

Guided Listening

Answers

Ethel Smyth (1858-1944)

March of the Women

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 a grand introduction that is reminiscent of a national anthem.
- 2) As the women near the end of the first verse, the camera zooms in on the timpani. See if you can pick out the timpani sound.
- 3) The beginning of the second verse [“Long, long we in the past...”] highlights Julia, who is a soprano. The soprano sings the highest notes or the lowest notes.
- 4) In the verse that Edith sings [“Comrades, ye who have dared...”], the camera zooms in on the snare drum. Throughout the piece, listen for the sound of the snare drum.
- 5) There are many elements working together to make this piece sound like a national anthem or hymn. Some of these elements include the repetitiveness of the music, the doubling of the sung melody in several voices in the orchestra (like the violins, for example), and the moments of fanfare provided by the brass and percussion. This piece became representative of the Women’s Suffrage movement, and because the goal was to spread the message (giving women the right to vote) far and wide, creating a piece that was easily shareable and sing-able was of the highest importance.

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Answers

Florence Price (1887-1953)

Suite of Dances

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) In Dance 1, the strings introduce the melody. The next instrument to begin repeating this melody is the TRUMPET.
- 2) The same instrument from #1 begins the second theme, which is much smoother and connected.
- 3) Again in Dance 2, the strings introduce the melody. This time, the instrument that begins the repetition of the melody is the CLARINET in the woodwind section.
- 4) At the end of Dance 2, the timpani alternates between two notes (the tonic I and the dominant V). This is probably a very familiar sound to you that signals the end of a piece.
- 5) At the beginning of Dance 3, the TRUMPET in the brass section has an extended highlight—almost a solo moment. This is then followed by a moment from the CLARINET in the woodwind section.
- 6) In Dance 3, we get the first sounds of the triangle (13:07). You can hear the triangle 3 times.

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Answers

Andrea Venet (1983 - Present)

Omnes Trio

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 crash of a gong; you're probably already accustomed to this sound. The next instruments to sound are Chinese Opera Gongs. Notice how the pitch bends and changes depending on the force with which they are hit.
- 2) The drumming begins with all three players establishing a common pattern on the bass drums. Then, the right-most drum on your screen introduces a new variation to this pattern which is then passed to the left from player to player in almost a call and response fashion.
- 3) Similarly to #2, the bongos are introduced into the conversation. Notice the difference in timbres just between the center of the bass drum, the rim of the bass drum, and the bongos; it creates a rich variety of sounds and patterns.
- 4) After their pause for the page-turn, THE CENTER DRUMMER restarts the group.
- 5) The piece ends with the Chinese Opera Gongs and gong similarly to how it began, giving a circular feel to the piece.

Guided Listening

Answers

Valerie Coleman (1970 – present)
Afro-Cuban Concerto, Mvmt. I Afro

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 very calmly and somewhat slowly, but then, the FRENCH HORN breaks through with a more driving rhythm. It is quickly joined by the BASSOON.
- 2) At about 25:11, the oboe is the only one in the quintet to take off with some extremely fast notes. This moment is immediately followed by all the members joining on a chord that seems to halt the motion.
- 3) The CLARINET starts after the brief pause with a warbling sort of melodic line. The bassoon soon enters as well but seems to completely disregard the other instrument.
- 4) In this piece, the members of the quintet alternate between playing similar music (both rhythmically and harmonically) and playing their own music, it seems. Notice how the moments of unison highlight the musical material.
- 5) The flute has been using a technique called “flutter tongue,” which, in effect, makes the note sound like it’s being vibrated. You can especially notice it near the end of the piece.

Guided Listening

Answers

Ruth Crawford-Seeger (1901 - 1953)

Rissolty Rossolty

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 very beginning of the piece, the bassoon has a fleeting little melody.
- 2) The violins introduce a folk, Americana sounding section. This Americana, folk sound is due, in part, to the drone or constant sounding of an open string (usually the A and the E string).
- 3) All of a sudden this folk, Americana melody gets very confused and chaotic, and out of this confusion the **BRASS** section erupts with a new melody while the strings hold onto their folk melody.
- 4) The piece sounds like it ends concretely and somewhat loudly, but then, there is a small flourish from the woodwind section.

Guided Listening

Answers

Joan Tower (1938 – present)
Fanfare for the Uncommon Woman, No. 1

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 percussion section opens the piece. First, we hear the sound of the gong followed by the Timpani, Bass Drum, and finally Snare Drum.
- 2) The TRUMPETS are supported by the horns in introducing the theme.
- 3) The other brass instruments, the TROMBONES and the lone TUBA, then introduce a darker sounding melody.
- 4) This conversation between the brass continues until all the voices join in unison which creates a little pause in which the percussion, primarily the timpani takes over. Notice how fast and impressive this timpani flourish is.
- 5) Toward the end of the piece, there is another highlight of the percussion. You can clearly hear the wood blocks, snare drum, bass drum, and timpani.