

Identity Symbol

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

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

<b>D</b> __ 1. Homophonic texture	<b>X</b> __ 9. Harpsichord	<b>A</b> __ 17. Bi-tonal music
<b>O</b> __ 2. Terrace dynamics	<b>U</b> __ 10. Sonata form	<b>N</b> __ 18. Gallant style
<b>T</b> __ 3. Gigue	<b>I</b> __ 11. Courante	<b>L</b> __ 19. Libretto
<b>V</b> __ 4. String quartet	<b>R</b> __ 12. Basso continuo	<b>W</b> __ 20. Symphony
<b>Y</b> __ 5. Contrapuntal	<b>B</b> __ 13. Half cadence	<b>J</b> __ 21. Baroque suite
<b>F</b> __ 6. Seventh chord	<b>E</b> __ 14. Oratorio	<b>P</b> __ 22. Fugue
<b>G</b> __ 7. Sarabande	<b>K</b> __ 15. Ternary form	<b>H</b> __ 23. Atonal music
<b>Q</b> __ 8. Thematic transformation	<b>S</b> __ 16. Lied	<b>C</b> __ 24. Allemande

- A.** music occurring in two keys simultaneously
- B.** any chord (usually IV or ii) moving to V
- C.** German dance in duple meter at moderate tempo
- D.** one melody line with accompaniment
- E.** the new style of Baroque opera used in dramatic music for church
- F.** a chord consisting of four tones, with the interval of a 7<sup>th</sup> between the top and bottom tones
- G.** Spanish or Moorish dance in triple meter at a very slow tempo
- H.** music not rooted in any major or minor key
- I.** French dance in triple meter at a moderately fast tempo
- J.** a group of dance pieces
- K.** three part form (ABA)
- L.** the text of an opera
- M.** the repetition of a certain short melody by subsequent parts of voices
- N.** features lyrical melodies sounding over a simple chordal accompaniment
- O.** sudden changes in dynamic levels on the Baroque harpsichord
- P.** a composition with imitative contrapuntal texture
- Q.** a Romantic method of organizing musical materials
- R.** Baroque accompaniment part played by a harpsichordist and cellist or bassoonist
- S.** accompanied art songs based on Romantic poetry
- T.** Italian or English dance in duple/compound meter at a very fast tempo
- U.** the new large-scale musical form of the Classical Era
- V.** a composition written for two violins, viola, and cello
- W.** a sonata for orchestra, usually with four movements
- X.** a favorite keyboard instrument from the Baroque Era
- Y.** two or more independent melody lines sounding at the same time (polyphonic)

**12 CHARACTERISTICS OF MUSIC ERAS:** Match the era with the characteristic.

**A.** Baroque                      **B.** Classical                      **C.** Romantic                      **D.** Contemporary

- C**\_\_\_ 1. Composers created intensely expressive music. They wanted to describe people, activities, moods and nature in music.
- A**\_\_\_ 2. This music era is most known for its use of contrapuntal (polyphonic) texture.
- D**\_\_\_ 3. Some scales used in the era are the chromatic, whole tone, and pentatonic scales.
- D**\_\_\_ 4. Atonal music, serial music, American jazz, and electronic music were composed.
- A**\_\_\_ 5. This era is characterized by elaborate ornaments.
- B**\_\_\_ 6. Classic sonata form, concerto, and symphonic compositions were developed.
- C**\_\_\_ 7. Great German operas of Wagner were developed during this era.
- D**\_\_\_ 8. Composers often use meter and rhythms in new ways and as expressive devices.
- B**\_\_\_ 9. The new middle-class audiences favored music written in the Gallant style.
- A**\_\_\_ 10. One movement sonatas, dance forms, marches, and polyphonic styles are from this era.
- C**\_\_\_ 11. Folk legends and myths were important in this time of growing feelings of nationalism.
- B**\_\_\_ 12. Several wind instruments were improved and the piano and clarinet were invented or developed in this era.

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

- A**\_\_\_ 1. Symphonies and string quartets are usually (**A. four B. three**) movement works.
- B**\_\_\_ 2. Brahms and Liszt composed piano music based on the style of (**A. jazz B. gypsy**) music.
- A**\_\_\_ 3. The Stradivari and Amati families built beautiful (**A. violins B. harpsichords**).
- A**\_\_\_ 4. The saxophone was a new woodwind instrument of the (**A. Romantic B. Classical**) Era.
- A**\_\_\_ 5. Italy was the homeland of Baroque (**A. vocal B. instrumental**) music.
- B**\_\_\_ 6. Wagner and (**A. Liszt B. Verdi**) are two great Romantic Era composers of opera.
- B**\_\_\_ 7. Dorian mode and Lydian mode are ancient modal (**A. styles B. scales**).
- B**\_\_\_ 8. The four basic dance movements of the Baroque suite are Allemande, (**A. Minuet B. Courante**), Sarabande, and Gigue.
- B**\_\_\_ 9. There may be frequent changes of meter in (**A. Romantic B. Contemporary**) music.
- A**\_\_\_ 10. Schonberg, Berg, and Webern were pioneers in composing (**A. atonal B. jazz**) music.
- B**\_\_\_ 11. Bartok's *Mikrokosmos* is a six volume collection of (**A. dance B. piano**) pieces.

- B\_\_** 12. In much of (**A. Haydn's** **B. Beethoven's**) music, there is Romantic style rather than Classical style.
- A\_\_** 13. Theme and variations compositions were (**A. popular** or **B. unpopular**) during the Baroque Era.
- B\_\_** 14. (**A. Binary** **B. Sonata**) form has exposition, development, and recapitulation.
- A\_\_** 15. The character piece, art song, and the symphonic poem are music of the (**A. Romantic** **B. Classical**) Era.
- B\_\_** 16. The most famous concert pianist of the Romantic Era was (**A. Beethoven** **B. Liszt**).
- A\_\_** 17. Most Baroque sonatas have (**A. binary** **B. ternary**) form.
- A\_\_** 18. The (**A. Baroque** **B. Classical**) musicians worked as servants of royal courts or churches.
- A\_\_** 19. Piano sonatas may have two, three, or four movements. These movements are (**A. contrasting** **B. similar**).
- B\_\_** 20. *Album for the Young* is a collection of (**A. dances** **B. character pieces**) for the piano.
- B\_\_** 21. Classical concertos are (**A. one-movement** **B. three-movement**) works.
- A\_\_** 22. (**A. Operas** **B. Oratorios**) were popular dramatic vocal works at royal courts.
- A\_\_** 23. (**A. Debussy's** **B. Schubert's**) piano music leads from the Romantic Era into the Contemporary Era.
- A\_\_** 24. Many European musicians fled to (**A. the United States** **B. Canada**) during World War II.

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

1600-1750

1750-1800

1800-1900

1900-now

<u>Baroque Era</u>	<u>Classical Era</u>	<u>Romantic Era</u>	<u>Contemporary Era</u>
Scarlatti	Beethoven	Tchaikovsky	Stravinsky
J.S. Bach	Mozart	Mendelssohn	Gershwin
Handel	Haydn	Chopin	Kabalevsky
Couperin	Clementi	MacDowell	Ives

ErasComposers

Contemporary	Scarlatti	Gershwin	Chopin	MacDowell
Romantic	Beethoven	J.S. Bach	Kabalevsky	Clementi
Baroque	Mozart	Tchaikovsky	Haydn	Ives
Classical	Stravinsky	Mendelssohn	Handel	Couperin

**6 COMPOSITIONS:** Match the following compositions with the composer.**NOTE:** A composer may be used more than once, and there are extra composers listed.

A. J.S. Bach  
B. Bartok  
C. Chopin  
D. Debussy  
E. Dvorák  
F. Handel  
G. Haydn  
H. Liszt  
I. Mozart  
J. Schumann  
K. Strauss  
L. Stravinsky  
M. Tchaikovsky

**C** \_\_\_ 1. Mazurka in B**B** \_\_\_ 7. *Mikrokosmos***H** \_\_\_ 2. Liebestraum No.3**K** \_\_\_ 8. *Til Eulenspiegel***F** \_\_\_ 3. Sarabande in D minor**E** \_\_\_ 9. Symphony No. 5 "New World"**D** \_\_\_ 4. Reverie**J** \_\_\_ 10. First Loss**M** \_\_\_ 5. In Church**G** \_\_\_ 11. Symphony No. 94 "Surprise"**J** \_\_\_ 6. Soldiers' March**L** \_\_\_ 12. *Sacre du Printemps* (Rite of Spring)**6 COMPOSERS AND COUNTRIES:** Match each composer to the country with which he is associated. **NOTE:** A country may be used more than once, and there are extra countries listed.

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

**F** \_\_\_ 1. Handel**B** \_\_\_ 7. Schubert**J** \_\_\_ 2. Shostakovich**I** \_\_\_ 8. Grieg**K** \_\_\_ 3. Dello Joio**D** \_\_\_ 9. Debussy**K** \_\_\_ 4. Finney**C** \_\_\_ 10. Dvorák**G** \_\_\_ 5. Bartok**E** \_\_\_ 11. Beethoven**D** \_\_\_ 6. Couperin**E** \_\_\_ 12. Telemann**4 ANALYSIS:** Study the Bach "Minuet." Then select the letter (A or B) which correctly completes each statement.**A** \_\_\_ 1. The home key is (A. d minor B. F Major).**B** \_\_\_ 2. Measure four ends on a/an (A. half cadence B. authentic cadence).**A** \_\_\_ 3. This piece is (A. modulating B. non-modulating).**A** \_\_\_ 4. The melodic range is (A. wide B. narrow).

A Section (repeated)

4 **ANALYSIS:** Label the second phrase in each example below to show how the two phrases are related to each other, using the following terms:

- A. contrasting (completely different)
- B. sequential (phrase #2 begins on a different pitch, then repeats phrase #1 in regard to melodic intervals and rhythm)
- C. parallel (differs only at the cadence)
- D. similar (alike at the beginning of the phrase)

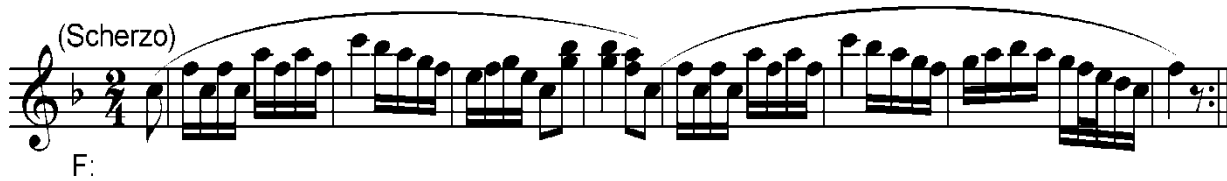
B \_\_\_ 1. Haydn: Sonatina in F Major "Scherzo"



A \_\_\_ 2. Haydn: "Surprise" Symphony, mvt. 1



C \_\_\_ 3. Haydn: Sonatina in F Major



D \_\_\_ 4. Haydn: Sonatina in F Major

