



Identity Symbol

Grade 10
2012-13

TEXAS MUSIC TEACHERS ASSOCIATION
Student Affiliate World of Music

Name _____ School Grade _____ Date _____

7 MUSIC ERAS: Match the correct period of music history to the dates below.

- | | |
|--------------------|------------------|
| _____ 1. 400-1400 | A. Contemporary |
| _____ 2. 1400-1600 | B. Baroque |
| _____ 3. 1600-1750 | C. Romantic |
| _____ 4. 1750-1800 | D. Renaissance |
| _____ 5. 1800-1900 | E. Middle Ages |
| _____ 6. 1890-1910 | F. Classical |
| _____ 7. 1900-now | G. Impressionist |

10 COMPOSERS and ERAS: Match the composer to the era in which he composed.

- | | |
|----------------------------------|--------------------------|
| _____ 1. J. S. Bach | |
| _____ 2. Bela Bartok | |
| _____ 3. Ludwig van Beethoven | A. Baroque |
| _____ 4. Stephen Foster | B. Classical |
| _____ 5. George Frederick Handel | C. Romantic |
| _____ 6. Franz Joseph Haydn | D. 19th Century American |
| _____ 7. Franz Liszt | E. Impressionist |
| _____ 8. Felix Mendelssohn | F. Contemporary |
| _____ 9. Maurice Ravel | |
| _____ 10. Igor Stravinsky | |

10 COMPOSERS AND COUNTRIES: Match the composer to the country with which he is associated. One or more of the countries will not be used.

- | | |
|----------------------------------|------------------|
| _____ 1. Frederick Chopin | A. Argentina |
| _____ 2. Francois Couperin | B. Russia |
| _____ 3. Claude Debussy | C. France |
| _____ 4. Alberto Ginastera | D. England |
| _____ 5. Paul Hindemith | E. Hungary |
| _____ 6. Charles Ives | F. Germany |
| _____ 7. Wolfgang Amadeus Mozart | G. Poland |
| _____ 8. Sergei Prokofiev | H. Austria |
| _____ 9. Antonio Vivaldi | I. United States |
| _____ 10. Richard Wagner | J. Italy |

12 MUSIC NAMES and TERMS: Match the description or definition below with the following name or term.

- | | |
|-------------------------|------------------------------|
| _____ 1. Dorian Mode | _____ 7. Leitmotifs |
| _____ 2. Appoggiatura | _____ 8. Ternary Form |
| _____ 3. Blues Scale | _____ 9. Tablatures |
| _____ 4. Fugue | _____ 10. Polyphonic Texture |
| _____ 5. Lieder | _____ 11. Troubadours |
| _____ 6. Symphonic Poem | _____ 12. Mazurka |

- A. A long one movement orchestral work with a descriptive title (p.32)
- B. Wandering French lyric poets of the Middle Ages (p. 2)
- C. Hand written scores for lute and organ music in the Renaissance Era (p.2)
- D. Two or more independent melody lines sounding at the same time (p. 7)
- E. Leading themes which are important organizing factors in Romantic chromatic music (p. 32)
- F. A modal scale represented by playing from D to D on the white keys of the piano (p. 45)
- G. A fast Polish dance in 3/4 time sometimes with strong accents on the 2nd or 3rd beats (pp. 31, 52)
- H. “leans on” an upper or lower tone a step away from the harmonic tone, moving to the tone after the beat (p. 9)
- I. Three part form (p. 18)
- J. Romantic art songs (p. 26)
- K. A major scale with flatted steps 3 and 7 (p. 14)
- L. One movement composition with imitative contrapuntal texture (pp. 7, 52)

12 TRUE/FALSE: Write **T** (True) or **F** (False) in the blank before each sentence.

- _____ 1. A favorite stringed instrument of the Renaissance was the lute. (p. 2)
- _____ 2. Baroque toccatas often have homophonic texture while fugues always have polyphonic. (p.6)
- _____ 3. During the Baroque Era, the middle class had no public theaters or concert halls. (p. 4)
- _____ 4. Baroque singers gained fame according to their ability to improvise melodic ornaments. (p. 5)
- _____ 5. Bach walked nearly 200 miles to hear performances of organ music by Buxtehude. (p. 6)
- _____ 6. At royal courts, musicians belonged to the upper class. (p. 4)
- _____ 7. Sonata form has Exposition, Development and Recapitulation sections. (p. 18)
- _____ 8. Beethoven's music leads to the Romantic Era. (p. 23)
- _____ 9. The small two phrase form of the Classical Era is called Period Form. (p. 21)
- _____ 10. Gilbert and Sullivan wrote many operettas in Italy. (p. 28)
- _____ 11. European cities supported opera companies and orchestras during the Romantic Era. (p. 26)
- _____ 12. There was never any ornamentation in Romantic Era music. (p. 31)

Name _____

10 COMPOSER IDENTIFICATION: Select the letter for the composer that identifies with the statement. There is one extra composer.

- | | | |
|------------|---------------|-------------|
| A. Mozart | E. Stravinsky | I. Chopin |
| B. Wagner | F. Schubert | J. Handel |
| C. Debussy | G. Foster | K. Gershwin |
| D. Liszt | H. Herbert | |

- _____ 1. Romantic Grand Operas (p. 48)
- _____ 2. Ballet music, orchestral music and piano music (p. 25)
- _____ 3. Operas, symphonies, solo concertos, piano sonatas (p. 25)
- _____ 4. Oratorios and operas, orchestral suites, concertos, keyboard music (p. 12)
- _____ 5. Piano pieces such as nocturnes and mazurkas (p. 31)
- _____ 6. Piano pieces including "Pagodas" from *Estampes* (p. 45)
- _____ 7. Piano music and symphonic poems (p. 36)
- _____ 8. Popular songs such as *My Old Kentucky Home* (p. 42)
- _____ 9. Lieder, symphonies, piano character pieces and sonatas (p. 36)
- _____ 10. Broadway musicals, operas, piano music (p. 44)

30 MULTIPLE CHOICE: Select the letter (A or B) which completes each statement correctly.

- _____ 1. The Romantic Era grand piano was a (A. large and strong B. small and weak) sounding instrument. (p. 26)
- _____ 2. Basso Continuo accompaniment was provided by (A. two B. three) instruments. (p. 5)
- _____ 3. Gregorian Chant (A. was B. was not) found in many manuscripts from the Middle Ages. (p. 2)
- _____ 4. (A. Trains B. Supply ships) were used to import musical instruments to the American colonies. (p. 13)
- _____ 5. Baroque (A. Recitative B. Aria) halts the dramatic action. (p. 5)
- _____ 6. Aria da capo form has a (A. similar B. contrasting) middle section. (p. 5)
- _____ 7. Sullivan's librettist was (A. Gilbert B. Sousa). (p. 28)
- _____ 8. Some impressionist music is based on the (A. Pentatonic B. Blues) scale. (p. 43)
- _____ 9. Two important French Impressionist musicians were Debussy and (A. Monet and B. Ravel). (p. 45)
- _____ 10. Short character pieces for piano are grouped into (A. Baroque suites B. cycles). (p. 30)

10 MULTIPLE CHOICE (CONTINUED)

- _____ 11. (**A. Chopin B. Schubert**) is famous as a composer of Romantic Lieder. (p. 26)
- _____ 12. Haydn became court musician to (**A. Prince Charles B. Prince Esterhazy**). (p. 21)
- _____ 13. American colonial musicians (**A. were B. were not**) full time musicians. (p. 13)
- _____ 14. American musical theater was established due to the operettas composed by (**A. Victor Herbert B. Richard Wagner**). (p. 39)
- _____ 15. An outstanding American concert pianist and composer, (**A. Louis Gottschalk B. John Phillip Sousa**) was born in the Creole city of New Orleans. (p. 39)

- 5 CHARACTERISTICS OF MUSIC ERAS:** Match the following characteristics with their correct era. Use the abbreviations below.

B = Baroque CL = Classical R= Romantic CO =Contemporary

MELODY

- _____ Long phrases of unequal length. Motivic development along with ornamentation
- _____ Tend to have wide leaps and wide range or many repeating tones and narrow range
- _____ Wide range, unequal phrase lengths and chromaticism
- _____ Lyrical in style and often have phrases of equal length

TEXTURE

- _____ Homophonic texture predominates
- _____ Polyphonic texture predominates

HARMONY

- _____ Some music atonal. In tonal music, dissonance is more prevalent and more freely treated
- _____ Mostly diatonic with chromatic chords or keys introduced as special expressive factors
- _____ Diatonic chords are used primarily, often enriched by an abundance of non-chord tones
- _____ Rich harmonic vocabulary with many chromatic triads or seventh chords

Name _____

4 ANALYSIS: Study the excerpts below and answer the following questions.

- _____ 1. Excerpt One is an example of (A. homophonic B. contrapuntal) texture.
- _____ 2. In Excerpt Two the melody starting in measure one is the (A. subject B. episode).
- _____ 3. In Excerpt One there are arpeggiated chords in measure (A. one B. three) and four.
- _____ 4. Excerpt Two is in the key of (A. F Major B. d minor).

Excerpt One: (Toccatà style) Handel: Prelude from *Suite in A Major*

Excerpt Two: (Instrumental fugue) Handel: Fugue