

Name: _____ Date: _____

Conquer the Canon: A High-Stakes Music Appreciation Challenge for Seniors

Students achieve doctoral-level listening precision by deconstructing complex tonal structures and the socio-political movements that birthed them.

1. In Krzysztof Penderecki's 'Threnody for the Victims of Hiroshima', the composer utilizes which avant-garde technique to evoke a visceral emotional response?

- A. Strict adherence to the 12-tone serialist row
- B. Sound mass texture and microtonal clusters
- C. Galant style ornamentation and clarity
- D. Basso continuo driven by harpsichord

2. The development of _____ in the early 20th century, championed by Arnold Schoenberg, fundamentally challenged the Western hierarchy of the tonic note.

- A. Monophony
- B. Atonality
- C. Isorhythm
- D. Strophic form

3. True or False: The 'leitmotif' system, perfected by Richard Wagner in his Ring Cycle, functions primarily as a decorative melodic flourish without narrative significance.

- A. True
- B. False

4. Analyzing the subtext of Fela Kuti's 'Zombie' requires an understanding of which specific historical and social context?

- A. The Victorian era's rigid class structures
- B. South African Apartheid and the Sharpsville Massacre
- C. The Nigerian military government's use of brute force
- D. The American Civil Rights movement of the 1960s

5. Fanny Mendelssohn Hensel's 'Das Jahr' is an example of a programmatic cycle. What is its structural organizing principle?

- A. Characters from Shakespearean plays
- B. The twelve months of the year
- C. The five stages of grief
- D. Geographic locations across the Italian peninsula

6. In the complex polyphony of a J.S. Bach fugue, the _____ is the initial statement of the melodic theme which is then imitated by other voices.

- A. Coda

Name: _____ Date: _____

- B. Exposition
- C. Subject
- D. Libretto

7. True or False: Steve Reich's 'Music for 18 Musicians' relies on 'aleatoric' principles, where the outcome is left entirely to chance and performer whim.

- A. True
- B. False

8. When evaluating the impact of Duke Ellington's 'Black, Brown and Beige', one must recognize its significance as a rejection of which prevailing 1940s musical norm?

- A. The use of the saxophone in orchestral settings
- B. The limitation of jazz players to short, three-minute dance tracks
- C. The inclusion of spirituals within a secular framework
- D. The standard AABA song form popularized by Tin Pan Alley

9. The use of _____, as seen in Hector Berlioz's 'Symphonie fantastique', serves as an early example of a recurring theme that represents a specific person or obsession.

- A. Alberti bass
- B. Idée fixe
- C. Sprechstimme
- D. Through-composed architecture

10. How does the 'Kyrie' from Giovanni Pierluigi da Palestrina's 'Pope Marcellus Mass' demonstrate the aesthetic goals of the Counter-Reformation?

- A. By incorporating heavy percussion to drown out secular voices
- B. Through clear text setting that ensures lyrics are intelligible to the congregation
- C. By using dissonant tritones to symbolize the struggle against heresy
- D. Through the use of vernacular Italian rather than the traditional Latin