

## Group 2 – Sample exercises for the written Musical Knowledge Test

The following is **not** a full written paper. These are questions taken from previous International Music Olympiad Papers (Age Group 2) and are provided here as **sample questions/examples** for the music listening and theoretical questions task. Questions included in the 2024 Music Olympiad may be of similar form and cover all or some of the topics and areas that are noted in the regulations.

N.B.: Each Music Olympiad focuses on set works of a key composer of the nationality of the country that the Olympiad takes place that particular year. In 2024, set works of selected Cypriot composers will be the works for study.

ALL MUSICAL EXERPTS WILL BE PLAYED TWICE


1.

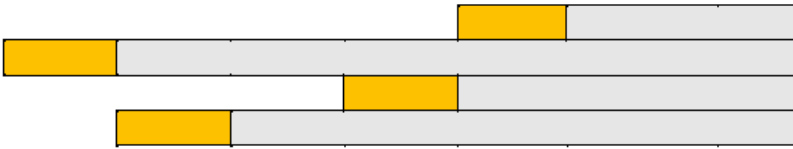
A. Listen carefully and choose the correct notation for the excerpt you just heard by marking it with an “x”.

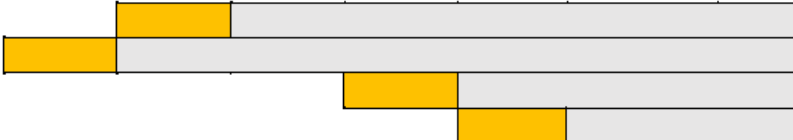


2.

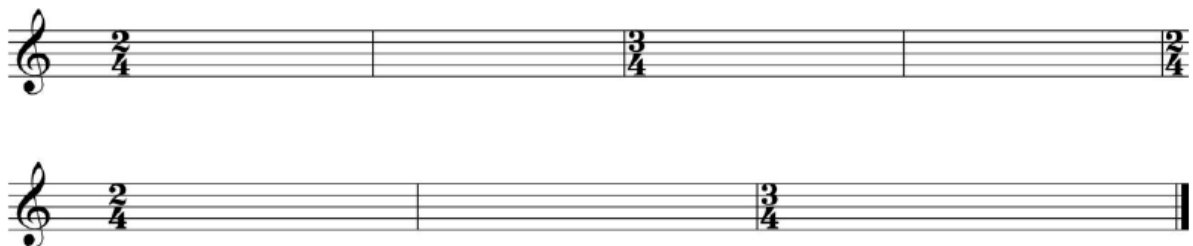
A. Listen to the musical excerpt carefully. Pay close attention to the entrances of each theme (denoted with the colour yellow). Which of the following graphic schemes best represents the beginning structure of the musical excerpt? Mark it with an “x”.







B. Notate the theme in B minor.



C. Complete the following sentences by filling in the blanks.

The composer of the work is .....

The title of the work is .....

The musical material of the piece comes from .....,  
which it develops using the following compositional techniques.....  
.....

It is performed by the following choir type: .....



6. Which one of the following two descriptions matches the description of the compositional technique employed in the excerpt? Mark the correct answer with an X.

- The melody and harmony notes are in strict relationship, composition follows mathematical logic.
- A composition technique, which connects two single-voice parts– the melody and the triad– into one organic unity.

7. Answer the following questions after you have listened to the excerpt two (2) times.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -  
 le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -  
 lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!

- The orchestra plays for ..... (how many) measures/bars before the choir enters.
- Write the time signature on the staff above.
- Draw the bar lines.
- Write the appropriate rhythms into measures 1 and 2.
- The key of this composition is .....
- Write the key signature on the staff
- The music example above includes mistakes in the melody. Find and fix them.
- The texture (the particular way, in which the various parts in music are put together) used in this musical composition is called .....

8. Listen to the two (2) jazz excerpts that will be played two (2) times. Choose the names of the styles to match the excerpts from the list below and answer the questions that follow:

*smooth jazz, traditional jazz, free jazz, swing, jazz rock, cool jazz*

1<sup>st</sup> excerpt: ..... (style)

Which type of group performs this piece? .....

2<sup>nd</sup> excerpt: ..... (style)

9. Which of the following matches the melody? Mark your answer with an X in the box.







Write the names of the styles you marked above on the timeline that follows. Circle the appropriate decade and write the corresponding style above it.





11. Answer the questions that follow in A., B. and C. below.

A. What is the name of the singer in the picture?



Name of singer: .....

B. You are going to listen to four (4) excerpts (a, b, c and d). Which one(s) are refrains from his songs? Circle the correct answer(s).

- a.
- b.
- c.
- d.

C. What is the harmonic progression used in the refrain that you have just heard? Mark the correct answer with an X.

..... I III IV V

..... I IV V VI

..... I II IV V

12. What type of music composition is the set work *Musica noster amor*? Circle the correct answer.

- a) Organum
- b) Madrigal
- c) Motet
- d) Mass

13. Look at the music score of the set work *Musica noster amor* below and identify the type of the music notation. Circle the correct answer.

The image shows a page of a musical score titled "Musica noster amor" by Jacobus Handl. The page is numbered "XXVIII" and is part of a collection labeled "Altus A 6". The notation is mensural, consisting of six staves of music. Each staff begins with a square note head and a vertical stem, with various rhythmic values indicated by the number of flags or beams. The lyrics are written below the staves. The first staff starts with a large, ornate initial "M". The lyrics include: "Vtica noster amor, ij sit fida pedissequavatum, ij molliter ad cunas fingere, fingere nata melos, molliter ad cunas fingere, ij nata melos, Exulet hostiles acuens tarantara motus, tarantara motus, motus, Exulet hostiles acuens, tarantara, ij motus, tarantara, tarantara, tarantara tarantara, tarantara, tarantara, tarantara, motus, vi- vat & A-

- a) Neume
- b) Modal notation (rhythmic modes)
- c) Mensural notation
- d) Tablature notation





15. Name the missing voice in the score below as featured in Renaissance musical texture.

I. pars.

The image shows a musical score for a four-part setting of the text 'Ecce quomodo moritur iustus, et'. The score is labeled 'I. pars.' and consists of four staves. The top staff is a soprano line (treble clef), the second is an alto line (treble clef), the third is a tenor line (bass clef), and the bottom is a bass line (bass clef). The lyrics are written below each staff: 'Ec - ce, quo - modo mo - - - ri - tur iu - - - stus, et'. The music is in a common time signature (C) and a key signature of one flat (B-flat). The texture is a four-part setting with a soprano, alto, tenor, and bass voice.

16. Describe two differences between the two performances provided of the set work *Ecce Quomodo moritur iustus*

a) \_\_\_\_\_

b) \_\_\_\_\_