Part 1: Multiple Choice (Questions 1-16)

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

1. Ternary form is represented by the pattern:
   a. A-B.
   c. A-B-A.
   d. A-B-C.

2. The technique through which performers create music on the spot is known as:
   a. ostinato.
   b. improvisation.
   c. inversion.
   d. canon.

3. A series of single tones that add up to a recognizable whole is called a:
   a. cadence
   b. rhythm
   c. melody
   d. sequence

4. When two or more independent melodic lines are combined, the resulting texture is called:
   a. polyphonic.
   b. monophonic.
   c. homophonic.
   d. none of the above.

5. A string quartet consists of:
   a. violin, viola, cello, and bass.
   b. 3 violins and cello.
   c. violin, 2 violas, and cello.
   d. 2 violins, viola, and cello.

6. The quality of sound that distinguishes one instrument or voice from another is:
   a. timbre
   b. pitch
   c. tempo
   d. volume

(continued)
7. The term ____________ describes the technique whereby some aspects of the music are changed yet the whole remains recognizable.
   a. variation
   b. Contrast
   c. Form
   d. Repetition

8. The degree of loudness or softness, or volume, at which music is played is called:
   a. texture.
   b. tempo.
   c. timbre.
   d. dynamics.

9. The instrument which Mozart played and for which he wrote many concertos was:
   a. the cello.
   b. the organ.
   c. the piano.
   d. the trumpet.

10. African music, like early jazz, uses what formal practice?
    a. thematic development
    b. contrapuntal writing
    c. call and response
    d. word painting

11. Beethoven suffered perhaps the most traumatic of all maladies for a musician. What was it?
    a. blindness
    b. deafness
    c. diabetes
    d. paralysis

12. The most important instrumental genre of the Classical period was:
    a. the serenade.
    b. the string trio.
    c. the symphony.
    d. the divertimento.

13. Berlioz’s *Symphonie fantastique* is an example of:
    a. a tone poem.
    b. a symphonic poem.
    c. a program symphony.
    d. a concert overture.

(continued)
14. Impressionism in music is best exemplified by the works of:
   a. Claude Debussy.
   b. Gustav Mahler.
   c. Hector Berlioz.
   d. Frédéric Chopin.

15. What American city is considered the birthplace of jazz?
   a. New York
   b. Chicago
   c. New Orleans
   d. Los Angeles

16. George Frideric Handel was considered a master of:
   a. the oratorio.
   b. the symphony.
   c. the cantata.
   d. the chorale.
Franz Schubert was born on January 31, 1797 in Vienna, and died at the age of thirty-one (November 19, 1828) in Vienna as well. One of his last wishes was to be buried near the composer he had most admired: Ludwig van Beethoven. The similarities of their lives are easy to see. Both struggled in many ways to create; both expressed in their music qualities that we identify with both the Classical and Romantic styles. Schubert was the son of a middle-class schoolteacher who expected that his son would follow in his career. Franz's musical gift was recognized early and as a boy he sang in the Imperial Court. As a young man, however, he followed the wishes of his father and accepted a teaching post.

His musical activities continued in his spare time and he surrounded himself with educated and like-minded members of the middle class. Here he found an immediate outlet for his music. By 1818, he resigned his teaching duties and turned to full-time composition. He continued to have the support of his friends, even while his success with publishers was limited. Before long, however, Schubert had another battle to fight—illness. As early as 1822 the debilitating effects of syphilis began to take their toll, and along with his health, his financial condition declined. Nonetheless, he continued to compose to the end, producing some of his most profoundly beautiful music in his final years.

Schubert is most clearly identified with the lied (lieder, pl.), a German art song for solo voice and piano using the poetry of German Romantic writers. His output of more than 600 lieder is remarkable. What is more significant is the quality of these works. Some are simple strophic pieces, meaning the same melody is repeated with every stanza of the text, like folk songs. Others are complex, through-composed forms where the piece is composed from beginning to the end without repetition of a whole section. All lieder aimed toward the Romantic ideal of poetic expression. The Erlkönig, which is a through-composed lied based on German legend and is set to dramatic poetry by Goethe.

Schubert often allowed the accompaniment to take an equal role with the singer in setting a mood or evoking an image. His Erlkönig is a perfect example of this, with the thundering of the piano imitating the galloping of a horse. Schubert perfected these techniques and put them to use in more ambitious works, his song cycles. Here each song possesses its own identity, and yet they are dramatically and musically linked. His were some of the earliest song cycles, and still stand as some of the finest.
Please answer the following questions based on the above reading about Franz Schubert:

___ 17. The German term for the art song is:
   a. Gesange.
   b. Lied.
   c. durchkomponiert.
   d. chorale.

___ 18. Approximately how many songs did Schubert compose?
   a. more than 300
   b. more than 400
   c. more than 500
   d. more than 600

___ 19. In Schubert’s Erlking, the obsessive triplet rhythm of the piano accompaniment represents:
   a. the wind.
   b. the terror in the boy’s mind.
   c. the galloping of the horse.
   d. all of the above.

___ 20. Schubert’s song Erlking was a setting of the ballad written by:
   a. Müller.
   b. Schiller.
   c. Heine.
   d. Goethe.

___ 21. Schubert was born in:
   a. Bonn.
   b. Salzburg.
   c. Vienna.
   d. Leipzig.

___ 22. A song structure that is composed from beginning to end without repetition of whole sections is called:
   a. strophic.
   b. modified strophic.
   c. through-composed.
   d. theme and variations.

___ 23. A group of Lieder unified by some narrative thread or a descriptive or expressive theme is called:
   a. a song cycle.
   b. a ballad cycle.
   c. an opera.
   d. a cantata.

___ 24. A song form in which the same melody is repeated with every stanza of text is called:
   a. through-composed.
   b. strophic.
   c. rondo.
   d. Oratorio.

END OF TEST
PLEASE DO NOT SHARE THIS TEST WITH STUDENTS BEFORE THE ASSESSMENT

Competency 1, SLO 6.6, questions 17-24.
Competency 3d, SLOs 4.0-8.0, questions 1-8.
Competency 7, SLO 1.0, questions 9-16.

Answer Key

1. C
2. B
3. C
4. A
5. D
6. A
7. A
8. D
9. C
10. C
11. B
12. C
13. C
14. A
15. C
16. A
17. B
18. D
19. C
20. D
21. C
22. C
23. A
24. B