



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.

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

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

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

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

- |                        |                      |                 |
|------------------------|----------------------|-----------------|
| ___ 1. Continuous Form | ___ 8. Madrigal      | ___ 15. Fugue   |
| ___ 2. Gregorian Chant | ___ 9. Tone Row      | ___ 16. Stretto |
| ___ 3. Symphonic Poem  | ___ 10. Episode      | ___ 17. Requiem |
| ___ 4. Passacaglia     | ___ 11. Sarabande    | ___ 18. Hemiola |
| ___ 5. Recapitulation  | ___ 12. Spirituals   | ___ 19. Gloria  |
| ___ 6. Five-part Rondo | ___ 13. Aria da capo | ___ 20. Motet   |
| ___ 7. Binary Form     | ___ 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.

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

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

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

**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**

\_\_\_ 1. Ludwig van Beethoven

\_\_\_ 2. Francois Couperin

\_\_\_ 3. George Frederick Handel

\_\_\_ 4. Modeste Mussorgsky

\_\_\_ 5. Robert Schumann

\_\_\_ 6. Alberto Ginastera

\_\_\_ 7. Giuseppe Verdi

\_\_\_ 8. Dmitri Kabalevsky

\_\_\_ 9. Louis Gottschalk

\_\_\_ 10. Antonio Vivaldi

\_\_\_ 11. Franz Schubert

\_\_\_ 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**

\_\_\_ Elaborate ornaments

\_\_\_ Many wide leaps and a very wide range, or many repeating tones and a very narrow range

\_\_\_ Often have wide range, unequal phrase lengths, and chromaticism

\_\_\_ Shorter phrases of equal length and lyrical in style

**RHYTHM**

\_\_\_ Rhythmic motion tends to be rapid, especially in the bottom line of the texture

\_\_\_ An important organizing and expressive factor. At times, complicated rhythms with frequent meter changes

**TONALITY**

\_\_\_ Organizes music on a large scale, as in music of the previous era

\_\_\_ Atonal music, serial music

\_\_\_ Based on major and minor keys rather than modal scales

\_\_\_ Modulation to remote keys is common

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

- \_\_\_ 1. There are (**A. two B. five**) phrases in this example.
- \_\_\_ 2. This example's form is (**A. binary B. ternary**).
- \_\_\_ 3. Measures 1-4 end with (**A. an authentic B. a half cadence**).
- \_\_\_ 4. This example is in the key of d minor and it (**A. does B. does not**) modulate.