

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

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

2013-2014 Minnesota High School Music 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 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.

**\*\*\*ANSWER KEY\*\*\***

1. Haydn's symphonies: **(p. 18)**
  - 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. **C**
  
2. A *fugue*, in the hands of J.S. Bach and others,: **(pp. 39)**
  - A. may include the use of episodes and "spinning out" of the melodic material.
  - B. uses mainly homophonic texture.
  - C. often include choral segments.
  - D. all of the above.
  - E. none of the above. **A**
  
3. Alberto Ginastera wrote his *Estancia* as: **(p. 64)**
  - A. a ballet.
  - B. an operatic interlude.
  - C. a movie score.
  - D. an oratorio. **A**
  
4. The musical term *genre* may include the consideration of: **(p. xv)**
  - 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. **E**
  
5. The purpose of a "temp" track in film music is: **(pp. 48 & 58)**
  - 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. **D**
  
6. Schnittke's *In Memoriam*...: **(p. 35)**
  - 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. **C**

7. In Vivaldi and Bach's time, the recorder (or recorder flute) was: **(p. 12)**  
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. **D**
8. Ravel's *Daphnis et Chloé*: **(p. 27)**  
A. is an opera.  
B. is an oratorio.  
C. is a ballet.  
D. uses a small orchestra.  
E. is a symphony. **C**
9. Heitor Villa-Lobos was: **(p. 61)**  
A. an Argentinian composer.  
B. a Mexican composer.  
C. a Cuban composer.  
D. none of the above. **D**
10. The craft of orchestration can involve deciding: **(p. xiv)**  
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. **E**
11. Charles Ives' compositional style includes: **(p. 29)**  
A. polytonality and bitonality.  
B. polyrhythm.  
C. multi-layering of melodies and rhythms.  
D. all of the above. **D**
12. The musical score for Copland's *The Red Pony*: **(p. 50)**  
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. **B**
13. J. S. Bach's *Goldberg Variations*: **(p. 45)**  
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. **C**

14. Monteverdi's madrigals were mostly: **(p. 7)**  
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. **E**
15. J.S. Bach knew full-well that he was: **(pp. 37-46)**  
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. **E**
16. A *sinfonia concertante* is a genre: **(p. 17)**  
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. **D**
17. The *bandoneón* is an instrument associated mostly with: **(p. 66)**  
A. Argentina.  
B. Mexico.  
C. Brazil.  
D. Cuba.  
E. all of the above. **A**
18. Antonio Vivaldi: **(p. 12)**  
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. **A**
19. Prokofiev: **(p. 33)**  
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. **B**
20. A *tone poem*: **(pp. 25 & 71)**  
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. **E**