

flitstoets 14 oktober 2019

Multiple Choice

Identify the choice that best completes the statement or answers the question.

- _____ 1. 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
- _____ 2. The development of musical styles in the later nineteenth century was strongly marked by
- a. rising audience demand for new compositions, and disdain for older music
 - b. the lack of a musically cultivated audience for art music
 - c. the shrinking size of orchestras
 - d. greater representation of historical repertoire relative to new music on concert programs
 - e. the gradual disappearance of program music and the predominance of absolute music
- _____ 3. 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
- _____ 4. Denkmäler der Tonkunst (Monuments of Musical Art) was
- a. a collection of chorale preludes for organ by Anton Bruckner
 - b. a treatise on music aesthetics by Eduard Hanslick
 - c. a multi-volume edition of rediscovered Renaissance and Baroque music
 - d. a collection of essays co-authored by Franz Liszt and Carolyne von Sayn-Wittgenstein
 - e. a collection of the most popular symphonies of the early nineteenth century
- _____ 5. 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
- _____ 6. Nationalist composers of marginalized or subjugated regions of Europe and the new world emphasized their unique cultural identities by
- a. discarding and replacing the classical forms of the German tradition
 - b. employing native folk melodic and harmonic idioms in their music
 - c. mocking the conventions of the classical tradition in parody compositions
 - d. replacing German and French texts of vocal works with translations in their native languages
 - e. ignoring classical and romantic musical idioms and returning to a Renaissance style that represented a generic, universal musical language
- _____ 7. Hans von Bülow was

- a. the brother-in-law of Richard Wagner
 - b. the first husband of Wagner's second wife
 - c. the nephew of Franz Liszt
 - d. the son-in-law of Johannes Brahms
 - e. the half-brother of Cosima Liszt
- ___ 8. The careers of Anton Bruckner and Johann Strauss, Jr., most clearly reflect the growing division between
- a. church and concert music
 - b. serious and light music
 - c. orchestral and operatic music
 - d. instrumental and vocal music
 - e. program and absolute music
- ___ 9. 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
- ___ 10. A prominent precedent for late-nineteenth-century techniques of thematic transformation is found in
- a. Beethoven's *Pastoral* Symphony
 - b. Berlioz's *Symphonie fantastique*
 - c. J.S. Bach's cantatas
 - d. Handel's oratorios
 - e. Bellini's operas
- ___ 11. The fourth movement of Brahms's Fourth Symphony testifies to the composer's interest in
- a. medieval modes
 - b. Baroque variation technique
 - c. Classic rondo form
 - d. Romantic ternary song form
 - e. cyclic return of earlier themes
- ___ 12. Brahms's First Symphony shows the influence of
- a. Beethoven's setting of poetry to a hymnlike melody in the finale of his Ninth Symphony
 - b. Liszt's use of a literary program as the basis of his *Faust Symphony*
 - c. Berlioz's use of an *idée fixe* that appears in every movement of his *Symphonie fantastique*
 - d. Schumann's use of slow introductions in his Fourth Symphony
 - e. Bach's use of a ground bass as a repeating theme
- ___ 13. The debate between advocates of program music and absolute music emerged in print during the
- a. 1840s
 - b. 1850s
 - c. 1860s
 - d. 1870s
 - e. 1880s
- ___ 14. Liszt's *Les préludes* and Brahms's Piano Quintet in F Minor both
- a. exemplify the style and techniques developed by the New German School
 - b. use leitmotives
 - c. divide into four separate movements
 - d. set a poem for chorus in their final movements
 - e. use thematic transformation
- ___ 15. Wagner's influence on his contemporaries and successors was felt in all the following areas *except*
- a. the revival of Renaissance modal polyphony
 - b. the use of extreme chromatic harmony
 - c. the use of referential musical motives
 - d. the creation of large, innovative musical forms
 - e. innovations in orchestration

- _____ 16. The concept of developing variation was first described by
- a. Gottfried Herder
 - b. Franz Brendel
 - c. Hans von Bülow
 - d. Strauss
 - e. Schoenberg
- _____ 17. Franz Brendel is remembered for
- a. premiering Johannes Brahms's Violin Concerto
 - b. coining the term "New German School"
 - c. writing the book *On the Musically Beautiful*
 - d. conducting the premiere of Wagner's *Tristan und Isolde*
 - e. the many popular Viennese waltzes that he composed
- _____ 18. Late-nineteenth-century composers like Bruckner continued to exploit the three-key exposition strategy first systematically used by
- a. J.S. Bach
 - b. Mozart
 - c. Schubert
 - d. Wagner
 - e. Brahms
- _____ 19. Brahms's *Ein deutsches Requiem* is a setting of texts from
- a. the Latin Mass for the Dead
 - b. medieval Minnelieder
 - c. German translations of Old Testament scriptural texts
 - d. spiritual poems by Mörike and Eichendorff
 - e. Mignon's funeral in Goethe's *Wilhelm Meisters Lehrjahre*
- _____ 20. Despite many differences, Brahms's Fourth Symphony and Strauss's *Don Quixote* both
- a. prominently use variation techniques
 - b. exemplify program music
 - c. are for chamber ensembles
 - d. comprise four separate movements
 - e. were written within the same decade
- _____ 21. Sixteenth-century music served as a model for
- a. Liszt's concertos
 - b. Hugo Wolf's chamber music
 - c. Bruckner's choral music
 - d. Richard Strauss's tone poems
 - e. Brahms's Lieder
- _____ 22. Strauss's tone poems were heavily influenced by
- a. Liszt
 - b. Brahms
 - c. Bruckner
 - d. Wolf
 - e. Schütz
- _____ 23. In the example below, the procedure evident in the harmonies of mm. 1–6 is most accurately described as

zart *immer erregter*

küss - ten. Das Mäd - chen hielt in gu - ter Ruh', wie's Lämm - lein un - term
 burn - ing. The maid - en like a lamb held still, that feels the blade de -

ritard.

Mes - ser; ihr Au - ge bat: nur im - mer zu, je we - her des - to
 scen - ding, she drank in hiss - es with the thrill of pain and rap - ture

lang.

bes - ser!
 blend - ing.

- a. thematic transformation
- b. chromatic saturation
- c. a descending sequence of harmonies
- d. modal mixture
- e. common-tone modulation

24. In the example below, the harmony heard in m. 9 can be correctly identified as a(n)

zart *immer erregter*

küss - ten. Das Mäd - chen hielt in gu - ter Ruh', wie's Lämm - lein un - term
 burn - ing. The maid - en like a lamb held still, that feels the blade de -

ritard.

Mes - ser; ihr Au - ge bat: nur im - mer zu, je we - her des - to
 scen - ding, she drank in hiss - es with the thrill of pain and rap - ture

lang.

bes - ser!
 blend - ing.

- a. augmented seventh chord
- b. fully diminished seventh chord
- c. "Tristan chord"
- d. Neapolitan chord
- e. German sixth chord

25. Consider the following text excerpt:

But at last a change came over his heart, and one morning he rose with dawn, stepped before the sun, and spoke to it thus:

"You great star, what would your happiness be had you not those for whom you shine?"

"For ten years you have climbed to my cave: you would have tired of your light and of the journey had it not been for me and my eagle and my serpent.

"But we waited for you every morning, took your overflow from you, and blessed you for it.

This excerpt is represented musically in

- a. *Ein Heldenleben*
- b. *Also sprach Zarathustra*
- c. *Don Quixote*
- d. *Orpheus*
- e. *Macbeth*

26. One of the principal goals of France's Société Nationale de Musique was to

- a. rehabilitate the reputation of German orchestral music in the wake of the Franco-Prussian War

- b. supervise the administration and finances of Paris's major musical venues
 - c. promote the performance and imitation of Renaissance polyphonic works
 - d. provide free music education in rural regions of France
 - e. promote contemporary as well as seventeenth- and eighteenth-century French music
- ___ 27. A "cosmopolitan" musical style in French music in the later nineteenth century is best represented by the works of
- a. Gabriel Fauré
 - b. César Franck
 - c. Vincent D'Indy
 - d. Nadia Boulanger
 - e. Paul Verlaine
- ___ 28. The texts of *La bonne chanson* are poems by
- a. Voltaire
 - b. Stéphane Mallarmé
 - c. Edgar Allen Poe
 - d. Paul Verlaine
 - e. Jean Racine
- ___ 29. Fauré's mature musical language, as seen in songs such as *Avant que tu ne t'en ailles*, is distinguished by its
- a. use of common-tone relationships among chords that dilute the impulse toward resolution
 - b. use of extreme chromaticism to build tension and impel harmonies toward strong cadences
 - c. use of coloratura, wide-ranging vocal melody
 - d. avoidance of dissonant harmonies
 - e. densely polyphonic textures
- ___ 30. Fauré's *La bonne chanson* and Tchaikovsky's Fourth Symphony, while different in scale, both
- a. use the cyclic return of thematic ideas
 - b. are based on symbolist poetry
 - c. are written for voices and orchestra
 - d. were completed in the same year
 - e. were inspired by Henry Longfellow's *The Song of Hiawatha*
- ___ 31. The first movement of Tchaikovsky's Fourth Symphony
- a. progresses through keys that lie a major third apart
 - b. progresses through keys that lie a minor third apart
 - c. exactly duplicates the key scheme of Schubert's *Wanderer Fantasy*
 - d. uses the dominant rather than relative major key for its second theme group
 - e. ends in a different key from that in which it began
- ___ 32. Tchaikovsky's Sixth Symphony is atypical of multi-movement symphonies in that
- a. the last movement includes a setting of texts from the Russian Orthodox Requiem
 - b. it has six movements, rather than the standard four
 - c. it has no dancelike movement
 - d. it begins in B minor, but its last movement concludes with a triumphal stretto in D major
 - e. it ends with a solemn slow movement
- ___ 33. Viktor Hartmann's works inspired the composition of
- a. Musorgksy's *Songs and Dances of Death*
 - b. Musorgsky's *Pictures at an Exhibition*
 - c. Borodin's *In Central Asia*
 - d. Rimsky-Korsakov's *Scheherazade*
 - e. Rimsky-Korsakov's *Russian Easter Overture*

- _____ 34. Nationalist compositions like Musorgsky's *Pictures at an Exhibition* and Dvořák's *Slavonic Dances* were roughly contemporary with
- the premiere of Wagner's *Lohengrin*
 - the composition of Brahms's early piano sonatas
 - the premiere of Wagner's *Ring* cycle
 - the composition of Berlioz's *Symphonie fantastique*
 - the composition of Tchaikovsky's Sixth Symphony
- _____ 35. Bedřich Smetana's *Tábor* is based on
- architectural drawings that the composer saw in a Prague gallery
 - a hero of fifteenth-century religious wars
 - a story from the *Arabian Nights*
 - a fast triple-meter folk dance
 - a Hans Christian Andersen fairy tale
- _____ 36. Antonín Dvořák, Edward MacDowell, and Amy Beach all sought to evoke a distinctly American musical sound by incorporating in their works
- melodies of Native Americans
 - melodies of African Americans
 - American military marches
 - Afro-Caribbean folk music
 - New England hymnody
- _____ 37. Antonín Dvořák's first impressions of African American music were gained from
- slaves singing on southern plantations
 - the Fisk Jubilee Singers
 - the singer Harry Burleigh
 - German publications of African American song transcriptions
 - journal and newspaper descriptions of African American songs and singing
- _____ 38. Edvard Grieg's style was strongly influenced by
- Mendelssohn's and Schumann's music
 - French grand opera
 - Hungarian folk music
 - Renaissance liturgical polyphony
 - Musorgsky's and Borodin's orchestral works
- _____ 39. The term "English Musical Renaissance," as used by writers like Fuller Maitland, referred specifically to
- fifteenth- and sixteenth-century English polyphony
 - the appearance in the 1880s of promising British composers who had developed a distinct national style
 - the predominance of works by British composers on European concert programs in the 1880s
 - the renewed touring by German and Italian opera stars in Britain after World War I
 - the development of London's West End musical theater scene
- _____ 40. Edward Elgar was
- the first director of London's Royal Academy of Music
 - the first prominent graduate of London's Royal College of Music
 - the founder of Britain's Folk-Song Society
 - self-taught as a composer
 - a student of Hubert Parry
- _____ 41. In the second half of the nineteenth century, classical music culture in the United States was dominated by
- American-born, self-taught musicians who quickly developed an indigenous American

musical style

- b. touring European musicians, as there was almost no self-sustaining local musical culture
- c. French immigrant musicians and French styles that arrived through Louisiana
- d. Italian immigrant musicians who came to the United States during the struggle for Italian unification
- e. German immigrant musicians and American-born musicians taught in the German tradition

- _____ 42. *The Dream of Gerontius* is based on
- a. a poem by Henry Longfellow
 - b. a poem by Paul Verlaine
 - c. a poem by John Henry Newman
 - d. an anonymous medieval epic poem
 - e. Shakespeare's *The Tempest*
- _____ 43. A central problem for nineteenth-century American composers like Paine, Chadwick, and MacDowell was how to
- a. synthesize their European-style training with indigenous musical elements
 - b. prevent indigenous forms of popular "low" music from contaminating American art music
 - c. integrate jazz elements into their concert works
 - d. gain entry and respect for their music in academic circles
 - e. adapt their French musical training to the tastes of American audiences
- _____ 44. Amy Beach's musical career was marked by all the following *except*
- a. suppression of her concert career during her marriage
 - b. emulation of the musical style of Brahms
 - c. studies in Paris with Vincent D'Indy
 - d. studies in Germany just before the First World War
 - e. integration of Irish folk music and Native American music in her compositions
- _____ 45. The tradition of organized amateur wind bands in the United States arose in the
- a. 1760s
 - b. 1790s
 - c. 1820s
 - d. 1840s
 - e. 1860s
- _____ 46. The music of Richard Wagner was introduced to American audiences during the 1880s and 1890s primarily through
- a. staged performances in opera houses
 - b. band transcriptions
 - c. student performances at large American university music departments
 - d. radio broadcasts
 - e. touring European opera companies
- _____ 47. Band transcriptions were primarily intended to
- a. make popular band compositions playable on the piano for domestic enjoyment
 - b. make popular orchestral works performable by wind bands
 - c. notate improvised band performances for future reproduction
 - d. rescore original band compositions for performance by full orchestras
 - e. accompany opera in smaller venues lacking space for strings
- _____ 48. The form of the standard mid-nineteenth-century American march was
- a. ternary
 - b. binary
 - c. sonatina
 - d. rondo
 - e. variation set

- ___ 49. An important innovation by Sousa in the composition of marches for concert performances was
- to bring a march to a rousing, contrasting conclusion
 - the inclusion of string parts in band scores
 - the repetition of the opening section of the march, with fuller orchestration
 - the repetition of the opening section of the march at double tempo
 - the conclusion of the march with a fugue
- ___ 50. In the late nineteenth century, the distinction between art song and popular song was based mainly on
- the technical difficulty of the song's vocal part
 - whether a song was published or not
 - whether a song was in English or not
 - the relationship between a song's text and musical accompaniment
 - whether a song was composed for commercial profit

True/False

Indicate whether the statement is true or false.

- ___ 1. Nationalism was a powerful force in the history of opera, but had a negligible impact on the abstract genres of chamber and orchestral music.
- ___ 2. The career of Hans von Bülow vividly demonstrates how a prominent nineteenth-century musician could help promote two opposing, even hostile compositional aesthetics and styles.
- ___ 3. Brahms first established himself as a promising young musician in the early 1850s with the premiere of his first symphony, closely modeled on Beethoven.
- ___ 4. In Liszt's *Les préludes*, almost every theme heard is derived from a single three-note motive presented at the opening.
- ___ 5. Although he was a masterful orchestrator, Bruckner's symphonies reveal their composer's lack of training and experience in contrapuntal technique.
- ___ 6. Bruckner's symphonies, like Strauss's tone poems, illustrate a post-Wagnerian tendency toward freely developed musical forms whose progress is determined mainly by their programmatic content.
- ___ 7. The Cecilian movement of the late nineteenth century promoted the restoration of Renaissance choral techniques to modern music.
- ___ 8. Emulating his idol Richard Wagner, Hugo Wolf preferred to write his own poetry for his Lieder.
- ___ 9. Hugo Wolf's Lieder, unlike those of his predecessors Schubert and Brahms, were for the most part not influenced by the German folk song tradition.
- ___ 10. Symphonic poems and tone poems were based on narrative episodes derived from literature, but could not adequately represent, and so avoided dealing with, abstract philosophical or lyrical texts.
- ___ 11. In the 1890s, Gabriel Fauré was regarded as the standard-bearer for France's conservative musical establishment.

- ___ 12. Tchaikovsky's First Piano Concerto was premiered in the United States.
- ___ 13. Theodore Thomas, like Hubert Parry and Charles Stanford, was an important figure in the late-nineteenth-century English Musical Renaissance.
- ___ 14. Theodore Thomas was one of the first native-born Americans to lead a major orchestra.
- ___ 15. Women were not permitted to enroll at major universities in the late nineteenth century.
- ___ 16. During the 1890s in the United States there was sharp disagreement as to whether or not American musical style should be based on distinctly American styles and repertoires.
- ___ 17. Because of their popular orientation, American bands in the late nineteenth century excluded European masterworks and cultivated more accessible repertoire.
- ___ 18. The destruction and deprivations of the American Civil War reduced by nearly 40% the number of bands active in the United States, stunting the development of band culture for nearly three decades.
- ___ 19. The songs of African slaves proliferated and were absorbed into the American musical vernacular because slaveholders considered this music harmless or even beneficial.
- ___ 20. Unlike the music of their European contemporaries, most music written by American composers in the late nineteenth century did not long remain part of the canon of concert repertoire.

Short Answer

1. The Franco-Prussian War of 1870–71 led to the political unification of the modern nation of
2. Hans von Bülow premiered the famous cyclic Sonata in B Minor composed by
3. In moving from C minor to C major in his First Symphony, Brahms emulated the tonal trajectory and tonality of Beethoven's Symphony No.
4. Simultaneous use of duple and triple divisions of the beat is a hallmark of the composer
5. "Beethoven's Tenth" is how Hans von Bülow described the first symphony composed by
6. A composition constructed of repetitions of an ostinato bass and sometimes an associated harmonic progression, in which each repetition is an opportunity for variation, is called a(n)
7. Anton Bruckner's primary instrument was
8. The large-scale structures, great length, lush harmonies, and sequential repetition of entire passages in Bruckner's symphonies is evidence of the influence of the music of
9. _____'s music provided the principal model for adherents of the Cecilian Movement.
10. Despite its narrative connotations, Richard Strauss claimed that the underlying musical form of his *Till Eulenspiegels lustige Streiche* corresponded to a(n)

11. In the 1880s, the conductor Édouard Colonne first introduced _____ to edify audiences about the music they were to hear.
12. The Parisian school founded in 1853 to provide instruction especially in church music was called the _____
13. The French equivalent of a German Lied was called a _____
14. Evoking Beethoven's famous Op. 13, Tchaikovsky's Sixth Symphony is subtitled _____
15. Elgar's popular set of orchestral variations is called _____
16. In a typical American march, the tunes are presented in musical periods that are also known as _____
17. In the terminology of American popular song, the frequent scoring of song refrains for multiple voices led to their being called _____
18. The song publishing industry in the 1880s and 1890s was based in a New York neighborhood popularly known as _____
19. The singing practice of African slaves in which short phrases were alternately sung by a leader and group is known as _____
20. The religious songs of southern slaves, passed down through oral tradition and often expressing longing for freedom, are known as _____

Matching

Match each musician to the city that was important in his life and career.

- | | |
|-------------|-------------------|
| a. Brahms | d. Wagner |
| b. Liszt | e. Hans von Bülow |
| c. Bruckner | |

- _____ 1. Weimar
- _____ 2. Bayreuth
- _____ 3. Hamburg
- _____ 4. Linz
- _____ 5. Meiningen

Match each composer to his work.

- | | |
|-----------|-------------|
| a. Liszt | d. Strauss |
| b. Wolf | e. Bruckner |
| c. Brahms | |

- _____ 6. *Symphonia domestica*

- ___ 7. *Spanish Lieder Book*
- ___ 8. "Romantic" Symphony in E-Flat Major
- ___ 9. *Variations and Fugue on a Theme of Handel*
- ___ 10. *St. Elizabeth*

Match each musician to the institution with which he was associated.

- | | |
|---------------------|--------------------|
| a. Vincent D'Indy | d. George Chadwick |
| b. Gabriel Fauré | e. Horatio Parker |
| c. Edward MacDowell | |

- ___ 11. Schola Cantorum
- ___ 12. Columbia University
- ___ 13. New England Conservatory
- ___ 14. Paris Conservatory
- ___ 15. Yale School of Music

Match each work to its composer.

- | | |
|------------------------------|--------------------------|
| a. <i>Peer Gynt Suite</i> | d. <i>After the Ball</i> |
| b. <i>Gaelic Symphony</i> | e. <i>From My Life</i> |
| c. <i>Capriccio espagnol</i> | |

- ___ 16. Amy Beach
- ___ 17. Charles Harris
- ___ 18. Bedrich Smetana
- ___ 19. Edvard Grieg
- ___ 20. Nikolay Rimsky-Korsakov

Essay

1. Explain how composers in the later nineteenth century reconciled audiences' increasing reverence for familiar musical forms and expressive idioms of the past with the demand for innovation and novelty. Who were the most important composers of the period, and how did their compositions address these paradoxical expectations? What techniques and strategies allowed composers to evoke the past while creating novel modes of expression? Identify and describe examples of works from the second half of the nineteenth century that illustrate your points.

2. What did the categories of program and absolute music mean in the second half of the nineteenth century? What were the origins of these categories, and who were their important exponents? Identify works from the later nineteenth century that represent these categories, and explain similarities and differences in the ways that musical form, content, and processes in these works serve programmatic or absolute musical expressive goals.
3. What role did nationalism play during the second half of the nineteenth century in the formation of musical styles among composers in Europe, Russia, Britain and the United States? How did the role of nationalism differ in different regions? Did nationalism yield a single coherent musical style or a diversity of styles? Identify and describe compositions that illustrate the influence of nationalism on later-nineteenth-century music, and explain whether and how nationalist ideologies and aesthetics confer distinct stylistic traits on these works.
4. How and why did the categories of art music and popular music begin to diverge in the late nineteenth century? What repertoires demonstrate this divergence? What role did American musicians play in the emergence of popular musical genres? Discuss works from these new popular genres that illustrate their characteristics and functions.

flitstoets 14 oktober 2019

Answer Section

MULTIPLE CHOICE

1. ANS: C PTS: 1 DIF: Easy REF: 719
TOP: Late Romanticism in Germany and Austria MSC: Conceptual
2. ANS: D PTS: 1 DIF: Medium REF: 720
TOP: Dichotomies and Disputes MSC: Applied
3. ANS: B PTS: 1 DIF: Hard REF: 720
TOP: Dichotomies and Disputes MSC: Conceptual
4. ANS: C PTS: 1 DIF: Medium REF: 720
TOP: Dichotomies and Disputes MSC: Factual
5. ANS: D PTS: 1 DIF: Hard REF: 720–721
TOP: Dichotomies and Disputes MSC: Conceptual
6. ANS: D PTS: 1 DIF: Medium REF: 721
TOP: Dichotomies and Disputes MSC: Conceptual
7. ANS: B PTS: 1 DIF: Easy REF: 722
TOP: Crossing the Divide | Hans von Bülow MSC: Factual
8. ANS: B PTS: 1 DIF: Medium REF: 723
TOP: Dichotomies and Disputes MSC: Conceptual
9. ANS: D PTS: 1 DIF: Medium REF: 721
TOP: Dichotomies and Disputes MSC: Conceptual
10. ANS: B PTS: 1 DIF: Easy REF: 732
TOP: Franz Liszt MSC: Applied
11. ANS: B PTS: 1 DIF: Medium REF: 726–727
TOP: Brahms | Orchestral Works MSC: Conceptual
12. ANS: D PTS: 1 DIF: Hard REF: 726
TOP: Orchestral Works MSC: Conceptual
13. ANS: B PTS: 1 DIF: Medium REF: 731
TOP: Absolute and Program Music MSC: Factual
14. ANS: E PTS: 1 DIF: Medium REF: 728 | 732–733
TOP: Brahms | Chamber Music MSC: Applied
15. ANS: A PTS: 1 DIF: Medium REF: 730–739
TOP: The Wagnerians MSC: Conceptual
16. ANS: E PTS: 1 DIF: Medium REF: 728
TOP: Brahms | Chamber Music MSC: Factual
17. ANS: B PTS: 1 DIF: Easy REF: 730
TOP: The Wagnerians MSC: Factual
18. ANS: C PTS: 1 DIF: Easy REF: 735
TOP: Anton Bruckner MSC: Factual
19. ANS: C PTS: 1 DIF: Medium REF: 730
TOP: Brahms Choral Works MSC: Factual
20. ANS: A PTS: 1 DIF: Easy REF: 727 | 739
TOP: Brahms | Orchestral Works | Richard Strauss MSC: Applied
21. ANS: C PTS: 1 DIF: Medium REF: 735
TOP: Anton Bruckner MSC: Conceptual

22. ANS: A PTS: 1 DIF: Easy REF: 737
TOP: Richard Strauss MSC: Factual
23. ANS: B PTS: 1 DIF: Hard REF: 737
TOP: Hugo Wolf MSC: Applied
24. ANS: C PTS: 1 DIF: Hard REF: 737
TOP: Hugo Wolf MSC: Applied
25. ANS: B PTS: 1 DIF: Medium REF: 738
TOP: Richard Strauss MSC: Applied
26. ANS: E PTS: 1 DIF: Medium REF: 741–742
TOP: France MSC: Factual
27. ANS: B PTS: 1 DIF: Easy REF: 742
TOP: France MSC: Conceptual
28. ANS: D PTS: 1 DIF: Medium REF: 743
TOP: Gabriel Fauré and the French Tradition MSC: Factual
29. ANS: A PTS: 1 DIF: Hard REF: 743–744
TOP: Gabriel Fauré and the French Tradition MSC: Conceptual
30. ANS: A PTS: 1 DIF: Medium REF: 743 | 745
TOP: Gabriel Fauré and the French Tradition| Tchaikovsky MSC: Conceptual
31. ANS: B PTS: 1 DIF: Hard REF: 745
TOP: Tchaikovsky MSC: Conceptual
32. ANS: E PTS: 1 DIF: Medium REF: 745
TOP: Tchaikovsky MSC: Factual
33. ANS: B PTS: 1 DIF: Easy REF: 746
TOP: The Mighty Five MSC: Factual
34. ANS: C PTS: 1 DIF: Hard REF: 746 | 748
TOP: Timeline | Diverging Traditions in the Later Nineteenth Century
MSC: Applied
35. ANS: B PTS: 1 DIF: Medium REF: 747–748
TOP: Bohemia | Smetana and Dvořák MSC: Factual
36. ANS: A PTS: 1 DIF: Medium REF: 748 | 754
TOP: United States | The Classical Tradition MSC: Applied
37. ANS: C PTS: 1 DIF: Medium REF: 748–749
TOP: Bohemia | Smetana and Dvořák MSC: Factual
38. ANS: A PTS: 1 DIF: Medium REF: 750
TOP: Norway | Edvard Grieg MSC: Factual
39. ANS: B PTS: 1 DIF: Easy REF: 751
TOP: Britain | The “English Musical Renaissance” and Elgar MSC: Conceptual
40. ANS: D PTS: 1 DIF: Easy REF: 752
TOP: Britain | The “English Musical Renaissance” and Elgar MSC: Factual
41. ANS: E PTS: 1 DIF: Medium REF: 753
TOP: United States | The Classical Tradition MSC: Conceptual
42. ANS: C PTS: 1 DIF: Easy REF: 752
TOP: Britain | The “English Musical Renaissance” and Elgar MSC: Factual
43. ANS: A PTS: 1 DIF: Medium REF: 754
TOP: United States | The Classical Tradition MSC: Conceptual
44. ANS: C PTS: 1 DIF: Hard REF: 754–755
TOP: United States | The Classical Tradition MSC: Factual
45. ANS: C PTS: 1 DIF: Medium REF: 755–756
TOP: United States | Band Music MSC: Factual

46. ANS: B PTS: 1 DIF: Hard REF: 756
TOP: United States | Band Music MSC: Factual
47. ANS: B PTS: 1 DIF: Easy REF: 756
TOP: United States | Band Music MSC: Factual
48. ANS: A PTS: 1 DIF: Easy REF: 757
TOP: United States | Band Music MSC: Conceptual
49. ANS: A PTS: 1 DIF: Medium REF: 757
TOP: United States | Band Music MSC: Conceptual
50. ANS: D PTS: 1 DIF: Medium REF: 757–758
TOP: United States | Popular Song MSC: Conceptual

TRUE/FALSE

1. ANS: F PTS: 1 DIF: Medium REF: 721
TOP: Dichotomies and Disputes MSC: Factual
2. ANS: T PTS: 1 DIF: Easy REF: 722
TOP: Crossing the Divide | Hans von Bülow MSC: Conceptual
3. ANS: F PTS: 1 DIF: Medium REF: 724–726
TOP: Brahms | Orchestral Works MSC: Factual
4. ANS: T PTS: 1 DIF: Easy REF: 732–733
TOP: Franz Liszt MSC: Factual
5. ANS: F PTS: 1 DIF: Easy REF: 734
TOP: Anton Bruckner MSC: Applied
6. ANS: F PTS: 1 DIF: Medium REF: 734
TOP: Anton Bruckner MSC: Conceptual
7. ANS: T PTS: 1 DIF: Medium REF: 735
TOP: Anton Bruckner MSC: Factual
8. ANS: F PTS: 1 DIF: Easy REF: 737
TOP: Hugo Wolf MSC: Factual
9. ANS: T PTS: 1 DIF: Easy REF: 737
TOP: Hugo Wolf MSC: Factual
10. ANS: F PTS: 1 DIF: Medium REF: 737–738
TOP: Richard Strauss MSC: Applied
11. ANS: F PTS: 1 DIF: Easy REF: 743
TOP: Gabriel Fauré and the French Tradition MSC: Factual
12. ANS: T PTS: 1 DIF: Easy REF: 744
TOP: Tchaikovsky MSC: Factual
13. ANS: F PTS: 1 DIF: Easy REF: 751–752
TOP: Britain | The “English Musical Renaissance” and Elgar MSC: Factual
14. ANS: F PTS: 1 DIF: Medium REF: 753–754
TOP: United States | The Classical Tradition MSC: Factual
15. ANS: T PTS: 1 DIF: Easy REF: 754
TOP: United States | The Classical Tradition MSC: Factual
16. ANS: T PTS: 1 DIF: Easy REF: 754
TOP: Bohemia | Smetana and Dvořák MSC: Factual
17. ANS: F PTS: 1 DIF: Easy REF: 756
TOP: United States | Band Music MSC: Conceptual
18. ANS: F PTS: 1 DIF: Medium REF: 756

- TOP: United States | Band Music MSC: Factual
 19. ANS: T PTS: 1 DIF: Easy REF: 759
 TOP: Music of African Americans MSC: Factual
 20. ANS: T PTS: 1 DIF: Easy REF: 761
 TOP: United States | Reception and Recognition MSC: Factual

SHORT ANSWER

1. ANS:
 Germany

 PTS: 1 DIF: Medium REF: 721 TOP: Dichotomies and Disputes
 MSC: Factual
 2. ANS:
 Liszt

 PTS: 1 DIF: Hard REF: 722
 TOP: Crossing the Divide | Hans von Bülow MSC: Factual
 3. ANS:
 5

 PTS: 1 DIF: Easy REF: 726 TOP: Brahms | Orchestral Works
 MSC: Applied
 4. ANS:
 Brahms

 PTS: 1 DIF: Medium REF: 726 TOP: Orchestral Works
 MSC: Factual
 5. ANS:
 Brahms

 PTS: 1 DIF: Easy REF: 726 TOP: Brahms | Orchestral Works
 MSC: Factual
 6. ANS:
 chaconne, passacaglia, or passacaille

 PTS: 1 DIF: Medium REF: 726–727 TOP: Brahms | Orchestral Works
 MSC: Conceptual
 7. ANS:
 organ

 PTS: 1 DIF: Easy REF: 734 TOP: Anton Bruckner
 MSC: Factual
 8. ANS:
 Wagner

 PTS: 1 DIF: Medium REF: 734 TOP: Anton Bruckner
 MSC: Conceptual
 9. ANS:

Palestrina

- PTS: 1 DIF: Hard REF: 735 TOP: Anton Bruckner
MSC: Factual
10. ANS:
rondeau or rondo
- PTS: 1 DIF: Medium REF: 738 TOP: Richard Strauss
MSC: Factual
11. ANS:
program notes
- PTS: 1 DIF: Easy REF: 741 TOP: France
MSC: Factual
12. ANS:
École Niedermeyer
- PTS: 1 DIF: Hard REF: 742 TOP: France
MSC: Factual
13. ANS:
mélodie
- PTS: 1 DIF: Easy REF: 743 MSC: Factual
TOP: Gabriel Fauré and the French Tradition
14. ANS:
Pathétique
- PTS: 1 DIF: Easy REF: 745 TOP: Tchaikovsky
MSC: Factual
15. ANS:
the Enigma Variations
- PTS: 1 DIF: Easy REF: 752 MSC: Factual
TOP: Britain | The “English Musical Renaissance” and Elgar
16. ANS:
strains
- PTS: 1 DIF: Medium REF: 757 TOP: United States | Band Music
MSC: Factual
17. ANS:
choruses
- PTS: 1 DIF: Medium REF: 758 TOP: United States | Popular Song
MSC: Factual
18. ANS:
Tin Pan Alley
- PTS: 1 DIF: Easy REF: 759 TOP: United States | Popular Song
MSC: Factual
19. ANS:

call and response

PTS: 1 DIF: Medium REF: 759
TOP: United States | Music of African Americans MSC:

Factual

20. ANS:
spirituals

PTS: 1 DIF: Easy REF: 759
TOP: United States | Music of African Americans MSC:

Conceptual

MATCHING

- | | |
|------------|--------|
| 1. ANS: B | PTS: 1 |
| 2. ANS: D | PTS: 1 |
| 3. ANS: A | PTS: 1 |
| 4. ANS: C | PTS: 1 |
| 5. ANS: E | PTS: 1 |
| 6. ANS: D | PTS: 1 |
| 7. ANS: B | PTS: 1 |
| 8. ANS: E | PTS: 1 |
| 9. ANS: C | PTS: 1 |
| 10. ANS: A | PTS: 1 |
| 11. ANS: A | PTS: 1 |
| 12. ANS: C | PTS: 1 |
| 13. ANS: D | PTS: 1 |
| 14. ANS: B | PTS: 1 |
| 15. ANS: E | PTS: 1 |
| 16. ANS: B | PTS: 1 |
| 17. ANS: D | PTS: 1 |
| 18. ANS: E | PTS: 1 |
| 19. ANS: A | PTS: 1 |
| 20. ANS: C | PTS: 1 |

ESSAY

1. ANS:
Answers will vary.

PTS: 1
2. ANS:
Answers will vary.

PTS: 1
3. ANS:
Answers will vary.

PTS: 1

4. ANS:

Answers will vary.

PTS: 1