

Kindly Evaluating Your Sense of Exact Tonality (KEYSET) 2021

Packet by Jeremy Cummings

Description: Twenty tossups; every answerline is one of the twenty-four major and minor keys, with no repeats.

1. One piece in this key omits string instruments because its patron requested that there be “no fiddle.” A concerto in this key by Vivaldi uses a descending motif of two thirty-second notes and a dotted eighth note; that piece is his Lute Concerto, all three movements of which are in this key. The fourth of Corelli’s *Twelve Concerti Grossi*, which is not associated with Christmas, is in this key. Staccato left-hand eighth notes underpin near-constant sixteenth notes in the right hand in *The Well-Tempered Clavier*’s book one prelude in this key. Other compositions in this key include *Music for the Royal Fireworks* and *Brandenburg Concerto No. 5*. For 10 points, in what key did Pachelbel write a popular Canon?

ANSWER: **D** major

2. A work in this key for violin and piano was dedicated to “Carice” [“cah-REESE”], a play on the name of its composer’s wife. Rachmaninoff transcribed the Prelude, Gavotte, and Gigue movements from a work for solo violin in this key by Bach. In Tchaikovsky’s *The Seasons*, November is a troika in this key. The first movement of a suite of incidental music opens with a flute solo on this key’s scale degrees of [read slowly] 5-3-2-1-2-3. The composer of that suite in this key was inspired by a performance of Macbeth to write a short piece in this key, “Watchman’s Song,” which he included in his *Lyric Pieces* seven years before the *Peer Gynt* Suites. For 10 points, in what key are *Morning Mood* and *Salut d’Amour*?

ANSWER: **E** major

3. Hans von Bulow nicknamed a prelude in this key that opens with six triplet quarter-note chords after a Greek god. After a four-bar *grave* introduction, a piano piece in this key enters a *doppio movimento* section with an *agitato* theme. The third movement of that work in this key features a long, long, short-long motif over slow left-hand quarter notes. Balikirev’s *Islamey* starts in this key, while another piece in this key opens with first violins holding the tonic for nine beats of 4/2 time; that piece is by Barber. For 10 points, in what key is Tchaikovsky’s Piano Concerto No. 1 and Chopin’s Piano Sonata No. 2, including its third movement “Funeral March?”

ANSWER: **B-flat minor**

4. The German name of one work in this key translates to “with the Kettledrum stroke.” A second movement fanfare described as “the hellish roar of war” gives one symphony in this key its nickname, while another symphony in this key is named for its third movement “Minuetto al Roverso,” in which a theme is presented twice before being played twice backwards. Other symphonies in this key include the *Oxford*, *Palindrome*, and *Military*. It’s not C major, but the second movement of a symphony in this key features a soft theme that is humorously interrupted by a fortissimo chord, supposedly to awaken dozing audience members. For 10 points, in what key is Haydn’s Symphony No. 94, *Surprise*?

ANSWER: **G** major

5. The first movement of one piano fantasy in this key is marked *Tempo di Marcia (Grave)*. A different fantasy in this key features the *primo* melody beginning with the slow pickup rhythm [read slowly] sixteenth note, dotted eighth note, sixteenth note, up a fourth to a quarter note, and down a fourth. That work in this key was dedicated to its composer’s student Karoline Esterhazy. After a long passage of right-hand triplets, a Chopin nocturne in this key ends with four arpeggiated chords in the relative major of this key. Another piano work in this key opens with an arpeggio in 12/8 time followed by a trill landing on a C major chord. That piece shares this key with the Fantasia for Piano Four Hands by Schubert. For 10 points, in what key is Beethoven’s Piano Sonata No. 23, *Appassionata*?

ANSWER: **F minor**

6. The third movement of one violin concerto in this key features castanets each time the soloist plays the main theme, and was popular at its Madrid premiere. Jérôme Lalande recounts the inspiration for one violin sonata in this key, whose composer “felt enraptured, transported, enchanted” on hearing the theme for that sonata in a dream. This key of Prokofiev’s Violin Concerto No. 2 is also used by a German composer in a concerto whose first movement is marked *Vorspiel*. That violin concerto in this key was described by Joseph Joachim as “the richest, most seductive,” and was the first by the composer of *Scottish Fantasy*. For 10 points, in what key is the *Devil’s Trill* Sonata and Max Bruch’s Violin Concerto No. 1?

ANSWER: **G minor**

7. The ending passage of a piece by Chopin in this key is marked *stretto* and features octaves alternating between the tonic and a descending chromatic pattern, while that piece opens with both hands playing crescendoing quadruplets three times. Another famous piece in this key opens with an introduction in 2/4 marked *Lento a capriccio* before moving into the Lassan. The agitato B-section of one piece in this key by Rachmaninoff has the right hand play a triplet subdivision of the chromatic quarter note melody, before returning to a four-staff restatement of the main theme. That piece in this key opens with three descending fortissimo octaves. Another Chopin piece in this key features sixteenth note runs in the right hand above triplet arpeggios in the left hand. For 10 points, in what key is Beethoven’s Moonlight sonata, as well as Rachmaninoff’s first and most famous prelude?

ANSWER: **C-sharp minor**

8. A six-movement work for string trio in this key opens with four descending *sotto voce* half notes. The composer of that piece told his father that he considered another work in this key to be “the best thing I have written in my life,” and that piece inspired a work in the same key and for the same five instruments by Beethoven. An overture in this key features a 12-bar adagio introduction before arriving at the fugal main theme, the first two bars of which each contain six repeated eighth notes followed by four sixteenth notes; that overture uses a figure that supposedly represents the ritual knocking of a Freemason ceremony. For 10 points, what key did Mozart use for such works as Quintet for Piano and Winds and *The Magic Flute*, partially for its association with the number three?

ANSWER: **E-flat** major

9. In one composer’s second piano concerto in this key, the soloist enters with five high eighth notes. After what Bernstein described as “a mysterious introduction which hovers around minor modes,” a symphony by that same composer settles into this major key with a repeated decorated IV chord, followed by an alternating descending arpeggio of the tonic chord. Cymbals and bass drum play a 2/4 rhythm throughout a section in this key of the incidental music to a von Kotzebue play; that play is *The Ruins of Athens*, and the movement recalls a Turkish procession. For 10 points, in what key are Beethoven’s Piano Concerto No. 2 and Symphony No. 4?

ANSWER: **B-flat** major

10. Short piano works in this key include Gottschalk’s “Bamboula” and Grieg’s “A Mother’s Grief” and “Summer’s Eve.” The harp’s variation in *The Young Person’s Guide to the Orchestra* is in this key, which is two perfect fifths above the key to which a pedal harp is usually tuned. In one piece in this key, the right hand plays thirty-second note arpeggios over a left hand melody; that piece is Sinding’s *Rustle of Spring*. A movement in this key from a larger piano work is marked *Andante, tres expressif* and opens with a dyad of the third and fifth scale degrees, which is then repeated an octave higher. For 10 points, in what key is the third movement of Suite Bergamasque, *Clair de Lune*?

ANSWER: **D-flat** major

11. One rhapsody in this key features a melody in the rhythm dotted quarter, triplet sixteenths, then several dotted quarter–eighth note pairs. The left hand plays staccato fifths on the last beat of each of three measures in 6/8 to introduce a piece marked “Intermezzo” in this key, the third in a set of four pieces similar to a collection by Chopin. The composer of those pieces is said to have fallen asleep during a performance of another piece in this key that

features the descending rhythmic motif of a dotted half note, three eighth-note triplets, staccato quarter note. That piece in this key is often cited as the most significant post-Beethoven piano work. For 10 points, name this key of a piano sonata by Franz Liszt.

ANSWER: **B minor**

12. The *Andante con Variazioni* first movement of a sonata in this key is in 3/8 time. That non-Chopin sonata has a third movement Funeral March in the parallel minor of this key. The melody of one Chopin Waltz in this key opens with two eight note pickups, triplet eighth notes, followed by four eighth notes. This is the key of Beethoven's twelfth and thirty-first piano sonatas. An earlier piano sonata has an *adagio cantabile* second movement in this major key with a famous melody over alternating sixteenth notes in the right hand; that C minor sonata is Beethoven's eighth. For 10 points, in what key is Chopin's Farewell Waltz, as well as the second movement of Beethoven's sonata *Pathétique*?

ANSWER: **A-flat** major

13. The fifth movement of one orchestral piece in this key is in imitation of Dargomyzhsky. The composer of that piece also wrote a non-concerto piece for violin and orchestra in this key whose main solo melody consists of two dotted half notes, then six ascending eighth notes, followed by seven spaced A's. One suite in this key is nicknamed "Caractéristique." The first movement of one work in this key in 6/8 is marked *Pezzo in forma di sonatina* and opens with three descending dotted quarter note chords; that piece is Tchaikovsky's Serenade for Strings. For 10 points, in what key is Shostakovich's *Leningrad* symphony?

ANSWER: **C** major

14. Villa-Lobos's Etude No. 9 for guitar is in this key, as is a Passepied by Debussy. A piano concerto in this key opens with a brass fanfare on the unison fortissimo tonic in the rhythm [read slowly] half note, double-dotted quarter note, sixteenth note, four quarter notes. Brahms's second piano sonata is in this key. An orchestration of a piano work in this key features optional text beginning "C'est Lindor! C'est Tircis;" that piece opens with soft pizzicato strings underneath a flute solo, intended to be evocative of the title Spanish dance. Though it is often orchestrated in G minor, Hungarian Dance No. 5 was originally in this key. For 10 points, in what key is Fauré's *Pavane*?

ANSWER: **F-sharp minor**

15. The first movement of a cello sonata in this key opens with solo cello playing a half note on the tonic, up to a half note on the fifth, then a dotted half note on the sixth. Another sonata in this key opens with four bars of piano in 9/8 time before the soloist enters with a melody made from a repeated eight note-quarter note pattern; that piece was written as a wedding present to Eugène Ysaye [“EE-zah-ee”]. Fauré used this key for his Violin Sonata No. 1, and Beethoven used it for his second and sixth violin sonatas, as well as his Cello Sonata No. 3. For 10 points, name this key of Franck's Violin Sonata and Beethoven's *Kreutzer* Sonata.

ANSWER: **A** major

16. Mendelssohn conducted the premiere of sixteen-year-old Clara Wieck's [“veek’s”] piano concerto in this key. The *Allegro affettuoso* first movement of another concerto in this key features a theme representing Eusebius whose melody spells out an Italian name. This is the key of a rapid third-movement theme influenced by Halling dance, which comes from the first piano concerto ever to be recorded. That concerto in this key begins with a crescendoing timpani roll before the soloist's fortissimo entrance on this key's tonic chord. For 10 points, Clara Schumann's name is spelled in her husband's piano concerto of what key, which is often compared to one in the same key by Grieg?

ANSWER: **A minor**

17. The scherzo second movement of one symphony in this key opens with pizzicato strings playing over a harmonically ambiguous woodwind drone. A symphony named for, but not composed by, Richard Wagner is in this key. That symphony in this key is by Bruckner, who also wrote a symphony in this key that “does not count,”

sometimes numbered his zeroth, and one dedicated “to the beloved God.” One concerto in this key opens with the soloist playing the scale degrees 4-5-1 over soft strings. This is also the key of the only symphony written by César Franck. For 10 points, Sibelius’s violin concerto shares what key with the ninth symphonies of Brucker and Beethoven?

ANSWER: **D minor**

18. One symphony in this key begins with the cellos and basses playing soft quarter notes on the scale degrees [read slowly] 1, 2, 3, raised 7, 2, 4. A horn feature from the third movement of that symphony is known as the “Elmira theme.” In the *Allegro con anima* first movement of one symphony in this key, a clarinet and bassoon duet introduces a 6/8 theme over a soft string beat. Though that piece is not by Berlioz or Beethoven, its idée fixe is sometimes dubbed the “Fate theme.” The opening section of another symphony in this key is in the unusual time signature of 4/8, and its finale opens with a repeated long B, short C motif. For 10 points, in what key are Shostakovich’s Tenth Symphony and Dvorak’s “From the New World?”

ANSWER: **E minor**

19. Constant right-hand eighth-note triplets in 3/2 time fill the second and final movement of a programmatic sonata in this key that opens with a slow movement reminiscent of Moonlight Sonata. That piece is by Scriabin, who also wrote a sonata-fantasie in this key. Henle considers the most difficult of Chopin’s études to be the Opus 25, No. 6 in this key, the so-called “Double Thirds” Étude. A non-Chopin étude in this key instructs the player to “*sempre ben marcato*” a right-hand theme that is in sixteenth-note alternation with this key’s dominant scale degree; that theme is originally by Paganini and appears in a set of Grande Études. For 10 points, in what key is Liszt’s *La campanella*?

ANSWER: **G-sharp minor**

20. The second of the three *Morceaux* in Saint-Saëns’s opus 1 for harmonium is a *Barcarolle* in this key. Another work in this key was the fifth and last to be rejected for a prize, leading to its composer’s namesake “affair.” The finale of that work in this key, which is in this key’s relative minor, opens with aggressive *au talon* tremolandi in 5/8 time. One movement of that work *named for* this key features the high violin melody [read slowly] E, D-sharp, triplets C-sharp D-sharp E, then F-sharp, low C-sharp, F-sharp. That second movement of a chamber work in this major key is marked “*Très rythmé*” and features a prominent pizzicato opening. For 10 points, in what key is Ravel’s only string quartet?

ANSWER: **F major**