

**INTRODUCTION TO MUSIC:
" Romantic Era " Test**

1. *The Erlking* (a song by Schubert) uses as a text a poem by
 - a. Heine
 - b. Poe
 - c. Whitman
 - d. Goethe

2. When music conservatories were founded, women
 - a. were admitted only as vocalists or pianists
 - b. were at first accepted only as students of performance, but by the late 1800s could study musical composition
 - c. could only study musical composition, since performance was considered undignified
 - d. were not admitted

3. An important musical part of every middle-class home during the romantic period was the
 - a. resident composer/performer
 - b. piano
 - c. violin
 - d. flute

4. Music criticism was a source of income for both Hector Berlioz and
 - a. Robert Schumann
 - b. Franz Liszt
 - c. Niccolò Paganini
 - d. Giuseppe Verdi

5. One of the few composers fortunate enough to be supported by private patrons was
 - a. Franz Liszt
 - b. Franz Schubert
 - c. Hector Berlioz
 - d. Peter Ilyich Tchaikovsky

6. An art song is a musical composition for
 - a. solo voice and piano
 - b. solo voice and orchestra
 - c. multiple voices
 - d. all of the above

7. The word _____ is commonly used for a romantic art song with a German text.
 - a. *lied*
 - b. *durchkomponiert*
 - c. *chanson*
 - d. *ballade*

8. Which of the following statements is *not* true of the romantic art song?
 - a. The art song is restricted to strophic or through-composed form.

- b. A song cycle is a set of romantic art songs that may be unified by a story line that runs through the poems, or by musical ideas linking the songs.
 - c. Through-composed, a translation of the German term *durchkomponiert*, is a song form that allows music to reflect a poem's changing moods.
 - d. The accompaniment of a romantic art song is an integral part of the composer's conception, and it serves as an interpretive partner to the voice.
9. Which of the following is *not* an early romantic composer?
- a. Schumann
 - b. Chopin
 - c. Mozart
 - d. Berlioz
10. Composers expressed musical nationalism in their music by
- a. using the rhythms of the dances of their homelands
 - b. using their national legends as subject matter
 - c. basing their music on the folk songs of their country
 - d. all of the above
11. Drawing creative inspiration from cultures of lands foreign to the composer is known as
- a. exoticism
 - b. nationalism
 - c. program music
 - d. *verismo*
12. Fascination with national identity also led composers to draw on colorful materials from foreign lands, a trend known as musical
- a. nationalism
 - b. exoticism
 - c. collectivism
 - d. individualism
13. Program music is
- a. music that depicts aspects of nature
 - b. music that tells a story
 - c. instrumental music associated with a story, poem, idea, or scene
 - d. all of the above
14. Valhalla is:
- a. Wotan's castle
 - b. Siegfried's sword
 - c. The magical gold
 - d. The cloak of invisibility
15. An orchestra toward the end of the romantic period might include close to _____ musicians.
- a. 24
 - b. 40
 - c. 60
 - d. 100

16. The 1844 *Treatise on Modern Instrumentation and Orchestration* that signaled the recognition of orchestration as an art in itself was written by
 - a. Franz Liszt
 - b. Robert Schumann
 - c. Hector Berlioz
 - d. Bedrich Smetana
17. Chromatic harmony is
 - a. the use of chordal structures that contain tones that do not belong to the basic scale
 - b. the use of pentatonic structures
 - c. strict adherence to the seven notes of the major or minor scale
 - d. diatonicism
18. Which of the following statements is *not* true?
 - a. Romantic music puts unprecedented emphasis on self-expression and individuality of style.
 - b. Fascination with the melodies, rhythms, and colorful materials from distant lands is a romantic trend known as musical nationalism.
 - c. Romantic composers relied upon a more prominent use of chromatic harmony, or the use of chords containing tones not found in the prevailing major or minor scale.
 - d. A romantic composition tends to have a wide variety of keys and rapid modulations.
19. Which of the following statements is *not* true of the piano in the early romantic period?
 - a. A cast-iron frame was introduced to hold the strings under greater tension.
 - b. The use of the damper pedal allowed a sonorous blend of tones from all registers of the piano.
 - c. The piano's range remained basically the same as in the classical period.
 - d. The piano's hammers were covered with felt.
20. A slight holding back or pressing forward of tempo in music is known as
 - a. ritardando
 - b. rubato
 - c. accelerando
 - d. fermata
21. A group of art songs organized around a single topic is called a
 - a. song cycle
 - b. tone poem
 - c. sonata
 - d. concerto
22. Which of the following statements is *not* true?
 - a. Romantic composers rejected the basic forms of the classical period and preferred to develop new forms of their own.
 - b. Hector Berlioz's *Treatise on Modern Instrumentation and Orchestration*, published in 1844, signaled the recognition of orchestration as an art in itself.
 - c. Musical nationalism was expressed when romantic composers deliberately created music with a specific national identity.
 - d. To intensify the expression of the music, romantic performers made use of rubato, the slight holding back or pressing forward of tempo.
23. Which of the following statements is *not* true?
 - a. Romantic composers wrote primarily for a middle-class audience whose size and prosperity had increased because of the industrial revolution.
 - b. Romantic musicians often composed to execute a commission or meet the demands of an aristocratic or church patron.
 - c. Music conservatories were founded in Chicago, Cleveland, Boston, Oberlin, and Philadelphia during the 1860s.
 - d. The nineteenth-century public was captivated by virtuosity.

24. The composer whose career was a model for many romantic composers was
- Ludwig van Beethoven
 - Joseph Haydn
 - Johann Sebastian Bach
 - Wolfgang Amadeus Mozart
25. All of the following romantic composers were also virtuoso instrumentalists giving solo recitals except
- Clara Schumann
 - Hector Berlioz
 - Niccolò Paganini
 - Franz Liszt
26. The rise of the urban middle class led to the
- piano becoming a fixture in every middle-class home
 - formation of many orchestras and opera groups
 - development of regular subscription concerts
 - all of the above
27. Which of the following is *not* true?
- Schubert wrote over 1000 songs.
 - Schubert was the earliest master of the romantic art song.
 - Schubert composed symphonies, string quartets and other chamber music, and sonatas.
 - A famous work of Schubert is the *Unfinished* Symphony.
28. The form of *Erlking* is
- strophic
 - modified strophic
 - through-composed
 - none of the above
29. The piano's relentless rhythm in *Erlkönig* (*The Erlking*) unifies the episodes of the song and suggests the
- galloping horse
 - approach of death
 - calmness of the father
 - joy of the child
30. The Erlking, in Schubert's song of that name, is a romantic personification of
- ghosts
 - death
 - nature
 - a galloping horse
31. As a writer and critic, Robert Schumann
- founded and edited the *New Journal of Music*
 - discovered and made famous some of the leading composers of his day
 - wrote appreciative reviews of young "radical" composers like Chopin and Berlioz
 - all of the above
32. Robert Schumann's works are
- intensely autobiographical
 - usually linked with descriptive titles, texts, or programs
 - essentially lyrical in nature
 - all of the above

33. Clara Wieck was
- the daughter of Schumann's piano teacher
 - a virtuoso pianist
 - Robert Schumann's wife
 - all of the above
34. Clara Schumann considered herself primarily
- a singer
 - a conductor
 - a pianist
 - a composer
35. It is interesting to note that an American orchestra, the New York Philharmonic, is tied for _____ place as the oldest orchestra in the world.
- first
 - second
 - third
 - fourth
36. When the same music is repeated for each stanza of a poem the form is known as
- song form
 - strophic
 - through-composed
 - repetitious
37. Schumann died
- while conducting
 - while performing his piano concerto
 - in an asylum
 - while composing
38. Robert Schumann's *Carnaval* is a(n)
- etude for piano students
 - song cycle
 - composition for orchestra
 - cycle of piano pieces
39. Clara Schumann frequently performed the works of her husband and her close friend
- Hector Berlioz
 - Richard Wagner
 - Johann Sebastian Bach
 - Johannes Brahms
40. Clara Wieck was
- one of the leading concert pianists of the nineteenth century
 - a child prodigy
 - the wife of composer Robert Schumann
 - all of the above
41. Johannes Brahms
- was an admirer of Robert Schumann, but never met him
 - was a violinist who performed Clara Schumann's compositions
 - was a close friend of Clara and Robert Schumann
 - married Clara Schumann after her husband died

42. Which of the following is *not* true of Robert Schumann's works?
- They are intensely autobiographical.
 - They are usually linked with descriptive titles, texts, or programs.
 - They are essentially lyrical in nature.
 - They are all written for the piano.
43. While in Paris, Chopin
- married the famous writer Aurore Dudevant
 - earned a good living by teaching piano to the daughters of the rich
 - gave a great number of successful public concerts
 - all of the above
44. Most of Chopin's pieces
- are exquisite miniatures
 - are for a wide range of media
 - have a limited variety of moods
 - have literary programs or titles
45. Which of the following statements about Chopin is *not* true?
- He was the only great composer who wrote almost exclusively for the piano.
 - He made a living by doing concert tours and performing his own music and that of Liszt.
 - He composed nocturnes, waltzes, preludes, polonaises and mazurkas.
 - He died of tuberculosis at thirty-nine.
46. A (n) ___ is a study piece, designed to help a performer master specific technical difficulties.
- nocturne
 - étude
 - polonaise
 - lied
47. Chopin's *Revolutionary* Étude in C Minor develops the pianist's left hand because
- the left hand must play rapid passages throughout
 - it is played only by the left hand
 - it takes nearly an hour to perform
 - the left hand plays the main melody
48. As a youth, Liszt was influenced by the performances of
- Richard Wagner
 - Hector Berlioz
 - Robert Schumann
 - Niccolò Paganini
49. The writer whose literary works most influenced Giuseppe Verdi was:
- Victor Hugo
 - Johann Wolfgang von Goethe
 - George Sands
 - William Shakespeare
50. Until the age of thirty-six, Liszt toured Europe as a virtuoso

- a. pianist
 - b. conductor
 - c. cellist
 - d. all of the above
51. Liszt typified the romantic movement because he
- a. had a charismatic personality
 - b. was a stupendous performer
 - c. was an innovative composer
 - d. all of the above
52. Which of the following statements is *not* true?
- a. To display his incomparable piano mastery, Liszt composed his *Transcendental Etudes* and made piano transcriptions of Paganini's violin pieces.
 - b. During the last years of his life, Liszt settled in Rome and devoted himself solely to his religious duties.
 - c. As a stupendous performer, innovative composer, and charismatic personality, Franz Liszt typified the romantic movement.
 - d. The literary works of Johann Wolfgang von Goethe were among Franz Liszt's favorite inspirations.
53. Liszt created the _____, a one-movement orchestral composition based to some extent on a literary or pictorial idea.
- a. concert overture
 - b. symphonic poem
 - c. piano concerto
 - d. sonata
54. Liszt's piano works are characterized by
- a. an unprecedented range of dynamics
 - b. rapid octaves and daring leaps
 - c. arpeggios
 - d. all of the above
55. By the age of thirteen, Mendelssohn had written _____ of astounding quality.
- a. vocal works.
 - b. sonatas
 - c. symphonies and concertos
 - d. all of the above
56. Mendelssohn is known as the man who rekindled an interest in the music of
- a. Giovanni Pierluigi da Palestrina
 - b. Johann Sebastian Bach
 - c. George Frideric Handel
 - d. Franz Schubert
57. The high point of Mendelssohn's career was the triumphant premiere of his oratorio _____ in England.
- a. *Elijah*
 - b. *Hebrides*
 - c. *A Midsummer Night's Dream*

- d. *Fingal's Cave*
58. Mendelssohn wrote in all musical forms except
- symphonies
 - operas
 - string quartets
 - oratorios
59. Which of the following statements is *not* true?
- Musicians and audiences in the romantic period liked to read stories into all music, whether intended by the composer or not.
 - The romantic concert overture was modeled after the opera overture, but the concert overture is not intended to usher in a stage work, being instead an independent composition.
 - The symphonic poem, or tone poem, is a one-movement composition in sonata-allegro form.
 - While music alone makes no definite reference to ideas, emotions, or objects, it can create moods, emotions, and atmosphere.
60. The *Fantastic Symphony* reflects Berlioz's
- intense nationalism
 - experiences in Rome
 - love for the actress Harriet Smithson
 - interest in composing for small, intimate ensembles
61. Parisians were startled by Berlioz's *Fantastic Symphony* because of its
- sensationally autobiographical program
 - vivid description of the weird and diabolical
 - amazingly novel orchestration
 - all of the above
62. Which of the following statements is *not* true?
- Berlioz was an extraordinarily imaginative and innovative orchestrator.
 - All of Berlioz's major works are dramatic in nature and relate either to a literary program or text.
 - In 1830 Berlioz won the Paris Conservatory's Prix de Rome which granted him two years' subsidized study in Rome.
 - Berlioz's reputation outside France was even lower than it was in his homeland.
63. Outside France, Berlioz enjoyed a great career as a(n)
- conductor
 - concert pianist
 - singer
 - impresario
64. As one of the first great _____, Berlioz influenced a whole generation of musicians.
- orchestral conductors
 - impresarios
 - composition teachers
 - guitarists
65. Berlioz was extraordinarily imaginative in treating the orchestra, creating _____ never before heard.
- tone colors
 - rhythms
 - harmonies

d. forms

66. Which of the following was *not* composed by Berlioz?
- Romeo and Juliet*
 - The Damnation of Faust*
 - The Sorcerer's Apprentice*
 - Requiem
67. Which of the following statements is *not* true of Berlioz's *Fantastic Symphony*?
- The fourth movement depicts a dream of a witches' sabbath.
 - Berlioz incorporates the medieval chant *Dies irae*, traditionally sung in the mass for the dead, in the last movement.
 - The second movement is a waltz, the most popular dance of the Romantic period.
 - The *idée fixe* appears in all five movements and unifies the contrasting episodes of the symphony.
68. The fourth movement of the *Fantastic Symphony* depicts a
- march to the scaffold
 - ball
 - dream of a witches' sabbath
 - scene in the country
69. The liturgical melody quoted in the last movement of the *Fantastic Symphony* is the
- Ave Maria*
 - alleluia
 - benedictus
 - Dies irae*
70. Libretti that fanned the public's hatred for its Austrian overlords were deliberately chosen by the composer
- Gioacchino Rossini
 - Modest Mussorgsky
 - Giuseppe Verdi
 - Richard Wagner
71. Which of the following statements about Smetana is *not* true?
- Smetana was active as a composer, teacher, conductor, pianist and tireless propagandist for Czech musical nationalism.
 - Smetana passed the last few years of his life teaching and conducting in Prague.
 - The Moldau* is one of the six symphonic poems in Smetana's cycle *Má Vlast (My Country)*, a romantic representation of nature and a display of Czech nationalism.
 - A peasant wedding is suggested in Smetana's *The Moldau* by a rustic polka.
72. Even though Smetana was deaf at the time, he composed a musical work depicting Bohemia's main river as it flows through the countryside. The name of the river, and the musical composition, is the
- Moldau
 - Seine
 - Danube
 - Thames

73. Dvořák “found a secure basis for a new national [American] musical school” in the
- music of New York
 - African American spirituals
 - western art music as taught at the National Conservatory of Music
 - traditional folk music of European immigrants
 - never
74. Antonin Dvořák’s Symphony no. 9
- is his most famous work
 - is subtitled *From the New World*
 - glorifies Czech and American folk spirits
 - all of the above
75. Which of the following statements is *not* true?
- In 1892, Dvořák went to New York, where he spent almost three years as director of the National Conservatory of Music.
 - Following Smetana as leader of the school of Czech national music, Dvořák infused his symphonies and chamber music with the spirit of Bohemian folk song and dance.
 - Dvořák frequently quoted actual folk tunes in his music.
 - The popular character of Dvořák’s *New World* Symphony grows out of his use of syncopations, pentatonic scales, and modal scales often found in folk music.
76. Which of the following statements is *not* true?
- Tchaikovsky’s progress in music was so rapid that after graduating from St. Petersburg Conservatory he became professor of harmony at the new Moscow Conservatory.
 - Tchaikovsky was a happily-married family man with a cheerful self-confident outlook.
 - Tchaikovsky, while not a member of the “Russian five,” considered himself as *Russian* in the fullest sense of the word.
 - Tchaikovsky, with elements of French, Italian, and German music as well as Russian folk songs, fused national and international elements to produce intensely subjective and passionate music.
77. Nadezhda von Meck was
- one of Tchaikovsky’s lovers
 - a wealthy benefactress who provided Tchaikovsky with an annuity
 - Tchaikovsky’s wife
 - the inspiration for his *Romeo and Juliet*
78. Which of the following is *not* a ballet by Tchaikovsky?
- Swan Lake*
 - The Sleeping Beauty*
 - The Nutcracker*
 - Coppelia*
79. Tchaikovsky’s *Romeo and Juliet* is
- a ballet based on Shakespeare’s play *Romeo and Juliet*

- b. a medley of popular melodies taken from his opera of that name
 - c. an early programmatic symphony inspired by the characters in Shakespeare's play
 - d. a concert overture consisting of a slow introduction and a fast movement in sonata form
80. Which of the following statements is *not* true?
- a. One of Brahms's musical trademarks is his exotic orchestration.
 - b. When he was thirteen, Brahms studied piano, music theory, and composition during the day, and played dance music for prostitutes and their clients in waterfront bars/cafes at night.
 - c. Brahms was a romantic who breathed new life into classical forms.
 - d. As conductor of a Viennese musical society, Brahms introduced many forgotten works
81. Brahms created masterpieces in all the traditional forms except
- a. *Lieder*
 - b. opera
 - c. choral music
 - d. chamber music
82. Which of the following is *not* true of Brahms's music?
- a. It has a range of moods.
 - b. It was rooted in the music of Wagner
 - c. It is rhythmically exciting.
 - d. It is lyrical and full of rich polyphonic texture
83. Dvorak wrote his New World Symphony
- a. to glorify the Czech and American folk spirit
 - b. using special scales such as pentatonic (five-note)
 - c. during his first year in residence in the U.S.
 - d. All of the above
84. Tchaikovsky
- a. is the most famous Russian composer
 - b. was supported by a wealthy patroness Madame von Meck
 - c. conducted his own works throughout Europe and America
 - d. All of the above.
85. Verdi studied music in _____, the city where Italy's most important opera house, La Scala, is located.
- a. Rome
 - b. Florence
 - c. Venice
 - d. Milan
86. Critics were often scandalized by the subject matter of Verdi's operas because they
- a. symbolized a free and unified Italy
 - b. commemorated the Suez canal, which was not even in Europe
 - c. were based on Shakespearean plays
 - d. seemed to condone rape, suicide, and free love

87. Verdi mainly composed his operas
- for the Italian musical elite
 - to glorify the singers
 - to promote Italian unification
 - to entertain a mass public
88. Which of the following statements is *not* true?
- Giuseppe Verdi, the most popular of all opera composers, was born to a poor family in a tiny Italian village.
 - The soul of a Verdi opera is its expressive vocal melody.
 - Verdi composed primarily for the Italian musical elite, those who would best appreciate his talents.
 - In the course of his long life, Verdi's style became less conventional, more subtle and flexible, with more imaginative orchestrations and richer accompaniments.
89. Verdi's later operas differ from his earlier ones in that they have
- less difference between aria and recitative
 - greater musical continuity
 - more imaginative orchestrations
 - all of the above
90. Rigoletto, the title role in Giuseppe Verdi's opera, is all of the following *except*
- a hunchback
 - a court jester to the Duke of Mantua
 - the father of Gilda
 - the romantic lover
91. Which of the following statements is *not* true?
- Puccini achieved unity and continuity in his operas by using the same material in different acts.
 - After 1896, Puccini was wealthy and world-famous from the enormous success of *La Bohème*, which portrays a "bohemian" life similar to his own as an impoverished music student.
 - Puccini composed long highly ornamented melodies that are difficult to remember and perform well.
 - As Verdi did in his late works, Puccini minimized the difference between aria and recitative, thus creating a continuous flow of music.
92. Which of the following operas is considered an example of *verismo*?
- Turandot*
 - Tosca*
 - Nabucco*
 - Die Walküre*
93. An artistic trend of the 1890s, in which operas dealt with ordinary people and true-to-life situations, was known as
- opera seria*
 - Cavalleria rusticana*
 - exoticism
 - verismo*

94. Giacomo Puccini's *La Bohème* takes place in
- Seville
 - Milan
 - Rome
 - Paris
95. In Giacomo Puccini's *La Bohème*, Rodolfo is a young
- painter
 - poet
 - philosopher
 - musician
96. Richard Wagner had an opera house built to his own specifications in
- Munich
 - Weimar
 - Dresden
 - Bayreuth
97. The composer who had an overwhelming influence on the young Richard Wagner was
- Johann Sebastian Bach
 - Ludwig van Beethoven
 - Johannes Brahms
 - Hector Berlioz
98. Which of the following statements is *not* true?
- As a young man, Wagner spent many years studying music theory and developing a virtuosic piano technique.
 - During the last decades of the nineteenth century, Wagner's operas and artistic philosophy influenced not only musicians, but poets, painters, and playwrights as well.
 - Wagner revolutionized opera by shifting the focus from the voice to the orchestra and treating the orchestra symphonically.
 - Wagner used leitmotifs, or short musical ideas associated with a person, object, or thought, to unify his greatly extended music dramas.
99. The librettos to *The Ring of the Nibelung* were written by
- Arrigo Boito
 - Richard Wagner
 - King Ludwig of Bavaria
 - Hans von Bülow
100. Wagner called his works *music dramas* rather than operas because
- there is a continuous musical flow within each act
 - there are no breaks where applause can interrupt
 - the vocal line is inspired by the rhythms and pitches of the German text
 - all of the above

