

Team Name _____

Score _____/20

2013-2014 Minnesota High School Music Listening Contest

Regional Contest – Round 1, Excerpt Identification

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

1. Composer: _____

Title: _____

2. Composer: _____

Title: _____

3. Composer: _____

Title: _____

4. Composer: _____

Title: _____

5. Composer: _____

Title: _____

6. Composer: _____

Title: _____

7. Composer: _____

Title: _____

8. Composer: _____

Title: _____

9. Composer: _____

Title: _____

10. Composer: _____

Title: _____

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 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. Write each answer on the line corresponding to the question.

Excerpt 1

This work first appeared in the genre of a(n) _____,

but later was incorporated into a(n) _____.

It portrays incidents in the life of a(n) _____.

Excerpt 2

This composition is of the genre _____,

which is a direct predecessor of the genre _____.

The composer spent much of his career in the city of _____.

His compositional style is described as _____.

Excerpt 3

The composer constructed this work in the model of similar works by two composers:

_____ and _____.

The work reimagines the events as if they had been lived and felt in the streets of _____.

The portion heard here portrays the people asking the question _____?

Excerpt 4

This piece is of the genre _____.

The complete work in which this example appears is entitled _____.

The composer, at the time, was working in the city of _____.

Excerpt 5

The specific location (and title) of the movement heard here is _____.

The genre of the complete composition is a(n) _____.

The nationality of this composer is _____.

Excerpt 6

The scene portrayed in this example is _____.

The composer won a Lifetime Achievement Academy Award _____(true or false)

He was once surprised that another of his compositions was summarily rejected in favor of _____.

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Regional Contest – Round 3, Lightning Round

You will hear 20 musical excerpts of works from the Study Guide in rapid succession. Each will last from 4 to 10 seconds. You will have 10 seconds between each excerpt. Place the **letter** of the correct composer and title from the list on the left in the blank for each excerpt. *During this round, each letter may be used once, more than once or not at all.*

- | | |
|--|----------|
| A. Vivaldi: Concerto for Flute and Recorder | 1. ____ |
| B. Giacchino: Up | 2. ____ |
| C. Josquin: Scaramella | 3. ____ |
| D. Poulenc: Sextet for Piano and Wind Quintet | 4. ____ |
| E. Stravinsky: Histoire du Soldat | 5. ____ |
| F. Dvorák: String Quartet #12 | 6. ____ |
| G. Purcell: An Evening Hymn | 7. ____ |
| H. Chávez: Sinfonia india | 8. ____ |
| I. J. S. Bach: Orchestral Suite #2 | 9. ____ |
| J. Wagner: Ride of the Valkyries | 10. ____ |
| K. Piazzolla: Libertango | 11. ____ |
| L. Dunstable: Veni Sancte Spiritus | 12. ____ |
| M. Larsen: Collage: Boogie | 13. ____ |
| N. Strauss: Don Quixote | 14. ____ |
| O. Ginastera: Estancia | 15. ____ |
| P. Schnittke: In Memoriam... | 16. ____ |
| Q. Monteverdi: Ecco mormorar l'onde | 17. ____ |
| R. Palestrina: Sicut cervus | 18. ____ |
| S. C. P. E. Bach: Concerto for Piano and Harpsichord | 19. ____ |
| T. Smetana: The Bartered Bride | 20. ____ |

You will have an additional minute to fill in answers.

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 4, Multiple Choice

You will have 15 minutes to answer the questions below. Select the **best** answer from the choices given and write the letter for 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. Haydn's symphonies:

- A. were written mostly during his time in England.
- B. were most commonly set in three movements.
- C. number more than 100.
- D. often use the sonata-rondo form for the first movement.

2. A *fugue*, in the hands of J.S. Bach and others,:

- A. may include the use of episodes and "spinning out" of the melodic material.
- B. uses mainly homophonic texture.
- C. often includes choral segments.
- D. all of the above.
- E. none of the above.

3. Alberto Ginastera wrote his *Estancia* as:

- A. a ballet.
- B. an operatic interlude.
- C. a movie score.
- D. an oratorio.

4. The musical term *genre* may include the consideration of:

- A. "absolute" vs. "program" music.
- B. the choice of instruments vs. voices.
- C. the number of performers to be used.
- D. the form and style of the work.
- E. all of the above.

5. The purpose of a "temp" track in film music is:

- A. to show the composer what mood the director wants to portray.
- B. to help with the timing of the scene.
- C. to help with the action cues or "hits."
- D. all of the above.
- E. only A and B.

6. Schnittke's *In Memoriam*...:

- A. was written in memory of his friend, Benjamin Britten.
- B. was constructed in the form of theme and variations.
- C. uses a musical cryptogram as a compositional device.
- D. all of the above.
- E. none of the above.

7. In Vivaldi and Bach's time, the recorder (or recorder flute) was:
- A. used much less than the transverse flute.
 - B. being improved by the addition of keys.
 - C. often substituted for the oboe in the orchestra.
 - D. probably used more often than the transverse flute.

8. Ravel's *Daphnis et Chloé*:

- A. is an opera.
- B. is an oratorio.
- C. is a ballet.
- D. uses a small orchestra.
- E. is a symphony.

9. Heitor Villa-Lobos was:

- A. an Argentinian composer.
- B. a Mexican composer.
- C. a Cuban composer.
- D. none of the above.

10. The craft of orchestration can involve deciding:

- A. the number of players to include.
- B. the timbre of the ensemble.
- C. which solo instrument(s) to feature.
- D. how many brass or woodwinds to use.
- E. all of the above.

11. Charles Ives' compositional style includes:

- A. polytonality and bitonality.
- B. polyrhythm.
- C. multi-layering of melodies and rhythms.
- D. all of the above.

12. The musical score for Copland's *The Red Pony*:

- A. was Copland's first attempt at film writing.
- B. was Copland's last attempt at film writing.
- C. was considered a failure in Hollywood.
- D. none of the above.

13. J. S. Bach's *Goldberg Variations*:

- A. were written quite early in his career.
- B. present 21 variations on a theme.
- C. include canons for every third variation.
- D. are based on a theme from one of his cantatas.
- E. are scored for small orchestra.

14. Monteverdi's madrigals were mostly:
A. composed late in his career.
B. written in Latin.
C. written and published individually.
D. depictions of religious subjects.
E. none of the above. _____
15. J.S. Bach knew full-well that he was:
A. influential in writing music for the stage.
B. a pioneer in the development of the new music styles of his day.
C. a leader in the use of the forte-piano.
D. a widely-known and respected composer of international reputation.
E. none of the above. _____
16. A *sinfonia concertante* is a genre:
A. often found in the Classic era.
B. consisting of two or more soloists with orchestra.
C. written as an introduction to an opera.
D. only A and B.
E. none of the above. _____
17. The *bandoneón* is an instrument associated mostly with:
A. Argentina.
B. Mexico.
C. Brazil.
D. Cuba.
E. all of the above. _____
18. Antonio Vivaldi:
A. composed many concertos.
B. wrote over 640 vocal compositions.
C. worked in England for two years.
D. wrote mostly for wind instruments.
E. none of the above. _____
19. Prokofiev:
A. often performed his *Piano Concerto #4* himself.
B. wrote *Piano Concerto #4* for a specific performer.
C. first wrote the *Piano Concerto #4* as a chamber work, then revised it.
D. used the B-A-C-H signature as a main theme of his *Piano Concerto #4*.
E. none of the above. _____
20. A *tone poem*:
A. is distinguished by large and colorful orchestral expression.
B. is a form used in chamber music.
C. is a type of program music.
D. all of the above.
E. only A and C. _____

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Regional Contest – Round 5, Mystery Round

You will hear 10 musical excerpts. Although all excerpts were written by a composer featured in your Study Guide, ***nothing in this round is taken from your CDs.*** Each excerpt is from 10 to 30 seconds in length. You will have 20 seconds between each excerpt. 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. Romantic E. Last Century

1. Period: _____ Composer: _____

2. Period: _____ Composer: _____

3. Period: _____ Composer: _____

4. Period: _____ Composer: _____

5. Period: _____ Composer: _____

6. Period: _____ Composer: _____

7. Period: _____ Composer: _____

8. Period: _____ Composer: _____

9. Period: _____ Composer: _____

10. Period: _____ Composer: _____

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