



Identity Symbol

Name _____ School Grade _____ Date _____

21 MUSIC TERMS: Match the following terms with the correct definitions. There is one extra definition.

- | | | |
|-------------------------------------|-------------------------------|---------------------------------|
| <u>A</u> 1. Bi-tonal music | <u>N</u> 8. Gallant style | <u>L</u> 15. Libretto |
| <u>Q</u> 2. Thematic transformation | <u>V</u> 9. String quartet | <u>R</u> 16. Basso continuo |
| <u>S</u> 3. Lieder | <u>P</u> 10. Fugue | <u>K</u> 17. Ternary form |
| <u>C</u> 4. Allemande | <u>E</u> 11. Oratorio | <u>D</u> 18. Homophonic texture |
| <u>T</u> 5. Gigue | <u>I</u> 12. Courante | <u>F</u> 19. Seventh chord |
| <u>B</u> 6. Half cadence | <u>J</u> 13. Baroque suite | <u>G</u> 20. Sarabande |
| <u>H</u> 7. Atonal music | <u>O</u> 14. Terrace dynamics | <u>M</u> 21. Sonata form |

- A. music occurring in two keys simultaneously
- B. any chord (usually IV or ii) moving to V
- C. German dance in duple meter at moderate tempo
- D. one melody line with accompaniment
- E. the new style of Baroque opera used in dramatic music for church
- F. a chord consisting of four tones, with the interval of a 7th between the top and bottom tones
- G. Spanish or Moorish dance in triple meter at a very slow tempo
- H. music not rooted in any major or minor key
- I. French dance in triple meter at a moderately fast tempo
- J. a group of dance pieces
- K. three part form (ABA)
- L. the text of an opera
- M. the new large-scale musical form of the Classical Era
- N. features lyrical melodies sounding over a simple chordal accompaniments
- O. sudden changes in dynamic level on the Baroque harpsichord
- P. a composition with imitative contrapuntal texture
- Q. a Romantic method of organizing musical materials
- R. Baroque accompaniment part, played by a harpsichordist and cellist or bassoonist
- S. accompanied art songs based on Romantic poetry
- T. Italian or English dance in duple/compound meter at a very fast tempo
- U. two or more independent melody lines sounding at the same time
- V. a composition written for two violins, viola and cello

7 CHARACTERISTICS OF MUSIC ERAS: Match the era with the characteristic.

- | | | | |
|-------------------|---------------------|--------------------|------------------------|
| A. Baroque | B. Classical | C. Romantic | D. Contemporary |
|-------------------|---------------------|--------------------|------------------------|

- D 1. Atonal music, serial music, American jazz, and electronic music were composed.
- B 2. Classic sonata form, concerto, and symphonic compositions were developed.

D 3. Composers often use meter and rhythms in new ways and as expressive devices.

C 4. Great German operas of Wagner were developed during this era.

C 5. Folk legends and myths were important in this time of growing feelings of nationalism.

A 6. Music era most known for use of contrapuntal (polyphonic) texture.

A 7. One movement sonatas, dance forms, marches, and polyphonic styles are from this era.

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

A 1. Many European musicians fled to (**A. the United States** **B. Canada**) during World War II.

B 2. Bartok's *Mikrokosmos* is a six volume collection of (**A. dance** **B. piano**) pieces.

A 3. Piano sonatas may have two, three, or four movements. These movements are (**A. contrasting** **B. similar**)

B 4. Wagner and (**A. Liszt** **B. Verdi**) are two great Romantic Era composers of opera.

B 5. The most famous concert pianist of the Romantic Era was (**A. Beethoven** **B. Liszt**).

A 6. Schonberg, Berg and Webern were pioneers in composing (**A. atonal** **B. jazz**) music.

A 7. (**A. Operas** **B. Oratorios**) were popular dramatic vocal works at royal courts.

A 8. The character piece, art song, and the symphonic poem are music of the (**A. Romantic** **B. Classical**) Era.

A 9. Symphonies and string quartets are usually (**A. four** **B. three**) movement works.

B 10. (**A. Ternary** **B. Sonata**) form has exposition, development, and recapitulation.

A 11. The (**A. piano** **B. harpsichord**) was the favorite Classical keyboard instrument.

A 12. Italy was the homeland of Baroque (**A. vocal** **B. instrumental**) music.

A 13. The (**A. Baroque** **B. Classical**) musicians worked as servants of royal courts or churches.

B 14. Baroque harpsichords (**A. do** **B. do not**) have sustaining pedals.

B 15. Brahms and Liszt composed piano music based on the style of (**A. jazz** **B. gypsy**) music.

A 16. Theme and variations compositions were (**A. popular** or **B. unpopular**) during the Baroque Era.

A 17. The saxophone was a new woodwind instrument of the (**A. Romantic** **B. Classical**) Era.

B 18. There may be frequent changes of meter in (**A. Romantic** **B. Contemporary**) music.

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

- T 1. Magnificent pipe organs were built in Baroque cathedrals.
- F 2. Ancient modal scales, the pentatonic scale, the whole-tone scale, and chromatic scale are found in Romantic music.
- T 3. Symphonic poems may describe nature or tell a story in music.
- T 4. The Stradivari and Amati families built beautiful violins.
- T 5. Most Baroque sonatas have binary form.
- T 6. *Album for the Young* is a collection of character pieces for the piano.
- F 7. Sonata form was developed during the Romantic Era.
- F 8. A fugue is a one-movement composition with homophonic texture.
- F 9. Baroque harpsichords produce gradual changes in dynamic levels.
- F 10. Gallant style music has contrapuntal texture.
- T 11. Edward MacDowell was a Romantic composer from the United States.
- F 12. Mozart wrote few concertos for solo instrument and orchestra.
- T 13. Dorian mode and Lydian mode are ancient modal scales.
- F 14. Classical concertos are four-movement works.
- T 15. The Baroque suite has four basic dance movements.
- F 16. The Classical Era is characterized by elaborate ornaments.
- T 17. Debussy's piano music leads from the Romantic Era into the Contemporary Era.
- T 18. Today, many composers work as university professors.

16 **MUSIC ERAS AND COMPOSERS:** Match each era with its correct date.

Then, place each composer under his era.

1600-1750

1750-1800

1800-1900

1900-now

Baroque	Era	Classical	Era	Romantic	Era	Contemporary	Era
Scarlatti		Beethoven		Chopin		Gershwin	
J.S. Bach		Mozart		Tchaikovsky		Kabalevsky	
Handel		Haydn		Mendelssohn		Stravinsky	

Eras

Contemporary
Romantic
Baroque
Classical

Composers

Scarlatti	Gershwin	Chopin
Beethoven	J.S. Bach	Kabalevsky
Mozart	Tchaikovsky	Haydn
Stravinsky	Mendelssohn	Handel

6 **COMPOSITIONS:** Match the following compositions with the composer.**NOTE:** A composer may be used more than once and there are extra composers listed.

<u>M</u> 1. <i>In Church</i>	<u>E</u> 7. <i>Sacre du Printemps</i> (Rite of Spring)	A. J.S. Bach
<u>F</u> 2. <i>Little Song</i>	<u>H</u> 8. <i>Symphony No. 94 "Surprise"</i>	B. Bartok
<u>L</u> 3. <i>Soldiers' March</i>	<u>C</u> 9. <i>Mazurka in B</i>	C. Chopin
<u>A</u> 4. <i>Minuet in D minor</i>	<u>D</u> 10. <i>Claire de Lune</i>	D. Debussy
<u>I</u> 5. <i>Soeur Monique</i>	<u>J</u> 11. <i>Til Eulenspiegel</i>	E. Stravinsky
<u>B</u> 6. <i>Mikrokosmos</i>	<u>G</u> 12. <i>Sarabande in D minor</i>	F. Kabalevsky
		G. Handel
		H. Haydn
		I. Couperin
		J. Strauss
		K. Mozart
		L. Schumann
		M. Tchaikovsky

6 **COMPOSERS AND COUNTRIES:** Match each composer to the country with which he is associated. **NOTE:** A country may be used more than once and there are extra countries listed.

<u>H</u> 1. Grieg	<u>B</u> 7. Mozart	A. Argentina
<u>D</u> 2. Schumann	<u>E</u> 8. Handel	B. Austria
<u>K</u> 3. Menotti	<u>F</u> 9. Bartok	C. France
<u>K</u> 4. Dello Joio	<u>I</u> 10. Chopin	D. Germany
<u>A</u> 5. Ginastera	<u>C</u> 11. Couperin	E. Germany/England
<u>J</u> 6. Shostakovich	<u>D</u> 12. Telemann	F. Hungary
		G. Italy/England
		H. Norway
		I. Poland
		J. Russia
		K. United States

4 **ANALYSIS:** Study the Bach “Minuet.” Then select the letter (A or B) which correctly completes each statement.

- A 1. The home key is (A. d minor B. F Major).
- A 2. The harmony is (A. diatonic B. richly chromatic).
- B 3. The texture is (A. homophonic B. contrapuntal).
- A 4. The melodic range is (A.wide B. narrow).

A Section (repeated)

4 **ANALYSIS:** Label the second phrase in each example below to show how the two phrases are related to each other, using the following terms:

- A. contrasting (completely different)
- B. sequential (phrase #2 begins on a different pitch, then repeats phrase #1 in regard to melodic intervals and rhythm)
- C. parallel (differs only at the cadence)
- D. similar (alike at the beginning of the phrase)

 B 1. Haydn: Sonatina in F Major “Scherzo”

 A 2. Haydn: “Surprise” Symphony, mvt. 1

Vivace

 C 3. Haydn: Sonatina in F Major

(Scherzo)

 D 4. Haydn: Sonatina in F Major

(Menuett)