

# Guided Listening

## Prompts

Edward Elgar (1857-1934)

*Sospiri*

Careful listening and watching can make any piece of music come to life. We have listed some musical moments to recognize as you listen to and watch our recorded concert, "Mood Music for the Pandemic." Put a checkmark next to each moment that you notice. If there is a blank, fill in the blank. If there is a question, do your best to answer it. Answers are provided in a separate document. Some moments are referenced by time markings; it may be helpful to start a stopwatch at the beginning (downbeat) of each piece.

- 1) At the beginning of the piece, the \_\_\_\_\_ is featured prominently.
- 2) The \_\_\_\_\_ 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?
- 6) The piece finishes with an \_\_\_\_\_ from the harp.

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## Prompts

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

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- 1) At the beginning of the piece, the second violins and lower strings' parts are marked with triple *sforzandos* (*sfff*). If you do not know the definition of *sforzando*, what can you infer it means by watching and listening to them play? If you do know the definition, what character does the *sforzando* give the opening section?
- 2) The \_\_\_\_\_ and the \_\_\_\_\_ 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) What is one basic element of music that helps establish the anxious, intense, angry mood of the piece?
- 5) Whenever a particular instrument has a fast or a harsh section (almost anything but the lyrical moments), what area of the bow does the player utilize? The upper half or the lower half?
- 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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## Prompts

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

*Overture to L'amant Anonyme, Mvt. III*

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- 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 which 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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## Prompts

Valerie Coleman (1970 - present)

*Umoja*

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- 1) At the beginning, most of the instruments join together to create a rich texture. The \_\_\_\_\_ breaks through this texture with the melody.
- 2) At about 1 minute and 15 seconds into the piece, the \_\_\_\_\_ 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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## Prompts

Aaron Copland (1900 – 1990)

*Fanfare for the Common Man*

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- 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 \_\_\_\_\_ and the \_\_\_\_\_ have two additional beats after the crash. Do these beats remind you of anything?
- 3) The \_\_\_\_\_ are the first to enter with the melody. Do they enter in harmony or in unison?
- 4) Next to join them in the melody are the \_\_\_\_\_.
- 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.