

Team Name: _____

Score _____/20

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.

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.

Team Name: _____

Score _____/20

2011–2012 Minnesota High School Listening Contest

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.

EXCERPT 1

The composer of this work hailed from what country? _____

TRUE OR FALSE: He studied composition in Paris. _____

This work was inspired by national sentiment against the threat posed by what adjacent country? _____

EXCERPT 2

Who wrote this work? _____

In what year? _____

How many singers are needed to perform it? _____

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

EXCERPT 3

For what musical genre is the composer of this work best known? _____

This movement is based on a dance from what country? _____

Does the opening melodic material played by the clarinet ever return later in the movement? _____

EXCERPT 4

Who wrote this work? _____

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.

This work sets what sacred text? _____

EXCERPT 5

This chorale is part of what larger work? _____

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

EXCERPT 6

Morley

The accented dissonances that highlight the text during the portion of music played here are called:

The English madrigal was influenced by which three Italian composers?

The most influential collection of Italian madrigals circulating in 16th-century England was:

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

Team Name: _____

Score _____/20

2011–2012 Minnesota High School Listening Contest

State Contest – Round 3, Lightning Round

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

- 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

You have an additional two minutes to fill in answers.

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

Team Name: _____

Score _____/20

2011–2012 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.

1. Which group does not make sense?
 - 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_____

2. How many of the following statements are true?
 - 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_____

3. What is one notable difference between Hildegard von Bingen's *Columba aspexit* and Josquin's *Mille regretz*?
 - 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._____

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
- _____
5. Which of the following statements is/are true?
- 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.
- _____
6. The motto in Frescobaldi's *Ricercar sopra Mi-Re-Fa-Mi* can trace its origins back to a musical idea attributed to:
- A. Guido of Arezzo
 - B. Franco of Cologne
 - C. The Council of Trent
 - D. Glareanus
- _____
7. Which is not a character in Handel's *Alexander's Feast*?
- A. Timotheus
 - B. Alexander the Great
 - C. Dryden
 - D. Thaïs
- _____
8. Equal temperament...
- 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.
- _____

9. The list of instruments playing in the ritornelli of Monteverdi's "Possente spirito" includes:
- A. harp, cornet, violin
 - B. flute, harp, cornet
 - C. violin, flute, harp
 - D. cornet, violin, flute
- _____
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*
- _____
11. For how many of the reasons below do we not have scores or recordings for much Native American music?
- 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
- _____
12. Which other composer, besides Ligeti, composed "mechanical sounding" music?
- A. J. S. Bach
 - B. Beethoven
 - C. Saint-Saëns
 - D. Jocelyn Hagen
- _____
13. Which of the following does *not* occur in Monteverdi's *Non sono in queste rive*?
- A. Word painting on the word "armonia"
 - B. Polyphonic texture
 - C. Vocal convergence at cadences
 - D. Imitation
- _____

14. Which composer is not known for reviving older musical forms?
- A. Camille Saint-Saëns
 - B. Igor Stravinsky
 - C. Giuseppe Verdi
 - D. Paul Hindemith
- _____
15. Suspensions are accented dissonances that usually...
- A. sound best in instrumental textures.
 - B. occur in imitative textures.
 - C. are leapt into.
 - D. resolve down by step.
- _____
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?
- A. Flute, Oboe, Clarinet
 - B. Oboe, Clarinet, Bassoon
 - C. Clarinet, Bassoon, Flute
 - D. Bassoon, Flute, Clarinet
- _____
17. Which is ***not*** among the Renaissance liturgical sequences?
- A. *Dies Irae*
 - B. *Flos filius*
 - C. *Stabat Mater*
 - D. *Victimae Paschali*
- _____
18. Which musical style is based on chance?
- A. Stochastic
 - B. Aleatoric
 - C. Electronic
 - D. Serialism
- _____

19. Which is ***not*** characteristic of nineteenth-century music?

- 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

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

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

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

Team Name: _____

Score _____/20

2011–2012 Minnesota High School Listening Contest

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 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 only if both the period and the composer are correct.*

| |
|--|
| 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.

Team Name: _____

2011–2012 Minnesota High School Listening Contest

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: _____