

1. Carl Philipp Emanuel Bach and _____ were two of the more important preclassical composers.
 - a. Jean Honoré Fragonard
 - b. Johann Christian Bach
 - c. Johann Sebastian Bach
 - d. Joseph Haydn
2. Which of the following composers is *not* considered a master of the classical period?
 - a. Johann Christian Bach
 - b. Ludwig van Beethoven
 - c. Wolfgang A. Mozart
 - d. Joseph Haydn
3. The *texture* of classical music is basically
 - a. contrapuntal.
 - b. polyphonic.
 - c. monophonic.
 - d. homophonic.
4. Which of the following statements is *not* true?
 - a. In the classical period, composers were influenced by folk and popular music.
 - b. While a late baroque musical composition may convey a single emotion, a classical composition will fluctuate in mood.
 - c. Composers in the classical period tended to use terraced dynamics in their compositions.
 - d. The basso continuo was gradually abandoned during the classical period.
5. Social mobility during the classical period was
 - a. a limited sociological factor.
 - b. ruthlessly stamped out by the aristocracy.
 - c. promoted and encouraged by the church.
 - d. an important factor in the rise of the middle class.
6. Which of the following is an *optional* part of a *sonata-form* movement?
 - a. exposition
 - b. development
 - c. coda
 - d. recapitulation
7. Joseph Haydn was content to spend most of his life
 - a. as an independently wealthy composer.
 - b. as a professional free-lance musician.
 - c. serving a wealthy aristocratic family.
 - d. as a church musician and organist.
8. In Vienna, Haydn and Mozart
 - a. avoided each other.
 - b. became close friends.
 - c. were jealous of each other.
 - d. never met.
9. Which of the following instruments were *not* normally included in the classical orchestra?
 - a. french horns.
 - b. trombones.
 - c. timpani.
 - d. trumpets.
10. A symphony is a
 - a. sonata for orchestra.
 - b. work for solo instrument.
 - c. work for chorus and orchestra.
 - d. work for piano solo.
11. Sonata form consists of three main sections; exposition, development, and
 - a. introduction.
 - b. recapitulation.
 - c. motives.
 - d. transition.
12. Which of the following statements is *not* true?
 - a. The term *sonata form* refers to the form of a single movement, and it should not be confused with the term *sonata*, which is used for a whole composition made up of several movements.
 - b. The second theme returns in the recapitulation of a sonata form movement in an exact repetition of its statement in the exposition.
 - c. The coda of a sonata-form movement rounds off the movement by repeating themes or developing them further.
 - d. A fast movement in sonata form is sometimes preceded by a slow introduction that creates a strong feeling of expectancy.
13. Short musical ideas or fragments of themes that are developed within a composition are called
 - a. codas.
 - b. rides.
 - c. melodies.
 - d. motives.
14. Sonata form should be viewed as
 - a. a rigid mold into which musical ideas are poured.
 - b. another term for the symphony.
 - c. a set of principles that serve to shape and unify contrasts of theme and key.
 - d. a set of variations on a theme.
15. The standard catalog of Mozart's compositions was made by
 - a. Ludwig von Köchel.
 - b. Franz X. Süssmayr.
 - c. Lorenzo da Ponte.
 - d. Friedrich Kuhlau.
16. Theme-and-variations form may be schematically outlined as
 - a. AABB.

- b. AA'A''A'''A''''₂
 c. ABA₂
 d. ABACADA₂
17. The minuet and trio movement of a classical symphony, string quartet, or other work, is in _____ form.
 a. ABA
 b. AABB
 c. AA'A''A'''A''''
 d. ABACABA
18. In many of Beethoven's works, there is a _____ movement instead of the minuet.
 a. presto
 b. scherzo
 c. fugato
 d. ritornello
19. The scherzo differs from the minuet in that it
 a. moves more quickly.₂
 b. has a different form.₂
 c. has a different meter.₂
 d. all of the above
20. The double bass in the classical orchestra, as in Mozart's *Eine Kleine Nachtmusik*, usually
 a. has a separate and distinct bass part.₂
 b. doubles the cello part in the same register.₂
 c. doubles the cello part an octave lower.₂
 d. plays only accents on stressed beats.₂
21. The usual order of movements in a classical symphony is
 a. fast, dance-related, slow, fast.₂
 b. fast, slow, dance-related, fast.₂
 c. fast, slow, fast, slow.₂
 d. slow, fast, slow, fast.₂
22. Which of the following is *not* true of the symphony?
 a. A musical composition for orchestra, usually in four movements.
 b. A sonata for orchestra.
 c. An extended, ambitious composition exploiting the expanded range of the color and dynamics of the classical orchestra.
 d. A musical composition for solo instrument and orchestra.
23. The lyrical slow movement of a symphony is most often the
 a. first.₂
 b. second.₂
 c. third.₂
 d. fourth.₂
24. A concerto is a large-scale work in several movements for
 a. an instrumental soloist.₂
 b. an instrumental soloist and orchestra.₂
 c. any combination of instruments.₂
 d. symphonic orchestra.₂
25. A brilliant solo section in a concerto designed to display the performer's virtuosity is called
 a. a cadenza.₂
 b. a fermata.₂
 c. a pause.₂
 d. da capo.₂
26. A major factor that distinguishes chamber music from the symphony or concerto is that chamber music
 a. does not use sonata form.₂
 b. is performed in concert in concert halls.₂
 c. does not have difficult parts.₂
 d. is performed by one player per part.₂
27. Haydn was fortunate in having a long and fruitful, as well as financially stable, relationship with the noble Hungarian family of
 a. Esterházy.₂
 b. Stefanházy.₂
 c. Liszt.₂
 d. Kadar.₂
28. Haydn was a prolific composer, as demonstrated in part by his 68 string quartets and 104
 a. operas.₂
 b. serenades.₂
 c. songs.₂
 d. symphonies.₂
29. By the age of six, Mozart could
 a. play the harpsichord and violin.₂
 b. improvise fugues and write minuets.₂
 c. read music perfectly at sight.₂
 d. all of the above
30. Which of the following is *not* one of Mozart's three masterpieces of Italian opera?
 a. *Così fan tutte*.₂
 b. *The Marriage of Figaro*.₂
 c. *Orfeo*.₂
 d. *Don Giovanni*.₂
31. Mozart's finest German opera was
 a. *The Magic Flute*.₂
 b. *The Marriage of Figaro*.₂
 c. *Don Giovanni*.₂
 d. *Fidelio*.₂
32. Mozart composed his Requiem
 a. for his own funeral.₂
 b. as an exercise for his composition teacher.₂
 c. on commission from a stranger.₂
 d. to help his pupil Süßmayr.₂
33. Which of the following statements is *not* true?
 a. The finale of Beethoven's Ninth Symphony is based on Schiller's poem about human brotherhood, *Ode to Joy*.
 b. Beethoven opened new realms of musical

- expression that profoundly influenced composers throughout the nineteenth century.
- c. Like Haydn and many other composers of the classical period, Beethoven was most successful financially when in the service of the aristocracy.
 - d. In the finale of his Ninth Symphony, Beethoven took the unprecedented step of using a chorus and four solo vocalists.
34. The Third Symphony of Beethoven was originally composed to commemorate the deeds of _____ as the embodiment of heroism and democratic ideals.
- a. George Washington
 - b. Napoléon Bonaparte
 - c. the Marquis de Lafayette
 - d. the Duke of Wellington
35. The musical heir of Haydn and Mozart, Beethoven bridged the _____ and _____ periods.
- a. Renaissance, baroque
 - b. baroque, classical
 - c. classical, romantic
 - d. romantic, impressionist
36. The choral finale of Beethoven's Ninth Symphony is based on
- a. Dante's *Inferno*.
 - b. Shakespeare's *Midsummer Night's Dream*.
 - c. Schiller's *Ode to Joy*.
 - d. Shelley's *Ode to the West Wind*.
37. The four movements of Beethoven's Fifth Symphony are: sonata form,
- a. theme and variations, scherzo, sonata form.
 - b. ABA, scherzo, sonata form.
 - c. ABA, minuet, sonata form.
 - d. theme and variations, minuet, rondo.
38. _____ was the classical composer who tried to work as a free-lance artist, and died a pauper.
- a. Wolfgang Amadeus Mozart
 - b. Ludwig von Beethoven
 - c. Franz Joseph Haydn
 - d. Franz Schubert
39. The rococo period in art is described as being
- a. very simple and elegant.
 - b. highly ornate and decorative.
 - c. very abstract and modern.
 - d. very plain and stark.
40. The overriding traits of classicism in music are
- a. emotion, chromaticism, and drama.
 - b. expression of a single affect and driving rhythms.
 - c. balance, order, and elegance.
 - d. intense self-expression and devotion to program music.
41. Beethoven's musical career is distinguished, in part, from Mozart's and Haydn's in that
- a. he was the first to make a good living as a free-lance musician.
 - b. he worked happily under the patronage system his whole life.
 - c. he could not make a good living, and died poor.
 - d. he hired an agent.
42. Beethoven's *Symphony #5* is an example of an exquisitely crafted work because
- a. he uses a rhythmic theme as a unifying factor in all four movements.
 - b. he uses intricate folk melodies.
 - c. all movements are completely different, with no repetition of thematic material, showing a deep level of creativity.
 - d. the entire work is based on a fugue.