



Identity Symbol

Grade 12
2012-2013

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.

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

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

- | | |
|---|-------------------------|
| D ___ 1. Norman Dello Joio | |
| F ___ 2. Johannes Brahms | |
| E ___ 3. Wolfgang Amadeus Mozart | |
| C ___ 4. Maurice Ravel | |
| A ___ 5. Domenico Scarlatti | A. Baroque |
| B ___ 6. Victor Herbert | B. 19th Century America |
| D ___ 7. Dmitri Shostakovich | C. Impressionist |
| A ___ 8. Johann Sebastian Bach | D. Contemporary |
| E ___ 9. Franz Joseph Haydn | E. Classical |
| C ___ 10. Claude Debussy | F. Romantic |
| D ___ 11. Gian Carlo Menotti | |
| F ___ 12. Franz Liszt | |
| E ___ 13. Muzio Clementi | |
| D ___ 14. George Gershwin | |
| B ___ 15. Stephen Foster | |
| B ___ 16. John Phillip Sousa | |

20 MUSIC NAMES and TERMS: Match the description or definition below with a following term.

- | | | |
|--------------------------------|------------------------------|-------------------------|
| D __ 1. Continuous Form | L __ 8. Madrigal | H __ 15. Fugue |
| B __ 2. Gregorian Chant | O __ 9. Tone Row | K __ 16. Stretto |
| A __ 3. Symphonic Poem | R __ 10. Episode | N __ 17. Requiem |
| Q __ 4. Passacaglia | F __ 11. Sarabande | C __ 18. Hemiola |
| E __ 5. Recapitulation | J __ 12. Spirituals | G __ 19. Gloria |
| S __ 6. Five-part Rondo | I __ 13. Aria da capo | M __ 20. Motet |
| T __ 7. Binary Form | P __ 14. Period Form | |

- A. A long one-movement orchestral work with a descriptive title
- B. Modal melody set to portions of the Catholic mass text
- C. Rhythm patterns (three against two) that were a favorite device of Baroque composers
- D. One-section instrumental form that features a continuous reworking of thematic material heard at the beginning
- E. The third part of Sonata form
- F. One of the basic dances in a suite
- G. Part of a Catholic Mass
- H. Contrapuntal piece with later imitations of the first-stated theme
- I. Special kind of ternary form used by Baroque composers in operas and oratorios
- J. In the South, this type of music enriched American music (religious).
- K. The piling up or overlapping of imitative entries in fugues
- L. Short, secular choral piece of the Renaissance Era, often with homophonic texture
- M. Short, sacred choral piece of Renaissance Era for use in Catholic and Protestant religious services
- N. Choral mass for the dead
- O. A selected order of the twelve chromatic tones
- P. The smallest complete formal unit in music
- Q. Variations on a bass theme
- R. Portions of a fugue that feature a "tossing about" of melodic motives, often in a "thinned out" texture
- S. A B A C A
- T. A B (Two-part) Form

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

- F** ___ 1. The Romantic Era is called the “Golden Age” of a cappella choral music. (p. 1, 17)
- T** ___ 2. Dance suites written for the harpsichord were popular during the Renaissance and Baroque Eras. (p. 6, 18)
- T** ___ 3. In Ternary Form, ABA, the first section is repeated exactly after a contrasting middle section. (p. 8, 18)
- T** ___ 4. Symphonies and string quartets from the Classical Era have four movements. (p. 12, 18)
- T** ___ 5. Brahms composed few symphonies and solo concerto works. (p. 20, 27)
- F** ___ 6. Bach was more honored in his lifetime than Brahms was in his lifetime. (p. 23, 27)
- T** ___ 7. Brahms was unusually successful in getting his popular and serious works published. (p. 20, 27)
- T** ___ 8. Brahms often used contrapuntal texture. (p. 22, 27)

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

- A** ___ 1. The first movement of a sonata is usually (**A. fast B. slow**). (p. 12, 18)
- A** ___ 2. In the eighteenth century North American colonies, there were (**A. no B. many**) royal courts and few large churches. (p. 28, 39)
- A** ___ 3. (**A. Clara B. Robert**) Schumann gave the first public performances of piano music by Brahms. (p. 23, 27)
- B** ___ 4. Heitor Villa-Lobos of (**A. Mexico B. Brazil**) studied in Paris, France. (p. 38, 40)
- B** ___ 5. The (**A. symphony B. hymn**) was the most important type of American colonial music. (p. 28, 39)
- B** ___ 6. Minstrel shows established (**A. opera B. musical theater**) in the US. (p. 29, 39)
- A** ___ 7. After 1950, (**A. electronic B. acoustic**) instruments entered the field of composing music. (p. 38, 39)
- A** ___ 8. American jazz grew out of (**A. funeral procession music B. war marches**) played by untrained but skilled musicians. (p. 29, 39)
- A** ___ 9. South American composers (**A. often B. never**) draw upon the style of traditional folk songs and dances of their native countries. (p. 38, 40)
- B** ___ 10. (**A. Chopin B. Foster**) attempted to work professionally as a songwriter. (p. 29, 39)
- B** ___ 11. (**A. Schubert B. Schumann**) wrote an article about Brahms. (p. 23, 27)
- A** ___ 12. George Gershwin composed (**A. popular and classical B. only classical**) music. (p. 29, 39)
- A** ___ 13. Aaron Copland composed ballet music and (**A. film music B. marches**). (p. 29, 39)
- B** ___ 14. Stravinsky (**A. limited B. expanded**) the concepts of tonality in his music. (p. 38, 39)
- B** ___ 15. Theron Kirk worked as a (**A. music publisher B. choral conductor**). (p. 33, 39)

- 12 **COMPOSERS AND COUNTRIES:** Match the composer to the country with which he is associated. One or more of the countries may not be used.

A. Austria
D. Germany
G. Germany-England

B. France
E. Italy
H. Argentina

C. Russia
F. Norway
J. United States

D__ 1. Ludwig van Beethoven **D**__ 5. Robert Schumann **J**__ 9. Louis Gottschalk
B__ 2. Francois Couperin **H**__ 6. Alberto Ginastera **E**__ 10. Antonio Vivaldi
G__ 3. George Frederick Handel **E**__ 7. Giuseppe Verdi **A**__ 11. Franz Schubert
C__ 4. Modeste Mussorgsky **C**__ 8. Dmitri Kabalevsky **D**__ 12. Paul Hindemith

- 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__ Elaborate ornaments
CO__ Many wide leaps and a very wide range, or many repeating tones and a very narrow range
R__ Often have wide range, unequal phrase lengths, and chromaticism
CL__ Shorter phrases of equal length and lyrical in style

RHYTHM

B__ Rhythmic motion tends to be rapid, especially in the bottom line of the texture
CO__ An important organizing and expressive factor. At times, complicated rhythms with frequent meter changes

TONALITY

CL__ Organizes music on a large scale, as in music of the previous era
CO__ Atonal music, serial music
B__ Based on major and minor keys rather than modal scales
R__ Modulation to remote keys is common

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

A ___ 1. There are (**A. two B. five**) phrases in this example.

A ___ 2. This example's form is (**A. binary B. ternary**).

B ___ 3. Measures 1-4 end with (**A. an authentic B. a half cadence**).

A ___ 4. This example is in the key of d minor and it (**A. does B. does not**) modulate.

The musical score is in 2/4 time and the key of D minor. It consists of two phrases. The first phrase (measures 1-4) ends with a half cadence, indicated by the chord symbols *iv7* and *V*. The second phrase (measures 5-8) ends with an authentic cadence, indicated by the chord symbols *V7* and *I*.

PRACTICE-A

FINAL TEST