

## Test Bank

### Part 2: The Renaissance: ca. 1425–1600

1. The Renaissance may be described as an age of \_\_\_\_\_.

- a) the “rebirth” of Enlightenment-era logic
- b) war and death
- c) orchestras touring extensively in Europe
- d) the “rebirth” of arts and sciences from antiquity

**Answer:** d

**Learning Objective:** 0.2 Outline the general characteristics and functions of music in the Renaissance.

**Topic:** Part 2: The Renaissance: ca. 1425–1600

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

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2. The Renaissance was an age of growing confidence in \_\_\_\_\_.

- a) the government and group dynamics
- b) mystical intervention
- c) industrial technologies
- d) the powers of human reason and individuality

**Answer:** d

**Learning Objective:** 0.2 Outline the general characteristics and functions of music in the Renaissance.

**Topic:** A New Sense of Individuality

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

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3. William Byrd was a \_\_\_\_\_.

- a) Catholic who wrote Protestant music for the English monarch
- b) Protestant who wrote Catholic music for the English monarch
- c) heretic who was persecuted by the French government
- d) Protestant who wrote Protestant music for the English monarch

**Answer:** a

**Learning Objective:** 0.2 Outline the general characteristics and functions of music in the Renaissance.

**Topic:** Music for Catholics, Music for Protestants

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

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4. Counterpoint is a(n) \_\_\_\_\_ that is still taught in almost exactly the same manner as it was in the Renaissance.

- a) easy method
- b) demanding art

- c) secret code
- d) improvisatory practice

**Answer:** b

**Learning Objective:** 7.2 Listen for the four equal voices characteristic of Renaissance style.

**Topic:** Texture: Polyphony in Four Voices

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

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5. Josquin had his music praised by \_\_\_\_\_.

- a) Hildegard of Bingen
- b) an agent of the Duke of Ferrara
- c) Pope Gregory I
- d) Julius Caesar

**Answer:** b

**Learning Objective:** 7.6 Discuss highlights of Josquin's life.

**Topic:** Profile: Josquin des Prez (ca. 1450–1521)

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

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6. In Josquin's "The Cricket," when the text sings about drinking, \_\_\_\_\_.

- a) a smooth, flowing melody that evokes liquid is heard
- b) the melody is sung in octaves
- c) cricket-like chirping that sounds like the hiccups of a drinker is heard
- d) cricket-like mating sounds are heard

**Answer:** c

**Learning Objective:** 7.1 Discuss the whimsical nature of the text of "The Cricket" and how Josquin's setting reflects this nature.

**Topic:** Word Painting: Music Imitates the Text

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

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7. Martin Luther declared which of the following?

- a) "Josquin is sinfully abusive of the art of music, while other composers write with true artistry and beauty."
- b) "Josquin is the master of the notes, which must follow his wishes, while other composers must follow what the notes demand."
- c) "Josquin is well behind the times in his compositions and has no idea of how to master the notes as other composers do."
- d) "No composer is worthy of writing music for worship, and the church should go back to the traditional Gregorian chant in Latin."

**Answer:** b

**Learning Objective:** 7.6 Discuss highlights of Josquin's life.

**Topic:** Profile: Josquin des Prez (ca. 1450–1521)

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

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8. What is the name for the equal-voice texture that results from Renaissance counterpoint?

- a) monophony
- b) homophony
- c) polyphony
- d) heterophony

**Answer:** c

**Learning Objective:** 7.2 Listen for the four equal voices characteristic of Renaissance style.

**Topic:** Texture: Polyphony in Four Voices

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

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9. “The Cricket” praises the singing of \_\_\_\_\_.

- a) the minstrels of the royal court
- b) children in the summertime
- c) crickets over birds
- d) all of the above

**Answer:** c

**Learning Objective:** 7.1 Discuss the whimsical nature of the text of “The Cricket” and how Josquin’s setting reflects this nature.

**Topic:** Josquin des Prez: “The Cricket”

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

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10. Which of the following ideas does the text of “The Cricket” explore?

- a) love songs
- b) warfare
- c) swimming
- d) dancing

**Answer:** a

**Learning Objective:** 7.1 Discuss the whimsical nature of the text of “The Cricket” and how Josquin’s setting reflects this nature.

**Topic:** Josquin des Prez: “The Cricket”

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

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11. Josquin’s music makes the meaning of a text \_\_\_\_\_.

- a) less obvious
- b) more vivid and memorable

- c) difficult to understand
- d) battle the movement of the melodic line

**Answer:** b

**Learning Objective:** 7.1 Discuss the whimsical nature of the text of “The Cricket” and how Josquin’s setting reflects this nature.

**Topic:** Josquin des Prez: “The Cricket”

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

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12. In “The Cricket,” Josquin uses catchy, clever rhythms to evoke the \_\_\_\_\_.

- a) sound of the cricket
- b) rhythms of dance
- c) fanfare of a trumpet
- d) carefree feeling of children at play

**Answer:** a

**Learning Objective:** 7.1 Discuss the whimsical nature of the text of “The Cricket” and how Josquin’s setting reflects this nature.

**Topic:** Josquin des Prez: “The Cricket”

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

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13. How does Josquin use word painting to emphasize the word “love”?

- a) long notes
- b) parallel thirds
- c) melisma
- d) back-and-forth between upper and lower voices

**Answer:** c

**Learning Objective:** 7.3 Recognize how Josquin’s music depicts specific words in the text of “The Cricket.”

**Topic:** Word Painting: Music Imitates the Text

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

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14. Which voice is most prominent in Josquin’s four-voice texture?

- a) the alto voice
- b) the tenor voice
- c) the bass voice
- d) They are all essentially equal.

**Answer:** d

**Learning Objective:** 7.2 Listen for the four equal voices characteristic of Renaissance style.

**Topic:** Texture: Polyphony in Four Voices

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 65

15. Josquin's "The Cricket" uses what kind of form?

- a) binary
- b) ternary
- c) sonata
- d) rondo

**Answer:** b

**Learning Objective:** 7.4 Listen for the contrasting sections of the ABA structure.

**Topic:** Ternary Form: ABA

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 66

16. In Josquin's "The Cricket," the A section \_\_\_\_\_.

- a) appears both before and after a contrasting B section
- b) is first heard in the middle of the B section
- c) repeats nonstop in the tenor voice throughout the song
- d) is heard once at the beginning of the song and doesn't return

**Answer:** a

**Learning Objective:** 7.4 Listen for the contrasting sections of the ABA structure.

**Topic:** Ternary Form: ABA

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

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17. How is the B section of "The Cricket" different from the A section?

- a) It is lower in register and slightly darker in sound.
- b) It has faster rhythms.
- c) It has fewer voices and is thinner in texture.
- d) It has longer notes and is slower.

**Answer:** a

**Learning Objective:** 7.4 Listen for the contrasting sections of the ABA structure.

**Topic:** Listening Guide

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

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18. Josquin des Prez was \_\_\_\_\_.

- a) unknown in his day
- b) an international celebrity in his time
- c) born a nobleman in southern France
- d) also a noted painter and sculptor

**Answer:** b

**Learning Objective:** 7.6 Discuss highlights of Josquin's life.

**Topic:** Profile: Josquin des Prez (ca. 1450–1521)

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

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19. In which cathedral did Josquin spend several years working?

- a) Westminster Cathedral in London
- b) Almudena Cathedral in Madrid
- c) St. Peter's Cathedral in Rome
- d) St. Stephen's Cathedral in Vienna

**Answer:** c

**Learning Objective:** 7.6 Discuss highlights of Josquin's life.

**Topic:** Profile: Josquin des Prez (ca. 1450–1521)

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 68

20. How was "The Cricket" performed in the Renaissance?

- a) with singers alone
- b) always with singers and instruments
- c) with instruments alone
- d) with whatever combination of voices or instruments available

**Answer:** d

**Learning Objective:** 7.5 Describe various performance options for "The Cricket."

**Topic:** Performance: Playing and Singing

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

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21. Manuscripts for Renaissance polyphony \_\_\_\_\_.

- a) always included the song text
- b) never included the song text
- c) sometimes had the song text and sometimes did not
- d) included song text alongside suggested instrument combinations

**Answer:** c

**Learning Objective:** 7.5 Describe various performance options for "The Cricket."

**Topic:** Performance: Playing and Singing

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

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22. Which music imitates the sounds and gestures of legendary fighting monkeys?

- a) the Kaluli of Papua New Guinea
- b) Balinese *Cecak*
- c) *La bataille*
- d) none of the above

**Answer:** b

**Learning Objective:** 7.3 Recognize how Josquin's music depicts specific words in the text of "The Cricket."

**Topic:** Expand Your Playlist: The Music of Sounds

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

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23. A madrigal is a \_\_\_\_\_.

- a) court jester
- b) multi-movement sacred instrumental composition
- c) secular vocal work set to a poem, usually about love
- d) traveling Renaissance musician

**Answer:** c

**Learning Objective:** 8.1 Define madrigal.

**Topic:** Thomas Weelkes: "Since Robin Hood"

**Difficulty Level:** Moderate

**Skill Level:** Remember the Facts

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24. "Since Robin Hood" is a \_\_\_\_\_.

- a) motet
- b) solo oratorio
- c) tone poem
- d) madrigal

**Answer:** d

**Learning Objective:** 8.1 Define madrigal.

**Topic:** Thomas Weelkes: "Since Robin Hood"

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

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25. "Since Robin Hood" is based upon \_\_\_\_\_.

- a) a Morris dance tune
- b) Gregorian chant
- c) sounds of nature
- d) all newly composed tunes

**Answer:** a

**Learning Objective:** 8.2 Situate the Morris dance and its music in Renaissance culture.

**Topic:** Texture: Polyphony in Three Voices

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

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26. William Kemp was an actor who \_\_\_\_\_.  
a) is the actual author of many of Shakespeare's plays  
b) became famous across Europe as a lute virtuoso  
c) was known for playing Robin Hood on stage  
d) danced the Morris dance from London to Norwich as a publicity stunt

**Answer:** d

**Learning Objective:** 8.2 Situate the Morris dance and its music in Renaissance culture.

**Topic:** Thomas Weelkes: "Since Robin Hood"

**Difficulty Level:** Moderate

**Skill Level:** Remember the Facts

**Page:** 70

28. How many independent voices are used in "Since Robin Hood"?  
a) one  
b) two  
c) three  
d) four

**Answer:** c

**Learning Objective:** 8.1 Define madrigal.

**Topic:** Texture: Polyphony in Three Voices

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

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28. Which of the following best describes the texture of "Since Robin Hood"?  
a) polyphonic  
b) heterophonic  
c) melismatic  
d) monophonic

**Answer:** a

**Learning Objective:** 8.1 Define madrigal.

**Topic:** Texture: Polyphony in Three Voices

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

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29. What is the word for a poem's basic rhythmic unit?  
a) texture  
b) counterpoint  
c) meter  
d) syncopation

**Answer:** c

**Learning Objective:** 8.3 Listen for the relationship between the shifting meters of the poetry and the shifting meters of the music.



**Topic:** Poetic Rhythm in Music  
**Difficulty Level:** Easy  
**Skill Level:** Remember the Facts  
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30. In the second section of “Since Robin Hood,” which meter does the music shift to in order to accommodate the trochaic meter of the poetry?

- a) duple
- b) triple
- c) quadruple
- d) pentameter

**Answer:** b

**Learning Objective:** 8.3 Listen for the relationship between the shifting meters of the poetry and the shifting meters of the music.

**Topic:** Poetic Rhythm in Music  
**Difficulty Level:** Easy  
**Skill Level:** Understand the Concepts  
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31. Which of the following poetic meters occur in “Since Robin Hood”?

- a) iambic and dactylic
- b) trochaic and dactylic
- c) dactylic and anapestic
- d) anapestic and iambic

**Answer:** d

**Learning Objective:** 8.3 Listen for the relationship between the shifting meters of the poetry and the shifting meters of the music.

**Topic:** Poetic Rhythm in Music  
**Difficulty Level:** Moderate  
**Skill Level:** Remember the Facts  
**Page:** 71

32. What type of musical device is used to graphically set words like “skip” and “drip”?

- a) word painting
- b) humanism
- c) metrical modulation
- d) ternary form

**Answer:** a

**Learning Objective:** 8.4 Listen for instances of word painting in Thomas Weelkes’s “Since Robin Hood.”

**Topic:** Word Painting in the Renaissance Madrigal  
**Difficulty Level:** Easy  
**Skill Level:** Remember the Facts  
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33. What musical effect was used in “Since Robin Hood” to represent the striving in the phrase “hope of gains”?

- a) long notes
- b) increase of voices
- c) monophony
- d) syncopation

**Answer:** d

**Learning Objective:** 8.4 Listen for instances of word painting in Thomas Weelkes’s “Since Robin Hood.”

**Topic:** Listening Guide

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 73

34. Like most composers of his day, Weelkes was \_\_\_\_\_.

- a) not a musician
- b) a self-taught musician
- c) a professional musician
- d) a composer of only Gregorian chant

**Answer:** c

**Learning Objective:** 8.5 Discuss the social role of musicians in private households in Elizabethan England.

**Topic:** Profile: Thomas Weelkes (ca. 1575–1623)

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

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35. Which statement is true of Thomas Weelkes?

- a) He composed only secular music.
- b) He was fired for drunkenness and blasphemy.
- c) He spent considerable time working for German nobility.
- d) He received a bachelor of music degree from the University of Notre Dame.

**Answer:** b

**Learning Objective:** 8.6 Discuss Thomas Weelkes as a Shakespearean composer.

**Topic:** Profile: Thomas Weelkes (ca. 1575–1623)

**Difficulty Level:** Moderate

**Skill Level:** Remember the Facts

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36. Weelkes and his English contemporaries were fascinated by \_\_\_\_\_.

- a) Greek musical harmonic structures
- b) Italian music and poetry
- c) the exoticism of the Far East
- d) Hungarian rhythms

**Answer:** b

**Learning Objective:** 8.6 Discuss Thomas Weelkes as a Shakespearean composer.

**Topic:** Profile: Thomas Weelkes (ca. 1575–1623)

**Difficulty Level:** Moderate

**Skill Level:** Remember the Facts

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37. Thomas Weelkes worked during the reign of \_\_\_\_\_.

- a) Elizabeth I
- b) George II
- c) Victoria I
- d) Henry VI

**Answer:** a

**Learning Objective:** 8.6 Discuss Thomas Weelkes as a Shakespearean composer.

**Topic:** Profile: Thomas Weelkes (ca. 1575–1623)

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

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38. What could have been a good source of supplementary income for musicians in Elizabethan England?

- a) writing poetry
- b) distilling whiskey
- c) spying
- d) joining the clergy

**Answer:** c

**Learning Objective:** 8.5 Discuss the social role of musicians in private households in Elizabethan England.

**Topic:** Historical Context: Musicians as Spies

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

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39. What essential entertainment function did musicians enable among Elizabethan landed gentry?

- a) dancing
- b) poetry recitation
- c) opera
- d) falconry

**Answer:** a

**Learning Objective:** 8.5 Discuss the social role of musicians in private households in Elizabethan England.

**Topic:** Historical Context: Musicians as Spies

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

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40. The English madrigal \_\_\_\_\_.

- a) preceded the Italian madrigal
- b) was directly indebted to the Italian madrigal
- c) was not related to the Italian madrigal
- d) arose at the same time as the Italian madrigal

**Answer:** b

**Learning Objective:** 8.1 Define madrigal.

**Topic:** Profile: Thomas Weelkes (ca. 1575–1623)

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

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41. Who was a late-sixteenth-century Italian madrigal composer admired by the English?

- a) Josquin des Prez
- b) William Byrd
- c) Claudio Monteverdi
- d) Francesco Landini

**Answer:** c

**Learning Objective:** 8.1 Define madrigal.

**Topic:** Expand Your Playlist: The Italian Madrigal

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

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42. Long lyrical melodies, melismatic text setting, and rich polyphonic textures \_\_\_\_\_.

- a) made text more clearly understood
- b) ran the risk of obscuring the text to be sung
- c) were outlawed completely by the Catholic Church
- d) made printing difficult

**Answer:** b

**Learning Objective:** 9.1 Discuss the challenges of setting sacred music polyphonically.

**Topic:** William Byrd: “Sing Joyfully”

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

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43. William Byrd and other composers of his time were committed to setting the music in a manner that \_\_\_\_\_.

- a) demonstrated rhythmic complexity
- b) utilized standard dance rhythms
- c) projected the words clearly
- d) opposed the political power of the Catholic Church

**Answer:** c

**Learning Objective:** 9.1 Discuss the challenges of setting sacred music polyphonically.

**Topic:** William Byrd: “Sing Joyfully”

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

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44. The English anthem is the equivalent to what composers writing for the Roman Catholic Church called a \_\_\_\_\_.

- a) hymn
- b) mass
- c) lied
- d) motet

**Answer: d**

**Learning Objective:** 9.2 Define the genres of anthem and motet.

**Topic:** William Byrd: "Sing Joyfully"

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

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45. An anthem is an example of \_\_\_\_\_.

- a) a capella choral music
- b) sacred monophony
- c) sonata de chiesa
- d) lieder

**Answer: a**

**Learning Objective:** 9.2 Define the genres of anthem and motet.

**Topic:** William Byrd: "Sing Joyfully"

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

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46. The technique of imitation or imitative counterpoint \_\_\_\_\_.

- a) is a type of counterpoint in which one voice introduces each new theme and is answered by other voices that enter in succession as it continues to sing
- b) is a type of counterpoint in which one voice introduces each new theme and then drops out completely as it is answered in succession by other voices
- c) was only used briefly during the Renaissance era, and was not well accepted
- d) is a rhythmic device that enables the singers to stay together during long polyphonic works.

**Answer: a**

**Learning Objective:** 9.3 Listen for the imitative counterpoint in six voices in William Byrd's "Sing Joyfully."

**Topic:** Texture: Polyphony in Six Voices

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

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47. In William Byrd's "Sing Joyfully," the voices enter \_\_\_\_\_.

- a) in unison
- b) all at the same time, in imitation
- c) one after another, in imitation
- d) after an imitative instrumental overture

**Answer:** c

**Learning Objective:** 9.3 Listen for the imitative counterpoint in six voices in William Byrd's "Sing Joyfully."

**Topic:** Texture: Polyphony in Six Voices

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

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48. How many voices are in William Byrd's "Sing Joyfully"?

- a) three
- b) four
- c) five
- d) six

**Answer:** d

**Learning Objective:** 9.3 Listen for the imitative counterpoint in six voices in William Byrd's "Sing Joyfully."

**Topic:** Texture: Polyphony in Six Voices

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

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49. In William Byrd's "Sing Joyfully," each voice is differentiated by its \_\_\_\_\_.

- a) range
- b) meter
- c) instrumentation
- d) mode

**Answer:** a

**Learning Objective:** 9.3 Listen for the imitative counterpoint in six voices in William Byrd's "Sing Joyfully."

**Topic:** Texture: Polyphony in Six Voices

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

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50. William Byrd's "Sing Joyfully" is notable for its \_\_\_\_\_.

- a) word painting
- b) completely homophonic texture
- c) use of lute and tambourine
- d) contrasting instrumental timbres

**Answer:** a

**Learning Objective:** 9.4 Listen for and describe the relationship between the structure of the text and sectional form of the music in "Sing Joyfully."

**Topic:** Word–Music Relationships: The Music Paints the Words

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 78

51. Byrd creates a sectional form in “Sing Joyfully” by giving each line of the text its own \_\_\_\_\_.

- a) harmonic mode
- b) unique texture
- c) meter
- d) melodic idea

**Answer:** d

**Learning Objective:** 9.4 Listen for and describe the relationship between the structure of the text and sectional form of the music in “Sing Joyfully.”

**Topic:** Sectional Form

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

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52. In William Byrd’s “Sing Joyfully,” each line of text ends with a \_\_\_\_\_.

- a) cadence, though some are elided
- b) sequence of paired imitation
- c) homophonic plagal figure
- d) shift in meter

**Answer:** a

**Learning Objective:** 9.4 Listen for and describe the relationship between the structure of the text and sectional form of the music in “Sing Joyfully.”

**Topic:** Sectional Form

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

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53. Why did Renaissance-era church choirs typically consist entirely of men?

- a) Composers only wrote music for low voices.
- b) Women sang better than men, and the men were jealous.
- c) Churches used students from singing schools, which were all male.
- d) Women did not know how to read music.

**Answer:** c

**Learning Objective:** 9.5 Describe the options for performance of Renaissance choral music.

**Topic:** Performance: The Sound of the All-Male Choir

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

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54. The term “a cappella” refers to \_\_\_\_\_.

- a) men taking their hats off in church
- b) singing in a hushed manner because one is in church
- c) any form of music appropriate for worship
- d) unaccompanied choral music, or any unaccompanied singing

**Answer:** d

**Learning Objective:** 9.5 Describe the options for performance of Renaissance choral music.

**Topic:** William Byrd: “Sing Joyfully”

**Difficulty Level:** Moderate

**Skill Level:** Remember the Facts

**Page:** 76

55. William Byrd worked for the Queen Elizabeth I of England, who was \_\_\_\_\_.

- a) Catholic
- b) Puritan
- c) Calvinist
- d) Protestant

**Answer:** d

**Learning Objective:** 9.6 Discuss Byrd’s work as a Catholic composer and publisher in Protestant England.

**Topic:** Profile: William Byrd (1542–1623)

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

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56. William Byrd lived under surveillance, because of the suspicion that he was harboring \_\_\_\_\_.

- a) papists
- b) Heugenots
- c) escaped slaves
- d) Protestants

**Answer:** a

**Learning Objective:** 9.6 Discuss Byrd’s work as a Catholic composer and publisher in Protestant England.

**Topic:** Profile: William Byrd (1542–1623)

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

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57. The intense spirituality of the Renaissance \_\_\_\_\_.

- a) gave rise to a plethora of secular songs
- b) had nothing to do with the music
- c) gave rise to some of the most moving sacred music ever written
- d) caused the major religions to avoid music altogether

**Answer:** c

**Learning Objective:** 9.2 Define the genres of anthem and motet.

**Topic:** Expand Your Playlist: Music of the Reformation



**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

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58. What English composer composed an anthem for 40 different voices?

- a) Tomás Luis de Victoria
- b) Thomas Tallis
- c) Antonio Vivaldi
- d) Giovanni Coperario

**Answer:** b

**Learning Objective:** 9.1 Discuss the challenges of setting sacred music polyphonically.

**Topic:** Expand Your Playlist: Music of the Reformation

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

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59. Who was an important German Protestant composer of the Renaissance?

- a) Antonio Alonso
- b) Giovanni Coperario
- c) Giovanni Pierluigi de Palestrina
- d) Johann Walter

**Answer:** d

**Learning Objective:** 9.1 Discuss the challenges of setting sacred music polyphonically.

**Topic:** Expand Your Playlist: Music of the Reformation

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

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60. Which movement represents the Catholic Church's response to Protestantism?

- a) Calvinism
- b) Lutheranism
- c) the Counter-Reformation
- d) humanism

**Answer:** c

**Learning Objective:** 10.1 Discuss the sixteenth-century debate over sacred music within the Catholic Church and how Palestrina provided a model for polyphonic music of the Counter-Reformation.

**Topic:** Giovanni Pierluigi da Palestrina: *Pope Marcellus Mass*, "Gloria"

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

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61. Which assembly was responsible for crafting the Catholic Church's reaction to the Protestant Reformation?

- a) the Council of Trent
- b) the Vienna group

- c) the Council of Nicea
- d) the synod of Paris

**Answer:** a

**Learning Objective:** 10.1 Discuss the sixteenth-century debate over sacred music within the Catholic Church and how Palestrina provided a model for polyphonic music of the Counter-Reformation.

**Topic:** Giovanni Pierluigi da Palestrina: *Pope Marcellus Mass*, “Gloria”

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 82

62. What did the Council of Trent seek to remove from musical settings of the Mass?

- a) female voices
- b) homophony
- c) priests
- d) secular musical influences

**Answer:** d

**Learning Objective:** 10.1 Discuss the sixteenth-century debate over sacred music within the Catholic Church and how Palestrina provided a model for polyphonic music of the Counter-Reformation.

**Topic:** Giovanni Pierluigi da Palestrina: *Pope Marcellus Mass*, “Gloria”

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

**Page:** 82

63. Which of the following best describes the myth that has developed around Palestrina’s *Pope Marcellus Mass*?

- a) Palestrina saved polyphony with the *Mass*.
- b) Palestrina composed the *Mass* to demonstrate his Catholicism.
- c) The Council of Trent immediately rejected the *Mass*.
- d) The pope died suddenly after hearing it.

**Answer:** d

**Learning Objective:** 10.1 Discuss the sixteenth-century debate over sacred music within the Catholic Church and how Palestrina provided a model for polyphonic music of the Counter-Reformation.

**Topic:** Giovanni Pierluigi da Palestrina: *Pope Marcellus Mass*, “Gloria”

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 83

64. The Mass is the ritual reenactment of which of the following?

- a) Christ’s death and resurrection
- b) the conversion of Emperor Constantine
- c) Christ’s Last Supper with his disciples
- d) the Buddhist philosophy of reincarnation

**Answer:** c

**Learning Objective:** 10.2 Explain the ritual of the Catholic Mass and how music is used within it.

**Topic:** Historical Context: The Mass

**Difficulty Level:** Moderate

**Skill Level:** Remember the Facts

**Page:** 83

65. The Ordinary and the Proper are the terms for what two kinds of Mass texts, respectively?

- a) texts that never change and those connected to specific seasons, weeks, or days
- b) texts that are improvised and those that are fixed
- c) texts connected to specific seasons, weeks, or days and those that never change
- d) texts in Greek and those in Latin

**Answer:** a

**Learning Objective:** 10.2 Explain the ritual of the Catholic Mass and how music is used within it.

**Topic:** Historical Context: The Mass

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 83

66. Which of the following are parts of the Mass Ordinary?

- a) Credo and Allelulia
- b) Gloria and Agnus Dei
- c) Sanctus and Epistle
- d) Kyrie and Allelulia

**Answer:** b

**Learning Objective:** 10.2 Explain the ritual of the Catholic Mass and how music is used within it.

**Topic:** Historical Context: The Mass

**Difficulty Level:** Moderate

**Skill Level:** Remember the Facts

**Page:** 83

67. How has the Catholic Mass change changed since the mid-1960s?

- a) The Ordinary is typically no longer sung.
- b) The Propers are now typically sung.
- c) Services are typically in the vernacular now.
- d) The “Gloria” has been removed.

**Answer:** c

**Learning Objective:** 10.2 Explain the ritual of the Catholic Mass and how music is used within it.

**Topic:** Historical Context: The Mass

**Difficulty Level:** Moderate

**Skill Level:** Remember the Facts

**Page:** 83

68. What makes the *Pope Marcellus Mass* a capella?

- a) It is performed with instruments.
- b) It is in Latin.
- c) It is sung by voices alone.
- d) It was composed by an Italian.

**Answer:** c

**Learning Objective:** 10.3 Recognize how Palestrina creates different textures in Pope Marcellus Mass by varying the number of voices from phrase to phrase.

**Topic:** *A capella* Timbre

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 84

69. Which two voice parts does Palestrina use extras of to create a six-part texture?

- a) soprano and alto
- b) soprano and tenor
- c) alto and tenor
- d) tenor and bass

**Answer:** d

**Learning Objective:** 10.3 Recognize how Palestrina creates different textures in Pope Marcellus Mass by varying the number of voices from phrase to phrase.

**Topic:** Varied Polyphonic Textures

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 84

70. What does an elided cadence omit?

- a) consonant harmony
- b) the silence that follows a full cadence
- c) textual repetition
- d) the use of all voices

**Answer:** b

**Learning Objective:** 10.3 Recognize how Palestrina creates different textures in Pope Marcellus Mass by varying the number of voices from phrase to phrase.

**Topic:** Varied Polyphonic Textures

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

**Page:** 84

71. How does Palestrina create a variety of textures?

- a) He alternates between five-voice homophony and five-voice polyphony.
- b) He doubles each voice with an instrument.
- c) He employs different combinations of his six-voice ensemble.
- d) He alternates between unison monophony and six-voice homophony.

**Answer:** c

**Learning Objective:** 10.3 Recognize how Palestrina creates different textures in Pope Marcellus Mass by varying the number of voices from phrase to phrase.

**Topic:** Varied Polyphonic Textures

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 84

72. What is dissonance?

- a) the harsh sound created when two or more notes clash
- b) contrasting notes that create a harmony that sounds “sweet” and pleasing
- c) the silence omitted by an elided cadence
- d) a rhythm that flows consistently

**Answer:** a

**Learning Objective:** 10.5 Recognize passages where Palestrina has strategically introduced dissonance.

**Topic:** Consonant and Dissonant Harmonies

**Difficulty Level:** Moderate

**Skill Level:** Remember the Facts

**Page:** 85

73. What is the term for harmony, created by contrasting notes, that sounds “sweet” and pleasing?

- a) dissonance
- b) elision
- c) consonance
- d) a capella

**Answer:** c

**Learning Objective:** 10.5 Recognize passages where Palestrina has strategically introduced dissonance.

**Topic:** Consonant and Dissonant Harmonies

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 85

74. Which statement best describes Palestrina’s use of dissonance in the “Gloria”?

- a) A dash of dissonance now and then enhances the overall flavor.
- b) The more dissonance the better.
- c) Dissonance is evil and is to be avoided at all costs.
- d) A composition should consist of equal parts consonance and dissonance.

**Answer:** a

**Learning Objective:** 10.5 Recognize passages where Palestrina has strategically introduced dissonance.

**Topic:** Consonant and Dissonant Harmonies

**Difficulty Level:** Moderate

**Skill Level:** Apply What You Know

**Page:** 85

75. How does Palestrina keep the music from becoming rhythmically monotonous?

- a) by maintaining a consistently steady, even flow
- b) by inserting brief passages of faster rhythmic motion
- c) by slowing down slightly over the course of the movement
- d) by giving each phrase of the text a similar melodic idea

**Answer:** b

**Learning Objective:** 10.4 Listen for the steady, even flow of the rhythm and how Palestrina uses elided cadences to keep the music moving forward.

**Topic:** Flowing Rhythm

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 85

76. From where does Palestrina's name come?

- a) the city where he died
- b) the church where he was baptized
- c) the town near Rome where he was born
- d) the basilica where he worked

**Answer:** c

**Learning Objective:** 10.6 Discuss highlights of Palestrina's life.

**Topic:** Profile: Giovanni Pierluigi da Palestrina (1525 or 1526–1594)

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 87

77. Which prominent church employed Palestrina and now houses his tomb?

- a) St. Peter's Basilica
- b) the Cathedral of Notre Dame
- c) Winchester Cathedral
- d) the Duomo in Florence

**Answer:** a

**Learning Objective:** 10.6 Discuss highlights of Palestrina's life.

**Topic:** Profile: Giovanni Pierluigi da Palestrina (1525 or 1526–1594)

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 87

78. The style of composition that combines complex polyphony with clarity, beauty, and grace is known as the \_\_\_\_\_ style.

- a) Weelkes
- b) des Prez
- c) Palestrina
- d) Marcellus

**Answer:** c

**Learning Objective:** 10.6 Discuss highlights of Palestrina's life.

**Topic:** Profile: Giovanni Pierluigi da Palestrina (1525 or 1526–1594)

**Difficulty Level:** Easy  
**Skill Level:** Remember the Facts  
**Page:** 87

79. Polyphony is a phenomenon \_\_\_\_\_.  
a) that was limited to Western Europe until the mid-twentieth century  
b) that is used only for sacred music  
c) that is found worldwide  
d) that marks a professionalization of singing in the Bahamas

**Answer:** c

**Learning Objective:** 11.1 Recognize polyphonic singing as a global phenomenon.

**Topic:** Rhyming Singers of the Bahamas: “My Lord Help Me to Pray”

**Difficulty Level:** Easy  
**Skill Level:** Remember the Facts  
**Page:** 89

80. “My Lord Help Me to Pray” is an example of \_\_\_\_\_.  
a) secular monophony  
b) sacred heterophony  
c) three-voice polyphony  
d) a liturgical drama

**Answer:** c

**Learning Objective:** 11.1 Recognize polyphonic singing as a global phenomenon.

**Topic:** Rhyming Singers of the Bahamas: “My Lord Help Me to Pray”

**Difficulty Level:** Easy  
**Skill Level:** Remember the Facts  
**Page:** 89

81. What is the relationship among the voices in “My Lord Help Me to Pray”?  
a) call-and-response  
b) pervading imitation  
c) homophony  
d) integrated serialism

**Answer:** a

**Learning Objective:** 11.2 Listen for call-and-response in the Rhyming Singers of the Bahamas’s performance of “My Lord Help Me to Pray.”

**Topic:** Texture: Monophony versus Polyphony

**Difficulty Level:** Easy  
**Skill Level:** Remember the Facts  
**Page:** 90

82. The musical features of rhyme song reflect \_\_\_\_\_.

- a) the economic plight of the working-class singers
- b) the rugged individualism of the North American work ethic
- c) structural elements of African music
- d) the influence of Catholicism

**Answer:** c

**Learning Objective:** 11.2 Listen for call-and-response in the Rhyming Singers of the Bahamas's performance of "My Lord Help Me to Pray."

**Topic:** Texture: Monophony versus Polyphony

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 90

83. Rhyme singing is an example of syncretism, meaning it \_\_\_\_\_.

- a) combines different forms of belief and practice
- b) combines commercial interests with musical practice
- c) has remained unchanged since its inception
- d) has a three-voice polyphonic structure

**Answer:** a

**Learning Objective:** 11.2 Listen for call-and-response in the Rhyming Singers of the Bahamas's performance of "My Lord Help Me to Pray."

**Topic:** Texture: Monophony versus Polyphony

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 90

84. Rhyming singers come from where in the Carriibbean?

- a) Cuba
- b) Jamaica
- c) the Dominican Republic
- d) the Bahamas

**Answer:** d

**Learning Objective:** 11.1 Recognize polyphonic singing as a global phenomenon.

**Topic:** Rhyming Singers of the Bahamas: "My Lord Help Me to Pray"

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 89

85. The melodic lines in "My Lord Help Me to Pray" are referred to as \_\_\_\_\_.

- a) imitations
- b) responsories
- c) intonations
- d) refrains

**Answer:** c



**Learning Objective:** 11.3 Listen for and describe the three parts of rhyme, treble, and bass in “My Lord Help Me to Pray.”

**Topic:** Intoning the Melody

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 90

86. In “My Lord Help Me to Pray,” the rhyme line is \_\_\_\_\_.

- a) always pre-composed
- b) generally melodically static
- c) often improvised, but always descending in motion
- d) often varied, but always ascending to a climax

**Answer:** c

**Learning Objective:** 11.3 Listen for and describe the three parts of rhyme, treble, and bass in “My Lord Help Me to Pray.”

**Topic:** Intoning the Melody

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 90

87. In “My Lord Help Me to Pray,” which voice is the “call”?

- a) treble line
- b) rhyme line
- c) alto line
- d) bass line

**Answer:** b

**Learning Objective:** 11.3 Listen for and describe the three parts of rhyme, treble, and bass in “My Lord Help Me to Pray.”

**Topic:** Intoning the Melody

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 90

88. In “My Lord Help Me to Pray,” which voices sing together?

- a) treble and alto
- b) rhyme and bass
- c) treble and rhyme
- d) treble and bass

**Answer:** d

**Learning Objective:** 11.3 Listen for and describe the three parts of rhyme, treble, and bass in “My Lord Help Me to Pray.”

**Topic:** Intoning the Melody

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 90

89. Carribean music in the twentieth century can be characterized as \_\_\_\_\_.

- a) a homogenous tradition
- b) widely varied among the many islands
- c) shadowing developments in early European sacred music
- d) a strictly sacred tradition

**Answer:** b

**Learning Objective:** 11.5 Discuss Bob Marley and the beginning of reggae.

**Topic:** Historical Context: Bob Marley and the Birth of Reggae

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

**Page:** 91

90. One of the most popular musical genres to emerge from the Carribean is \_\_\_\_\_.

- a) reggae
- b) samba
- c) cumbia
- d) tango

**Answer:** a

**Learning Objective:** 11.5 Discuss Bob Marley and the beginning of reggae.

**Topic:** Historical Context: Bob Marley and the Birth of Reggae

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 91

91. Bob Marley is a singer whose musical genre is closely associated with \_\_\_\_\_.

- a) Catholicism
- b) Baha'i
- c) Rastafarianism
- d) Santeria

**Answer:** c

**Learning Objective:** 11.5 Discuss Bob Marley and the beginning of reggae.

**Topic:** Historical Context: Bob Marley and the Birth of Reggae

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 91

92. In the middle section of "My Lord Help Me to Pray," the voices overlap to create a \_\_\_\_\_.

- a) slow homophonic texture
- b) texture of pervading imitation
- c) monophonic chant-like texture
- d) thick polyphonic texture

**Answer:** d

**Learning Objective:** 11.4 Listen for the contrasts among the different sections of "My Lord Help Me to Pray."

**Topic:** Texture: Monophony versus Polyphony

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 90

93. After a spoken introduction, “Lord Help Me to Pray” begins with a \_\_\_\_\_.

- a) call-and-response section
- b) monophonic introit
- c) homophonic hymn arrangement
- d) instrumental improvisation

**Answer:** a

**Learning Objective:** 11.4 Listen for the contrasts among the different sections of “My Lord Help Me to Pray.”

**Topic:** Texture: Monophony versus Polyphony

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

**Page:** 90

94. The general texture of “My Lord Help Me to Pray” can be characterized as \_\_\_\_\_.

- a) heterophonic and strophic
- b) strophic and monophonic
- c) monophonic
- d) polyphonic and responsorial

**Answer:** d

**Learning Objective:** 11.4 Listen for the contrasts among the different sections of “My Lord Help Me to Pray.”

**Topic:** Texture: Monophony versus Polyphony

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 90

95. When the rhyme part singer of “My Lord Help Me to Pray” breaks out of the couplet pattern, he sings an embellished version of \_\_\_\_\_.

- a) “One Love”
- b) “Ave Maria”
- c) “The Lord’s Prayer”
- d) “Communion”

**Answer:** c

**Learning Objective:** 11.4 Listen for the contrasts among the different sections of “My Lord Help Me to Pray.”

**Topic:** Word–Music Relationships

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 91

96. Which of the following is true of the call-and-response texture?

- a) It is quite common in religious singing throughout the world.
- b) It is rarely found in work songs
- c) It only appears in the Bahamas.
- d) It is always limited to just three singers.

**Answer:** a

**Learning Objective:** 11.1 Recognize polyphonic singing as a global phenomenon.

**Topic:** Students FAQs

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

**Page:** 92

97. “One Love,” “I Shot the Sheriff,” and “No Woman, No Cry” are popular songs by what Caribbean singer?

- a) Joseph Spence
- b) Bob Marley
- c) Lord Invader
- d) Bruce Green

**Answer:** b

**Learning Objective:** 11.5 Discuss Bob Marley and the beginning of reggae.

**Topic:** Historical Context: Bob Marley and the Birth of Reggae

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 91

98. In the 1950s, Lord Invader popularized calypso in what American city?

- a) Chicago
- b) New York City
- c) Houston
- d) New Orleans

**Answer:** b

**Learning Objective:** 11.1 Recognize polyphonic singing as a global phenomenon.

**Topic:** Expand Your Playlist: Music of the Caribbean

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 93

99. Why must dance music be rhythmically clear and consistent?

- a) So the musicians can play different parts at the same time.
- b) If it is not rhythmically consistent, it is not music.
- c) Dance music must match the repeated steps of the dancers.
- d) It represented the structure of feudal society.

**Answer:** c

**Learning Objective:** 12.1 Explain the function of dance in Renaissance society.

**Topic:** Tielman Susato: *Moorish Dance*

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 94

100. Why was dancing important to Renaissance society?

- a) The best dancers were awarded huge sums of money.
- b) It provided an opportunity to assess the health and breeding of potential lovers.
- c) Dancing demonstrated allegiance to the reigning monarch.
- d) It allowed people to rebel against the teachings of the Church.

**Answer:** b

**Learning Objective:** 12.1 Explain the function of dance in Renaissance society.

**Topic:** Tielman Susato: *Moorish Dance*

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 94

101. What determined the tempo, meter, and rhythm of Renaissance dance music?

- a) the dance step for which it was written
- b) the whims of the composer
- c) the demands of the aristocracy
- d) the capabilities of the instruments

**Answer:** a

**Learning Objective:** 12.1 Explain the function of dance in Renaissance society.

**Topic:** Tielman Susato: *Moorish Dance*

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 94

102. Susato's *Moorish Dance* was likely performed by \_\_\_\_\_.

- a) the lords and ladies of the royal court
- b) peasants and artisans in local towns
- c) dancers studying in national schools of dance
- d) professional troupes, for a variety of scenarios

**Answer:** d

**Learning Objective:** 12.1 Explain the function of dance in Renaissance society.

**Topic:** Tielman Susato: *Moorish Dance*

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 94

103. What instrument families are included in the performance of *Moorish Dance*?

- a) strings, brass, and percussion
- b) strings, woodwinds, and percussion
- c) woodwinds, brass, and percussion
- d) strings and percussion

**Answer:** c

**Learning Objective:** 12.2 Describe the different timbres in Tielman Susato's *Moorish Dance*.

**Topic:** A Rich and Varied Timbre

**Difficulty Level:** Easy  
**Skill Level:** Remember the Facts  
**Page:** 95

104. The meter in dance music corresponds to the pattern of \_\_\_\_\_.

- a) melodic intervals
- b) dance steps
- c) dynamic contrasts
- d) harmonic shifts

**Answer:** b

**Learning Objective:** 12.3 Explain the relationship between meter and dancing.

**Topic:** Dancing to Rhythmic Units

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 96

105. In Renaissance dance, what is a step?

- a) a series of body movements that together bring the dancer back to the position in which they began
- b) a circular motion that brings together two partners
- c) a series of metrical shifts that indicate the beginning, middle, and end of a dance
- d) the percussion instrument that set the tempo for each dance

**Answer:** a

**Learning Objective:** 12.3 Explain the relationship between meter and dancing.

**Topic:** Dancing to Rhythmic Units

**Difficulty Level:** Moderate

**Skill Level:** Remember the Facts

**Page:** 96

106. Which of the following best describes the form of Susato's *Moorish Dance*?

- a) ABA
- b) AAB
- c) AABB
- d) ABCD

**Answer:** c

**Learning Objective:** 12.4 Identify the binary form of Susato's *Moorish Dance*.

**Topic:** Binary Form

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

**Page:** 96

107. Which of the following best describes the performance practice of Renaissance dance music?

- a) Ensembles often repeat an entire dance since many dances are very short.
- b) Ensembles typically only play exactly what is written in the score.
- c) Instrumentation is always clearly specified in the written score.
- d) Singers are added to guide the dancers in their steps.

**Answer:** a

**Learning Objective:** 12.4 Identify the binary form of Susato's *Moorish Dance*.

**Topic:** Binary Form

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 96

108. Tielman Susato is remembered today as both a composer and a \_\_\_\_\_.

- a) poet
- b) philosopher
- c) painter
- d) publisher

**Answer:** d

**Learning Objective:** 12.5 Discuss Susato's role as a publisher.

**Topic:** Profile: Tielman Susato (ca. 1510–ca. 1570)

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 98

109. Where did Susato live?

- a) Rome
- b) Antwerp
- c) Paris
- d) London

**Answer:** b

**Learning Objective:** 12.5 Discuss Susato's role as a publisher.

**Topic:** Profile: Tielman Susato (ca. 1510–ca. 1570)

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 98

110. Why did music publishing develop after book publishing?

- a) There was little demand for printed music.
- b) It was will faster to copy music manuscripts by hand.
- c) A page of printed music involved notes, lines, and texts.
- d) Composers had no interest in selling their music.

**Answer:** c

**Learning Objective:** 12.6 Describe why music publishing was difficult.

**Topic:** Historical Context: The Business of Music Publishing

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 99

111. What Venetian publisher was the first to develop an efficient method of printing music?

- a) Ottaviano Petrucci
- b) Tielman Susato

- c) Josquin des Prez
- d) Giovanni Pierluigi da Palestrina

**Answer:** a

**Learning Objective:** 12.6 Describe why music publishing was difficult.

**Topic:** Historical Context: The Business of Music Publishing

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 99

112. What late-sixteenth-century Venetian composer wrote a large amount of brass music?

- a) Thomas Tallis
- b) William Byrd
- c) Cipriano de Rore
- d) Giovanni Gabrieli

**Answer:** d

**Learning Objective:** 12.7 Identify other examples of instrumental music from the Renaissance.

**Topic:** Expand Your Playlist: Instrumental Music of the Renaissance

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 100