



Identity Symbol

**TEXAS MUSIC TEACHERS ASSOCIATION**  
**Student Affiliate World of Music**

Name \_\_\_\_\_ School Grade \_\_\_\_\_ Date \_\_\_\_\_

**5 MUSIC ERAS:** Match the correct period of music history to the dates below. (pg.42,43)

- |                           |                  |
|---------------------------|------------------|
| <b>A</b> ___ 1. 1900-now  | A. Contemporary  |
| <b>B</b> ___ 2. 1600-1750 | B. Baroque       |
| <b>D</b> ___ 3. 1750-1800 | C. Romantic      |
| <b>C</b> ___ 4. 1800-1900 | D. Classical     |
| <b>E</b> ___ 5. 1890-1910 | E. Impressionist |

**12 COMPOSERS and ERAS:** Match the composer to the era in which he composed. (pg.43)

- |  |                          |
|--|--------------------------|
| <b>E</b> ___ 1. Maurice Ravel          | A. Baroque               |
| <b>A</b> ___ 2. Frances Couperin       | B. Classical             |
| <b>A</b> ___ 3. Georg Philipp Telemann | C. Romantic              |
| <b>D</b> ___ 4. Stephen Foster         | D. 19th Century American |
| <b>C</b> ___ 5. Johannes Brahms        | E. Impressionist         |
| <b>A</b> ___ 6. Domenico Scarlatti     | F. Contemporary          |
| <b>B</b> ___ 7. Franz Joseph Haydn     |                          |
| <b>F</b> ___ 8. Sergei Prokofiev       |                          |
| <b>F</b> ___ 9. Norman Dello Joio      |                          |
| <b>C</b> ___ 10. Felix Mendelssohn     |                          |
| <b>E</b> ___ 11. Claude Debussy        |                          |
| <b>D</b> ___ 12. John Phillip Sousa    |                          |

**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. (pg. 43)

- |                                     |                  |
|-------------------------------------|------------------|
| <b>H</b> ___ 1. Franz Schubert      | A. Argentina     |
| <b>E</b> ___ 2. Franz Liszt         | B. Russia        |
| <b>I</b> ___ 3. Charles Ives        | C. France        |
| <b>J</b> ___ 4. Antonio Vivaldi     | D. England       |
| <b>B</b> ___ 5. Dmitri Shostakovich | E. Hungary       |
| <b>F</b> ___ 6. Robert Schumann     | F. Germany       |
| <b>A</b> ___ 7. Alberto Ginastera   | G. Poland        |
| <b>I</b> ___ 8. Louis Gottschalk    | H. Austria       |
| <b>G</b> ___ 9. Frederic Chopin     | I. United States |
| <b>C</b> ___ 10. Claude Debussy     | J. Italy         |

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

**B** \_\_\_ 1. Nocturne

**H** \_\_\_ 2. Anticipation

**K** \_\_\_ 3. Symphonic Poem

**L** \_\_\_ 4. Authentic Cadence

**J** \_\_\_ 5. Mazurka

**A** \_\_\_ 6. Cantabile

**E** \_\_\_ 7. Plagal cadence

**I** \_\_\_ 8. Dissonant intervals

**C** \_\_\_ 9. Suspension

**D** \_\_\_ 10. Deceptive Cadence

**F** \_\_\_ 11. Consonant Intervals

**G** \_\_\_ 12. Sonata Form

A. Singing legato style in performance (p.26,33)

B. Night music (p.22,33)

C. Non-chord tone that sounds as part of a consonant interval and delays moving to the next consonant interval (p.3,14)

D. V or V7 moving deceptively to vi or VI (p.12,16)

E. a cadence moving from IV to I (p.12,16)

F. unisons, 3rds, 6ths, perfect 5ths and octaves (p.3,14)

G. Organized into three main sections (p.8,15)

H. A non-chord tone that is the early sounding of a tone of a succeeding chord, forming a dissonant interval (p.3,15)

I. 2nds, 4ths, diminished 5ths and 7ths (p.3,14)

J. A Polish national dance in triple meter and moderate tempo often featuring stronger accents on 2nd or 3rd beat (p.25,33)

K. A one movement work presenting musical descriptions of nature, places, people, or events (p.8,15)

L. A cadence which moves from V or V7 to I or i (p.12,16)

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

**T** \_\_\_ 1. Beethoven's music achieved widespread performance and publication during his lifetime. (p.1,14)

**F** \_\_\_ 2. Beethoven's composing career can be divided into five periods. (p.1,14)

**T** \_\_\_ 3. Franz Joseph Haydn assigned many exercises in writing counterpoint to Beethoven. (p.2,14)

**F** \_\_\_ 4. Beethoven wrote more symphonies than Haydn and Mozart. (p.5,15)

**T** \_\_\_ 5. Czerny was awed by the tremendous power and dynamic richness of Beethoven's piano playing. (p.11,16)

**T** \_\_\_ 6. In the final movement of Symphony No. 9, Beethoven added vocal soloists and chorus to the orchestra. (p.10,16)

**T** \_\_\_ 7. Viennese audiences were amazed by Chopin's smooth legato playing technique. (p.18,31)

**F** \_\_\_ 8. Chopin used specifically descriptive titles for his piano works as Schumann did. (p.18,31)

Name \_\_\_\_\_

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

- T** \_\_\_ 9. Chopin is famous as a composer of piano music. (p.17,31)  
**F** \_\_\_ 10. Chopin never used ornamentation in his melodic phrases. (p.22,33)  
**T** \_\_\_ 11. Chopin turned back to Baroque forms, recasting them into Romantic musical language. (p.27,34)  
**T** \_\_\_ 12. Schuman wrote that Chopin's waltzes had elegant melodies and rich harmonic accompaniment. (p.24,33)

**10 IDENTIFY THE COMPOSER:** Use **(B)** for Beethoven or **(C)** for Chopin for the following pieces.

- B** \_\_\_ 1. Piano Concerto in G Major, Op. 58, No. 4 (p.16)  
**B** \_\_\_ 2. Sonata in C Minor, Op. 13 (Pathetique) (p.5,16)  
**C** \_\_\_ 3. Impromptu in C# Minor, Op. 66 (p.21,34)  
**B** \_\_\_ 4. String Quartet in F Major, Op. 18, No. 1 (p.10,16)  
**B** \_\_\_ 5. Fidelio (p.7,15)  
**C** \_\_\_ 6. Mazurka in A Minor, Op. 17, No. 4 (p.25,34)  
**C** \_\_\_ 7. Nocturne in Eb Major, Op. 92, No. 2 (p.18,31,34)  
**C** \_\_\_ 8. Polonaise in A Major, Op. 40, No. 1 (p.25,33,34)  
**B** \_\_\_ 9. Symphony Opus 55, No. 3 (Eroica) (p.5,37)  
**C** \_\_\_ 10. Prelude in A Major, Op. 28, No. 7 (p.19,32,34)

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

- B** \_\_\_ 1. Beethoven was born in the small city of (**A. Berlin B. Bonn**), Germany. (p.1,14)  
**A** \_\_\_ 2. (**A. Beethoven's B. Bach's**) important works influenced composers of later eras more than any other composer. (p.1,14)  
**A** \_\_\_ 3. "Moonlight" was a title added to *Sonata Op. 27, No. 2* by (**A. his publishers B. Beethoven**). (p.5,15)  
**B** \_\_\_ 4. Movement II of Beethoven's third symphony has a descriptive title: (**A. Wedding March B. Funeral March**). (p.5,38)  
**B** \_\_\_ 5. The fourth movement of *Symphony No. 6* portrays (**A. a tranquil day B. a fierce storm**). (p.8,16)  
**B** \_\_\_ 6. Beethoven changed the title of *Symphony No. 3* from (**A. Adolf Hitler B. Napoleon Bonaparte**) to *Symphony Eroica*. (p. 5,15)  
**B** \_\_\_ 7. In his teaching, Beethoven stressed (**A. playing notes correctly B. playing with expression**). (p.11,16)  
**B** \_\_\_ 8. Increasing (**A. blindness B. deafness**) plagued Beethoven. (p.5,15)  
**A** \_\_\_ 9. Chopin is a native of (**A. Poland B. Hungary**). (p.17,31)

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

- B**\_\_ 10. In Paris, Chopin earned his living as a (**A. orchestra conductor B. piano teacher**). (p.18,32)
- A**\_\_ 11. Eventually, Parisian audiences were won over by the more dramatic performing styles of Liszt, Hiller, and (**A. Thalberg B. Pleyel**). (p.18,32)
- B**\_\_ 12. When Chopin was living in Paris, (**A. Steinway B. Pleyel**) was a leading piano manufacturer. (p.18,32)
- A**\_\_ 13. Many of Chopin's character pieces use traditional (**A. ternary B. sonata**) form. (p.23,33)
- A**\_\_ 14. In the mid 1800's, Paris (**A. was B. was not**) becoming an important European music center. (p.18,32)
- B**\_\_ 15. The composer credited with first composing piano nocturnes was (**A. Chopin B. Field**). (p.22,33)

**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**

- B**\_\_ Long phrases of unequal length, except in dance pieces. Motivic development and melodic ornamentation are important.
- CO**\_\_ Tend to have wide leaps and wide range or many repeating tones and narrow range
- R**\_\_ May have wide range, chromaticism and unequal phrase lengths
- CL**\_\_ Lyrical in style often with phrases of equal length

#### **RHYTHM**

- B**\_\_ Rhythmic motion tends to be rapid, especially in the bottom line of the texture
- CL**\_\_ Slower moving than in previous era, resulting in a slower rate of chord changes

#### **TONALITY**

- CO**\_\_ Dissonance is more prevalent and more freely treated
- CL**\_\_ Organizes music on a large scale as in music of previous era
- B**\_\_ Based on major and minor keys rather than modal scales.
- R**\_\_ May be more important as an expressive factor than as an organizing factor and frequently uses chromatic "coloring" chords

Name \_\_\_\_\_

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

**B** \_\_\_ 1. In Excerpt One, the note circled in measure one is a (**A. Passing Tone** **B. Neighbor Tone**).

**A** \_\_\_ 2. In Excerpt One, the note circled in measure three is an (**A. Appoggiatura** **B. Anticipation**).

**B** \_\_\_ 3. Excerpt Two is an example of a Chopin (**A. Polonaise** **B. Waltz**).

**B** \_\_\_ 4. Excerpt Two is in the key of (**A. f minor** **B. Ab Major**).

Excerpt One:

Excerpt Two