

Guided Listening

Answers

Edward Elgar (1857-1934)

Sospiri

Below you will find the answers to the guided listening prompts for the corresponding pieces, where applicable. Use these to double check how closely you were listening!

- 1) At the beginning of the piece, the HARP is featured prominently.
- 2) The VIOLINS introduce the melody.
- 3) Around 1 minute 30 seconds into the piece, the celli have a descending scale.
- 4) Half of the celli and double basses echo the beginning of this scale double speed immediately after
- 5) After this climatic moment quiets, the piece seems to restart with the opening melody played by the first violins and violas. This time the melody is higher or lower? By how much?
THE MELODY IS LOWER BY EXACTLY ONE OCTAVE.
- 6) The piece finishes with an ARPEGGIO from the harp.

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Answers

Dmitri Shostakovich (1906-1957)
*Sinfonia for String Orchestra from
String Quartet No. 8, Mvt. II*

Below you will find the answers to the guided listening prompts for the corresponding pieces, where applicable. Use these to double check how closely you were listening!

- 1) The *Sforzando* marking instructs players to perform with sudden emphasis. At the beginning of this piece, the *sforzando* markings on the second violins' and lower strings' parts give an intensity and harshness to the attacks. Overall, the character reads as angry or anxious.
- 2) The VIOLINS and the CELLI introduce the lyrical section while the violas have some impressive string crossings.
- 3) About 2 minutes into the piece, the violas have the spotlight with a rapid-moving section while the other strings have their *sforzando* attacks.
- 4) The rapid TEMPO of the piece helps to establish the mood. Other elements establishing mood are rhythm, tone color, and harmony. *Bonus: Write a one-sentence description for each of the elements listed above as it relates to the piece.*
- 5) For fast or harsh-sounding sections and moments, players utilize THE LOWER HALF of their bows.
- 6) Finally, the celli and the violas have the lyrical material while the violins have extensive string crossings before coming to an abrupt stop.

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Answers

Joseph Bologne Chevalier de Saint-Georges (1745-1799)

Overture to L'amant Anonyme, Mvt. II

Below you will find the answers to the guided listening prompts for the corresponding pieces, where applicable. Use these to double check how closely you were listening!

- 1) The opening music material is first played quietly and is followed immediately by a louder repetition.
- 2) After the opening A section (a distinct bit of musical material), the piece moves into the B section, which is marked by a shift to a minor key.
- 3) Around 1 minute and 20 seconds into the piece, the first violins and second violins have a back-and-forth conversation.
- 4) Immediately after this conversation, we get a repetition of the B SECTION
- 5) This piece has a perfect arch form. It goes from an A section to a B section to a C section back to the B and then back to the A.


A B C B A

If you didn't notice this on your first listen, listen once more:

<https://www.youtube.com/watch?v=Udi9wqiRx1E>

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Answers

Valerie Coleman (1970 – present)

Umoja

Below you will find the answers to the guided listening prompts for the corresponding pieces, where applicable. Use these to double check how closely you were listening!

- 1) At the beginning, most of the instruments join together to create a rich texture. The FRENCH HORN breaks through this texture with the melody.
- 2) At about 1 minute and 15 seconds into the piece, the OBOE has the melody most prominently.
- 3) This melodic solo (#2) is quickly followed by a particularly jazzy moment from the clarinet.
- 4) There are always two instruments playing the same musical material—whether in unison or harmony with one another. What combination stands out to you the most?
- 5) As the instrument with the lowest register, the bassoon has a special function maintaining the motor-like bass line.

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Answers

Aaron Copland (1900 – 1990)

Fanfare for the Common Man

Below you will find the answers to the guided listening prompts for the corresponding pieces, where applicable. Use these to double check how closely you were listening!

- 1) The piece begins with the huge crash of a tam tam. A tam tam is similar to the gong, but the tam tam doesn't possess a specific pitch. The tam tam also grows in a glorious metallic sound when it is hit firmly.
- 2) The TIMPANI and the BASS DRUM have two additional beats after the crash. These beats are reminiscent of a heart beat.
- 3) The TRUMPETS are the first to enter with the melody. They enter IN UNISON.
- 4) Next to join them in the melody are the HORNS.
- 5) Shortly after the trombones introduce the three-note beginning of the melody, the timpani echoes those three notes several times. Because the timpani is able to play specific notes, this is an example of pitched percussion.