



Identity Symbol

**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. Renaissance
B. Baroque	D. Impressionist	F. Classical	

- E\_\_1. 400-1400  
 F\_\_2. 1750-1800  
 A\_\_3. 1900-now  
 C\_\_4. 1800-1900  
 G\_\_5. 1400-1600  
 D\_\_6. 1890-1910  
 B\_\_7. 1600-1750

**18 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

- A\_\_1. Francois Couperin  
 F\_\_2. Sergei Prokofiev  
 B\_\_3. Muzio Clementi  
 B\_\_4. Franz Joseph Haydn  
 E\_\_5. Claude Debussy  
 C\_\_6. Felix Mendelssohn  
 F\_\_7. Aaron Copland  
 C\_\_8. Johannes Brahms  
 A\_\_9. Georg Philipp Telemann  
 D\_\_10. John Phillip Sousa  
 C\_\_11. Franz Schubert  
 E\_\_12. Maurice Ravel  
 F\_\_13. Charles Ives  
 F\_\_14. Bela Bartok  
 F\_\_15. Igor Stravinsky  
 D\_\_16. Louis Gottschalk  
 C\_\_17. Frederic Chopin  
 F\_\_18. Norman Dello Joio

**11 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. Russia	G. Norway	J. England
B. Germany	E. France	H. Argentina	K. United States
C. Germany-Austria	F. Italy	I. Hungary	L. Mexico

- A\_\_1. Wolfgang Amadeus Mozart  
 I\_\_2. Franz Liszt  
 B\_\_3. Johann Sebastian Bach  
 E\_\_4. Maurice Ravel  
 C\_\_5. Johannes Brahms  
 H\_\_6. Alberto Ginastera  
 D\_\_7. Dimitri Kabalevsky  
 K\_\_8. Victor Herbert  
 F\_\_9. Antonio Vivaldi  
 K\_\_10. George Gershwin  
 B\_\_11. Paul Hindemith

**25 MUSIC NAMES and TERMS:** Match the following terms with the correct description or definition below.

<b>G</b> _1. Agnus Dei	<b>F</b> _10. Gigue	<b>H</b> _19. Fugue
<b>B</b> _2. Gregorian chant	<b>O</b> _11. Tone row	<b>K</b> _20. Stretto
<b>A</b> _3. Symphonic poem	<b>R</b> _12. Episode	<b>N</b> _21. Requiem
<b>Q</b> _4. Passacaglia	<b>U</b> _13. Modulation	<b>C</b> _22. Hemiola
<b>E</b> _5. Recapitulation	<b>J</b> _14. Spirituals	<b>Y</b> _23. Development
<b>S</b> _6. Five-part rondo	<b>I</b> _15. Aria da capo	<b>M</b> _24. Motet
<b>T</b> _7. Binary form	<b>P</b> _16. Period form	<b>W</b> _25. A cappella
<b>D</b> _8. Continuous form	<b>X</b> _17. Exposition	
<b>L</b> _9. Madrigal	<b>V</b> _18. Ternary form	

- A. A long one-movement orchestral work with a descriptive title (p. 8, 18)
- B. Modal melody set to portions of the Catholic mass text (p. 3, 17)
- C. Rhythm patterns (three against two) (p. 24, 27)
- D. One-section instrumental form that features a continuous reworking of thematic material heard at the beginning (p. 4)
- E. The third section of Sonata form (p. 12, 18)
- F. One of the basic dances in a suite (p. 6, 18)
- G. Part of a Catholic Mass (p. 3, 17)
- H. Contrapuntal piece with later imitations of the first-stated theme (p. 4, 17)
- I. Special kind of ternary form used by Baroque composers in operas and oratorios (p. 8, 18)
- J. Religious American music (p. 29, 39)
- K. The piling up or overlapping of imitative entries in fugues (p. 4, 17)
- L. Short choral piece of Renaissance Era with secular text, often with homophonic texture (p. 1, 17)
- M. Short choral piece of Renaissance Era for use in Catholic and Protestant worship services (p. 2, 17)
- N. Choral mass for the dead (p. 20, 27)
- O. A selected order of the twelve chromatic tones (p. 38, 39)
- P. The smallest complete formal unit in music (p. 14, 19)
- Q. Continuous variations on a bass theme (p. 22, 27)
- R. Portions of a fugue which feature a "tossing about" of melodic motives (p. 4, 17)
- S. A B A C A (p. 16, 19)
- T. A B (Two-part) Form (p. 6, 17)
- U. The process of changing from one key to another (p. 4)
- V. A B A (Three-part) Form (p. 8)
- W. Unaccompanied choral music (p. 1)
- X. The first section of Sonata Form (p. 12)
- Y. The middle section of Sonata Form (p. 12)

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

- B**\_\_\_1. The (**A. Romantic B. Renaissance**) Era is called the "Golden Age" of a cappella choral music. (p. 1)
- B**\_\_\_2. Brahms (**A. did B. did not**) receive financial support from royal or aristocratic patrons. (p. 22)
- A**\_\_\_3. (**A. Clara B. Robert**) Schumann gave the first public performance of piano music compositions by Brahms. (p. 22)
- B**\_\_\_4. (**A. Schubert B. Schumann**) wrote an article about Brahms. (p. 22)
- B**\_\_\_5. The (**A. symphony B. hymn**) was the most important type of American colonial music. (p. 28)
- B**\_\_\_6. Minstrel shows established (**A. opera B. musical theater**) in the US. (p. 29)
- A**\_\_\_7. George Gershwin composed (**A. popular and classical B. only classical**) music. (p. 29, 39)
- A**\_\_\_8. Aaron Copland composed ballet music and (**A. film music B. marches**). (p. 29, 39)
- A**\_\_\_9. American jazz grew out of (**A. funeral procession music B. war marches**) played by untrained but skilled musicians. (p. 29, 39)
- A**\_\_\_10. 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**\_\_\_11. Heitor Villa-Lobos of (**A. Mexico B. Brazil**) studied in Paris, France. (p. 38, 40)
- B**\_\_\_12. Carlos Chavez was a famous composer and music educator from (**A. Brazil B. Mexico**). (p. 38)
- A**\_\_\_13. After 1950, (**A. electronic B. acoustic**) instruments entered the field of composing music. (p. 38, 39)
- B**\_\_\_14. Hindemith, Bartok, and Stravinsky (**A. limited B. expanded**) various concepts of tonality in their music. (p. 38)
- B**\_\_\_15. Arnold Schonberg and other composers working in Vienna presented (**A. tonal B. atonal**) music to astonished audiences. (p. 38, 39)

**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**\_\_\_ Motivic development is important, along with melodic ornamentation.
- CO**\_\_\_ Many wide leaps and a very wide range, or many repeating tones and a very narrow range
- R**\_\_\_ Melodies often have wide range, unequal phrase lengths, and chromaticism. Music was more emotional.
- 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. This example uses a small scale (A. **binary** B. **ternary**) form.

B \_\_\_ 2. Measures 1-8 end with a/an (A. **authentic** B. **half cadence**).

A \_\_\_ 3. In measure 9, beat two in both hands is a/an (A. **passing Tone** B. **suspension**).

B \_\_\_ 4. In the second section, this example modulates to the key of (A. **G Major** B. **G minor**).

**J. S. Bach: Minuet II from *Partita in Bb Major* (p. 6)**

The first section of the musical score is in 3/4 time and B-flat major. It consists of 8 measures. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a bass line with eighth and sixteenth notes. Measure numbers 1, 5, and 8 are indicated below the staff.

The second section of the musical score begins with a repeat sign and continues for 16 measures. It features a modulation to G minor in measure 12. The right hand continues with a melodic line, and the left hand provides a bass line. Measure numbers 10, 12, and 16 are indicated below the staff.