



Identity Symbol

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. Renaissance
B. Baroque	D. Impressionist	F. Classical	

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

18 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. Francois Couperin | ___ 7. Aaron Copland | ___ 13. Charles Ives |
| ___ 2. Sergei Prokofiev | ___ 8. Johannes Brahms | ___ 14. Bela Bartok |
| ___ 3. Muzio Clementi | ___ 9. Georg Philipp Telemann | ___ 15. Igor Stravinsky |
| ___ 4. Franz Joseph Haydn | ___ 10. John Phillip Sousa | ___ 16. Louis Gottschalk |
| ___ 5. Claude Debussy | ___ 11. Franz Schubert | ___ 17. Frederic Chopin |
| ___ 6. Felix Mendelssohn | ___ 12. Maurice Ravel | ___ 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

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|--------------------------------|---------------------------|-------------------------|
| ___ 1. Wolfgang Amadeus Mozart | ___ 5. Johannes Brahms | ___ 9. Antonio Vivaldi |
| ___ 2. Franz Liszt | ___ 6. Alberto Ginastera | ___ 10. George Gershwin |
| ___ 3. Johann Sebastian Bach | ___ 7. Dimitri Kabalevsky | ___ 11. Paul Hindemith |
| ___ 4. Maurice Ravel | ___ 8. Victor Herbert | |

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

___ 1. Agnus Dei	___ 10. Gigue	___ 19. Fugue
___ 2. Gregorian chant	___ 11. Tone row	___ 20. Stretto
___ 3. Symphonic poem	___ 12. Episode	___ 21. Requiem
___ 4. Passacaglia	___ 13. Modulation	___ 22. Hemiola
___ 5. Recapitulation	___ 14. Spirituals	___ 23. Development
___ 6. Five-part rondo	___ 15. Aria da capo	___ 24. Motet
___ 7. Binary form	___ 16. Period form	___ 25. A cappella
___ 8. Continuous form	___ 17. Exposition	
___ 9. Madrigal	___ 18. Ternary 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)
- D. One-section instrumental form that features a continuous reworking of thematic material heard at the beginning
- E. The third section 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. Religious American music
- K. The piling up or overlapping of imitative entries in fugues
- L. Short choral piece of Renaissance Era with secular text, often with homophonic texture
- M. Short choral piece of Renaissance Era for use in Catholic and Protestant worship 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. Continuous variations on a bass theme
- R. Portions of a fugue which feature a "tossing about" of melodic motives
- S. A B A C A
- T. A B (Two-part) Form
- U. The process of changing from one key to another
- V. A B A (Three-part) Form
- W. Unaccompanied choral music
- X. The first section of Sonata Form
- Y. The middle section of Sonata Form

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

- ___ 1. The (A. Romantic B. Renaissance) Era is called the "Golden Age" of a cappella choral music.
- ___ 2. Brahms (A. did B. did not) receive financial support from royal or aristocratic patrons.
- ___ 3. (A. Clara B. Robert) Schumann gave the first public performance of piano music compositions by Brahms.
- ___ 4. (A. Schubert B. Schumann) wrote an article about Brahms.
- ___ 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. George Gershwin composed (A. popular and classical B. only classical) music.
- ___ 8. Aaron Copland composed ballet music and (A. film music B. marches).
- ___ 9. American jazz grew out of (A. funeral procession music B. war marches) played by untrained but skilled musicians.
- ___ 10. South American composers (A. often B. never) draw upon the style of traditional folk songs and dances of their native countries.
- ___ 11. Heitor Villa-Lobos of (A. Mexico B. Brazil) studied in Paris, France.
- ___ 12. Carlos Chavez was a famous composer and music educator from (A. Brazil B. Mexico).
- ___ 13. After 1950, (A. electronic B. acoustic) instruments entered the field of composing music.
- ___ 14. Hindemith, Bartok, and Stravinsky (A. limited B. expanded) various concepts of tonality in their music.
- ___ 15. Arnold Schonberg and other composers working in Vienna presented (A. tonal B. atonal) music to astonished audiences.

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

- ___ Motivic development is important, along with melodic ornamentation.
- ___ Many wide leaps and a very wide range, or many repeating tones and a very narrow range
- ___ Melodies often have wide range, unequal phrase lengths, and chromaticism. Music was more emotional.
- ___ 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. This example uses a small scale (**A. binary** **B. ternary**) form.
- ___ 2. Measures 1-8 end with a/an (**A. authentic** **B. half cadence**).
- ___ 3. In measure 9, beat two in both hands is a/an (**A. passing Tone** **B. suspension**).
- ___ 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*

Musical score for the first section of J.S. Bach's Minuet II from Partita in Bb Major. The score is in 3/4 time and Bb major. It consists of 8 measures. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a bass line with eighth notes and rests. Measure numbers 1 through 8 are indicated below the bass staff.

Musical score for the second section of J.S. Bach's Minuet II from Partita in Bb Major. The score is in 3/4 time and G minor. It consists of 16 measures. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a bass line with eighth notes and rests. Measure numbers 10, 12, and 16 are indicated below the bass staff.