Classical Study

Multiple Choice

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

___ 1. Which is NOT a type of thematic development?
   a. breaking up a theme into motives   b. expanding a motive into a long melody   c. literally repeating a melody at the same pitch level   d. treating a motive in sequence

___ 2. Repeating a motive at a higher or lower pitch level is called:
   a. a scale.   b. a theme.   c. a coda.   d. a sequence.

___ 3. What compositional process can be heard in The Moon Reflected on the Second Springs?
   a. fugal   b. canonic   c. ostinato   d. variation

___ 4. Which movement is the most highly organized and most characteristic of the multimovement cycle?
   a. first   b. second   c. third   d. fourth

___ 5. The three main sections of sonata-allegro form are the exposition, development, and:
   a. bridge.   b. recapitulation.   c. coda.   d. trio.

___ 6. What is the function of the bridge in sonata-allegro form?
   a. to establish the tonic   b. to modulate to a new key   c. to develop the themes   d. to restate the themes

___ 7. In sonata-allegro form, the section that features the most tension and drama through modulation and motivic interplay is called:
   a. the exposition.   b. the development.   c. the recapitulation.   d. the coda.

___ 8. The overall form of a minuet and trio is best described as:

___ 9. In minuet and trio form, the trio section:
   a. is usually in a different key.   b. is usually contrasting in melody and harmony.   c. ends with a da capo.   d. all of the above.

___ 10. How do Classical artists differ from their Romantic counterparts?
   a. They are more subjective.   b. They emphasize clarity and beauty of form.   c. They use art for self-expression.   d. All of the above.

___ 11. Which of the following was NOT an eighteenth-century ruler?
   a. Frederick the Great of Prussia   b. Maria Theresa of Austria   c. Louis XV of France   d. Elizabeth I of England

___ 12. A melody composed with a symmetrical four-bar phrase structure delineated by cadences is characteristic of the ____________ period.
   a. medieval   b. Renaissance   c. Baroque   d. Classical

___ 13. Which composer established the scherzo as a regular alternative to the minuet movement?
14. In chamber music, Mozart favored the:
   a. string quartet.  b. piano trio.  c. serenade.  d. flute quartet.

15. Mozart’s compositions are often listed by their K numbers, which refer to:
   a. the man who first cataloged his works.  b. the order of publication of his works.  c. the number
   Mozart assigned to his works.  d. the dedication he made to the Kaiser.

16. Which best describes the form of the first movement of Mozart’s Eine kleine Nachtmusik?
   a. sonata-allegro  b. theme and variations  c. rondo  d. minuet

17. Which best describes the opening of the first movement of Mozart’s Eine kleine
   Nachtmusik?
   a. a lilting, triple-meter dance  b. a march-like character  c. a lyrical, conjunct melody  d. a
   slowly ascending chromatic scale

18. Quick crescendos and the fourmovement cycle in symphonies were developed in:

19. What is NOT a typical form for the second movement of a Classical symphony?
   a. sonata-allegro  b. A-B-A  c. theme and variations  d. ritornello

20. The third movement of a Classical symphony is most frequently in:
   a. minuet and trio form.  b. theme and variations form.  c. rondo form.  d. sonata-allegro form.

21. Of the following, which characterizes the first movement of Mozart’s Symphony in G minor?
   a. monothematic structure  b. restrained emotions  c. a prominent three-note motive  d. variation
   structure

22. Haydn served as a choirboy in:

23. Haydn enjoyed phenomenal musical success with two trips to which country?
   a. France  b. England  c. Italy  d. United States

24. What is the form of the second movement of Haydn’s Surprise Symphony?
   a. sonata-allegro  b. theme and variations  c. minuet and trio  d. rondo

25. Beethoven’s career is often divided into ____________ periods.
   a. two  b. three  c. four  d. five

26. In his third compositional period, Beethoven:
   a. returned to the simple classicism of his first period.  b. expanded the dimensions and emotional
   content of his works.  c. composed few works because of his deafness.  d. all of the above.

27. The text of the Ode to Joy, set as the finale of Beethoven’s Symphony No. 9, is by:

28. Beethoven’s own instrument, for which he wrote numerous concertos and sonatas, was:
   a. the piano.  b. the violin.  c. the cello.  d. the clarinet.

29. How many movements does Beethoven’s Symphony No. 5 have?
   a. one  b. three  c. four  d. five
30. What is unusual about Beethoven’s Symphony No. 5?
   a. It has four movements.  b. There is no break between the third and fourth movements.  c. It is in a minor key.  d. The first movement is based on two themes.

31. Beethoven’s Battle Symphony pays tribute to:
   a. Napoleon’s triumph over Spain.  b. Wellington’s victory over Napoleon.  c. Lord Nelson’s Nile Victory.  d. the crowning of Napoleon as emperor.

32. Which Beethoven symphony was selected to celebrate the fall of the Berlin Wall?
   a. No. 3  b. No. 5  c. No. 6  d. No. 9

33. The first movement of a Classical concerto features sonata-allegro form with:
   a. a double exposition.  b. a double coda.  c. a slow introduction.  d. a fugal recapitulation.

34. The typical first movement of a Classical concerto begins with:
   a. the soloist.  b. the orchestra.  c. a dialogue between soloist and orchestra.  d. a cadenza.

35. Which does NOT characterize Mozart’s Piano Concerto in G major, K. 453?
   a. The first movement has a graceful character.  b. The cadenza to the first movement is by Mozart.  c. The second movement is lyric and expressive.  d. Woodwinds are omitted in the second movement.

36. What is the form of the last movement of Mozart’s Piano Concerto in G major, K. 453?
   a. variation  b. rondo  c. sonata  d. A-B-A

37. What is the form of the third movement of Haydn’s Trumpet Concerto in E-flat major?
   a. variation  b. sonata-rondo  c. fugue  d. A-B-A

38. Which Western orchestral instrument or instruments derive from Turkish military bands?
   a. snare drum  b. triangle, cymbals, and bass drum  c. gongs and whips  d. glass harmonica

39. Turkish percussion instruments can be heard in Beethoven’s Symphony No.:
   a. 3.  b. 5.  c. 6.  d. 9.

40. The dreamy first movement of the Moonlight Sonata features:
   a. a singing melody.  b. an accompaniment with arpeggios.  c. a strophic-like form.  d. all of the above.

41. The second movement of Beethoven’s Piano Sonata in C-sharp minor, Op. 27, No. 2, is:
   a. slow and expressive.  b. a gentle scherzo-and-trio form.  c. a high-spirited scherzo-and-trio form.  d. a rondo.

42. Mozart’s Requiem was:
   a. his first work.  b. performed for the death of his father.  c. his last work, incomplete at his death.  d. dedicated to Haydn.

43. The Dies irae text from the Requiem describes:
   a. the resurrection of Christ.  b. the birth of Christ.  c. devotion to the Virgin Mary.  d. the day of judgment.

44. The ____________ accompanies the baritone voice in the Tuba mirum section of Mozart’s Requiem.
   a. trombone  b. tuba  c. trumpet  d. oboe
45. What type of musical movements are used in Haydn’s *The Creation*?
   a. secco recitative  b. arias  c. choruses  d. all of the above

46. During the Classical era, the prevalent form of opera that occupied itself mainly with the affairs of nobility and Greek legends was:

47. How did comic opera differ from opera seria?
   a. It was sung in the vernacular.  b. It presented down-to-earth plots.  c. It featured ensemble as well as solo singing.  d. All of the above.

48. Mozart’s librettist for *The Marriage of Figaro* was:

49. Which description characterizes the story of *The Marriage of Figaro*?
   a. It is a tragedy.  b. It pokes fun at the lower classes.  c. It satirizes the upper classes.  d. It is a sacred drama with religious overtones.

50. How is the melody of Schubert’s Lied *The Trout* used in the quintet of the same name?
   a. The melody appears in the slow introduction.  b. It is the first theme of the first movement.  c. It is the basis of a theme and variations movement.  d. It is the second theme of the last movement.

True/False

Indicate whether the statement is true or false.

51. The expansion and reworking of a theme within a composition is called thematic development.

52. Thematic development provides clarity, coherence and logic to larger forms of music.

53. Thematic development occurs in all musical works, no matter what the size.

54. Chinese music has some parallels with jazz in performance.

55. The only basic rule of theme and variations form is that the theme must always be easily heard.

56. In the nineteenth-century symphony, the minuet was often replaced by the scherzo.

57. The Classical attitude toward art is considerably more objective than the Romantic.

58. The Classical era saw the publication of important new encyclopedias.

59. Despite the intellectual attitudes in the Classical era, few significant advances were made in the sciences.

60. The Classical period has been called the Age of Reason.

61. Romantic elements can be found in the late works of Mozart, Haydn, and Beethoven.

62. Music of the Classical era is characterized by lyrical, singable melodies.

63. Classical-era composers rarely performed their own works in concerts.
64. Some women achieved fame during the eighteenth century as opera singers and as solo instrumentalists.

65. In the eighteenth century, composers were viewed as equals to the highest level of society.

66. Chamber music blossomed in popularity in the Classical era.

67. Chamber music is composed for a small ensemble with one player per part.

68. In the Classical era, the most common type of chamber music was the trio sonata.

69. Mozart was a child prodigy, already composing music by the age of five.

70. Mozart’s melodies are simple, elegant, and songful.

71. Although he did not play the piano, Mozart composed remarkable concertos for the instrument.

72. The finale of Mozart’s *Eine kleine Nachtmusik* is an example of sonata-rondo form.

73. Ancient people believed that music had no effect on the body.

74. The establishment of a four-movement cycle for the symphony is generally credited to the London school of composers.

75. The fourth movement of a Classical symphony is usually quicker and lighter than the first movement.

76. The second movement of Haydn’s *Surprise* Symphony is characterized by humor and formal clarity.

77. Haydn’s orchestras in London were smaller than his earlier ensembles.

78. Beethoven was unable to compose music after he became deaf.

79. Beethoven set Schiller’s *Ode to Joy* in the finale of his Symphony No. 5.

80. Mozart wrote his piano concertos primarily for his own public performances.

81. The structure of the second movement of Mozart’s Piano Concerto in G major, K. 453, resembles the standard first movement form.

82. In Haydn’s time, the trumpet had not yet advanced beyond the natural form of the instrument with no valves.

83. The sonata is an instrumental work in one movement for one or two solo instruments.

84. Beethoven and Mozart wrote duo sonatas that treated the two instruments as nearly equal partners.

85. In the Classical era, the sonata was intended for professional musicians only.

86. The Turkish Janissary ensemble had a significant impact on the development of bands in the West.

87. Someone other than Beethoven first suggested the subtitle *Moonlight* Sonata.

88. The outer movements of Beethoven’s Piano Sonata in C-sharp minor, Op. 27, No. 2, share a common mood and expressive quality.

89. In the nineteenth century, the Mass was performed only in church.
90. The text for the *Dies irae* is a poem in 3-line rhymed verses.

91. The Requiem was Mozart’s first major composition in Vienna.

92. Mozart’s Requiem was sung in a worldwide memorial for the victims of the September 11 terrorist attacks on the United States.

93. In Haydn’s *The Creation*, the soloists include three archangels: Gabriel, Uriel, and Raphael.

94. The overture to Haydn’s *The Creation* represents chaos.

95. In the latter part of the eighteenth century, new opera types were devised that featured naturalness and simplicity.

96. Opera buffa was typically serious in tone, with plots dealing with historical or legendary figures.

97. *The Marriage of Figaro* uses many of the traditional devices of bedroom farce.

98. Mozart’s *The Marriage of Figaro* is an example of opera buffa.

99. A trouser role is sung by a man in eighteenth-century opera.

100. Schubert set his *Trout* Quintet in the standard four-movement structure.
## Classical Study
### Answer Section

### MULTIPLE CHOICE

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42. ANS: C REF: Tenth edition: p. 288
43. ANS: D REF: Tenth edition: p. 288
44. ANS: A REF: Tenth edition: p. 288

TRUE/FALSE

70. ANS: T REF: Tenth edition: p. 244 | Shorter edition: p. 185
73. ANS: F REF: Tenth edition: p. 244 | Shorter edition: p. 188
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