



IDX G10 Music H

Study Guide Issue S1 Final

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Choose the best answer (A–D). Answers are listed at the end.

1. Terraced dynamics in Baroque music refers to:

- A. Gradual swelling and fading of volume (crescendo/decrescendo)
- B. Sudden changes between loud and soft without gradual transition
- C. Dynamics that depend on the number of instruments only
- D. Always playing at the same loudness throughout a piece

2. A fugue is best described as:

- A. A short fast keyboard piece meant for improvisation
- B. A musical form based on a single theme (subject) that is imitated and developed by voices
- C. An orchestral piece where a solo group contrasts with the full orchestra
- D. A repeating bass line used for variation

3. In a concerto grosso, the smaller group contrasted with the full ensemble is called the:

- A. Ripieno (or Ripiano)
- B. Basso continuo
- C. Concertino
- D. Tutti

4. Which instrument is most associated with Baroque continuo and has a plucked, non-sustaining sound?

- A. Harpsichord
- B. Piano
- C. Violin
- D. Clarinet

5. The term “tutti” in Baroque orchestral writing means:

- A. Solo instrument plays alone
- B. The full ensemble plays together
- C. A repeated rhythmic pattern in the bass
- D. A slow introductory movement

6. A ritornello form typically features:

- A. A repeated orchestral refrain (ritornello) alternating with solo episodes
- B. Strict imitation between voices like a canon

- C. Free improvisation over a fixed chord progression only
- D. No repetition — entirely through-composed

7. “Ground bass” refers to:

- A. A bass line that stays the same and repeats while other parts vary
- B. A bass played close to the floor in concert halls
- C. A fast walking bass used in dances
- D. The highest melody in polyphonic texture

8. In tonal harmony, the “dominant” is:

- A. The tonic’s relative minor key
- B. The fifth scale degree that often leads back to the tonic
- C. The seventh scale degree that resolves to the leading tone
- D. Any chord built on the second scale degree

9. Which minor scale raises the seventh degree to strengthen the pull to the tonic?

- A. Natural minor
- B. Harmonic minor
- C. Pentatonic minor
- D. Whole-tone minor

10. The “subject” and “answer” in a fugue are:

- A. The subject = main theme; answer = subsequent imitation usually at a different pitch level
- B. Subject = instruction to players; answer = the players’ response
- C. Subject = bass line; answer = melody above it
- D. Subject = slow section; answer = fast section

11. Which composer wrote *The Four Seasons* — a famous set of Baroque concertos?

- A. J.S. Bach
- B. G.F. Handel
- C. Antonio Vivaldi
- D. Pachelbel

12. Pachelbel’s famous canon uses which compositional technique?

- A. Fugue with stretto entries
- B. Ground bass with variations and strict imitation among voices (canon)
- C. Ritornello alternation between solo and tutti
- D. Free atonal texture

13. A pentatonic scale contains how many notes per octave?

- A. 5
- B. 6
- C. 7
- D. 8

14. Which term describes the speed of the music and is often indicated by words like Allegro or Adagio?

- A. Articulation
- B. Tempo
- C. Tonality
- D. Mode

15. Syncopation most nearly means:

- A. Playing only on the downbeats
- B. Emphasizing normally weak beats or off-beats
- C. Strictly subdividing beats into three equal parts
- D. Slowing down gradually

16. Which meter is considered a compound meter?

- A. 2/4 (simple)
- B. 3/4 (simple)
- C. 6/8 (compound)
- D. 4/4 (simple)

17. The difference between ripieno (ripiano) and concertino is that:

- A. Ripieno is the small solo group; concertino is the full orchestra
- B. Ripieno is the full orchestral body; concertino is the small group of soloists
- C. They are two names for the same group
- D. Ripieno indicates tempo changes; concertino indicates dynamics

18. “Exposition — Development — Recapitulation/Coda” most directly describes which musical form?

- A. Fugue
- B. Rondo
- C. Sonata-allegro form (classical form)
- D. Ritornello form

19. Which of the following is a chromatic technique?

- A. Using only notes from a single major scale
- B. Adding notes outside the diatonic scale (moving by semitones)
- C. Using only whole-tone steps throughout
- D. Limiting melody to five pitches

20. A composer writes a piece marked “ritardando” near the end. What should performers do?

- A. Speed up gradually
- B. Slow down gradually
- C. Play without dynamics
- D. Repeat the previous section

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