

Musical Visual Packet

A tournament by the Purdue University Quiz Bowl Team

Questions by Drew Benner, John Petrovich, Patrick Quion, Andrew Schingel, Lalit Maharjan, Pranav Veluri, and Ben Dahl

Tiebreakers

1) In his book titled for a “singing” person of this ethnicity, Larry Wolff suggests that, despite being the leading man, one character of this ethnicity only exists in relation to the other characters as he does not have an aria of his own in the opera he appears in. Several roles of this ethnicity were first performed by the bass Filippo Galli. A terzettone, or “big fat trio,” complete with cannon fire and a praying chorus ends with a character of this ethnicity entering and singing the cavatina “Sorgete, sorgete.” One character of this ethnicity is tricked into being silent under the premise of becoming a (*) “pappataci,” allowing several characters to escape from his palace. In another opera, Narciso disguises himself as someone of this ethnicity at a masquerade in order to trick Zaida into leaving with him. An opera by Rossini is named for a person of this ethnicity in *Italia* and in his *L'italiana in Algeri*, this is the ethnicity of Mustafà, the Bey of Algiers. For ten points, name this ethnicity, which is also shared by the title character of Rossini’s *Maometto II*.

ANS: **Turks** (also accept **Turkish**) <Opera | Schingel>

2) In one musical in this language, an art dealer shoots bags of paint over a blank canvas in his studio, where a blonde woman finds a portrait that looks exactly like her. A silent bickering couple call each other “sardine” and “monster” by pointing to book covers in one work in this language that its creator described as a “neorealist musical, that is... a contradiction.” A work created as a “musical without music” begins the “Romantic (*) Trilogy” in this language, which ends with a musical where Gene Kelly plays a composer who falls in love with a twin music teacher. *A Woman is a Woman* is in this language, as well as a film that features the song “I Will Wait For You.” Michel Legrand composed the score for musical films in this language, including one where a car mechanic falls in love with a girl who sells the title objects. For ten points, name this language sung in the musical films *The Young Girls of Rochefort* and *The Umbrellas of Cherbourg*.

ANS: **French** <Film | Quion>

3) This music video opens with a woman getting water from a jug in an office full of identically-dressed women working for a phone sex business. This music video prompted a statement that “I am flattered to know that [its artist] fucks with me” by visual artist James Turrell. The star of this music video sits on a long, narrow staircase that leads to a floating cube and claims “you and me, we just don’t get along; (*) you made me feel like I did you wrong.” Dance moves called “the sneaky fish” and “the miracle whip” were introduced in a Saturday Night Live parody of this music video that featured Ed Grimley and then-presidential candidate Donald Trump. During a musical breakdown, the star of this music video bends forward and swings his right arm back and forth as he pivots his knees left-and-right. In other awkward dancing segments, he can be seen strutting back and forth holding sign-language telephones to his ears. For ten points, name this music video in which Drake dad-dances in small, colorful rooms to the hook “you used to call me on my cell phone.”

ANS: **“Hotline Bling”** <Music Videos | Benner>

4) In a musical that takes place during one of these events, a four part number is interspersed with the rising melody of eighth note A, dotted quarter B, and half note D, frequently vocalized with “ba da da”. The cast sings lines from *Romeo and Juliet*’s balcony scene during one of these events in a song from *Bare: A Pop Opera*. Beth is “introduced” in one of these events, where she sings a phrase in higher and higher keys during the song “Opening Doors.” Cathy belts a D5 singing the line “belting as (*) high as they can” during one of these events from *The Last Five Years*. A mirrored wall in the back and a white line on the ground are the only stage scenery used in a musical that takes place during one of these events, featuring the song “At The Ballet”. In *High School Musical*, a series of students give embarrassingly bad renditions of “What I’ve Been Looking For” in front of Ms. Darbus for one of these events. For ten points, name this type of event that encompasses the musical *A Chorus Line*, where people compete for a spot on the titular chorus line.

ANS: an **audition** (accept things like **try-outs**, the first clue is the “montage” from *A Chorus Line*)

<Musicals | Quion>

5) One song about this character ends with the repeated phrase “You are lost! You can never go home” and was sung by Emiliána Torrini for a film’s soundtrack. A theme named for this character’s “menace,” which prominently features the cimbalom, plays as this character descends some rocks head first in order to attack two sleeping characters. At the beginning of a film, the sound of a heartbeat grows faster and faster as this character (*) strangles his friend. This character sings, “naughty little fly, why does it cry,” as he taunts a character, and in another scene sings, “our only wish, to catch a fish, so juicy sweet,” while in the Forbidden Pool. This character’s main theme is frequently combined with the theme of the title object of a film series to represent his deep connection with and corruption by it. For ten points, name this character from *The Lord of the Rings* whose split personality is represented by the use of the “stinker” and “slinker” themes.

ANS: **Sméagol** (also accept **Gollum**) <Film | Schingel>

Note to players: composer AND genre required

6) A brief adagio section in a work in this genre by this composer consists of a motif of rising and falling quarter note triplets being passed between instruments before the sudden transition to a presto section beginning with a dotted quarter note C-eighth note B-quarter note B. Another work in this genre by this composer begins with a fortissimo G over five octaves, followed by a mixolydian descent down to G again, which is then followed by a half-step descent to F-sharp. Wagner referred to one work in this genre by this composer as “in itself a most powerful drama.” A C major work in this genre by this composer was written for a cancelled Prague (*) performance of an opera and is seldom heard today. Several works in this genre by this composer quote the aria “In des Lebens Frühlingstagen” and also feature a trumpet call that in a certain opera announces the arrival of Don Fernando. Three works in this genre by this composer were written for various early versions of an opera that premiered in its current form in 1814. For ten points, name this genre of pieces by a certain composer, one of which is played before the first scene of *Fidelio*.

ANS: **overtures** by Ludwig van **Beethoven** <Opera | Schingel>

7) In a film, this song plays while a character is thanked for “throwing his education away” before he’s handed a pornographic magazine. At the end of this song’s first reprise of the chorus, the singer sings the ascending notes B, D, E, F-sharp, A, B, with a violin entering on the last note also playing B. This song’s first appearance on a television show occurs after a game of catch is interrupted with one character exclaiming “here they come!”. This song is performed as a dentist ingests a sleeping pill and reclines into his coffin at the end of a dinner party staged like the (*) Last Supper. A director aimed for this song to be “the stupidest...ever written,” and his 14 year old son allegedly wrote the lyrics to it in five minutes. In the opening to a television series, an instrumental version of this song plays as helicopters fly overhead, delivering wounded soldiers to army doctors like “Trapper” John McIntyre and Hawkeye Pierce. For ten points, Johnny Mandel wrote the music for what theme song to the TV show *M*A*S*H*?

ANS: “**Suicide is Painless**” (also accept the *M*A*S*H* theme song before “*M*A*S*H*” is read) <Other | Petrovich>

8) This man oversaw the restoration of a film that examines the music and political influence of the band Nass El Ghiwane (“*NASS-el-guh-WAN*”). That film, *Trances*, was the first restoration project undertaken jointly by the Cineteca de Bologna and an organization this man founded. One of this man’s documentaries includes an interview with Senator Jack Tanner, the protagonist of a Garry Trudeau-penned Robert Altman miniseries. That film by this man also features fictionalized testimony from Sharon Stone about how one musician was inspired to wear white face paint onstage after attending a Kiss concert. This director of (*) *Rolling Thunder Revue* opens another of his films with a group covering Marvin Gaye’s “Don’t Do It” before cutting away to shots of New York streets and people dancing. That film by this man, featuring guest appearances by Ronnie Hawkins and Bob Dylan among others, documents The Band’s farewell concert. *The Last Waltz* was directed by, for ten points, what filmmaker, whose narrative features include “*New York, New York*”, *Goodfellas*, and *Taxi Driver*?

ANS: Martin Charles Scorsese <Film | Petrovich>