



Identity Symbol

Grade 11
2013-2014

TEXAS MUSIC TEACHERS ASSOCIATION
Student Affiliate World of Music

Name _____ 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	

- | | |
|------------------|------------------|
| ___ 1. 400-1400 | ___ 5. 1800-1900 |
| ___ 2. 1400-1600 | ___ 6. 1890-1910 |
| ___ 3. 1600-1750 | ___ 7. 1900-now |
| ___ 4. 1750-1800 | |

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

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

- 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	

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

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

__ 1. Polonaise	__ 7. Tempo rubato	__ 13. Cantabile
__ 2. Sonata form	__ 8. Dissonant intervals	__ 14. Anticipation
__ 3. Symphonic poem	__ 9. Consonant intervals	__ 15. Suspension
__ 4. Authentic cadence	__ 10. Two-part counterpoint	__ 16. Appoggiatura
__ 5. Plagal cadence	__ 11. Nocturne	__ 17. Neighbor tone
__ 6. Deceptive cadence	__ 12. Mazurka	

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

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

___ 1. Piano Concerto in G Major, Op. 58, No. 4 ___ 2. Sonata in C Minor, Opus 13 (Pathetique) ___ 3. Impromptu in C# Minor, Op. 66 ___ 4. String Quartet in F Major, Op. 18, No. 1 ___ 5. Fidelio	___ 6. Mazurka in A Minor, Op. 17, No. 4 ___ 7. Nocturne in Eb Major, Op. 92, No. 2 ___ 8. Polonaise in A Major, Op. 40, No. 1 ___ 9. Symphony Opus 55, No. 3 (Eroica) ___ 10. Waltz in Ab Major, Opus 69, No. 1
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13 COMPOSERS and ERAS: Match the composer to the era in which he composed.

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

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|---------------------------|---------------------------|------------------------------|
| ___ 1. Claude Debussy | ___ 6. Paul Hindemith | ___ 11. Ludwig van Beethoven |
| ___ 2. Muzio Clementi | ___ 7. Franz Joseph Haydn | ___ 12. Frederic Chopin |
| ___ 3. Domenico Scarlatti | ___ 8. Sergei Prokofiev | ___ 13. John Phillip Sousa |
| ___ 4. Louis Gottschalk | ___ 9. Gian Carlo Menotti | |
| ___ 5. Johannes Brahms | ___ 10. Felix Mendelssohn | |

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

- ___ Long phrases of unequal length, except in popular style dance pieces
- ___ Motivic development is important, along with melodic ornamentation
- ___ Tend to have wide leaps and wide range or many repeating tones and narrow range
- ___ May have wide range, chromaticism, and unequal phrase lengths
- ___ Lyrical in style and often with phrases of equal length

RHYTHM

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

TONALITY

- ___ Dissonance more prevalent in tonal music and tonality may be replaced by the twelve tone chromatic scale in some music
- ___ Organizes music on a large scale as in music of previous era
- ___ Based on major and minor keys rather than modal scales
- ___ 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.

- ___ 1. In excerpt one, the cadence in measure 5 is a/an (**A. Half cadence** **B. Authentic cadence**).
- ___ 2. In excerpt one, the cadence ending on beat one in measure 10 is a/an (**A. Plagal cadence** **B. Deceptive cadence**).
- ___ 3. Excerpt two has (**A. Homophonic** **B. Polyphonic**) texture.
- ___ 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**).

Excerpt One: Beethoven: Piano Concerto No. 4 in G Major, Opus 58, Movement I

(piano)

(strings)

Excerpt Two: Chopin: Prelude in A Major, Opus 28, No. 7

Andantino