

Part II. The Middle Age and Renaissance

Student: _____

1. The phrase *Middle Ages* refers to the period of European history spanning
 - A. 450-1000.
 - B. 1000-1150.
 - C. 1150-1450.
 - D. 450-1450.Answer: D

2. The Renaissance may be described as an age of
 - A. curiosity and individualism.
 - B. exploration and adventure.
 - C. the "rebirth" of human creativity.
 - D. All answers are correct.Answer: D

3. The intellectual movement called *humanism*
 - A. condemned any remnant of pagan antiquity.
 - B. focused on human life and its accomplishments.
 - C. treated the Madonna as a childlike unearthly creature.
 - D. focused on the afterlife in heaven and hell.Answer: B

4. The dominant intellectual movement of the Renaissance was called
 - A. feudalism.
 - B. humanism.
 - C. classicism.
 - D. paganism.Answer: B

5. Which of the following statements is *not* true of humanism?
 - A. The Madonna was treated as a beautiful young woman.
 - B. The humanists were basically atheistic in their beliefs.
 - C. The humanists were captivated by the pagan cultures of ancient Greece and Rome.
 - D. The humanists focused on human life and its accomplishments.Answer: B

6. In the Middle Ages, most important musicians were

- A. priests.
- B. traveling entertainers.
- C. peasants.
- D. women.

Answer: A

7. A virtual monopoly on learning during the Middle Ages was held by

- A. knights in castles.
- B. professors in universities.
- C. monks in monasteries.
- D. wandering minstrels or *jongleurs*.

Answer: C

8. During the Middle Ages, women

- A. were not permitted to sing in church.
- B. sang at all church services.
- C. could sing only in monasteries.
- D. were not permitted to participate in church services.

Answer: A

9. Church officials expected monks to sing with

- A. proper pronunciation and tone quality.
- B. the accompaniment of organs and other instruments.
- C. proper attention to the wishes of the bishop.
- D. the members of the congregation.

Answer: A

10. Bernard of Clairvaux ordered his monks to sing

- A. quietly with reverence.
- B. vigorously with manliness.
- C. loudly with boisterous tone quality.
- D. somberly with proper dignity.

Answer: B

11. The church frowned on instruments because of their

- A. association with minstrels and jongleurs.
- B. sacred quality and background.
- C. earlier role in pagan rites.
- D. use in early Jewish religious ceremonies.

Answer: C

12. The use of organs in church

- A. added a sacred quality to the mass.
- B. made it possible for more musicians to be employed.
- C. frustrated the nobles in their attempts to control the church.
- D. distracted the listeners from worship.

Answer: D

13. What we know about instruments in church comes mainly from

- A. the pictures and literary descriptions of the day.
- B. surviving musical manuscripts.
- C. the work of Pope Gregory the Great.
- D. the work of Hildegard of Bingen.

Answer: A

14. Most medieval music was

- A. instrumental.
- B. vocal.
- C. for the piano.
- D. for the organ.

Answer: B

15. We know from paintings and literary descriptions of the Middle Ages that

- A. instruments were used.
- B. trumpets and trombones were prominent.
- C. instruments were seldom used.
- D. large orchestras existed.

Answer: A

16. The view of the later medieval church on music during religious services was that it should be

- A. performed by as many musical instruments as possible.
- B. used only as a discreet accompaniment.
- C. banned entirely.
- D. used only with wind instruments.

Answer: B

17. Church authorities in the Middle Ages _____ their religious services.

- A. encouraged the use of music as a highlight of
- B. forbade the use of music in
- C. wanted music only as a discreet accompaniment to
- D. preferred instrumental music in

Answer: C

18. The music the Medieval monks sang was called

- A. contemporary gospel.
- B. Gregorian chant.
- C. estampies.
- D. Trouvère songs.

Answer: B

19. Gregorian chant

- A. is set to sacred Latin texts.
- B. retained some elements of the Jewish synagogue of the first centuries after Christ.
- C. was the official music of the Roman Catholic church for more than 1,000 years.
- D. All answers are correct.

Answer: D

20. Gregorian chant

- A. is monophonic in texture.
- B. is polyphonic in texture.
- C. is homophonic in texture.
- D. has no texture.

Answer: A

21. Gregorian chant consists of

- A. one instrument playing alone.
- B. melody sung without accompaniment.
- C. several voices singing in harmony.
- D. several instruments playing together.

Answer: B

22. Which of the following is *not* true of Gregorian chant?

- A. It conveys a calm, otherworldly quality.
- B. Its rhythm is flexible, without meter.
- C. The melodies tend to move by step within a narrow range of pitches.
- D. It is usually polyphonic in texture.

Answer: D

23. Gregorian chant is seldom heard today because

- A. it is very difficult to sing, and those who know how are dying out.
- B. the Second Vatican Council of 1962-65 decreed the use of the vernacular in church services.
- C. it is too old-fashioned for modern services.
- D. All answers are correct.

Answer: D

24. Gregorian chant melodies tend to move

- A. by leaps over a wide range of pitches.
- B. stepwise within a narrow range of pitches.
- C. infrequently, remaining on a single tone for long stretches.
- D. only by perfect intervals.

Answer: B

25. Gregorian chant is named after Pope Gregory I, who

- A. composed all the chants presently in use.
- B. had his name put on the first printed edition.
- C. was credited by medieval legend with having created it.
- D. wrote the texts for the chants.

Answer: C

26. Pope Gregory the Great

- A. composed all of the Gregorian chants.
- B. published all of the Gregorian chants.
- C. reorganized the Catholic church liturgy during his reign from 590 to 604.
- D. All answers are correct

Answer: C

27. The two types of services at which monks and nuns sang were

- A. the salvation service and the holiness service.
- B. the monastery and the convent.
- C. the office and the mass.
- D. the worship service and the praise service.

Answer: C

28. The highlight of the day for monks and nuns was

- A. the service before sunrise.
- B. the service after sunset.
- C. the evening feast.
- D. the mass.

Answer: D

29. The earliest surviving chant manuscripts date from about the _____ century.

- A. sixth
- B. ninth
- C. thirteenth
- D. fourteenth

Answer: B

30. The church modes were

- A. forms of religious ritual.
- B. only used in the music of the Catholic church.
- C. the basic scales of western music during the Middle Ages.
- D. chalices to hold holy relics.

Answer: C

31. The church modes are

- A. different from the major and minor scales in that they consist of only six different tones.
- B. different from the major and minor scales in that they consist of only five different tones.
- C. like the major and minor scales in that they consist of seven tones and an eighth tone that duplicates the first an octave higher.
- D. completely different from any other form of scale.

Answer: C

32. *Alleluia*

- A. may be translated as "praise ye the Lord".
- B. is a Latinized form of the Hebrew word *hallelujah*.
- C. is often used in Gregorian chants.
- D. All answers are correct.

Answer: D

33. The form of the chant *Alleluia: Vidimus stellam* is

- A. theme and variations.
- B. ABA.
- C. through-composed.
- D. ABACABA.

Answer: B

34. Hildegard of Bingen was

- A. the first woman composer to leave a large number of works that have survived.
- B. abbess of the convent at Rupertsberg.
- C. a visionary and mystic active in religious and diplomatic affairs.
- D. All answers are correct.

Answer: D

35. The earliest extant liturgical morality play, *Ordo virtutum (Play of the Virtues)*, was composed by

- A. the nuns of Rupertsberg.
- B. the monks at the church of St. Trophime.
- C. Pope Gregory I.
- D. Hildegard of Bingen.

Answer: D

36. The first large body of secular songs that survives in decipherable notation was composed

- A. during the twelfth and thirteenth centuries.
- B. during the ninth century.
- C. from 590 to 604.
- D. during the fifteenth century.

Answer: A

37. The first large body of secular songs that survives in decipherable notation was composed by

- A. priests and monks.
- B. French nobles called *troubadours* and *trouvères*.
- C. wandering minstrels or *jongleurs*.
- D. professional dancers and singers.

Answer: B

38. The French secular songs of the Middle Ages usually dealt with

- A. the Crusades.
- B. spinning.
- C. love.
- D. All answers are correct

Answer: D

39. Trouvère songs of the Middle Ages dealt with all of the following subjects *except*

- A. love.
- B. dancing.
- C. the Crusades.
- D. religion.

Answer: D

40. Which of the following statements is *not* true of secular music in the Middle Ages?
- A. Knights were able to gain great reputations as musical poets.
 - B. The medieval *jongleurs*, important sources of information in a time when there were no newspapers, were accordingly ranked on a high social level.
 - C. Some 1,650 troubadour and trouvère melodies have been preserved.
 - D. While the notation does not indicate rhythm, it is likely that many of the secular songs of the Middle Ages had a regular meter with a clearly defined beat.

Answer: B

41. A famous French woman troubadour was

- A. Hildegard of Bingen.
- B. Frauenlob.
- C. Péronne d'Armentières.
- D. Beatriz de Dia.

Answer: D

42. Beatriz de Dia was

- A. queen of southern France.
- B. abbess of Rupertsberg and a composer of choral music.
- C. one of a number of women troubadours.
- D. the wife of Guillaume IX, duke of Aquitaine.

Answer: C

43. The notation of troubadour and trouvère melodies does not indicate

- A. rhythm.
- B. pitch.
- C. duration.
- D. All answers are correct.

Answer: A

44. The medieval *jongleurs*, important sources of information in a time when there were no newspapers, were

- A. ranked on a high social level.
- B. on the lowest social level.
- C. equal in rank to the troubadours and trouvères.
- D. welcomed by the nobility as distinguished guests.

Answer: B

45. The wandering minstrels, or *jongleurs*, of the Middle Ages

- A. performed music and acrobatics in castles, taverns, and town squares.
- B. lived on the lowest level of society.
- C. played instrumental dances on harps, fiddles, and lutes.
- D. All answers are correct

Answer: D

46. As a young student in Paris, Henri de Malines sang

- A. Gregorian chant.
- B. monophonic songs in various languages.
- C. monophonic songs in French and Latin.
- D. organums and motets.

Answer: B

47. One function of secular music in the late Middle Ages was to provide accompaniment for

- A. monasteries.
- B. church services.
- C. dancing.
- D. monks and nuns.

Answer: C

48. An *estampie* is a medieval

- A. dance.
- B. stringed instrument.
- C. secular song form.
- D. song of worship.

Answer: A

49. Which of the following statements is *not* true of the medieval *estampie*?

- A. It is one of the earliest surviving pieces of instrumental music.
- B. It was intended for religious services.
- C. The manuscript contains only a single melodic line.
- D. The manuscript does not indicate which instrument should play the melody.

Answer: B

50. In the recording of the medieval *estampie*, the melody is played on a rebec, a

- A. medieval drum.
- B. bowed string instrument.
- C. tubular wind instrument.
- D. plucked string instrument.

Answer: B

51. The first steps in a revolution that eventually transformed western music began sometime between 700 and 900 with the

- A. addition of a second melodic line to Gregorian chant.
- B. addition of an organ accompaniment.
- C. transcription of the music for several different instruments.
- D. addition of chords to the melody line.

Answer: A

52. The first steps toward the development of polyphony were taken sometime between 700 and 900, when

- A. musicians composed new music to accompany dancing.
- B. the French nobles began to sing hunting songs together.
- C. monks in monastery choirs began to add a second melodic line to Gregorian chant.
- D. All answers are correct.

Answer: C

53. _____ is a term applied to medieval music that consists of Gregorian chant and one or more additional melodic lines.

- A. Alleluia
- B. Organum
- C. Jongleurs
- D. Ostinato

Answer: B

54. Medieval music that consists of Gregorian chant and one or more additional melodic lines is called

- A. *ars nova*.
- B. organum.
- C. cantus firmus.
- D. alleluia.

Answer: B

55. Which of the following statements is *not* true?

- A. Medieval music theorists favored the use of triads, the basic consonant chords of music.
- B. Medieval music that consists of Gregorian chant and one or more additional melodic lines is called organum.
- C. Paris was the intellectual and artistic capitol of Europe during the late medieval period.
- D. Perotin was the first known composer to write music with more than two voices.

Answer: A

56. The center of polyphonic music in Europe after 1150 was

- A. Paris.
- B. Rome.
- C. Reims.
- D. London.

Answer: A

57. In medieval times, most polyphonic music was created by

- A. placing new melodic lines against known chants.
- B. harmonizing melodies with chords.
- C. having some singers embellish the chant during church services.
- D. adding orchestral instruments to church music.

Answer: A

58. Leonin and Perotin are notable because they

- A. are the first important composers known by name.
- B. indicated definite time values and a clearly defined meter in their music.
- C. were the leaders of the school of Notre Dame.
- D. All answers are correct.

Answer: D

59. The earliest known composers to write music with measured rhythm were

- A. Pope Gregory and Chastelain de Couci.
- B. Machaut and Josquin.
- C. Leonin and Perotin.
- D. All answers are correct.

Answer: C

60. An outstanding composer of the school of Notre Dame was

- A. Perotin.
- B. Guillaume de Machaut.
- C. Hildegard of Bingen.
- D. Pope Gregory I.

Answer: A

61. Among other causes, secular music became more important than sacred music in the fourteenth century because

- A. the literature of the time stressed earthly sensuality.
- B. rival popes claimed authority at the same time, thereby weakening the authority of the church.
- C. the feudal system had gone into decline.
- D. All answers are correct.

Answer: D

62. One of the major characteristics of *ars nova* music is its use of

- A. syncopation.
- B. organum.
- C. Gregorian chant.
- D. monophonic texture.

Answer: A

63. Secular music in the fourteenth century

- A. became more important than sacred music.
- B. was not based on Gregorian chant.
- C. included drinking songs and pieces in which bird calls, dog barks, and hunting shouts were imitated.
- D. All answers are correct.

Answer: D

64. The term *ars nova* refers to

- A. Italian and French music of the fourteenth century.
- B. German music of the sixteenth century.
- C. the new art of baroque painters.
- D. paintings from the new world.

Answer: A

65. A new system of music notation that allowed composers to specify almost any rhythmical pattern had evolved by the

- A. late twelfth century.
- B. early thirteenth century.
- C. early fourteenth century.
- D. late fourteenth century.

Answer: C

66. The *ars nova* or *new art* differed from older music in that

- A. the subjects were all secular.
- B. there was no syncopation.
- C. a new system of notation permitted composers to specify almost any rhythmic pattern.
- D. the music emphasized homophonic texture.

Answer: C

67. An outstanding composer of the *ars nova* was

- A. Guillaume de Machaut.
- B. Perotin.
- C. Leonin.
- D. Pope Gregory I.

Answer: A

68. Guillaume de Machaut was a _____ as well musician.

- A. court official
- B. poet
- C. priest
- D. All answers are correct.

Answer: D

69. Guillaume de Machaut's compositions consist mainly of

- A. music for church services.
- B. Gregorian chants.
- C. dance music.
- D. love songs with instrumental accompaniment.

Answer: D

70. Which of the following is *not* a part of the mass ordinary?

- A. Ave Maria
- B. Gloria
- C. Kyrie
- D. Credo

Answer: A

71. The Renaissance in music occurred between

- A. 1000 and 1150.
- B. 1150 and 1450.
- C. 1450 and 1600.
- D. 1600 and 1750.

Answer: C

72. Which of the following statements is *not* true of the Renaissance?

- A. Education was considered a status symbol by aristocrats and the upper middle class.
- B. The Catholic church was even more powerful in the Renaissance than during the Middle Ages.
- C. Every educated person was expected to be trained in music.
- D. Musical activity gradually shifted from the church to the court.

Answer: B

73. Many prominent Renaissance composers, who held important posts all over Europe, came from what was then

- A. England.
- B. Flanders.
- C. Spain.
- D. Scandinavia.

Answer: B

74. Which of the following statements is *not* true of Renaissance music?

- A. The texture of Renaissance music is chiefly polyphonic.
- B. Instrumental music became more important than vocal music during the Renaissance.
- C. The Renaissance period is sometimes called "the golden age" of *a cappella* choral music.
- D. Renaissance composers often used *word painting*, a musical representation of specific poetic images.

Answer: B

75. The leading music center in sixteenth-century Europe was

- A. Flanders.
- B. Spain.
- C. Germany.
- D. Italy.

Answer: D

76. The texture of Renaissance music is chiefly

- A. monophonic.
- B. homophonic.
- C. polyphonic.
- D. heterophonic.

Answer: C

77. Renaissance music sounds fuller than medieval music because

- A. composers considered the harmonic effect of chords rather than superimposing one melody above another.
- B. the bass register is used for the first time.
- C. the typical choral piece has four, five, or six voice parts of nearly equal melodic interest.
- D. All answers are correct.

Answer: D

78. *A cappella* refers to

- A. unaccompanied choral music.
- B. men taking their hats off in church.
- C. singing in a hushed manner.
- D. any form of music appropriate for church use.

Answer: A

79. Renaissance melodies are usually easy to sing because

- A. there is a sharply defined beat.
- B. the music is mostly homophonic.
- C. the level of musicianship in the Renaissance was not very high.
- D. the melody often moves along a scale with few large leaps.

Answer: D

80. The two main forms of sacred Renaissance music are the mass and the

- A. Kyrie.
- B. motet.
- C. madrigal.
- D. cantata.

Answer: B

81. The Renaissance motet is a

- A. polyphonic choral composition made up of five sections.
- B. piece for several solo voices set to a short poem, usually about love.
- C. dancelike song for several solo voices.
- D. polyphonic choral work set to a sacred Latin text other than the ordinary of the mass.

Answer: D

82. Which of the following is *not* a part of the Renaissance mass?

- A. Agnus Dei.
- B. Gloria.
- C. Sanctus.
- D. Alleluia.

Answer: D

83. Josquin Desprez spent much of his life in

- A. Italy.
- B. Spain.
- C. Germany.
- D. the Netherlands.

Answer: A

84. Josquin Desprez was a contemporary of

- A. Christopher Columbus.
- B. Perotin.
- C. Palestrina.
- D. Henry VIII of England.

Answer: A

85. Which of the following statements is *not* true?

- A. Josquin's compositions strongly influenced other composers, and were praised enthusiastically by music lovers.
- B. Josquin spent most of his life in the province of Hainaut, today a part of Belgium.
- C. Josquin's compositions include masses, motets, and secular vocal pieces.
- D. Josquin's *Ave Maria . . . Virgo serena* uses polyphonic imitation, a technique typical of the period.

Answer: B

86. Palestrina's career centered in

- A. the Netherlands.
- B. Florence.
- C. Naples.
- D. Rome.

Answer: D

87. Giovanni Pierluigi da Palestrina's

- A. career centered in Florence.
- B. training, like Josquin's, was in Flanders.
- C. music includes 104 masses and some 450 other sacred works.
- D. All answers are correct.

Answer: C

88. The movement in which the Catholic church sought to correct abuses and malpractices within its structure is known as

- A. the Reformation.
- B. the Counter-Reformation.
- C. Protestantism.
- D. the Inquisition.

Answer: B

89. An attempt was made to purify Catholic Church music as a result of the

- A. founding of the Jesuit order in 1540.
- B. deliberations of the Council of Trent.
- C. complaints of Desiderius Erasmus.
- D. music of Palestrina.

Answer: B

90. The Council of Trent attacked the church music of the Renaissance because it

- A. was tiresomely monophonic.
- B. was based on Gregorian chant.
- C. used secular tunes, noisy instruments, and theatrical singing.
- D. All answers are correct.

Answer: C

91. Palestrina's *Pope Marcellus* Mass sounds fuller than Josquin's *Ave Maria* because

- A. Palestrina was a better composer.
- B. it is set for six voices instead of four.
- C. the recording engineer adjusted the levels differently.
- D. All answers are correct.

Answer: B

92. The Renaissance madrigal began around 1520 in

- A. England.
- B. France.
- C. Italy.
- D. Flanders.

Answer: C

94. During the Renaissance every educated person was expected to

- A. read musical notation.
- B. play a musical instrument.
- C. be skilled in dance.
- D. All answers are correct.

Answer: D

94. Which of the following composers is *not* an important madrigalist?

- A. Thomas Morley
- B. Thomas Weelkes
- C. Luca Marenzio
- D. Josquin Desprez

Answer: D

95. The Renaissance madrigal is a

- A. polyphonic choral composition made up of five sections.
- B. piece for several solo voices set to a short poem, usually about love.
- C. dancelike song for several solo voices.
- D. polyphonic choral work set to a sacred Latin text.

Answer: B

96. The development of the English madrigal can be traced to 1588 and considered a result of

- A. the Spanish armada.
- B. a decree by Queen Elizabeth.
- C. the writings of Shakespeare.
- D. the publication in London of a volume of translated Italian madrigals.

Answer: D

97. The madrigal anthology *The Triumphes of Oriana* was written in honor of

- A. Queen Anne.
- B. King Henry VIII.
- C. the goddess Diana.
- D. Queen Elizabeth I.

Answer: D

98. Thomas Weelkes's *As Vesta Was Descending* is notable for its

- A. word painting.
- B. completely homophonic texture.
- C. instrumental accompaniment.
- D. monophonic texture.

Answer: A

99. Besides the madrigal, the _____ was another type of secular vocal music which enjoyed popularity during the Renaissance.

- A. estampie
- B. motet
- C. lute song
- D. galliard

Answer: C

100. The _____ was the most popular instrument in the Renaissance home.

- A. shawm
- B. regals
- C. sackbut
- D. lute

Answer: D

101. The lute song was widely cultivated in England from

- A. the late 1570's to the 1590's.
- B. the late 1590's to the 1620's.
- C. 1580 to 1600.
- D. 1600 to the late 1620's.

Answer: B

102. Lute songs are mostly _____ in texture.

- A. monophonic
- B. polyphonic
- C. homophonic
- D. imitative

Answer: C

103. A leading English composer of lute songs was

- A. John Dowland.
- B. Thomas Weelkes.
- C. Josquin Desprez.
- D. Thomas Morley.

Answer: A

104. The expression of _____, as heard in John Dowland's *Flow My Tears*, was a prominent feature of English literature and music in the time of William Shakespeare.

- A. bliss
- B. patriotism
- C. pain
- D. melancholy

Answer: D

105. John Dowland's *Flow My Tears* consists of _____ musical sections that are each immediately repeated.

- A. two
- B. three
- C. four
- D. five

Answer: B

106. In most lute songs, the lute accompaniment

- A. is given equal prominence with the voice.
- B. is subordinate to the voice.
- C. is more prominent than the voice.
- D. plays the same melody as the voice.

Answer: B

107. Which of the following statements regarding the Renaissance is *not* true?

- A. Secular vocal music was written for groups of solo voices and for solo voice with instrumental accompaniment.
- B. Secular music contained more rapid changes of mood than sacred music.
- C. A wealth of dance music published during the sixteenth century has survived.
- D. Much of the instrumental music composed during the Renaissance was intended for church use.

Answer: D

108. Much of the instrumental music composed during the Renaissance was intended for

- A. the concert hall.
- B. religious worship.
- C. dancing.
- D. the piano.

Answer: C

109. *Terpsichore*, a collection of over 300 dance tunes, was arranged for instrumental ensemble by

- A. Michael Praetorius.
- B. Pierre Francisque Caroubel.
- C. Thomas Weelkes.
- D. Thomas Morley.

Answer: A

110. The *passamezzo* is a

- A. lively dance in triple meter.
- B. stately dance in duple meter similar to the pavane.
- C. gay, sprightly dance in duple meter.
- D. wooden instrument with a cup-shaped mouthpiece.

Answer: B

111. A versatile plucked string instrument with a body shaped like half a pear, popular during the Renaissance, was the

- A. lute.
- B. recorder.
- C. viol.
- D. shawm.

Answer: A