1. Which of the following is not a characteristic of Romantic music?
   a. the presence of a blend of opposites
   b. subjectivity, an expression of personal feelings
   c. a careful balance of structural ideas in traditional forms
   d. an interest in the world of the supernatural

2. The seventeenth century philosopher/mathematician _____________
   a. Hegel c. Pascal
   b. Herder d. Schopenhauer

3. Two ideas: 1) that we cannot know the original object (the "Ding an sich" - "thing in itself"), but can only experience it, and 2) the categorical imperative (act as if the maxim of our action were to become a universal law of nature) are attributed to the philosopher
   a. Locke c. Herder
   b. Pascal d. Kant

4. In one of his notebooks the composer ____________ wrote, "The starry heavens above, the moral law within, KANT !!!
   a. Schubert c. Schumann
   b. Beethoven d. Wagner

What do you think he meant?

5. "One of these things is not like the other, one of these things doesn't belong." Which is it?
   a. Gothic novel d. natural garden
   b. medieval cathedral e. fixed grandeur
   c. "The infinite is more sure than any other fact."

6. When successful, man's reason - man's sense of power - is justified, and equally justified when he fails is his sense of weakness: in denying neither he has become a

7. In the Romantic period ___________ became a symbol of narrowness. Blake depicted him trying to fathom the world by means of a pair of compasses.
   a. Rousseau c. Newton
   b. Locke d. Goethe

8. Intrinsic romanticism refers to
   a. certain human characteristics which have been present throughout the recorded history of mankind.
   b. Europeans born between 1770 and 1814
   c. Weltischmerz
   d. Empfindsamkeit

9. Which of the following was not an early romantic writer?
   a. Hanslick c. E. T. A. Hoffman
   b. Jean Paul Richter d. Tieck

10. Beethoven was born in
11. Beethoven's art of developing motives and animating the texture by means of counterpoint was built on an example.
   a. C. P. E. Bach's                    c. Haydn's
   b. Mozart's                        d. Diabelli's

12. It begins with a Grave introduction before moving into a sonata form movement whose first theme alternates between major and minor. Parts of it were used for one of the routines in the Figure Skating competition of this year's Winter Olympics. It is the ________ sonata.
   a. "Pathetique"                    c. "Appassionata"
   b. "Moonlight"                     d. "Tempest"

13. Leonore is the idealized figure of the opera

14. An expression of feelings rather than depiction best describes Beethoven's
   a. Symphony No. 5 in C Minor      c. Symphony No. 9 in D Minor
   b. Symphony No. 6 in F Major      d. Symphony No. 3 in E-flat Major.

15. It includes movements entitled "Scene by the brook," "Merrymaking of the Country Folk," and "Storm."
   a. Symphony No. 5 in C Minor      c. Symphony No. 9 in D Minor
   b. Symphony No. 6 in F Major      d. Symphony No. 3 in E-flat Major.

16. The opening four note motive of this symphony, whose short-short-short-long rhythm is the Morse code signal for the letter "V" (Victory) was used by the Allies as a victory symbol during World War II.
   a. Symphony No. 5 in C Minor      c. Symphony No. 9 in D Minor
   b. Symphony No. 6 in F Major      d. Symphony No. 3 in E-flat Major.

17. Its final movement includes solo and choral settings of Schiller's "Ode to Joy."
   a. Symphony No. 5 in C Minor      c. Symphony No. 9 in D Minor
   b. Symphony No. 6 in F Major      d. Symphony No. 3 in E-flat Major.

18. "I will grapple with Fate; it shall not overcome me" best describes Beethoven's
   a. Symphony No. 3 in E-flat major  c. Symphony No. 5 in C Minor
   b. Symphony No. 8 in F Major      d. Symphony No. 9 in D Minor.

19. "In the living room, behind a locked door, we heard the master singing parts of the fugue in the Credo - singing, howling, stamping." What composition was Beethoven working on?
   a. Christ on the Mount of Olives    c. Fidelio
   b. Missa solemnis                   d. Ninth symphony

20. In 1844 a Treatise on Instrumentation and Orchestration was published. Who wrote it?
   a. Hanslick                       d. Berlioz
   b. Rimsky-Korsakov                e. Schumann.
   c. Mendelssohn

21. Schubert composed approximately _________ Lieder.
   a. 250                              c. 600
   b. 500                              d. 800

22. Schubert's modulations tend to move from the tonic towards the
   a. flat keys.                       c. dominant.
   b. sharp keys.

23. Schubert's first masterpiece was a setting of the ten stanzas from Part I of Goethe's Faust known as
24. Which of the following is not characteristic of Schubert's compositional traits?
   a. initial material in unison, opening material used as development but not in recapitulation
   b. use of a high degree of contrapuntal and motivic development of initial themes
   c. unique and varied modulations and harmonic key sequences
   d. tonal ambiguity by waverung between major and minor or by voicing simultaneous dominants in different keys

25. The Erlkönig is based on a ballad by

26. Schubert's "Heidenröslein" (in your example book) is in ___________ form.
   a. strophic  c. durchkomponiert (through composed)
   b. modified strophic  d. A-B-A-C-A

27. The "Trout" ("Forelle") Quintet of Schubert received its nickname because
   a. one of the movements was based on a Lied of the same name.
   b. It was composed by Schubert at the spa at Baden-Baden.
   c. one of the movements used a theme composed by Dr. Forelle.
   d. none of the above

28. ______________ declared that folk song was his ideal for Lieder construction.
   a. Schubert  c. Brahms
   b. Schumann  d. Mendelssohn

29. Which of the following Lieder composers relies more extensively on the piano to set moods in preludes, interludes and postludes?
   a. Schubert  c. Brahms
   b. Schumann  d. Mendelssohn

30. Which of the following historical factors enhanced Schubert as a composer of Lieder?
   a. Germany's poetic revolution
   b. the development of the piano
   c. the development of amateur and professional singers capable of learning Schubert's Lieder
   d. all of the above

31. One of the shortest transitions in sonata form history is found in ____________, where the horns provide a two measure transition from the key of B minor to G major.
   a. Beethoven's Symphony No. 3  c. Schubert's Symphony No. 8 ("Unfinished")
   b. Brahms' Symphony No. 3  d. Bruckner's Symphony No. 9

32. Nineteenth century Russian church music is monophonic, unaccompanied and based on Oriental modal chants.

33. A Schubertiad is
   a. a French sixth chord favored by Schubert
   b. an informal, intimate gathering of performing artists and other intellectuals
   c. a concert hall in Vienna named in honor of Schubert
   d. a statue of Schubert by Rodin placed in the courtyard of the Hofoper in Vienna

34. The leading female pianist of the nineteenth century and the first women to have a successful international career as a concert pianist was
   a. Fanny Henselt Mendelssohn  c. Nannerl Mozart
   b. Clara Schumann  d. Louise Reichart
35. All but one of the following Polish dance forms inspired some of Chopin's piano music.
   a. mazurka   c. waltz
   b. polonaise   d. prelude

36. Fill in the proper name.
   A fast thirty miles from Urbino is the coastal town of Pesaro. In addition to having a two-and-a-half mile sandy beach, Pesaro boasts portals, palaces, squares, and villas dating from pre-Roman times to yesterday. But first among this town's prides... is the music of ___________. It is said that only Pesaro, with its sparkling air and sea and abundant food and wine, could have given birth to this master of joyful compositions and comic opera. In late August and early September, he is honored every year by the ... Opera Festival, when the strains of Il Barbiere di Siviglia, L'Italiana in Algeri, Semiramide, La Gazza Ladra, and his lesser-known works fill Pesaro's opera house.

As good-natured and happy as most of his music, _______ also made history at table. Qualified as "una buona forchetta," - a good fork - his name is associated with several glorious dishes, of which "foie gras" and butter are the common denominators. **Gourmet**, 3/93
   a. Donizetti   c. Verdi
   b. Bellini   d. Rossini

37. The following ideal of sacred music was written by
   b. Liszt.   d. Mendelssohn.

   It must be devotional, strong, and drastic, uniting on a colossal scale the theater and the church, at once dramatic and sacred, splendid and simple, ceremonial and serious, fiery and free, stormy and calm, translucent and emotional.

38. The most important church composer of the later 19th century was

39. Which of the following was not a chief result of the Cecilian reform movement of the nineteenth century?
   a. an improvement of singing in the church
   b. the preparation and publication of new editions of liturgical chants
   c. a large increase in the production of sacred music by the important composers of the nineteenth century

40. Which of the following is not an oratorio written by Mendelssohn?
   a. St. Paul   c. Elijah
   b. The Seasons

41. Schubert's piano counterparts to the Lieder were the

42. The most important solo instrument of the nineteenth century was the
   a. violin.   c. cello.
   b. clarinet.   d. piano

43. Which of the following does not characterize German Romantic Opera?
   a. plots based on German legend or history
   b. triumph of good over evil
   c. supernatural beings, country folks
   d. women singing heroic male roles

44. Which of the following Polish dance forms would Madonna feel most comfortable with?
   a. waltz   c. mazurka
   b. polonaise   d. prelude
45. Paul Henry Lang is referring to _______________ in the following statement:

Soldiers returning from wars of liberation imbued with pride of German patriotism found in this legend based opera with its forest, horns, and peasant merry making, the reasons for which they went to war.

a. Der Freischütz c. Die Meistersinger
b. Die Zauberflöte d. Tristan und Isolde

46. Chopin described the tempo rubato as a slight pushing or holding back of a phrase when it approached a cadence.

47. The first pianist to play a complete solo recital with no assistance from anyone was


48. The composer-performers who were most influential on Chopin's playing and composing were

b. Field and Hummel.

49. Which of the following is not one of the significant contributions of Chopin to the development of music?

a. his ability to write music particularly suited to the piano
b. his development of tempo rubato
c. his development of piano melodies that are lyrical and more vocal than instrumental
d. his ability to draw orchestral sonorities from the limited pianos of his day

50. The importance of the variation form in the works of ___________.

a. Brahms c. Schumann
b. Mendelssohn d. Liszt

is one evidence of the inclination of this composer toward classical principles of construction.

51. Which of the following is not a significant contribution to the development of music by Liszt?

a. his piano arrangements and transcriptions of symphonies
b. his development of the symphonic poem
c. his music dramas paralleling those of Wagner
d. his development of piano playing and repertoire

52. Which of the following is not a characteristic of Liszt's later music?

a. use of whole-tone scales and chromaticism
b. use of harmonies with a great number of tritones, diminished and augmented chords
c. use of traditional or formal structural patterns
d. use of thematic transformation from an initial or germinal motive

53. Almost all of the chamber music written in the nineteenth century is ______ music.

a. program b. absolute

54. Which of the following does not quote the Lutheran chorale, "Ein feste Burg?"

b. Mendelssohn's Symphony in d minor

55. Which of the following is not a characteristic of Mendelssohn's musical compositions?

a. superb orchestration c. highly chromatic lines
b. contrapuntal skill without pedantry d. use of traditional forms

by


contains a saltarello and tarantella.

58. Which of the following was a musicologist and edited the keyboard works of F. Couperin?
   a. Mendelssohn d. Wagner
   b. Schumann e. Brahms.
   c. Berlioz

59. Brahms made major contributions to each of the following fields except _________ music.
   a. chamber b. vocal/choral c. orchestral d. operatic

60. Which of the following is not a characteristic of Brahms's music?
   a. use of variation and contrapuntal techniques
   b. use of literature as a source for programmatic pieces
   c. use of rhythmic intricacies and rhythmic innovation
   d. use of traditional forms and rich low sonorities

61. Brahms's greatest achievement in choral music was

62. In which of the following areas did Schumann not make a major contribution?
   a. piano music b. vocal music c. musical criticism d. opera

63. Which of the following founded the periodical, Neue Zeitschrift für Musik?

64. Composing new and different music for each verse of a poem is called __________ style.
   a. through composed b. strophic c. strophic variation d. ostinato

65. Harold in Italy is a composition featuring the
   a. violin. b. viola. c. cello d. piano.

66. Its composer is

67. Which of the following is not a significant contribution by Berlioz to the development of music?
   a. his first three symphonies b. his orchestration treatise c. his epic opera Les Troyens d. his piano compositions

68. The leaders of middle class opera in France after 1820 were
69. Opéra bouffe emphasized the smart, witty, satirical elements of comic opera.

70. The *opéra comique* used spoken dialog instead of recitative.

71. A landmark in the history of French opera was Bizet's
   a. *Les Huguenots*.  
   b. *Mignon*.  
   c. *Carmen*.  
   d. *Faust*.  
   
   Set in Spain, it was a stark, realistic drama which rejected a sentimental or mythological plot.

72. ________ is Rossini's masterpiece, his best-known work, and one of the greatest Italian comic operas of all time.
   a. *Il barbiere di Siviglia*.  
   b. *Elisabetta, regina d'Inghilterra*.  
   c. *L'italiana in Algieri*.  
   d. *Demetrio e Polibio*.  

73. In Italy the distinction between opera seria and opera buffa was clearly maintained until well into the 19th century.

74. Building up excitement by means of many repetitions of a phrase, each time louder and at a higher pitch, is characteristic of
   a. Rossini.  
   b. Bellini.  
   c. Donizetti.  
   d. Verdi.

75. What opera is being reviewed?
   
   Mr. Leiferkus's Iago seemed a bit less developed, coy and manipulative rather than demonic or chilling... He used a gravelly tone to suggest menace in his "Credo," when clarity and forthrightness might have seemed more evil.
   
   a. *Otello*  
   b. *Norma*  
   c. *Falstaff*  
   d. *Rigoletto*  

76. What aria is Mark Hosenball and Michael Isikoff (The New Republic) referring to in the following statement?
   
   Like the society gossip described by Don Basilio, the malevolent music teacher in *The Barber of Seville*, the modern political rumor starts as "a little breeze, a very gentle zephyr...it goes spreading, it goes buzzing; it penetrates insidiously," until finally "it overflows and breaks loose" and "produces an explosion like the shot of a cannon, an earthquake, a hurricane.
   
   a. *La calunnia*  
   b. *Credo*  
   c. *Casta Diva*  
   d. *Cara nome*  

77. An aria that demonstrates this device is
   a. *Casta Diva*  
   b. *La calunnia*  
   c. *Una voce poca fa*  

78. Of the following, which wrote only serious opera?
   a. Bellini  
   b. Donizetti  
   c. Rossini  
   d. Verdi  

79. Verdi's last serious opera is
   a. *Falstaff*  
   b. *La Traviata*  
   c. *Otello*  
   d. *The Masked Ball*  

80. Verdi's last comic opera is
   a. *Falstaff*  
   b. *La Traviata*  
   c. *Otello*  
   d. *The Masked Ball*.
81. Verdi's emphasis on realism in details and his regard for the presentation of events as human experiences paved the way for ________ opera.
a. expressionistic  c. Neo-Classical  
b. verismo  d. historical

82. Verdi is the only eminent composer in history who was also a successful
a. architect.  c. farmer.  
b. politician.  d. painter.

83. Wagner's masterpiece in the opera genre is

84. Which of the following is not one of the essays on music, art, and drama by Wagner?
a. Die Kunst und die Revolution  c. Grand traité d'instrumentation  
b. Das Kunstwerk das Zukunft  d. Oper und Drama

85. The first performance of Bach's St. Matthew's Passion in almost a century was conducted by _____ on 11 March 1829.
a. Zelter  c. Brahms  
b. Mendelssohn  d. Schumann

86. Which of the following was not known for his writings about music?
a. Liszt  c. Schumann  
b. Berlioz  d. Brahms

87. _______________ is best understood as a feeling of world weariness with overtones of frustration and as a melancholy which at its extreme can lead to pathological states of the mind.

   a. Empfindsamkeit  d. Gesundheit  
b. Gesamtkunstwerk  e. rococo  
c. Weltschmerz

88. Many writers of the Romantic period considered ____________ music the most romantic form of all the arts.

   a. choral  c. opera  
b. piano  d. instrumental

89. The following is an example of

 I only wish to be buried in these clothes, Lotte; you have touched them, hallowed them; I have requested this too of your father. My soul hovers over my coffin. My pockets are not to be emptied. This pale pink ribbon which you wore at your breast when I saw you for the first time among the children - O kiss them a thousand times and tell them the fate of their unhappy friend.
1. How did the Romantic composer's use of sonata “form,” particularly with regards to the exposition, differ from that of Classical Period composers?

2. Describe two romantic paradoxes (dualities) which occurred during the Romantic period.

3. Briefly list some of the characteristics of French grand opera in the first half of the nineteenth century.

4. What is meant by bel canto style?

6. Give two differences between the operas of Wagner and Verdi.

7. Two of the piano works of Liszt, *Les jeux d'eaux à la Villa d'Este* and *Nuages gris*, appear in the Stolba *Anthology*. Briefly compare these two works.

8. In its creative mission, the Romantic movement conceived its product in light of a great contradiction concerning man. What was this contradiction?

9. How is the piano used in the Lieder of Robert Schumann?

10. What are the three main categories of 19th century choral music?

11. What were some of the factors which made much of the sacred music of the romantic period unsuitable for liturgical use?

12. What are some of the characteristics of Beethoven's third period (reflection) works?


14. The story of *Der Freischütz* revolves around a man who has sold his soul to the devil for some magic bullets that will enable him to win a shooting contest and with it the hand of the woman he loves. This story, including redemption through the pure love of a woman, is immortalized in Goethe's ___________.

15. "The idea of *Gesamtkunstwerk* as applied to Shakespeare really got started only when Peter Hall took over the Shakespeare Memorial Theatre at Stratford, in 1960."  
*New Yorker Magazine*, 12/12/88

What do you think the author was referring to?

16. Describe one of the following: the first or last movement of Beethoven's *Symphony No. 3 in E-flat Major* ("Eroica") or the first movement of the *Appassionata Sonata*.

17. Two figures appear in Schumann's *Carnaval* for piano. They are Florestan and Eusebius. Briefly describe the character of each.

18. Berlioz's orchestra, *like the Emperor Gordianus's twenty-two concubines, is designed for use rather than ostentation*.

Do you agree with this statement? Why or why not?


20. Briefly describe the fifth movement of the *Symphonie Fantastique*.

21. You are a non professional musician living in the 19th century and have studied music history, and perhaps have taken lessons and play in a chamber ensemble. Would you rather be called a *Kenner* or a *Liebhaber*? Why?
22. Explain the difference between a *Kenner* and a *Liebhaber*.

23. "Reading the Heiligenstadt Testament and his letters brought me close to him. I understood his idealism. Beethoven thought that through his music he could change the world." Yo Yo Ma, NYT, 5/1/89

   What is significant about the Heiligenstadt Testament?

24. What is the significance of the letters *ASCH* in the Carnaval?
1. __________ is defined as "a field of knowledge having as its object the investigation of the art of music as a physical, psychological, aesthetic, and cultural phenomenon."

2. In his early music dramas Wagner strove for the ideal called __________ in which all the arts would be united to support the drama on the stage.

3. Beethoven's frequent use of octaves and thick piano texture may have been suggested by the composers __________ and __________.

4. A __________ is a short aria that has a persistent rhythm and a repeat that permits a soloist to improvise embellishments.

5. Liszt was stimulated by the fabulous technical virtuosity of the violinist __________.

6. __________ music is music that is referential, or music that describes, characterizes, presents, interprets or is inspired by a nonmusical subject or idea which the composer indicates by title, explanatory remarks, or prefatory material.

7. A __________ is a kind of musical tag or label, a recurrent clearly defined theme or coherent musical idea that is intended to represent or symbolize a person, thing, place, idea, state of mind, or supernatural force.

8. Two of Schubert's Lieder were used as themes in movements of two of his chamber works. Give the titles of the Lieder and the chamber works.

   Lied ________________ used in __________________________
   Lied ________________ used in __________________________

9. Name three compositions of the romantic period based on the Faust legend.

   ____________________________________________
   ____________________________________________
   ____________________________________________


11. Periods are united by _____________________________.

12. What composer is associated with each of the following compositional manners?

   Leitmotiv ___________   Thematic transformation ___________
   Idée fixe ___________   Reminiscence motive ___________
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<th>MATCHING</th>
<th>Composer</th>
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<td>&quot;Wolf's Glen&quot; from Der Freischütz</td>
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