

Team Name: \_\_\_\_\_

Score \_\_\_\_\_/20

2011–2012 Minnesota High School 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. **Please 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. Please write all answers on the line to the right of the corresponding question.

**EXCERPT 1**

In this aria, Drusilla looks forward to her triumph over her rival.

What is her rival's name? \_\_\_\_\_

The work from which this aria is drawn was Monteverdi's

- A. First opera
- B. Last opera
- C. Most popular opera
- D. Most important opera

The librettist's name is: \_\_\_\_\_

**EXCERPT 2**

Who wrote this work? \_\_\_\_\_

In which two cities did the composer spend the bulk of his career?  
\_\_\_\_\_  
\_\_\_\_\_

Many opera composers were influenced by this man's music.

Among them were:

- A. W.A. Mozart
- B. Wagner
- C. Both A and B, above
- D. None of the above

### EXCERPT 3

This work was written in: \_\_\_\_\_

Its composer sported:

- A. A beard
- B. Glasses
- C. Both
- D. Neither

\_\_\_\_\_

Name two instruments that play cadenzas in this piece: \_\_\_\_\_

\_\_\_\_\_

### EXCERPT 4

The composer of this work is: \_\_\_\_\_

**TRUE OR FALSE:** This work may have been written for pedagogical purposes. \_\_\_\_\_

From what genre did the ricercar evolve? \_\_\_\_\_

### EXCERPT 5

How many symphonies did this composer complete before dying? \_\_\_\_\_

Which of the following appear in this work's orchestration?

- I. mandolin
- II. harmonica
- III. organ

- A. I only
- B. I and II
- C. II and III
- D. I and III

\_\_\_\_\_

This work was inspired, in part, by what work of Goethe's? \_\_\_\_\_

**EXCERPT 6**

This is music original to what North American tribe? \_\_\_\_\_

How many of the following statements about traditional Lakota flutes are true?

- I.** They had six finger holes.
- II.** They were crafted of white maple.
- III.** They were shaped to resemble buffalo horns.

- A.** None
- B.** One
- C.** Two
- D.** Three

**TRUE OR FALSE:** The Lakota flute love-song emerges from a vocal tradition. \_\_\_\_\_

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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 2 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. | Gabrieli, Canzon septimi toni, No. 2             | 1. _____  |
| B. | Frescobaldi, Ricercar sopra Mi-Fa-Re-Mi          | 2. _____  |
| C. | Monteverdi, Possente spirito                     | 3. _____  |
| D. | Monteverdi, Vespers                              | 4. _____  |
| E. | Monteverdi, O felice Drusilla                    | 5. _____  |
| F. | Monteverdi, Combattimento di Tancredi e Clorinda | 6. _____  |
| G. | Handel, Alexander's Feast                        | 7. _____  |
| H. | Gluck, Dance of the Blessed Spirits              | 8. _____  |
| I. | Wolfgang Amadeus Mozart, Mass in c minor         | 9. _____  |
| J. | Clementi, Piano Sonata in A Major Op. 50, No. 1  | 10. _____ |
| K. | Brahms, Es tont ein voller Harfenklang           | 11. _____ |
| L. | Verdi, Aida                                      | 12. _____ |
| M. | Coleridge-Taylor, Hiawatha's Wedding Feast       | 13. _____ |
| N. | Sibelius, Finlandia                              | 14. _____ |
| O. | Ives, Variations on America                      | 15. _____ |
| P. | Schoenberg, Hemmung                              | 16. _____ |
| Q. | Hindemith, Sonata for Four Horns                 | 17. _____ |
| R. | Ojibwe Traditional, Grand Entry Song             | 18. _____ |
| S. | Ojibwe Traditional, Powwow Song                  | 19. _____ |
| T. | Ojibwe Traditional—Kimiwun, Dream Song           | 20. _____ |

**You have an additional two minutes to fill in answers.**

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2011–2012 Minnesota High School Listening Contest

**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. Most undergraduate students in college who study music, are taught harmonic ideas of...
  - A. ...the Renaissance period
  - B. ...the Baroque period
  - C. ...the Classic period
  - D. ...the Romantic period\_\_\_\_\_
  
2. How many of the following statements are true?
  - I. Corelli's Concerto Grosso in g minor, Op. 6, No. 8 is an example of program music.
  - II. Paul Hindemith's Sonata for Four horns is a song.
  - A. Neither is true.
  - B. I is true.
  - C. II is true.
  - D. Both are true.\_\_\_\_\_
  
3. Which of Monteverdi's works tend most toward *prima prattica* Renaissance compositional norms?
  - A. Operas
  - B. Sacred Music
  - C. Madrigals
  - D. Concerti\_\_\_\_\_
  
4. The blending of music with new media, serialism, and the mixing of musics from disparate cultures are all characteristic of which century?
  - A. 17<sup>th</sup>
  - B. 18<sup>th</sup>
  - C. 19<sup>th</sup>
  - D. 20<sup>th</sup>\_\_\_\_\_

5. Which grouping does ***not*** make sense?
- A. Cambini, Reicha, Barber
  - B. lieder, German Romanticism, personal expression
  - C. Schoenberg, Berg, Webern
  - D. Rococco, Galant, *prima prattica*
- \_\_\_\_\_
6. How many different words comprise of the text of the Kyrie mass movement?
- A. Two
  - B. Three
  - C. Four
  - D. Five
- \_\_\_\_\_
7. Which of the following statements are true? (pp. xiii, 6)
- I. Consonance and dissonance classifications remain static across the various musical style periods.
  - II. The dominant chord has an energy to it that it usually discharges by moving to the tonic chord.
- A. Neither is true.
  - B. I is true.
  - C. II is true.
  - D. Both are true.
- \_\_\_\_\_
8. John Blow's "Behold, O God, our defender" was performed at the coronation of an English monarch of what religious persuasion?
- A. Catholic
  - B. Protestant
  - C. It was performed for both a Catholic and a Protestant monarch
  - D. None of the above
- \_\_\_\_\_
9. Violin harmonics, triple stops, and rapid arpeggios are typical of...
- A. ...Classic-era ideals
  - B. ...virtuosic music.
  - C. ...the music of Frescobaldi.
  - D. ...sacred counterpoint
- \_\_\_\_\_



10. The modern notation of musical meter, with its typically duple and triple divisions can be traced back to a musical idea attributed to:
- A. Guido of Arezzo
  - B. Franco of Cologne
  - C. The Council of Trent
  - D. Glareanus
- 
11. Rapidly repeated figures used to represent the excitement of battle comprise a texture referred to in early Baroque music as what?
- A. *Genre concitato*
  - B. *Seconda prattica*
  - C. Accented dissonance
  - D. Ground bass
- 
12. How many of the following statements are true?
- I. Motet is the only genres that can be isorhythmic.
  - II. The *Dodecachordon* added four modes to the traditional church modes.
  - III. The figured-bass series !-#-%-@-‡ implies a sequence.
- A. None
  - B. One
  - C. Two
  - D. Three
- 
13. Which work does not feature imitation?
- A. Josquin, *Mille Regretz*
  - B. Frescobaldi, *Ricercar sopra Me-Re-Fa-Mi*
  - C. Hindemith, *Sonata for Four Horns*
  - D. Eric Whitacre, *Nox Aurumque*
- 
14. Which are examples of modes?
- A. major, minor
  - B. D, Ff
  - C. diatonic, chromatic
  - D. pitch, meter
-

15. What do the following all have in common: Jocelyn Hagen's *amass*, Anton Bruckner's "Virga Jesse," Ojibwe—Kimiwun *Dream Song*.
- A. They are all written for chorus.
  - B. They were all written in North America.
  - C. They are all spiritual or sacred in nature.
  - D. They all feature polyphonic accompaniment. \_\_\_\_\_
16. Saint-Saëns and Rachmaninov are often slighted in the study of the history of music because...
- A. ...their music is often judged to be conservative backward-looking.
  - B. ...they are both Eastern European.
  - C. ...they wrote mainly instrumental music.
  - D. ....they both died young. \_\_\_\_\_
17. Charles Ives and Elliot Carter both...
- A. ...are American composers.
  - B. ...wrote only atonal music.
  - C. ...won the Pulitzer Prize.
  - D. ...developed artistically out of the late Romantic period. \_\_\_\_\_
18. Which is a monophonic work?
- A. Morley, "Fyer, fyer!"
  - B. Telemann, Fantasia for Flute in E Major
  - C. Bruckner, *Virga Jesse*
  - D. Gluck, "Dance of the Blessed Sprits" \_\_\_\_\_
19. The Medieval period is known for:
- A. A rich practice of orchestration in instrumental music.
  - B. The origins of polyphony.
  - C. A universal Protestant faith.
  - D. The rise of program music. \_\_\_\_\_

20. Concerning the lines of text in the motet *Amours mi font souffrir*, which is true?

- A. All three lines are in Latin.
- B. The upper line is in French, the lower two lines are in Latin.
- C. The upper two lines are in French, the lower line is in Latin.
- D. All three lines are in French

\_\_\_\_\_

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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: \_\_\_\_\_

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**Tie Breaker**

Teams involved in the tie breaker will listen to excerpts one-at-a-time until the tie is broken. Each excerpt is by a composer in the Study Guide but is not one of the featured pieces, just like the Mystery Round. After each excerpt is played, teams have 20 seconds to furnish an answer. Both Composer and Period each count for one point. The team or teams with the highest total for a question will advance to the next question. The last remaining team wins.

(Should two or more teams remain after the fifth tie-breaker question, the tie will be broken by comparing the test scores from the Mystery Round (Round 5). The team with the highest score for that round will win the tie-breaker. Should there still be a tie, other test rounds will be compared in a similar manner, in the following order: Round 2, Round 4, Round 3, and Round 1.)

**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: \_\_\_\_\_