

2011–2012 Minnesota High School Listening Contest

State 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.

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

1. Composer: Busnois
Title: Victimae Paschali
2. Composer: Monteverdi
Title: Combattimento di Tancredi e Clorinda
3. Composer: Landini
Title: Sì dolce non sonò
4. Composer: Franconian Motet
Title: Amours mi font souffrir
5. Composer: Danzi
Title: Woodwind Quintet in B β Major Op. 56, No. 1
6. Composer: Monteverdi
Title: Lamento della Ninfa
7. Composer: Handel
Title: Alexander’s Feast
8. Composer: Bruckner
Title: Virga Jesse
9. Composer: Franconian Motet
Title: Amours mi font souffrir
10. Composer: Schoenberg
Title: Hemmung

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State Contest – Round 2, Excerpt-based Short Answer

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

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

EXCERPT 1

The composer of this work hailed from what country? (pg. 24) Finland

TRUE OR FALSE: He studied composition in Paris. (pg. 24) False

This work was inspired by national sentiment against the threat posed by what adjacent country? (pg. 24) Russia

EXCERPT 2

Who wrote this work? (pg. 38) Marenzio

In what year? (pg. 38) 1581

How many singers are needed to perform it? (pg. 38) 5

How many of these are mentioned in the text:

- I.** Love
- II.** The light of the sun
- III.** Dying
- IV.** A lady's hand and lips
- V.** The month of May

- A.** Two
- B.** Three
- C.** Four
- D.** Five

(pg. 38) C

EXCERPT 3

For what musical genre is the composer of this work best known? (pg. 20) opera

This movement is based on a dance from what country? (pg. 20) Poland

Does the opening melodic material played by the clarinet ever return later in the movement? (CD listening) yes

EXCERPT 4

Who wrote this work? (pg. 51) Stravinsky

Consider whether the statements below are true or false:

- I. This work recontextualizes an e-minor chord into pentatonic and Dorian collections.
 - II. The output of the composer of this music is usually divided into three periods.
-
- A. I is true.
 - B. II is true.
 - C. Both are true.
 - D. Neither is true. (pg. 51)

B

This work sets what sacred text? (pg. 51) Psalm 39

EXCERPT 5

This chorale is part of what larger work? (pg. 41) *St. Matthew Passion*

How many of the following statements about this piece are true?

- I. The text is in Latin.
- II. The text is sacred, but is set to an originally secular tune.
- III. Bach set multiple texts to this tune.

- A. None
- B. One
- C. Two
- D. Three (pg. 41)

C

EXCERPT 6

Morley

The accented dissonances that highlight the text during the portion of music played here are called: (pg. 39)

suspensions

The English madrigal was influenced by which three Italian composers? (pg. 39)

Marenzio

Ferretti

Gastoldi

The most influential collection of Italian madrigals circulating in 16th-century England was: (pg. 39)

Musica transalpina

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State 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.*

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

- | | | |
|----|--|---------|
| A. | Hildegard von Bingen, Columba aspexit | 1. _O_ |
| B. | Franconian Motet, Amours mi font souffrir | 2. _C_ |
| C. | Landini, Sì dolce non sonò | 3. _G_ |
| D. | Busnois, Victime pascali | 4. _H_ |
| E. | Josquin, Mille regretz | 5. _S_ |
| F. | Taverner, O splendour gloriae | 6. _V_ |
| G. | Marenzio, Amor, poiche non vuole | 7. _D_ |
| H. | Monteverdi, Non sono in queste rive | 8. _S_ |
| I. | Morley, Fyre, fyre! | 9. _Y_ |
| J. | Monteverdi, Lamento della ninfa | 10. _A_ |
| K. | Blow, Behold, O God, our defender | 11. _O_ |
| L. | Corelli, Concerto Grosso Op. 6, No. 8 in g minor | 12. _J_ |
| M. | Johann Sebastian Bach, O Haupt voll blut und wunden | 13. _Z_ |
| N. | Telemann, Fantasia for Flute in E Major | 14. _E_ |
| O. | Beethoven, Choral Fantasy | 15. _W_ |
| P. | Paganini, Caprice No. 15 in e minor | 16. _L_ |
| Q. | Danzi, Woodwind Quintet in B β Major Op. 56, No. 1 | 17. _P_ |
| R. | Weber, Clarinet Concerto No. 2 in E β Major | 18. _B_ |
| S. | Bruckner, Virga Jesse | 19. _T_ |
| T. | Rimsky-Korsakov, Capriccio Espagnol | 20. _C_ |
| U. | Saint-Saëns, Bassoon Sonata | |

- V. Carter, String Quartet No. 2
- W. Ligeti, String Quartet No. 2
- X. Eric Whitacre, Nox Aurumque
- Y. Jocelyn Hagen, amass
- Z. Traditional Fiddle Tune, Soldier's Joy

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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. Which group does not make sense? (pp. 1, 8, 9, 13, 19, 21, 44, 50, 51)

- A. Rimsky-Korsakov, Paganini, Gypsy music
- B. Beethoven's Choral Symphony, Mahler's Symphony No. 8
Stravinsky's *Symphony of Psalms*
- C. Cathedral of St. Mark's, Telemann, organum
- D. Dunstaple, Taverner, Tallis

C

2. How many of the following statements are true? (pp. 28, 52)

- I. Ligeti hailed from Hungary.
 - II. Arnold Schoenberg began composing twelve-tone music before anyone else.
 - III. Futurism is a trend often associated with mid-20th-century Italy.
-
- A. None
 - B. One
 - C. Two
 - D. Three

C

3. What is one notable difference between Hildegard von Bingen's *Columba aspexit* and Josquin's *Mille regretz*? (CD listening)

- A. *Columba aspexit* is a secular love song while *Mille regretz* is sacred and devotional.
- B. *Columba aspexit* is clearly in a major key while *Mille regretz* uses a church mode for its musical materials.
- C. *Columba aspexit* is a ricercar while *Mille regretz* is a song.
- D. *Columba aspexit* avoids clear cadential points while *Mille regretz* uses them frequently.

D

4. The Baroque period is known for all of the following ***except***:
- A. Use of *Fortspinnung*
 - B. The emergence of tonality
 - C. Monodic operatic declamation of text
 - D. Equal temperament (pp. 10, 18) D
5. Which of the following statements is/are true? (pp. 36, 37)
- I. The early history of the chorus in the West features examples of both secular (theatrical) and sacred usage.
 - II. Josquin de Prez's *Mille regretz* is in the Dorian mode.
- A. Neither is true.
 - B. I is true.
 - C. II is true.
 - D. Both are true. B
6. The motto in Frescobaldi's *Ricercar sopra Mi-Re-Fa-Mi* can trace its origins back to a musical idea attributed to: (pp. 1, 11)
- A. Guido of Arezzo
 - B. Franco of Cologne
 - C. The Council of Trent
 - D. Glareanus A
7. Which is ***not*** a character in Handel's *Alexander's Feast*?
- A. Timotheus
 - B. Alexander the Great
 - C. Dryden
 - D. Thaïs (pg. 42) C
8. Equal temperament... (pp. 16, 18)
- A. ...is characteristic of Classic-era fortepianos.
 - B. ...would make the keys of E major and Aß major sound equally in tune.
 - C. ...is the same as well-tempered.
 - D. ...made chromatic compositions more difficult. B

9. The list of instruments playing in the ritornelli of Monteverdi's "Possente spirito" includes: (pg. 31)
- A. harp, cornet, violin
 - B. flute, harp, cornet
 - C. violin, flute, harp
 - D. cornet, violin, flute
- A
10. Which work does ***not*** engage the Orpheus myth?
- A. Landini, *Sì dolce non sonò*
 - B. Monteverdi, "Possente spirito"
 - C. Gluck, "Dance of the Blessed Spirits"
 - D. Busnois, *Victimae Paschali* (pp. 5, 7, 15, 31)
- D
11. For how many of the reasons below do we not have scores or recordings for much Native American music? (pg. 55)
- I. The music was written before the advent of recording technology and all the old scores have been lost.
 - II. Tribes protect their songs as part of their spiritual tradition.
 - III. Notation or recording of the music would interfere with tribes' traditional learning process.
- A. None
 - B. One
 - C. Two
 - D. Three
- C
12. Which other composer, besides Ligeti, composed "mechanical sounding" music?
- A. J. S. Bach
 - B. Beethoven
 - C. Saint-Saëns
 - D. Jocelyn Hagen (CD listening)
- B
13. Which of the following does *not* occur in Monteverdi's *Non sono in queste rive*? (pg. 30)
- A. Word painting on the word "armonia"
 - B. Polyphonic texture
 - C. Vocal convergence at cadences
 - D. Imitation
- D

14. Which composer is not known for reviving older musical forms?
- A. Camille Saint-Saëns
 - B. Igor Stravinsky
 - C. Giuseppe Verdi
 - D. Paul Hindemith (pp.22 and 46) C
15. Suspensions are accented dissonances that usually... (pg. 32)
- A. sound best in instrumental textures.
 - B. occur in imitative textures.
 - C. are leapt into.
 - D. resolve down by step. D
16. The melody of horn solo near the beginning of Danzi's Woodwind Quintet in B \flat Major, Op. 56, No. 1 is later played by which solo instruments? (CD listening)
- A. Flute, Oboe, Clarinet
 - B. Oboe, Clarinet, Bassoon
 - C. Clarinet, Bassoon, Flute
 - D. Bassoon, Flute, Clarinet A
17. Which is not among the Renaissance liturgical sequences?
- A. *Dies Irae*
 - B. *Flos filius*
 - C. *Stabat Mater*
 - D. *Victimae Paschali* (pg. 7) B
18. Which musical style is based on chance? (pg. 23)
- A. Stochastic
 - B. Aleatoric
 - C. Electronic
 - D. Serialism B

19. Which is ***not*** characteristic of nineteenth-century music? (pp. xiv, xv, xvi)

- A. Frequent use of polyphonic, contrapuntal textures
- B. Foreign-key modulations
- C. Slow harmonic rhythm
- D. Increased role for winds, brass, and percussion in orchestral music

A

20. All of the following composers are famous for setting ground bass patterns to express pathos except whom? (pg. 34)

- A. J.S. Bach
- B. Monteverdi
- C. Landini
- D. Purcell

C

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State 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

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

- | | | |
|-------------------|----------------------|--|
| 1. Period: B | Composer: Blow | ["No, Lesbia, you ask in vain"] |
| 2. Period: D | Composer: Mahler | [Symphony No. 4 in G Major, I] |
| 3. Period: A or B | Composer: Monteverdi | [Adoramus te, Christe] |
| 4. Period: A | Composer: Taverner | [<i>Audivi vocem de caelo</i>] |
| 5. Period: B | Composer: Telemann | [Fantasy for Violin No. 12 in a minor] |
| 6. Period: D or E | Composer: Sibelius | [Symphony No. 3 in C Major, II] |
| 7. Period: C or D | Composer: Danzi | [Duo for viola & cello in C major, I] |
| 8. Period: A or B | Composer: Morley | [Sweet nimphe come to thy lover] |
| 9. Period: E | Composer: Ligeti | [10 Pieces for Woodwind Quintet, V] |
| 10. Period: E | Composer: Carter | [Partita] |

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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.)

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

A: Medieval/Renaissance B: Baroque C: Classic D: Romantic E: Last Century
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1. Period: E Composer: Stravinsky [*Octet, II*]
2. Period: A or B Composer: Morley [“Aprill is in my mistris face”]
3. Period: D Composer: Verdi [“O terr’addio” from *Aida*]
4. Period: B Composer: Handel [“Tornami a Vagheggiar” from *Alcina*]
5. Period: C Composer: W.A. Mozart [Piano Sonata in a minor, K. 310, I]

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College Bowl Round

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

I. Materials of Music

100 pts. The tonic note of a scale is assigned what scale-degree number?

Answer: ^1

200 pts. [Show four-flat key signature.] What major and relative minor keys share this key signature

Answer: A \flat major and f minor

300 pts. What metric phenomenon often occurs at the cadences of Baroque-era works?

Answer: Hemiola

400 pts. [Show the Roman numeral “vii \circ .”] What does the circle indicate about the quality of the chord?

Answer: It is diminished.

500 pts. What five keys are closely related to F major?

Answer: C major, G major, d minor, g minor, a minor

II. Monteverdi

100 pts. Listen to the musical excerpt. What manner of creatures are meant to be singing?

Answer: Seraphim (angels)

200 pts. Listen to the musical excerpt. To whom is the singer singing?

Answer: Charon, ferryman of Hades

300 pts. In what three cities did Monteverdi live?

Answer: Cremona, Mantua, and Venice

400 pts. Listen to the musical excerpt. Then use two terms to describe the pattern in the bass line.

Answer: Lament bass and ground bass

500 pts. Listen to the musical excerpt. For whom does the singer long

Answer: Otton (or Otho)

III. Music and Text

100 pts. Nox aurumque is about night and what precious metal?

Answer: Gold

200 pts. Listen to the musical excerpt. The people of what country are singing?

Answer: Egypt

300 pts. Listen to the musical excerpt. Name the colorful chromatic harmony that highlights the text.

Answer: Neapolitan (or $\text{B}^{\wedge}2$)

400 pts. Name three animals that are mentioned in the text of Hildegard von Bingen's *Columba aspexit*.

Answer: Dove, hart (stag), ram, eagle, goat, elephant

500 pts. Listen to the musical excerpt. Name two other works in this year's Study Guide that reference the character mentioned in the text.

Answer: The text mentions Orpheus, who also appears in Monteverdi's "Possente spirito" from *Orfeo* and "The Dance of the Blessed Spirits" from Gluck's *Orfée et Eurydice*.

IV. Surprising Connections

100 pts. The recording of XXX in the Study Guide features a drone below the faster moving vocal and percussion parts. What medieval work in the Study Guide also features a drone?

Answer: Hildegard von Bingen, *Columba aspexit*

200 pts. In their works included in this year's Study Guide, Stravinsky and Josquin both use musical materials from what mode?

Answer: Phrygian

300 pts. Listen to the musical excerpts. These two works written more than four centuries apart both feature imitation. Name them.

Answer: Taverner, *O splendour gloriae* and Hindemith, *Sonata for Four Horns*

400 pts. Which two composers in this year's Study Guide set texts associated with Easter celebrations in the Catholic church?

Answer: Busnois and Bruckner

500 pts. Listen to the musical excerpts. These pieces both set texts from what?

Answer: The Catholic mass.

V. Style Periods? What Style Periods?

100 pts. Listen to the musical excerpt, arguably written at the end of the romantic era. Name one technique more characteristic of later 20th-century practice that this composer uses.

Answer: non-triadic tone clusters, chords based on fourths, polytonality, atonality, polyrhythm

200 pts. Name one instrumental form bridged the gap from the Renaissance to the Baroque.

Answer: Ricercar or canzone.

300 pts. Of these four composers—Clementi (classic), Danzi (classic), Paganini (romantic), and Weber (romantic)—who wrote the earliest work included in the Study Guide?

Answer: Paganini (1805)

400 pts. What about ars nova practice argues in favor of it marking the boundary between two style periods?

Answer: The advent of mensural notation.

500 pts. Listen to the musical excerpt. This romantic-sounding work was written in what year?

Answer: 1921