AABBC
46. Which of the following is *not* true of the minuet?
a. triple meter b. moderate tempo c. quick, lively tempo d. ABA form
47. In many of Beethoven's works, there is a _____ movement instead of the minuet.
a. presto b. scherzo c. fugato d. ritornello
48. The scherzo differs from the minuet in that it
a. moves more quickly b. has a different form c. has a different meter d. all of the above
49. The double bass in the classical orchestra, as in Mozart's *Eine Kleine Nachtmusik* usually
a. has a separate and distinct bass part c. doubles the cello part an octave lower
b. doubles the cello part in the same register d. sounds an octave lower than the cello part
50. The rondo may be schematically outlined as
a. ABACABA b. AABB c. ABBABC d. ABA
51. A common rondo pattern is
a. ABACA b. ABACBA c. ABBABC d. ABCBA
52. The return of the main theme in rondo form is all the more welcome because it is usually
a. in a contrasting key b. in the tonic key c. slow and dignified d. in varied form
53. Because of its liveliness, regularity, and buoyancy, the rondo most often serves as a
a. slow movement b. first movement c. set of variations d. finale
54. Beethoven's late works, composed after he was totally deaf, include:
a. Piano sonatas
b. string quartets
c. the Ninth symphony
d. all of the above
55. The sonata-rondo
a. may be outlined as ABA-development section-ABA
b. combines rondo form with elements of sonata form
c. usually has a lively, pleasing, and simple to remember theme
d. all of the above
56. The main theme of the rondo
a. returns only once in the movement c. seldom ends the movement

- b. is usually slow and dignified
- d. is usually in the tonic key
57. The rondo was used
- a. only in the classical symphony and quartet
- b. only as an independent composition
- c. as late as the twentieth century
- d. exclusively in the classical period
58. *Symphony* may be defined as a(n)
- a. musical composition for orchestra, usually in four movements
- b. sonata for orchestra
- c. extended, ambitious composition exploiting the expanded range of tone color and dynamics of the classical orchestra
- d. all of the above
59. The usual order of movements in a classical symphony is
- a. fast, dance-related, slow, fast
- b. fast, slow, dance-related, fast
- c. fast, slow, fast, slow
- d. slow, fast, slow, fast
60. The first movement of a classical symphony is almost always fast and in ____ form
- a. sonata
- b. rondo
- c. minuet
- d. ABA
61. Which of the following is *not* true of the symphony?
- a. A musical composition for orchestra, usually in four movements
- b. A sonata for orchestra
- c. An extended, ambitious composition exploiting the expanded range of the color and dynamics of the classical orchestra
- d. A musical composition for solo instrument and orchestra
62. ABA form is typical of the minuet or scherzo movement and is also common in the
- a. finale
- b. first movement
- c. slow movement
- d. all of the above
63. The slow movement of a classical symphony
- a. is sometimes in theme and variations form
- b. is generally not in the tonic key
- c. contains broad songlike melodies
- d. all of the above
64. The last movement of a classical symphony
- a. is most often in sonata or sonata-rondo form
- b. is usually fast, lively, and brilliant, but somewhat lighter in mood than the opening movement
- c. is always in the tonic key of the symphony
- d. all of the above
65. A symphony is unified partly by the use of the same
- a. key in three of its movements
- b. theme for each of its movements
- c. tempo throughout
- d. all of the above

66. A concerto is a large-scale work in several movements for
 a. an instrumental soloist
 b. an instrumental soloist and orchestra
 c. any combination of instruments
 d. symphonic orchestra
67. Mozart and Beethoven wrote a number of concertos for their favorite solo instrument, the
 a. cello
 b. violin
 c. flute
 d. piano
68. The classical concerto differs from the symphony in that it does not have a ___ movement
 a. sonata form
 b. slow
 c. minuet or scherzo
 d. rondo finale
69. The symphonic movement usually lacking in the concerto is the
 a. sonata-form movement
 b. slow movement
 c. minuet or scherzo
 d. rondo finale
70. A brilliant solo section in a concerto designed to display the performer's virtuosity is called
 a. a cadenza
 b. a fermata
 c. a pause
 d. da capo
71. A pause in the score of a concerto is indicated by a
 a. signal from the soloist
 b. signal from the concertmaster
 c. signal from the conductor
 d. fermata
72. Classical chamber music is designed
 a. to display the virtuosity of the players
 b. for the intimate setting of a small room
 c. exclusively for performance by paid professional musicians
 d. to be conducted by experienced orchestral directors
73. A major factor that distinguishes chamber music from the symphony or concerto is that chamber music
 a. does not use sonata form
 b. is performed in concert in concert halls
 c. does not have difficult parts
 d. is performed by one player per part
74. The most important form of classical chamber music is the
 a. violin and piano sonata
 b. string quintet
 c. piano trio
 d. string quartet
75. The string quartet
 a. usually consists of four movements
 b. is the most important form in classical chamber music
 c. is written for two violins, viola, and cello
 d. all of the above
76. The classical string quartet is a musical composition for
 a. violin, viola, cello, and bass
 c. violin, guitar, viola, and cello

- c. Haydn composed two oratorios, *The Creation* and *Judas Maccabaeus*
 d. Haydn was a master at developing themes, able to build whole movements out of single main themes
85. Haydn was a prolific composer, as demonstrated in part by his 68 string quartets and 104
 a. operas b. serenades c. songs d. symphonies
86. Haydn's two popular oratorios are entitled *The Seasons* and
 a. *The Creation* b. *The Magic Flute* c. *Judas Maccabaeus* d. *Elijah*
87. Mozart was born in
 a. Salzburg, Austria c. Bonn, Germany
 b. Eisenach, Germany d. Rohrau, Austria
88. Which of the following statements is *not* true?
 a. Mozart wrote masterpieces in all the musical forms of his time
 b. Between the ages of six and fifteen, Mozart was continually on tour in England and Europe
 c. In his later years, Mozart was financially well off, widely acclaimed, and sought after by an adoring public
 d. Mozart's trips to Italy enabled him to study and master the current operatic style.
89. Between the ages of six and fifteen, Mozart
 a. received an excellent formal education in Salzburg
 b. went to Vienna to study with Haydn
 c. was continually on tour in England and Europe
 d. played in the archbishop's orchestra in Salzburg
90. Mozart's trips to Italy
 a. enabled him to study and master the Italian operatic style
 b. were quite rare
 c. were the scenes of his greatest triumphs
 d. enabled him to secure several permanent posts
91. By the age of six, Mozart could
 a. play the harpsichord and violin c. read music perfectly at sight
 b. improvise fugues and write minuets d. all of the above
92. Which of the following is *not* one of Mozart's three masterpieces of Italian opera?
 a. *Così fan tutte* b. *The Marriage of Figaro* c. *Orfeo* d. *Don Giovanni*
93. Mozart's finest German opera was
 a. *The Magic Flute* b. *The Marriage of Figaro* c. *Don Giovanni* d. *Fidelio*

94. Mozart composed his Requiem
- a. for his own funeral
 - b. as an exercise for his composition teacher
 - c. on commission from a stranger
 - d. to help his pupil Sussmayr
95. Don Giovanni, in Mozart's opera of that name, is
- a. a despotic Italian Nobleman
 - b. the legendary spanish lover
 - c. Sir John Falstaff
 - d. the servant to Leporello
96. Mozart's symphony No. 40
- a. in is G major
 - b. has only three movements
 - c. is one of his last three symphonies
 - d. all of the above
97. The cadenza in the first movement of Mozart's Piano Concerto No. 23 in A major is unusual in that
- a. it serves as a transition to the recapitulation
 - b. the performer is expected to improvise at the performance
 - c. it was composed by Mozart himself
 - d. it was composed by Beethoven
98. Beethoven
- a. was a brilliant pianist
 - b. was self-educated and had read widely, but was weak in elementary arithmetic
 - c. began to feel the first symptoms of deafness in his twenty-ninth year
 - d. all of the above
99. Beethoven's Ninth Symphony is unusual in that it is scored for _____ as well as orchestra:
- a. chorus
 - b. four soloists and a chorus
 - c. a piano soloist
 - d. a violin soloist
100. Beethoven greatly expanded the _____ section of the sonata-form movement and made it more dramatic.
- a. introduction
 - b. exposition
 - c. development
 - d. recapitulation

12/02/03 - 3rd rev.