



Identity Symbol

# TEXAS MUSIC TEACHERS ASSOCIATION

## Student Affiliate World of Music Quiz

Grade 8  
2013-2014

Name \_\_\_\_\_ School Grade \_\_\_\_\_ Date \_\_\_\_\_

24 **MUSIC TERMS:** Match the following terms with the correct definition.  
There is one extra definition.

1. ___ Atonal music	9. ___ Authentic cadence	17. ___ Repertoire
2. ___ String quartet	10. ___ Celesta	18. ___ Bi-tonal music
3. ___ Church modes	11. ___ Ostinato	19. ___ Aeolian mode
4. ___ Dissonant	12. ___ Character pieces	20. ___ Modern style melodies
5. ___ Era	13. ___ Pentatonic scale	21. ___ Polyphonic texture
6. ___ Cycles	14. ___ Ornaments	22. ___ Symphonic poem
7. ___ Tritone	15. ___ Lieder	23. ___ Whole-tone scale
8. ___ Cadenza	16. ___ Fugue	24. ___ Thematic transformation

- A. compositions learned
- B. a mode that is the same as the natural minor scale
- C. ancient scales on which the melodies sung in the Catholic Church were based
- D. a sonata for two violins, viola, and cello
- E. art song
- F. a scale composed of only whole steps
- G. melodies that often have extremely narrow or extremely wide ranges
- H. sounds that are unstable, harsh and active
- I. chord progression moving V to I
- J. groups of short pieces related to a common poetic theme
- K. short pieces which tell a story or describe a poetic mood in musical sounds
- L. two or more rhythmically and melodically independent lines (contrapuntal)
- M. a fixed period of time in history
- N. dissonant interval of an augmented 4<sup>th</sup>
- O. one movement composition of descriptive style for orchestra
- P. new organizing principle in music, developed during the Romantic Era
- Q. music not rooted in any major or minor key
- R. a keyboard instrument first used in an orchestra by Tchaikovsky
- S. technically brilliant passage of music usually placed just before the final cadence
- T. music occurring in two keys simultaneously
- U. a scale with only five notes
- V. a short melodic pattern, usually in the bass, repeated many times
- W. chord progression of any chord (usually IV or ii) moving to V
- X. different kinds of melodic turns and trills
- Y. a composition with imitative contrapuntal texture

8 **COMPOSERS AND COUNTRIES:** Match each country to the correct composer.  
A country may be used more than once.

___ 1. Kodaly	___ 5. Couperin	___ 9. Schumann	___ 13. Mendelssohn
___ 2. Mozart	___ 6. Scarlatti	___ 10. Tchaikovsky	___ 14. Grieg
___ 3. Ginastera	___ 7. Schubert	___ 11. Gershwin	___ 15. Beethoven
___ 4. J.S. Bach	___ 8. Kabalevsky	___ 12. Chopin	___ 16. Liszt

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

20 **MUSIC ERAS AND COMPOSERS:**  
Match each era with its correct date, then place each composer under his era.

<b>ERAS</b>		<b>COMPOSERS</b>			
Classical		Prokofiev	Handel	Stravinsky	Scarlatti
Romantic		Haydn	Telemann	Liszt	Beethoven
Baroque		J.S. Bach	Mozart	Bartok	Gershwin
Contemporary		Brahms	Wagner	Clementi	Schumann
1600-1750		1750-1800		1800-1900	
_____ Era		_____ Era		_____ Era	_____ Era

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

- \_\_\_ 1. During the 1830's, Schumann composed many virtuosic works for (**A. violin B. piano**).
- \_\_\_ 2. After high school, Bartok studied (**A. law B. music**) at the Budapest Academy.
- \_\_\_ 3. Schumann's contemporaries, (**A. Chopin & Liszt B. Bach & Couperin**) are famous for their Romantic piano music.
- \_\_\_ 4. Bartok especially enjoyed playing (**A. popular B. chamber**) music with amateur musicians.
- \_\_\_ 5. Schumann wrote an article about a young Polish composer named (**A. Liszt B. Chopin**).
- \_\_\_ 6. (**A. Bartok & Kodaly B. Bartok & Grofe**) recorded rural peasant songs on wax cylinders.
- \_\_\_ 7. Bartok was emphasizing the (**A. percussive B. melodic**) aspects of the piano.
- \_\_\_ 8. The cottage piano was an upright piano that became popular around (**A. 1820 B. 1720**).

- \_\_\_ 9. Schumann often used (**A. polyphonic** **B. monophonic**) texture to enrich the sonority of his music.
- \_\_\_ 10. Many of Schumann's piano works are (**A. operas** **B. cycles**).
- \_\_\_ 11. Hungarian folk songs are based on ancient (**A. church texts** **B. church modes**).
- \_\_\_ 12. Bartok helped organize a national collection of (**A. Turkish folk** **B. Polish secular**) music in 1937.
- \_\_\_ 13. After 1840, Schumann composed symphonies, chamber music, and (**A. lieder** **B. opera**).
- \_\_\_ 14. "Hungarian Rhapsody" by Liszt and "Hungarian Dance" by Brahms were based on (**A. Gypsy** **B. Russian**) melodies.
- \_\_\_ 15. Schumann worked for (**A. Brahms** **B. Mendelssohn**) at the Leipzig Conservatory.
- \_\_\_ 16. Bartok's songs and choral works use the (**A. Czech** **B. Hungarian**) language.
- \_\_\_ 17. In 1853, Schumann wrote a final music article about (**A. Beethoven** **B. Brahms**).
- \_\_\_ 18. Wagner became a famous composer of Romantic (**A. operas** **B. string quartets**).
- \_\_\_ 19. Bela Bartok collected and published many Eastern European (**A. rhythms** **B. folk songs**).
- \_\_\_ 20. Schumann suffered frequent attacks of (**A. mental** **B. heart**) illness and died in 1856.
- \_\_\_ 21. Bartok moved to (**A. Switzerland** **B. the United States**) after his mother died in 1940.
- \_\_\_ 22. Schumann broadened the range of (**A. dynamic** **B. texture**) levels used in piano music.
- \_\_\_ 23. In his short piano pieces, Bartok introduced young musicians to the (**A. new sounds** **B. poetic moods**) of contemporary music.
- \_\_\_ 24. Schumann's four symphonies were inspired by the symphonies of (**A. Beethoven** **B. Mozart**).
- \_\_\_ 25. Schumann's piano music exploited the (**A. middle register** **B. upper and lower registers**) of the piano.
- \_\_\_ 26. Bartok was acclaimed as a scientific expert on (**A. folk** **B. church**) music materials.

16 **COMPOSITIONS:** Use **B** (Bartok) or **S** (Schumann) to indicate the composer of the following:

___ 1. "Herberge" (Wayside Inn)	___ 9. "Hunting Song"
___ 2. "Traumerei" (Dreaming)	___ 10. "Chromatic Invention" from Mikrokosmos
___ 3. "Andante Tranquillo" from For Children	___ 11. "The Poor Orphan"
___ 4. Piano Concerto in A minor	___ 12. Hungarian Peasant Melody
___ 5. "The Poet Speaks"	___ 13. Romanze from <i>Symphony in D minor</i>
___ 6. "Pentatonic Scale" from Mikrokosmos	___ 14. "Cradle Song"
___ 7. <i>Music for Stringed Instruments, Percussion, and Celesta</i>	___ 15. "Ein Jüngling" (A Young man)
___ 8. "Bulgarian Rhythm" from Mikrokosmos	___ 16. "Folksong Style," from Mikrokosmos

6 **ANALYSIS:** Study the musical example below by Schumann. Then select the letter (**A** or **B**) which correctly completes each statement.

- \_\_\_ 1. The key of the piece is (**A. C Major** **B. a minor**).
- \_\_\_ 2. Melodic phrases and accompanying chords are mostly (**A. diatonic** **B. chromatic**).
- \_\_\_ 3. The texture of the piece is (**A. polyphonic** **B. homophonic**).
- \_\_\_ 4. The tempo of the piece is (**A. very slow** **B. lively; very fast**).
- \_\_\_ 5. The first phrase of the piece ends with a/an (**A. authentic** **B. half**) cadence.
- \_\_\_ 6. While the A section starts and ends in the tonic, the B section starts and ends in the (**A. subdominant** **B. dominant**).

“The Poor Orphan” from *Album for the Young* by Robert Schumann

The musical score is for "The Poor Orphan" from *Album for the Young* by Robert Schumann. It is in 3/4 time, marked *Lento* and *p*. The score is divided into two systems. The first system is labeled "a: A Section" and shows a melodic line in the right hand and a supporting bass line in the left hand. The second system is labeled "B Section" and "A Section repeated" and shows a new melodic phrase in the right hand and a supporting bass line in the left hand. The piece ends with "etc.".