



Identity Symbol

Grade 11  
2013-2014

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

Name \_\_\_\_\_ **KEY** \_\_\_\_\_ School Grade \_\_\_\_\_ Date \_\_\_\_\_

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

A. Contemporary	C. Romantic	E. Middle Ages	G. Impressionist
B. Baroque	D. Renaissance	F. Classical	

- |                  |                  |
|------------------|------------------|
| E__ 1. 400-1400  | C__ 5. 1800-1900 |
| D__ 2. 1400-1600 | G__ 6. 1890-1910 |
| B__ 3. 1600-1750 | A__ 7. 1900-now  |
| F__ 4. 1750-1800 |                  |

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. Leipzig B. Bonn), Germany. (p. 1)
- A\_\_ 2. (A. Beethoven's B. Haydn's) important works influenced composers of later eras more than the works of any other composer. (p. 1)
- B\_\_ 3. Unlike Mozart's music, (A. J. S. Bach's B. Beethoven's) music achieved widespread performance and publication during his lifetime. (p. 1)
- B\_\_ 4. Movement II of Beethoven's third symphony has a descriptive title: (A. Wedding March B. Funeral March). (p. 5)
- A\_\_ 5. In the final movement of (A. Symphony Number 9 B. Symphony Number 20) Beethoven added vocal soloists and a chorus to the traditional orchestra. (p. 10)
- B\_\_ 6. Beethoven changed the title of *Symphony No. 3* from (A. "Adolf Hitler" B. "Napolean Bonaparte") to *Symphony Eroica*. (p. 5)
- B\_\_ 7. In his piano teaching, Beethoven stressed (A. playing notes correctly B. playing with expression). (p. 11)
- B\_\_ 8. By 1801, increasing (A. blindness B. deafness) plagued Beethoven. (p. 5)
- B\_\_ 9. Schumann wrote that (A. Beethoven's B. Chopin's) waltzes had elegant melodies and rich harmonic accompaniment. (p. 24)
- B\_\_ 10. In Paris, Chopin earned his living as (A. an orchestra conductor B. a piano teacher). (p. 18)
- A\_\_ 11. Chopin and Liszt were favorite performers at salon gatherings in (A. Paris B. Warsaw). (p. 18)
- B\_\_ 12. The composer credited with first composing piano nocturnes was (A. Chopin B. Field). (p. 22)
- A\_\_ 13. Many of Chopin's character pieces use traditional (A. ternary B. sonata) form. (p. 23)
- A\_\_ 14. In the mid 1800's, Paris (A. was B. was not) an important European music center. (p. 18)
- B\_\_ 15. When Chopin was living in Paris, (A. Steinway B. Pleyel) was a leading piano manufacturer. (p. 18)

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

A. Argentina	D. England	G. Poland	J. Italy
B. Russia	E. Hungary	H. Austria	K. Norway
C. France	F. Germany	I. United States	

- |                               |                                |                              |
|-------------------------------|--------------------------------|------------------------------|
| G__ 1. Frederic Chopin        | F__ 6. Robert Schumann         | H__ 11. Franz Schubert       |
| E__ 2. Franz Liszt            | A__ 7. Alberto Ginastera       | I__ 12. Stephen Foster       |
| I__ 3. Charles Ives           | I__ 8. Louis Gottschalk        | F__ 13. Ludwig van Beethoven |
| F__ 4. Georg Philipp Telemann | H__ 9. Wolfgang Amadeus Mozart | C__ 14. Claude Debussy       |
| B__ 5. Dmitri Shostakovich    | C__ 10. Maurice Ravel          |                              |

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

I__ 1. Polonaise	M__ 7. Tempo rubato	B__ 13. Cantabile
C__ 2. Sonata form	E__ 8. Dissonant intervals	L__ 14. Anticipation
K__ 3. Symphonic poem	J__ 9. Consonant intervals	F__ 15. Suspension
O__ 4. Authentic cadence	G__ 10. Two-part counterpoint	N__ 16. Appoggiatura
H__ 5. Plagal cadence	A__ 11. Nocturne	Q__ 17. Neighbor tone
D__ 6. Deceptive cadence	P__ 12. Mazurka	

- A. Night music (p. 22)
- B. Singing legato style (p. 26)
- C. Organized into three main sections (p. 8)
- D. A cadence in which V or V7 moves deceptively to vi or VI (p. 12)
- E. 2nds, 4ths, diminished 5ths, and 7ths (p. 3)
- F. Non-chord tone that sounds as part of a consonant interval and rhythmically delays moving to the next consonant interval (p. 3)
- G. Music with two melody lines moving independently of each other in regard to rhythm and melodic shape (p. 3)
- H. A cadence in which IV moves to I (p. 12)
- I. A Polish national dance in triple meter which often features dotted eighth notes followed by sixteenth notes (p. 25)
- J. Unisons, 3rds, 6ths, perfect 5ths, and octaves (p. 3)
- K. A one-movement work presenting musical descriptions of nature, places, people, or events (p. 8)
- L. Non-chord tone that is the early sounding of a tone of a succeeding chord, forming a dissonant interval (p. 3)
- M. Subtle stealing and giving back to the basic underlying tempo of a piece (p. 26)
- N. Non-chord tone that "leans on" an upper or lower tone one step away, moving to it after the beat (p. 3)
- O. A cadence in which V or V7 moves to I or i (p. 12)
- P. A Polish national dance in triple meter and moderate tempo often featuring stronger accents on beat 2 or beat 3 (p. 25)
- Q. Non-chord tone that moves away by a step and then returns to the same tone from which it came (p. 3)

**10 IDENTIFY THE COMPOSER:** Use **(B)** for Beethoven or **(C)** for Chopin for the following pieces. (p. 16 and p. 34)

<b>B</b> __ 1. Piano Concerto in G Major, Op. 58, No. 4	<b>C</b> __ 6. Mazurka in A Minor, Op. 17, No. 4
<b>B</b> __ 2. Sonata in C Minor, Opus 13 (Pathétique)	<b>C</b> __ 7. Nocturne in Eb Major, Op. 92, No. 2
<b>C</b> __ 3. Impromptu in C# Minor, Op. 66	<b>C</b> __ 8. Polonaise in A Major, Op. 40, No. 1
<b>B</b> __ 4. String Quartet in F Major, Op. 18, No. 1	<b>B</b> __ 9. Symphony Opus 55, No. 3 (Eroica)
<b>B</b> __ 5. Fidelio	<b>C</b> __ 10. Waltz in Ab Major, Opus 69, No. 1

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

A. Baroque	C. Romantic	E. Impressionist
B. Classical	D. 19 <sup>th</sup> Century American	F. Contemporary

- |                                   |                                   |                                      |
|-----------------------------------|-----------------------------------|--------------------------------------|
| <b>E</b> __ 1. Claude Debussy     | <b>F</b> __ 6. Paul Hindemith     | <b>B</b> __ 11. Ludwig van Beethoven |
| <b>B</b> __ 2. Muzio Clementi     | <b>B</b> __ 7. Franz Joseph Haydn | <b>C</b> __ 12. Frederic Chopin      |
| <b>A</b> __ 3. Domenico Scarlatti | <b>F</b> __ 8. Sergei Prokofiev   | <b>D</b> __ 13. John Phillip Sousa   |
| <b>D</b> __ 4. Louis Gottschalk   | <b>F</b> __ 9. Gian Carlo Menotti |                                      |
| <b>C</b> __ 5. Johannes Brahms    | <b>C</b> __ 10. Felix Mendelssohn |                                      |

**5 CHARACTERISTICS OF MUSIC ERAS:** Match the following characteristics with their correct era. Use the abbreviations below. (p. 44)

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

#### MELODY

- B**\_\_ Long phrases of unequal length, except in popular style dance pieces  
Motivic development is important, along with melodic ornamentation
- 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 and 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 more prevalent in tonal music and tonality may be replaced by the twelve tone chromatic scale in some music
- 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

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

- A\_\_ 1. In excerpt one, the cadence in measure 5 is a/an (**A. Half cadence** **B. Authentic cadence**). (p. 12)
- A\_\_ 2. In excerpt one, the cadence in measure 10 is a (**A. Plagal cadence** **B. Deceptive cadence**). (p. 12)
- A\_\_ 3. Excerpt two has (**A. Homophonic** **B. Polyphonic**) texture. (p. 10 and p. 38)
- B\_\_ 4. In excerpt two, the sixteenth note in the first beat of measures 1, 3, 5, and 7 is a/an (**A. Suspension** **B. Appoggiatura**). (p. 3)

**Excerpt One: Beethoven: Piano Concerto No. 4 in G Major, Opus 58, Movement I (p. 9)**

(piano)

(strings)

**Excerpt Two: Chopin: Prelude in A Major, Opus 28, No. 7 (p. 19)**

Andantino

(piano)