

Team Name: _____

Score _____/20

2013-2014 Minnesota High School Music 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 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. Richard Wagner: (p. 22)
 - A. expanded the traditions of opera into a larger form that he called music drama.
 - B. wrote a five segment music drama taking up to 16 hours to perform.
 - C. built a theater in Munich, Germany to perform his works.
 - D. None of the above.
 - E. Only A and BA_____

2. The finale (3rd movement) to Poulenc's *Sextet for Piano and Wind Quintet*: (p. 32)
 - A. exhibits his interest in Neoclassicism.
 - B. is cast in rondo format.
 - C. includes a piano part that the composer himself could not play.
 - D. was rewritten some years after the initial premiere performance.
 - E. Only A, B, and D.E_____

3. The *frottola*: (p. 6)
 - A. was a predecessor of the motet format.
 - B. became an important instrumental form.
 - C. was a light-hearted street song.
 - D. was a popular Italian form of the 18th century.
 - E. All of the above.C_____

4. *Sinfonia india*: (p. 62)
 - A. is the 6th in a series of symphonies by Chávez.
 - B. originally included many indigenous Mexican percussion instruments.
 - C. depicts life on a cattle ranch.
 - D. features Argentinian traditions.
 - E. Only A and B.B_____

5. Giovanni Gabrieli wrote important compositions for performance at: (p. 9)
 - A. Notre Dame Cathedral in Paris
 - B. St. Peter's Basilica in Rome
 - C. St. Paul's Cathedral in London
 - D. Basilica of St. Mark in Venice
 - E. Only B and D.D_____

6. The unaccompanied string partitas and suites by Bach: (p. 41)
 - A. are usually in a single movement format.
 - B. often use the "double stop" technique.
 - C. were published and widely-known during his lifetime.
 - D. tend to use periodic phrase structure.
 - E. Only A and C.B_____

7. Ramirez' *Navidad Nuestra*: (p. 65)
 A. is in the form of a cantata.
 B. uses as its text poems by a Brazilian poet, based on the biblical story.
 C. takes folk rhythms or dance types of his native country.
 D. All of the above.
 E. Only A and C. E_____
8. Purcell's *An Evening Hymn*: (p. 11)
 A. is to be performed by a choir.
 B. is from one of his operas.
 C. was influenced by a similar piece by Handel.
 D. Only A and B.
 E. None of the above. E_____
9. J.S. Bach: (pp. 37-46)
 A. worked for some years in the employ of Frederick the Great of Prussia.
 B. was a well-travelled man, having visited several European countries.
 C. wrote cantatas for most, if not all occasions in the church year.
 D. most often dated his manuscripts.
 E. introduced the new musical styles of *galant* and *sensitive style*. C_____
10. The music for *Psycho*: (p. 51)
 A. employs only string instruments.
 B. was the only time that the composer worked for Alfred Hitchcock.
 C. shows clearly the influence of the composer's studies with Brahms.
 D. All of the above.
 E. None of the above. A_____
11. Handel's *Arrival of the Queen of Sheba*: (p. 13)
 A. was included as part of an oratorio.
 B. is from an opera.
 C. features prominent oboe and flute duets.
 D. is often inserted into his oratorio: *Messiah*
 E. All of the above. A_____
12. Hindemith's *Mathis der Maler*: (p. 34)
 A. began as an oratorio.
 B. includes Neoclassic and Neobaroque ideas.
 C. was later included in an opera.
 D. depicts scenes in the life of an artist working during the Nazi era.
 E. Only B and C. E_____
13. The musical term *timbre* refers to: (pp. xiv & 71)
 A. tone color or tone quality.
 B. a formal approach to a programmatic work.
 C. a texture such as homophonic or polyphonic.
 D. the tonality or modality of a composition.
 E. None of the above. A_____

14. In his score for *Gone With the Wind*, the composer: (p. 49)
A. would have preferred to use existing Classical music for the film.
B. used musical segments sparingly, resulting in a concise amount of music.
C. wrote one of the longest film scores ever written.
D. employed some of Richard Wagner's compositional ideas.
E. Both C and D. E_____
15. *Putnam's Camp*: (p. 29)
A. is a movement of a tone poem.
B. is a piece for wind ensemble.
C. was created as a film score.
D. is a movement of a concerto.
E. None of the above. A_____
16. The last movement of Bach's *Orchestral Suite #2*: (p. 43)
A. is called *Badinerie*.
B. exhibits long and ornamental phrases.
C. is structured in a two-section form in 2/4 meter.
D. features a solo flute.
E. All of the above E_____
17. Libby Larsen wrote her composition, *Collage: Boogie*: (p. 36)
A. in a theme and variation format.
B. as a work of chamber music.
C. as an essay about growing up in post-World War II America.
D. in honor of her recently deceased mother.
E. All of the above. C_____
18. An *ostinato* is a musical procedure which: (pp. 58 & 70)
A. is mostly associated with opera and cantata.
B. often appears in the bass part of a composition.
C. involves a repeating motive or phrase.
D. None of the above.
E. Only B and C. E_____
19. Bach's *Mass in b minor*: (p. 44)
A. was assembled from previously-composed movements from throughout his career.
B. uses a single theme in each of the movements.
C. uses the *Cum sancto spiritu* section as part of the Credo section of the Mass.
D. was written in the German language, since he was a Lutheran musician.
E. None of the above. A_____
20. Samuel Barber: (p. 31)
A. had connections with the Curtis Institute of Music.
B. performed as the soloist for his violin concerto.
C. built the last movement of his violin concerto on the idea of perpetual motion.
D. All of the above.
E. Only A and C. E_____