

2009–2010 Minnesota High School Listening Contest

**Regional Contest – Round 1, Excerpt Identification**

You will hear ten musical examples of works from the Study Guide. Each will last from 10 to 30 seconds. You will have 15 seconds between each example. **Please identify *both the composer and title***. The title must be the “testable title” noted in the Study Guide.

**\*\*\*ANSWER KEY\*\*\***

1. Composer: Prokofiev  
Title: Romeo and Juliet
2. Composer: J. S. Bach  
Title: Goldberg Variations
3. Composer: Machaut  
Title: Se je souspir
4. Composer: Shostakovich  
Title: Symphony No. 10 in e minor
5. Composer: Chopin  
Title: Ballade No. 1 in g minor
6. Composer: Madonis  
Title: 12 Diverse Symphonies
7. Composer: Eschenbach  
Title: Erste Liebe
8. Composer: Robert Schumann  
Title: Ich Hab in Mich Gesogen
9. Composer: Pierre de la Croix  
Title: Aucun ont trouvé—Lonc tans
10. Composer: W. A. Mozart  
Title: Ballet Music from Idomeneo K. 367

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**Regional Contest – Round 2, Excerpt-based Short Answer**

In this round, you will hear six musical examples taken from your CDs. You will then have one minute in which to answer the questions associated with each example. Please write all answers on the line to the right of the corresponding question.

**\*\*\*ANSWER KEY\*\*\***

**EXAMPLE 1**

**Composer:** Wagner

**Question 1A:** Which of the following are techniques the composer used to help shape dramatic meaning in the larger work of which this excerpt is a part? (pg. 45)

- I. *Stabreim*
  - II. *Leitmotiv*
  - III. *Gesamtkunstwerk*
- A. I only
  - B. I and II only
  - C. II and III only
  - D. All of the above

B

**Question 1B:** What sonority is used to express passion throughout this excerpt? (pg. 45) the augmented triad

**EXAMPLE 2**

**Composer:** Machaut

**Genre:** (all answers, pg. 21) virelai

**Question 2A:** This chanson's text is typical of what topic? courtly love

**Question 2B:** Translate "Se je souspir" into English: if I sigh

### EXAMPLE 3

**Composer:** Schnittke

**Question 3A:** Name two of the four musical intervals that contribute to the majority of pitch material in this work: minor second, perfect fourth,

(all answers, pg. 60) tritone, or perfect fifth

**Question 3B:** This composer shares some important details of biography with:

- A. Scriabin, Shostakovich, and Rachmaninov
- B. Tchaikovsky, Scriabin, and Rachmaninov
- C. Tchaikovsky, Scriabin, and Shostakovich
- D. Tchaikovsky, Shostakovich, and Rachmaninov

A

### EXAMPLE 4

**Composer:** J.S. Bach

**Date of Composition:** (all answers, pg. 7) 1731

**Question 4A:** True or False: This work typifies Baroque binary (two-reprise) form in its modulation to the Subdominant (IV). False

**Question 4B:** This piece was written for players of only modest ability, unlike what work by the same composer? The Brandenburg Concerti

### EXAMPLE 5

**Composer:** Debussy

**Question 5A:** What were this composer's dates? 1862–1918

**Question 5B:** Which is *not* among the extended tonal techniques used in this work? (all answers, pg. 38)

- A. Real Transposition
- B. Planing
- C. Serialism
- D. Augmented Triads

C

**EXAMPLE 6**

**Composer:**

Tchaikovsky

**Question 6A:** Among his peers, this composer was the most:

- A. Russian
- B. Exotic
- C. European
- D. French (all answers, pg. 50)

C

**Question 6B:** This work was originally inspired by:

- A. A folk dance
- B. A dance choreographer
- C. London audiences
- D. A French fairy tale

D

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**Regional Contest – Round 3, Lightning Round**

You will hear twenty musical examples of works from the Study Guide in rapid succession. Each will last from 2 to 10 seconds. You will have 10 seconds between each example. Identify both the composer and the title; *you will receive a point only if both are correct.*

**\*\*\*ANSWER KEY\*\*\***

1. Composer: Tchaikovsky  
Title: Sleeping Beauty
2. Composer: A Taste of Honey  
Title: Boogie Oogie Oogie
3. Composer: Madonna  
Title: Music
4. Composer: Johann Strauss II  
Title: Kaiserwaltzer
5. Composer: W. A. Mozart  
Title: Serenade in c minor K. 388
6. Composer: Borodin  
Title: In the Steppes of Central Asia
7. Composer: Chopin  
Title: Polonaise in A $\flat$  Major Op. 53
8. Composer: Liszt  
Title: Orpheus
9. Composer: Lasso  
Title: Carmina Chromatico
10. Composer: Chubby Checker  
Title: The Twist

11. Composer: Anonymous  
Title: Trotto
12. Composer: Wagner  
Title: Overture to Lohengrin
13. Composer: Saint-Saëns  
Title: Bacchanale from Samson et Dalila
14. Composer: Glenn Miller  
Title: In the Mood
15. Composer: Anonymous  
Title: Saltarello
16. Composer: Wagner  
Title: Overture to Lohengrin
17. Composer: Vivaldi  
Title: Autumn Concerto
18. Composer: Wagner  
Title: Die Walküre, Act II opening
19. Composer: Madonis  
Title: 12 Diverse Symphonies
20. Composer: Joseph Haydn  
Title: Horn Concerto No. 1

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**Regional Contest – Round 4, Multiple Choice**

You will have 15 minutes to answer the questions below. Select the best answer from the choices given and write it on the line to the right. All correct answers can be deduced from the material presented in the study guide and the accompanying CDs.

1. Which of the following are true? Moorish forces in Spain...
- I. ...inspired the Moresco
  - II. ...accompanied a shift to a diverse, tolerant civilization there
  - III. ...introduced the trotto to Europe
- A. I and II
  - B. I and III
  - C. II and III
  - D. All of the above (pp. 1, 3, and 4)   A
2. “Boogie Oogie Oogie” and “It’s Like That” both feature:
- A. Snare and high-hat cymbal riffs
  - B. A positive world view
  - C. Off-beat clapping
  - D. Detroit sweet-soul sounds (pp. 15–16)   C
3. I and II are also known as:
- A. Tonic
  - B. Diatonic
  - C. Clef
  - D. Chords (pp. xi–xiii)   A
4. To which composer do the adjectives “classic” or “classical” have the least relevance?
- A. Josquin
  - B. W. A. Mozart
  - C. Borodin
  - D. Respighi (pp. 8, 24, 30, 39, 51)   C

5. Franz Liszt:
- A. Had an immediate, innate talent for orchestration
  - B. Was known mainly as a great composer
  - C. Was at one time Hans von Bülow's father-in-law
  - D. Had a Classical, formalist orientation toward music (pp. 35, 42) C

6. Which is true of the music below?



- A. The staves include all the notes to be performed.
- B. It is characteristic of 19<sup>th</sup>-century notation.
- C. It is typical of program music.
- D. It provides the basis for a form of improvisation. (pg. 28) D

7. Which of the following works has a clear, simple, unchanging texture?

- A. Shostakovich, Symphony No. 10 in e minor
- B. Lasso, "Carmina Chromatica"
- C. Chopin, Ballade No. 1 in g minor
- D. Wagner, Overture to *Lohengrin* (pg. xvi and recordings listening) B

8. Wagner's *Wesendonck Lieder* can be said to comprise compositional sketches for:

- A. *Der fliegende Holländer*
- B. *Lohengrin*
- C. *Tristan und Isolde*
- D. *Die Meistersinger von Nurnberg* (pp. 46–47) C

9. Which is/are true? Before achieving stardom, Madonna:

- I. Sing back-up disco vocals
  - II. Played the drums
  - III. Was a professional disco dancer
- A. I only
  - B. I and II only
  - C. II and III only
  - D. All three statements are true. (pg. 17) B

10. The dominant (V) as a chord or key area plays an important structural role in which of the following?
- I. “Erste Liebe”
  - II. Polonaise in A $\flat$  Major Op. 53
  - III. Major-mode Baroque binary forms
  - IV. *Kreuzspiel*
- A. I and II
  - B. II and IV
  - C. II and III
  - D. III only (pp. 7, 9, 19, 41) C
11. Which pairing does not make sense?
- A. Rachmaninov; Dr. Nicolai Dahl
  - B. Stravinsky; Serge Diaghilev
  - C. Prokofiev; Dragonetti
  - D. Tchaikovsky; Petipa (pp. 50, 52, 53, 55–56) C
12. Which is not a typical 1930’s Big Band instrument?
- A. Guitar
  - B. Reeds (clarinets and saxophones)
  - C. Brass (trumpets and trombones)
  - D. Percussion (snare drum and cymbal) (pg. 13) A
13. The German Baroque-era dance suite usually contained all of the following dances, except:
- A. Sarabande
  - B. Galliard
  - C. Allemande
  - D. Courante (pg. 6) B
14. What is most famous about Wagner’s *Tristan und Isolde*?
- A. Its use of the *Wesendonck Lieder*
  - B. Its use of minor third cycles
  - C. Its opening harmony
  - D. Its use of Celtic myth (pg. 47) C

15. Consider the statements below:

X. Richard Strauss's opera, *Salome*, was inspired by an English play.

Y. In *Salome*, the title character is put to death by the king after dancing for him.

A. Both statements are true.

B. Both statements are false.

C. X is true; Y is false.

D. X is false; Y is true. (pg. 11)

A

16. In the second half of the 19<sup>th</sup> century, the center of European dance had shifted to \_\_\_\_\_ due to the popularity of the \_\_\_\_\_.

A. Paris; ballet

B. Vienna; waltz

C. Germany; minuet

D. the Americas; ragtime (pg. 9)

B

17. Which statement is true?

A. Vivaldi's *Four Seasons* were noteworthy for doing away with typical Baroque concerto form.

B. The overtone series is diatonic.

C. The texts of both Schumann songs in the Study Guide feature roses.

D. Brahms's Quartet in c minor Op. 60 is typical of 19<sup>th</sup>-century music in that the key of its second movement is not closely-related to the key of the quartet. (pp. xii, xv, 26, 29, 33–34, 36)

D

18. Pierre de la Croix's most important contribution to Western notation involved:

A. Harmony

B. Melody

C. Rhythm

D. Counterpoint (pg. 20)

C

19. The melodic instruments featured in the *Saltarello* on the Study Guide CDs are most closely related to the modern-day:

A. Flute

B. Oboe

C. Clarinet

D. Bassoon (pg. 2)

B

20. Which two terms don't belong together?

A. 19<sup>th</sup> century; foreign-key modulation

B. *dux*; *comes*

C. Mozart; Köchel

D. Baroque; Carolingian (pp. xv, xvii, 1, 27)

    D    

*Put down your pencils and turn the test over as soon as the end of the round is announced.*

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**Regional Contest – Round 5, Mystery Round**

You will hear ten musical examples. Although all examples were written by a composer featured in your study guide, *nothing in this round is taken from your CDs*. Each is from 10 to 30 seconds in length. You will have 20 seconds between each example. Identify the period of composition by selecting the appropriate letter from the possibilities listed and then identify the composer by name. You will receive one point for each correct period and one for each correct composer.

**A:** Medieval/Renaissance    **B:** Baroque    **C:** Classic    **D:** 19<sup>th</sup>-Cent.    **E:** 20<sup>th</sup>-Cent.

**\*\*\*ANSWER KEY\*\*\***

1. Period: E    Composer: Chubby Checker [“Limbo Rock”]
2. Period: C    Composer: W. A. Mozart [Piano Sonata in a minor K. 310, I]
3. Period: A    Composer: Eschenbach [“Flucht des Hundes” from *Titirel*]
4. Period: D or E    Composer: Richard Strauss [Horn Concerto No. 2 in E $\flat$  Major, I]
5. Period: D    Composer: Clara Wieck Schumann [Piano Concerto, II]
6. Period: E    Composer: Respighi [“Cuckoo” from *The Birds*]
7. Period: A    Composer: Susato [“Ronde I” from *Danserye*]
8. Period: E    Composer: Adams [*Short Ride in a Fast Machine*]
9. Period: A    Composer: Lasso [“Bon jour mon coeur”]
10. Period: E    Composer: Run DMC [“You talk too much”]

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**Regional Contest -Tie Breaker**

**\*\*\*ANSWER KEY \*\*\***

Teams involved in the tie breaker will listen to examples one-at-a-time until the tie is broken. Each example is by a composer in the Study Guide but is not one of the featured pieces, just like the Mystery Round. After each example is played, teams have 20 seconds to furnish an answer. All teams with a correct answer advance to the next question. All teams providing an incorrect answer are eliminated unless no team gets the correct answer, in which case, all teams advance. When only one team remains, they have won the tie breaker.

1. Machaut [*“Hareu! hareu! Le feu—Helas!—Obediens”*]
2. Beethoven [Quintet in E $\flat$  Major for Oboe, Bassoon, and Three Horns, II]
3. Stockhausen [*Kontakte*]
4. Richard Strauss [*“Beim Schlafengehen”* from *Vier Letzte Lieder*]
5. Adams [*Grand Pianola*]