

2009–2010 Minnesota High School Listening Contest

State 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: Josquin
Title: Missa Pange Lingua
2. Composer: Debussy
Title: Danseuses de Delph
3. Composer: Scriabin
Title: Mazurka in c# minor Op. 25/5
4. Composer: Wagner
Title: Tristan und Isolde, Act II
5. Composer: Wagner
Title: Senta’s Ballad
6. Composer: Rachmaninov
Title: Vocalise
7. Composer: Piazzolla
Title: Histoire du Tango
8. Composer: Beethoven
Title: Symphony No. 1 in C Major
9. Composer: Susato
Title: La Mourisque
10. Composer: Schnittke
Title: String Quartet No. 3

2009–2010 Minnesota High School Listening Contest

State 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: _____ Shostakovich _____

Question 1A: Write out the pitches that comprise this composer's musical motto, based on his last name: _____
D, E \flat (or Es), C, and B (or H)

Question 1B: This work was written the year that a certain political figure, whose policies plagued this composer, died. What is this figure's name?
(all answers, pg. 58) _____
(Joseph) Stalin

EXAMPLE 2

Composer: _____ Beethoven _____

Question 2A: When listening to this movement, how do we know that it's not intended for dancing?
The tempo is too fast, OR
liberties taken with hypermeter

Question 2B: This movement may show the influence of what composer and with what term?

- A. Haydn, ternary form
- B. Haydn, scherzo
- C. Mozart, ternary form
- D. Mozart, scherzo

(all answers, pg. 31)

_____ B _____

EXAMPLE 3

Composer: Scriabin

Question 3A: True or False: For at least part of his life, this composer wore prominent facial hair. True
(all answers, pg. 54)

Question 3B: This composer created a successful career for himself by playing the works of whom? Scriabin, OR himself

EXAMPLE 4

Composer: Ockeghem

Date of Composition: mid 15th century

Question 4A: True or False: This work is written for four voices. True

Question 4B: Which of the following statements about this Work is/are true?

- I. It is a canon.
- II. It is in a ternary (three-part) form.
- III. Its text is in Greek.

- A. I only
 - B. I and II only
 - C. I and III only
 - D. All of the above
- (all answers, pg. 23)

D

EXAMPLE 5

Composer: Respighi

Question 5A: The dance form featured in this work is the: galliard

Question 5B: This composer developed a flair for orchestration during his study with whom? Rimsky-Korsakov
(all answers, pg. 39)

EXAMPLE 6

Composer:

Wagner

Date of Composition:

1867

Question 6A: In what key is this piece written?

G \flat Major

Question 6B: Who tutors the main character and sees to it that he creates a masterpiece?

- A. Hans Sachs
- B. Eva
- C. Walther
- D. David

A

(all answers, pg. 48)

2009–2010 Minnesota High School Listening Contest

State 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: J. S. Bach
Title: Orchestral Suite in D Major BWV 1068
2. Composer: Ockeghem
Title: Missa prolationum
3. Composer: Run DMC
Title: It's Like That
4. Composer: Adams
Title: Foxtrot for Orchestra
5. Composer: Wagner
Title: Träume
6. Composer: Khachaturian
Title: Sabre Dance
7. Composer: Brahms
Title: Quartet in c minor Op. 60
8. Composer: Kabalevsky
Title: In Memory of Serge Prokofiev
9. Composer: Liszt
Title: Orpheus
10. Composer: Brahms
Title: Wenn So Lind Dein Auge Mir

11. Composer: Wagner
Title: Die Meistersinger, Act III
12. Composer: Clara Wieck Schumann
Title: Liebst du um Schönheit
13. Composer: Ravel
Title: La Valse
14. Composer: Respighi
Title: Vincenzo Galilei: Gagliarda
15. Composer: Glière
Title: Intermezzo
16. Composer: Richard Strauss
Title: Salome's Dance
17. Composer: Stockhausen
Title: Kreuzspiel
18. Composer: Dowland
Title: Queene Elizabeth, Her Galliard
19. Composer: Stravinsky
Title: The Firebird
20. Composer: Rachmaninov
Title: Vocalise

2009–2010 Minnesota High School Listening Contest

State 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.

*****ANSWER KEY*****

1. Saint-Saëns's *Samson et Dalila* was originally conceived as what?
 - A. An opera
 - B. A symphonic poem
 - C. An oratorio
 - D. A song cycle (pg. 10) C

2. Which work or term has nothing to do with courtly love?
 - A. Trouvère
 - B. Se je souspir
 - C. Wenn so lind dein Auge mir
 - D. Kyrie (pp. 2, 21, 23, 37) D

3. Consider the statements below:
X. *La Valse* is typical of Ravel's restraint and clarity.
Y. Diaghilev choreographed *La Valse* as a ballet.
 - 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. 12) B

4. Which was not a musical innovation of the Baroque era?
 - A. The use of thirds as consonances
 - B. Figured bass
 - C. Recitativo singing
 - D. Opera (pg. 4) A

5. Which work does not include prominent percussion parts?
 - A. Strauss, *Salome's Dance*
 - B. Joseph Haydn, *Horn Concerto No. 1*
 - C. Adams, *Foxtrot for Orchestra*
 - D. Khachaturian, *Sabre Dance* (recording listening) B

6. Chromatic music of the Renaissance intended for elite audiences was called:

- A. Polyphonic
- B. *Musica Reservata*
- C. Program Music
- D. *Parlando* (pg. 25)

B

7. Which pairing does not make sense?

- A. narrative; immediacy
- B. *scherzo*; minuet
- C. *primo*; *secondo*
- D. *scordatura*; strings (pp. 29, 31, 32, 55)

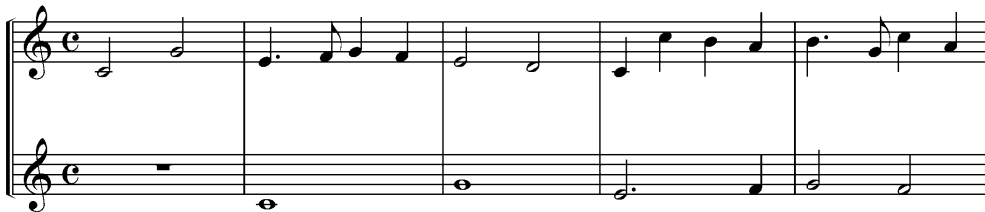
A

8. The rate of alternation between strong and weak pulses is called the:

- A. Beat
- B. Tactus
- C. Tempo
- D. Hypermeter (pg. xiv)

C

9. The two lines that begin the piece below are an example of:



- A. Prolation Canon
- B. Leitmotiv
- C. Homophony
- D. Triple Meter (pg. 23)

A

10. *Der Ring des Nibelungen*, was, in one way or another, influenced by all of the following except:

- A. Ancient Greek theater
- B. Norse and German myths
- C. The music of Franz Liszt
- D. Historical records (pg. 45)

D

11. Which statement is true?
- A. The contradanse is in duple meter. (pp. xiv, 7, 8, 51)
 - B. Chopin emigrated from Paris to Warsaw.
 - C. Harmonic rhythm is typically faster in Classic-era music than in Baroque-era music.
 - D. Tchaikovsky was known as one of Russia's "Mighty Five." A
12. Which pairing does not make sense?
- A. Haydn; Beethoven
 - B. Rimsky-Korsakov; Stravinsky
 - C. Wagner; Respighi
 - D. Schoenberg; Stockhausen (pp. 31, 53, 41) C
13. Dmitri Kabalevsky:
- A. Studied at the Moscow Conservatory with Serge Prokofiev (pg. 57)
 - B. Favored exoticism and complex chromaticism in his music
 - C. Turned from contemporary music toward musical education
 - D. Used frequent dominant chords with both major and minor thirds C
14. Which occurred before 1400 C.E.?
- A. Dance notation was written down and preserved. (pp. 1, 4, 5, 21)
 - B. Sheet music was printed for the first time.
 - C. The Florentine camerata advocated a return to Hellenistic Practices.
 - D. The *formes fixes* became popular for French chansons. D
15. Which key is associated with Elsa in Wagner's *Lohengrin*?
- A. C major
 - B. A \flat major
 - C. A major
 - D. f \sharp minor (pg. 44) B
16. Musical traditions from which area did *not* contribute to the original evolution of the tango?
- A. Argentina
 - B. Europe
 - C. Paraguay
 - D. Africa (pg. 40) C

17. John Dowland's "Queene Elizabeth Her Galliard" featured a combination of:
- A. figured bass and lute tablature
 - B. figured bass and traditional staff notation
 - C. lute Tablature and traditional staff notation
 - D. all three forms of notation (pp. 5–6) C
18. Wagner's Act II Prelude to *Die Walküre* and Debussy's "Danseuses de Delph" both use:
- A. Leitmoiv
 - B. Dotted-note battle rhythms
 - C. Planing
 - D. Augmented triads (pp. 38, 45) D
19. Chubby Checker is:
- A. The original composer of "The Twist"
 - B. Still alive
 - C. A name given to the performer by Glenn Miller
 - D. Of Anglo-Saxon heritage (pg. 14) B
20. The minimalist movement was born in:
- A. Vienna
 - B. Paris
 - C. England
 - D. America (pg. 17) D

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

2009–2010 Minnesota High School Listening Contest

State Contest – Round 5, Mystery Round

You will hear twenty 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 only if both the period and the composer are correct.***

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

*****ANSWER KEY*****

1. Period: D Composer: Johann Strauss II [*Geschichten aus dem Wienerwald*]
2. Period: A Composer: Ockeghem [“Agnus Dei” from *Missa Caput*]
3. Period: E Composer: Glenn Miller [“String of Pearls”]
4. Period: D Composer: Chopin [Nocturne in E \flat Major Op. 2, No. 9]
5. Period: E Composer: Stockhausen [*Gesang der Jünglinge*]
6. Period: D Composer: Wagner [*Tannhäuser*, Prelude to Act III]
7. Period: D Composer: Liszt [“Liebestraum” No. 3]
8. Period: D Composer: Brahms [Double Concerto in a minor for violin and cello Op. 102, I]
9. Period: E Composer: Madonna [“Vogue”]
10. Period: D or E Composer: Debussy [*Prélude à l’après-midi d’un faune*]

11. Period: A Composer: Dowland [“Lachrimae Antiquae”]
12. Period: E Composer: A Taste of Honey [“Good-bye Baby”]
13. Period: C or D Composer: Beethoven [“Auf dem Hügel sitz ich spähend” from *An die ferne Geliebte*]
14. Period: D Composer: Robert Schumann [Symphony No. 3 in E \flat Major, “Rhenish”, I]
15. Period: B Composer: Vivaldi [*Gloria* in D Major RV589]
16. Period: B Composer: J. S. Bach [Concerto in c minor for oboe and violin BWV after 1060, I]
17. Period: B or C Composer: Madonis [12 Diverse Symphonies, *Adagio recitativo*]
18. Period: E Composer: Ravel [“Le jardin feerique” from *Mother Goose Suite*]
19. Period: A Composer: Josquin [“Mille regretz”]
20. Period: C Composer: Joseph Haydn [Symphony No. 44 in e minor, “Trauer,” I]

2009–2010 Minnesota High School Listening Contest

State 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. Piazzolla [Operation Tango]
2. Pierre de la Croix [“A vous, douce, debonnaire”]
3. Chopin [Prelude in g# minor, Op. 28, No. 12]
4. Susato [*Danserye*, Rondo No. 6]
5. Saint-Saëns [Symphony No. 3 in c minor, “Organ,” I, *poco adagio*]

2009–2010 Minnesota High School Listening Contest

College Bowl Round

*****ANSWER KEY *****

I. RUSSIAN RELATIONS

1. Listen to the following two excerpts. [**Play Track 7:** Wagner, *Die Walküre* Act II Opening and Tchaikovsky, *Sleeping Beauty*.] What compositional technique is used in both?

Answer: Leitmotiv

2. Who was the composer of *Orpheus*, and how did he influence later Russian composition?

Answer: Franz Liszt. His symmetrical harmonic and tonal schemes came to be among the favorite Russian strategies for evoking exoticism.

3. Name the two Italian composers in the Study Guide who were professionally engaged in Russia.

Answer: Madonis and Respighi.

II. SURPRISING CONNECTIONS

1. What do *Harmoniemusik* and Big Band music of the 1930s and '40s have in common in terms of instrumentation?

Answer: Wind ensembles, no strings.

2. What do Senta's Ballad from *Der fliegende Holländer* and Chubby Checker's "The Twist" have in common?

Answer: They are both in a verse-refrain form.

3. The following excerpt is from a symphony by Beethoven. [**Play Track 8:** Beethoven Symphony No. 3 in E \flat Major, II.] What does its texture share with that of Josquin's *Missa Pange Lingua*?

Answer: The both feature a point of imitation.

III. WAGNER

1. The following music is not on your Study Guide CDs. Nevertheless, it should sound familiar since it features a theme that *is* heard on your Study Guide CDs. What opera is this from? [**Play Track 9: Lohengrin.**]

Answer: *Lohengrin*

2. Name three important women in Wagner's life.

Answer: Johanna Rosine Wagner, Minna Wagner, Mathilde Wesendonck, and/or Cosima Wagner

3. Again, the following music is not on your Study Guide CDs. Nevertheless, it should sound familiar since it features a theme that *is* heard on your Study Guide CDs. What opera is this from? [**Play Track 10: Die Meistersinger.**]

Answer: *Die Meistersinger von Nurnberg*

IV. METER AND RHYTHM

1. Name five works from the Study Guide that are in, or have parts that are in, triple meter.

Answer: "Queene Elizabeth, Her Galliard;" Ballet Music from Idomeneo, K. 367; Polonaise in A \flat Major Op. 53; Kaiswerwaltzer; La Valse; Horn Concerto No. 1; Serenade in c minor K. 388; Symphony No. 1 in C Major; Ballade No. 1 in g minor; "Wenn So Lind Dein Auge Mir;" "Vincenzo Galilei: Gagliarda;" "Senta's Ballad;" *Die Walküre* Act II opening; "Träume;" *Tristan und Isolde* Act II; *Die Meistersinger* Act III; *Sleeping Beauty*; *The Firebird*; Mazurka in c \sharp minor Op. 25/5; Intermezzo; *In Memory of Serge Prokofiev*;

2. Listen to the following musical example. [**Play Track 11: Beethoven Symphony No. 1 in C Major, III.**] Explain the metric irregularity.

Answer: Answer must include description of a six-bar group (or hypermeasure) that runs counter to the prevailing four-bar groups, and a metric overlap or elision in which an expected weak bar is replaced with a strong one.

3. Listen to the following musical example. [**Play Track 12: Miller, "In the Mood."**] What are two terms used to describe rhythmic and metric phenomena in this music.

Answer: Swing, syncopation, and/or hemiola.

V. STORIES AND TEXTS

1. Listen to the following musical example. [**Play Track 13:** Lasso, ‘Carmina Chromatico.’] What does its text have to do with its harmonic structure?

Answer: The answer must include some discussion of extreme chromaticism.

2. Describe the irony inherent in the texts of Pierre de la Croix’s *Aucun ont trouvé—Lonc tans*.

Answer: Both treat courtly love, but one treatment is innocent and naïve while the other is bitter and jaded.

3. Listen to the following musical example. [**Play Track 14:** Wagner, “Träume.”] This is a two-part question. First, who wrote the text to this song. And, second, name three nature images that appear in the text.

Answer: Mathilde Wesendonck. Bubbles, night, flowers/blossoms, sunlight, and/or snow.