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MHIS 1A
Music History 1, First Semester
(v.1.0)

To the Student:

After your registration is complete and your proctor has been approved, you may take the Credit by Examination for Music History 1A.

ABOUT THE EXAM

The exam will consist of 110 objective questions, both multiple-choice and fill-in-the-blank. You will have three hours to complete the exam.

The examination is based on the Essential Knowledge and Skills for this subject. Since questions are not taken from any one source, you can prepare by reviewing any of the state-adopted textbooks that are used at your school. You must review all of the concepts of the first semester of music history. If you do not have a textbook or any other study material available locally, you may contact the Outreach & Distance Education Bookstore. The bookstore carries the textbook used with our Music History 1A Distance Education course. The textbook is *Music: An Appreciation* (Seventh Edition) by McGraw-Hill (2000).

There is also a sample examination included with this letter. The sample exam will give you a model of the types of questions that will be asked on your examination. It is not a duplicate of the actual examination. It is provided to illustrate the format of the exam, not to serve as a review sheet.

For more information about CBE policies, visit <http://www.ode.ttu.edu/takeacbe/> or see your course Policies & Forms Guide.

Good luck on your examination!

Credit by Examination Overview

MHIS 1A (Music History 1A)

Music History 1A covers music, the elements of music, and music history from the Middle Ages (450–1450) through the middle of the Romantic Period (the late nineteenth century). The course is based exclusively on one text, Roger Kamien's *Music: An Appreciation*, 7th Edition, McGraw-Hill Publishing.

Course Objectives

Music History 1A concentrates its focus on two main areas: elements and style periods. In order to successfully obtain credit by examination for Music History 1A, you should be able to:

- recognize and describe the following music elements: sound, performing media, rhythm, notation, melody, harmony, key, texture, form, and style;
- define the Middle Ages, Baroque, Classical, and Romantic (through Mendelssohn) style periods from a historical perspective, placing each in proper chronological sequence;
- identify the primary genre and composers of each period and how each composer related to the society of the period.

Overview of MHIS 1A Course Contents

Musical Elements

You should know about the properties of music: melody, harmony, key, texture, form, pitch, dynamics, tone color, and rhythm. You should know how the different properties work together to make music and a musical performance. You should know about the different performing media of music, including strings, woodwinds, brass, percussion, keyboard, electronic instruments, and voice. You should also know how to explore musical style and what “makes” a musical performance.

Middle Ages to Renaissance

You should know about music from the fall of the Roman Empire and the following Dark Ages through the Renaissance and the rebirth of learning. Also covered are the period's musicians, the music they produced, and the environment that shaped the music.

Understand the origins and be able to trace the development of vocal and instrumental music.

Baroque

J. S. Bach and G. F. Handel are extensively covered. Understand Baroque society, the elements of Baroque style, the musical forms and genre, and the composers of the early and middle Baroque. You should also know how the Baroque period ended and all major

composers. Understand the baroque suite, the chorale and church cantata, the oratorio, and the music of Bach and Handel.

Classical

Important topics include: the period, its forms, the patrons and the society that shaped it; Haydn, the “Father of Classicism,” and his long prolific career; the two most important Classical composers after Haydn, Mozart and Beethoven; Mozart’s short but prolific life as compared to Beethoven’s long and incredible career; Mozart’s perfect classicism versus Beethoven’s drive toward the Romantic.

Romantic (through Mendelssohn)

Topics include the characteristics of romanticism and the changes in the role of the composer; changes in musical forms; the new forms; the life and work of Schubert, both Schumanns, Chopin, Liszt, and Mendelssohn.

Sample CBE

The following is representative of the types of questions that can be expected.

1. Until the age of 36, Liszt toured Europe as a virtuoso _____.
2. Liszt's piano works are characterized by
 - A. an unprecedented range of dynamics.
 - B. rapid octaves and daring leaps.
 - C. arpeggios.
 - D. All of the above
3. The symphonic poem, or tone poem, a one-movement orchestral composition based to some extent on literary or pictorial ideas was created by _____.
4. Besides his musical achievements, Mendelssohn was a
 - A. talented painter.
 - B. fine writer.
 - C. brilliant conversationalist in four languages.
 - D. All of the above
5. Mendelssohn earned an international reputation and rekindled an interest in an earlier composer's music by conducting the first performance, since the aforementioned earlier composer's death, of
 - A. Josquin's *Ave Maria*.
 - B. Bach's *St. Matthew Passion*.
 - C. Handel's *Messiah*.
 - D. Schubert's *Mass in C*.
6. Mendelssohn's *Concerto* for Violin in E Minor opens with a(n)
 - A. orchestral exposition typical in concertos.
 - B. soloist who presents the main theme.
 - C. slow introduction by the orchestra.
 - D. single bassoon tone.
7. Music can be defined as
 - A. sounds produced by musical instruments.
 - B. sounds that are pleasing, as opposed to noise.
 - C. an art based on the organization of sounds in time.
 - D. a system of symbols that performers learn to read.
8. In general, the smaller the vibrating element, the _____ its pitch.
9. Tone color is synonymous with _____.

10. Plucking the string with the finger instead of a bow is called _____.
11. Brass instruments did not acquire valves until the middle of the _____ century.
12. _____ is a standard adopted by manufacturers for interfacing synthesizer equipment.
- A. Sampling
 - B. Digital synthesis
 - C. Analog synthesis
 - D. MIDI
13. Melody may be defined as
- A. an emotional focal point in a tune.
 - B. a resting place at the end of a phrase.
 - C. a series of single notes that add up to a recognizable whole.
 - D. the organization of beats into regular groupings.
14. Harmony refers to
- A. the way chords are constructed and how they follow each other.
 - B. living in peace with other people.
 - C. the pattern of beats per measure.
 - D. a chord built upon the first step of the scale.
15. The sense of relatedness to a central tone is known as _____.
16. A shift from one key to another within the same composition is called _____.
17. Musical texture refers to
- A. how many different layers of sound are heard at the same time.
 - B. what kind of layers of sound are heard (melody or harmony).
 - C. how layers of sound are related to each other.
 - D. All of the above
18. Form in music is
- A. a statement followed by a contrasting statement.
 - B. the technique of combining several melodic lines into a meaningful whole.
 - C. the organization of musical ideas in time.
 - D. constant repetition of a musical idea.
19. Bringing the printed symbols of a page of music to life is the job of the _____.

20. Most of the conductor's work
- A. is done during the performance.
 - B. is unnecessary, since the conductor is only a figurehead.
 - C. is done in the rehearsal.
 - D. requires little specialized training.
21. The Renaissance, as a stylistic period in western music, encompassed the years _____.
22. The Baroque period in western music is usually given as _____ to _____.
23. Classical, as a stylistic period in western music, encompassed the years _____.
24. The Romantic, as a stylistic period in western music, encompassed the years _____.
25. In the Middle Ages, most important musicians were _____.
26. Most medieval music was _____.
27. Gregorian chant
- A. is set to sacred Latin texts.
 - B. retained some elements of the Jewish synagogue.
 - C. was the official music of the Roman Catholic Church for more than a thousand years.
 - D. All of the above
28. Gregorian chant is named after Pope Gregory I who
- A. composed all the chants presently in use.
 - B. had his name put on the first printed edition.
 - C. is credited by medieval legend with having created it, even though it evolved over many centuries.
 - D. wrote the texts for the chants.
29. The French secular songs of the Middle Ages usually dealt with
- A. the Crusades.
 - B. spinning.
 - C. love.
 - D. All of the above
30. An *estampie* is a medieval _____.

31. In medieval times, most polyphonic music was created by
- A. placing new melodic lines against known chants.
 - B. harmonizing melodies with chords.
 - C. having some singers embellish the chant during church services.
 - D. adding orchestral instruments to church music.
32. The *Notre Dame* Mass by Guillaume de Machaut was
- A. written for three voices without instrumental accompaniment.
 - B. written for the Cathedral of Notre Dame in Paris.
 - C. the first polyphonic treatment of the mass ordinary by a known composer.
 - D. All of the above
33. The Renaissance may be described as an age of
- A. curiosity and individualism.
 - B. exploration and adventure.
 - C. the “rebirth” of human creativity.
 - D. All of the above
34. Renaissance music sounds “more full” than medieval music because
- A. composers considered the harmonic effect of chords rather than superimposing one melody above another.
 - B. the bass register is used for the first time.
 - C. the typical choral piece has four-, five-, or six-voice parts of nearly equal melodic interest.
 - D. All of the above
35. The movement in which the Catholic church sought to correct abuses and malpractices within its structure is known as the _____.
36. An attempt was made to purify Catholic church music as a result of the
- A. founding of the Jesuit order in 1540.
 - B. deliberations of the Council of Trent.
 - C. complaints of Desiderius Erasmus.
 - D. music of Palestrina.
37. The Renaissance madrigal is a
- A. polyphonic choral composition made up of five sections.
 - B. piece for several solo voices set to a short poem, usually about love.
 - C. dance-like song for several solo voices.
 - D. polyphonic choral work set to a sacred Latin text.

38. During the Renaissance, every educated person was expected to
- A. read musical notation.
 - B. play a musical instrument.
 - C. be skilled in dance.
 - D. All of the above
39. A polyphonic instrumental composition employing imitation is the _____.
40. The word *baroque* has, at various times, meant all of the following *except*
- A. elaborately ornamented.
 - B. flamboyant.
 - C. bizarre.
 - D. naturalistic.
41. Baroque style flourished in music during the period
- A. 1000–1250.
 - B. 1250–1450.
 - C. 1450–1600.
 - D. 1600–1750.
42. The early Baroque was characterized by
- A. elaborate counterpoint.
 - B. homophonic texture.
 - C. development of the standardized orchestra.
 - D. diffusion of the style into every corner of Europe.
43. The middle Baroque was characterized by
- A. elaborate counterpoint.
 - B. homophonic texture.
 - C. the development of the standardized orchestra.
 - D. a diffusion of the style into every corner of Europe.
44. Instrumental music became as important as vocal music for the first time in the _____ period.
45. The compelling drive and energy in baroque music are usually provided by
- A. a sexy text.
 - B. complex harmonic progressions.
 - C. repeated rhythmic patterns.
 - D. the high dynamic level.

46. Terraced dynamics refers to
- A. a gradual change from soft to loud.
 - B. a gradual change from loud to soft.
 - C. the sudden alternation from one dynamic level to another.
 - D. dynamics that are not written in the music but added by the performer.
47. The orchestra evolved during the baroque period into a performing group based on instruments of the _____ family.
48. The music director of a court in the Baroque period
- A. supervised and directed the musical performances.
 - B. composed much of the music required.
 - C. was responsible for the discipline of the other musicians.
 - D. All of the above
49. The position of the composer during the Baroque period was that of
- A. a free agent working on commissions.
 - B. an equal to the nobility, based on merit.
 - C. a high-class servant with few personal rights.
 - D. a low-class wandering minstrel.
50. A polyphonic composition based on one main theme, a cornerstone of baroque music, is the _____.
51. A(n) _____ is a play, set to music, sung to orchestral accompaniment, with scenery, costumes, and action.
52. The _____ is the person who beats time, indicates expression, cues in musicians, and controls the balance among instruments and voices.
53. A(n) _____ is an orchestral composition performed before the curtain rises on a dramatic work.
54. The first opera house in Europe to offer entry to anyone with the price of admission opened in 1637 in
- A. Hamburg.
 - B. London.
 - C. Rome.
 - D. Venice.
55. The sonata in the Baroque was a composition in several movements for
- A. a solo instrument.
 - B. three solo instruments.
 - C. two to four instruments.
 - D. one to eight instruments.

56. Baroque trio sonatas usually involve _____ performers.
57. Vivaldi was famous and influential as a virtuoso
- A. harpsichordist.
 - B. opera singer.
 - C. organist.
 - D. violinist.
58. A collection of twice 24 preludes and fugues, one in each major and minor key, basic to the repertoire of keyboard players today is Bach's
- A. *Art of the Fugue*.
 - B. *The Well-Tempered Clavier*.
 - C. *St. Matthew Passion*.
 - D. *Brandenburg* concertos.
59. A large-scale composition for chorus, vocal soloists, and orchestra, usually set to a narrative biblical text, is called a(n)
- A. chorale.
 - B. aria.
 - C. recitative.
 - D. oratorio.
60. George Frederic Handel was born in 1685, the same year as _____.
61. The Classical, as a stylistic period in western art music, roughly encompassed the years
- A. 1450–1600.
 - B. 1600–1750.
 - C. 1750–1820.
 - D. 1820–1900.
62. Carl Philipp Emanuel Bach and _____ were two of the more important pre-classical composers.
- A. Jean Honore Fragonard
 - B. Johann Christian Bach
 - C. Johann Sebastian Bach
 - D. Joseph Haydn
63. The typical orchestra of the Classical period consisted of
- A. a loose ensemble of available instruments.
 - B. strings, pairs of woodwinds, horns, trumpets, and timpani.
 - C. strings with harpsichord continuo.
 - D. woodwinds, trombones, drums, and strings.

64. Sonata form is used frequently as the form for the _____ movement of a multi-movement work.
65. A transitional passage that leads to a contrasting section is called a(n) _____.
66. The three main sections of a sonata-form movement are often followed by a concluding section known as the _____.
67. The character of the minuet is best described as
- A. brisk and lively.
 - B. quiet and relaxed.
 - C. heavy and ponderous.
 - D. stately and dignified.
68. The scherzo differs from the minuet in that it moves more _____.
69. The rondo may be schematically outlined as _____.
70. In a pure sense, *symphony* may be defined as a(n)
- A. musical composition for orchestra, usually in four movements.
 - B. sonata for orchestra.
 - C. extended, ambitious composition exploiting the expanded range of tone, color, and dynamics of the classical orchestra.
 - D. All of the above
71. Unity is achieved in the classical symphony partly by the use of the same
- A. key in three of its four movements.
 - B. theme in each of its four movements.
 - C. key in all four movements.
 - D. rhythm in all four movements.
72. A classical concerto is a three-movement work for
- A. instrumental soloist and orchestra.
 - B. symphonic orchestra.
 - C. instrumental soloist and piano.
 - D. vocal soloist and orchestra.
73. Classical chamber music is designed
- A. to display the virtuosity of the player.
 - B. for the intimate setting of a small room.
 - C. exclusively for performance by paid professional musicians.
 - D. to be conducted by experienced orchestral directors.
74. The classical string quartet is a musical composition for _____.

75. Haydn's contract of employment shows that he was considered a skilled _____.
76. Haydn's duties while in the service of the Esterhazys included
- A. composing all the music requested by his patron.
 - B. conducting the orchestra of about 25 players.
 - C. coaching the singers for operatic performances.
 - D. All of the above
77. By the age of six, Mozart could
- A. play the harpsichord and violin.
 - B. improvise fugues and write minuets.
 - C. read music perfectly at sight.
 - D. All of the above
78. Between the ages of six and fifteen, Mozart
- A. received his formal education in Salzburg.
 - B. went to Vienna to study with Haydn.
 - C. was continually on tour in England and Europe.
 - D. played in the archbishop's orchestra in Salzburg.
79. In composing music, Mozart
- A. composed extended works completely in his mind.
 - B. wrote in a slow, painstaking manner.
 - C. reworked his themes many times before using them.
 - D. depended much upon his students to help him with the details.
80. Mozart's finest German opera is
- A. *The Magic Flute*.
 - B. *The Marriage of Figaro*.
 - C. *Don Giovanni*.
 - D. *Fidelio*.
81. Mozart's Symphony No. 40
- A. is in G major.
 - B. has only three movements.
 - C. is one of his last three symphonies.
 - D. All of the above
82. The Third Symphony of Beethoven was originally composed to commemorate the deeds of _____ as an embodiment of heroism and democratic ideals.

83. Beethoven
- A. was a brilliant pianist.
 - B. was self-educated and had read widely but was weak in elementary arithmetic.
 - C. began to feel the first symptoms of deafness in his late twenties.
 - D. All of the above
84. In Beethoven's music, the *coda* is
- A. often expanded and serves to develop themes further.
 - B. nonexistent.
 - C. used to create a strong feeling of expectancy for what is to follow.
 - D. substituted for the minuet movement.
85. Beethoven greatly expanded the _____ section of the sonata-form movement and made it more dramatic.
86. The Romantic, as a stylistic period in western music, encompassed the years
- A. 1450–1600.
 - B. 1600–1750.
 - C. 1750–1820.
 - D. 1820–1900.
87. Which of the following is *not* a characteristic aspect of romanticism in literature and painting?
- A. emotional restraint
 - B. emotional subjectivity
 - C. exoticism
 - D. fantasy
88. Which of the following is *not* characteristic of romanticism?
- A. nationalism
 - B. emotional restraint
 - C. individualism
 - D. supernaturalism
89. Drawing creative inspiration from cultures of lands foreign to the composer is known as
- A. exoticism.
 - B. nationalism.
 - C. program music.
 - D. *verismo*.
90. A slight slowing down or speeding up of the tempo, characteristically employed in the performance of much romantic music, is _____.

91. The composer whose career was a model for many romantic composers was _____.
92. A romantic composer who earned his living as a touring virtuoso was _____.
93. The rise of the urban middle class led to the
- A. piano becoming a fixture in every middle-class home.
 - B. formation of many orchestras and opera groups.
 - C. development of regular subscription concerts.
 - D. All of the above
94. A very important musical part of every middle-class home during the romantic period was the _____.
95. An art song is a musical composition for _____.
96. Schubert's primary source of income came from his
- A. position as music director to a noble court.
 - B. touring as a virtuoso performer.
 - C. performing as church organist.
 - D. musical compositions.
97. Robert Schumann founded and edited the *New Journal of Music*
- A. to promote musical originality and combat the commercial trash that flooded the market.
 - B. to promote his own music.
 - C. to encourage the composition of works for piano.
 - D. to promote the recording of music.
98. Clara Wieck was
- A. the daughter of Schumann's piano teacher.
 - B. a virtuoso pianist.
 - C. Schumann's wife.
 - D. All of the above
99. Most of Chopin's pieces
- A. are exquisite miniatures.
 - B. are for a wide range of media.
 - C. have a limited variety of moods.
 - D. have literary programs or titles.
100. A study piece, designed to help a performer master specific technical difficulties, is known as _____.

Sample CBE

Answer Key

1. pianist
2. D
3. Liszt
4. D
5. B
6. B
7. C
8. higher
9. timbre
10. pizzicato
11. nineteenth
12. D
13. C
14. A
15. tonality
16. modulation
17. D
18. C
19. performer
20. C
21. 1450–1600
22. 1600–1750
23. 1750–1820
24. 1820–1900
25. priests
26. vocal
27. D
28. C
29. D
30. dance
31. A
32. C
33. D
34. D
35. counter Reformation
36. B
37. B
38. D
39. ricercar
40. D
41. D
42. B
43. D
44. Classical
45. C
46. C
47. violin
48. D

49. C
50. fugue
51. opera
52. conductor
53. overture
54. D
55. D
56. four
57. D
58. B
59. D
60. Bach
61. C
62. B
63. B
64. first
65. bridge
66. coda
67. D
68. quickly
69. ABACABA
70. D
71. A
72. A
73. B
74. viola, two violins, and a cello
75. servant
76. D
77. D
78. C
79. A
80. A
81. C
82. Napoleon
83. D
84. A
85. development
86. D
87. A
88. B
89. A
90. rubato
91. Beethoven
92. Liszt
93. D
94. piano
95. solo voice and piano
96. D
97. A
98. D
99. A
100. etude