

Name _____ Date _____

Unit 8 Practice Test

Part 1: Multiple Choice

- 1) In music, the early twentieth century was a time of
 - A) the continuation of old forms
 - B) stagnation
 - C) revolt and change
 - D) disinterest
- 2) Which of the following statements is *not true*?
 - A) Twentieth-century music follows the same general principles of musical structure as earlier periods.
 - B) After 1900 each musical composition is more likely to have a unique system of pitch relationships, rather than be organized around a central tone.
 - C) Twentieth-century music relies less on pre-established relationships and expectations.
 - D) The years following 1900 saw more fundamental changes in the language of music than any time since the beginning of the baroque era.
- 3) Which statement about composers of the 20th century is *not true*?
 - A) Composers were asking the question "How can we make the music from the past better?"
 - B) Some composers trying to distance themselves from the past.
 - C) Some composers tried to return to some aspect of the past, especially the Classical Period.
 - D) Composers had ambivalent attitudes toward the musical past.
- 4) Which statement concerning 20th century music is *not true*?
 - A) Art music was becoming more relevant in day-to-day life.
 - B) Composers whose music has become more and more complex have widened the gap between art and popular music.
 - C) There was a widening gap between art music and popular music.
 - D) Popular music especially jazz, country and rock became the central musical focus of the majority of people in the Western world.
- 5) This century saw more opportunities especially for which group(s) of musicians?
 - A) men only
 - B) women & African Americans
 - C) women & all other minorities
 - D) all minorities
- 6) With the advent of sound recording all of the following occurred *except*
 - A) techniques of recording and audio production have become important musical elements in their own right
 - B) recordings have changed the way we listen to music, works from all periods are available at any time
 - C) quality of music written significantly decreased
 - D) distribution of music made possible by recording and was instrumental in the growth of popular styles

- 7) Which statement about the timbre or tone color of 20th century music is *not true*?
- A) all sounds are possible, even no sounds
 - B) percussion instruments have become very prominent and numerous
 - C) dissonance is rarely used
 - D) string players are sometimes called on to use the wood instead of the hair on their bows
- 8) Which statement about twentieth-century music is *not true*?
- A) unusual instruments and instrumental groupings are rarely used
 - B) instruments are played at the very top or bottom of their ranges
 - C) noise-like and percussive sounds are often used
 - D) uncommon playing techniques have become normal
- 9) Which of the following statements is *not true*?
- A) Composers in the early twentieth century drew inspiration only from serious art music and their own intellect, ignoring popular and folk music.
 - B) The range of musical styles during the first half of the twentieth century was vast.
 - C) Western composers were more receptive and sympathetic to Asian and African cultures.
 - D) Modern composers drew inspiration from a wider historical range of music.
- 10) The use of two or more keys at one time is known as
- A) atonality
 - B) polytonality
 - C) a tone cluster
 - D) the twelve-tone system
- 11) The absence of key or tonality in a musical composition is known as
- A) polytonality
 - B) ostinato
 - C) a tone cluster
 - D) atonality
- 12) The first significant atonal pieces were composed around 1908 by
- A) Claude Debussy
 - B) Arnold Schoenberg
 - C) Igor Stravinsky
 - D) Aaron Copland
- 13) Which of the following statements is *not true*?
- A) Twentieth-century music often uses two or more contrasting and independent rhythms at the same time.
 - B) In the twentieth century, new rhythmic procedures are drawn from many sources, including folk music from all over the world, jazz, and European art music from the Middle Ages through the nineteenth century.
 - C) The rhythmic resources of twentieth-century music have been expanded through the use of unconventional meters.
 - D) Twentieth-century composers depended on predictable rhythmic patterns.
- 14) A motive or phrase that is repeated persistently at the same pitch throughout a section is called
- A) glissando
 - B) atonality
 - C) polytonality
 - D) ostinato

- 15) Using all twelve tones in the same order over and over again is known as
- A) 12-tone system
 - B) polytonality
 - C) atonality
 - D) bitonality
- 16) Which statement about 20th century art music is *not true*?
- A) melodies are easy to sing
 - B) melodies are often not very song-like
 - C) melodies can be long and abstract
 - D) melodies can be reduced to a small gesture
- 17) Which statement about the style of 20th century art music is *not true*?
- A) a large variety of styles is used
 - B) soft and colorful tones and shimmering effects are used
 - C) composers never indicated style with dynamic, tempo or phrase markings
 - D) vague outlines of melody and rhythm are used
- 18) Which statement about the texture and form of 20th century music is *not true*?
- A) form can be controlled to an almost infinite degree
 - B) form and structure are determined by chance in aleatoric music
 - C) the art traditions favored contrapuntal textures
 - D) the popular traditions favored monophonic traditions
- 19) Which of the following statements is *not true*?
- A) By the early twentieth century, the traditional distinction between consonance and dissonance was abandoned in much music.
 - B) The general principle that determines whether a chord is stable or not remains the same in the twentieth century as it did in the nineteenth.
 - C) Up to about 1900, all chords except the three-tone triad were considered dissonant.
 - D) The "emancipation of the dissonance" does not prevent composers from differentiating between chords of greater or lesser tension.
- 20) The most important impressionist composer was
- A) Bela Bartok
 - B) Claude Debussy
 - C) Richard Wagner
 - D) Arnold Schoenberg
- 21) Impressionism in music is characterized by
- A) a stress on tone color, atmosphere, and fluidity
 - B) an adherence to traditional harmonic chord progressions
 - C) the recurrence of strong accents on the downbeat
 - D) all of the above
- 22) Which of the following is *not* characteristic of neoclassicism?
- A) balance
 - B) emotional restraint
 - C) clarity
 - D) misty atmosphere

- 23) Neoclassical composers favored
- A) clear polyphonic textures
 - B) unusual and exotic scales
 - C) programmatic music
 - D) homophonic textures
- 24) Neoclassical composers favored
- A) program music
 - B) atonality
 - C) tonality
 - D) large orchestras
- 25) Neoclassical compositions are characterized by
- A) harsh dissonances
 - B) forms and stylistic features of earlier periods
 - C) the use of the twelve-tone system
 - D) whole-tone scales
- 26) Expressionism stressed
- A) intense subjective emotion
 - B) surface beauty
 - C) reticence
 - D) subtle feeling
- 27) Expressionist painters, writers, and composers used _____ to assault and shock their audience.
- A) deliberate distortions
 - B) pastel colors
 - C) clearly defined forms
 - D) vague nature scenes
- 28) Which of the following statements is *not* true?
- A) Expressionist painters reacted against French impressionism; they often used jarring colors and grotesquely distorted shapes to explore the subconscious.
 - B) Expressionist artists favored pleasant subjects, delicate pastel colors, and shimmering surfaces.
 - C) A stress on harsh dissonance, an exploitation of extreme registers, fragmentation, and unusual instrumental effects are all characteristics of expressionistic compositions.
 - D) Twentieth-century musical expressionism grows out of the emotional turbulence in the works of late romantics like Wagner, Richard Strauss, and Gustav Mahler.
- 29) Schoenberg developed an unusual style of vocal performance, halfway between speaking and singing, called
- A) *Klangfarbenmelodie*
 - B) atonality
 - C) serialism
 - D) *Sprechstimme*
- 30) Which statement concerning serialism is true?
- A) Serial composers were challenged to write music that sounded bizarre and illogical
 - B) Serialism is created through mathematical methods.
 - C) Composers came up with ways to serialize the notes that were played but other musical elements such as note length, dynamics, and texture were totally left up to chance.
 - D) Serial music was widely accepted and enjoyed by the average concert-goer because of its Classical style.

- 31) Since World War II, musical styles have
- A) remained relatively stable
 - B) concentrated on perfecting the twelve-tone system
 - C) returned to the styles of the nineteenth century
 - D) taken many new directions and changes
- 32) Milton Babbitt was the first composer to
- A) extend serial principles of organization to all musical dimensions
 - B) combine live and electronic music
 - C) use the electronic medium
 - D) use computers in the composition of music
- 33) Chance music was pioneered by
- A) Milton Babbitt
 - B) Claude Debussy
 - C) John Cage
 - D) Igor Stravinsky
- 34) Which statement about chance music is *not* true?
- A) Chance music aimed to remove all creative choice from the composers, leaving it all up to chance.
 - B) Chance music often relied on coin flips or dice rolls to determine how something is performed.
 - C) Chance music is a form of serialism where the composer controls every aspect of the music.
 - D) Chance music is now viewed as a passing fad of the mid-20th century.
- 35) Which statement about minimalism is *not* true?
- A) This style has spread into pop music.
 - B) Musical patterns are repeated over and over then varied over long stretches of time.
 - C) Minimalistic music often has a trance-like or hypnotic affect.
 - D) Minimalistic music uses a large amount of musical material.
- 36) Serialism is a compositional technique in which
- A) a series of five pitches could be constantly repeated
 - B) a series of musical ideas would follow each other in quick succession
 - C) a series of rhythms, dynamics, or tone colors could serve as a unifying idea
 - D) the World Series was the unifying idea of a composition
- 37) In chance, or aleatory music the composer
- A) writes the music in a traditional manner, but allows the recording engineer to make electronic changes
 - B) writes a rhythmic pattern but leaves it to the performer to determine the actual pitches
 - C) takes a chance on which performers will perform the work
 - D) chooses pitches, tone colors, and rhythms by random methods
- 38) Minimalist music is characterized by
- A) rapidly changing dynamics and textures
 - B) the use of twelve-tone techniques to organize the dimensions of music
 - C) a steady pulse, clear tonality, and insistent repetition of short melodic patterns
 - D) the development of musical materials through random methods

- 39) Twentieth-century composers incorporated elements of folk and popular music within their personal styles because
- A) it made it more fun to perform
 - B) it simplified technical problems of musical composition
 - C) it made their music more commercially viable
 - D) they were attracted to the unconventional rhythms, sounds, and melodic patterns
- 40) Around 1940, John Cage invented the prepared piano, a(n)
- A) ensemble of percussion instruments
 - B) grand piano complete with flowers, candelabra, and elaborate decorations
 - C) grand piano whose sound is altered by objects such as bolts, screws, rubber bands, pieces of felt, paper, and plastic inserted between the strings of some of the keys
 - D) electronic keyboard capable of producing many percussive sounds

Part 2: List one musical example for each style below:

- 41) Chance _____
- 42) Minimalism _____
- 43) Expressionism _____
- 44) Neoclassicism _____
- 45) Serialism _____
- 46) Impressionism _____
- 47) 12-Tone _____

ANSWER KEY

- | | | |
|-------|-------|----------------------------------|
| 1) C | 19) B | 37) D |
| 2) A | 20) B | 38) C |
| 3) A | 21) A | 39) D |
| 4) A | 22) D | 40) C |
| 5) B | 23) C | 41)-47) See listening packet key |
| 6) C | 24) C | |
| 7) C | 25) B | |
| 8) A | 26) A | |
| 9) A | 27) A | |
| 10) B | 28) B | |
| 11) D | 29) D | |
| 12) B | 30) B | |
| 13) D | 31) D | |
| 14) D | 32) A | |
| 15) A | 33) C | |
| 16) A | 34) C | |
| 17) C | 35) D | |
| 18) D | 36) C | |