

Part 02: The Culture of Medieval Europe (Chapter 4)

Test Bank

1. When did the Christian Church begin to gain power?
- A.** After the fall of the Roman Empire
 - B. First century
 - C. Twelfth century
 - D. During the ancient Greek civilization
- The Christian church gained power after the fall of the Roman Empire in 476 CE.

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Bloom's: Remember

Learning Objective: Summarize historical and cultural events during the medieval era

2. What invention, at the end of the medieval period, made books less expensive, helping to spread literacy and independent thought to more Europeans?
- A. *Ars nova*
 - B. Liturgical texts
 - C.** Printing press
 - D. Mensural notation

The invention of the printing press with movable type in 1450 helped usher in the modern world. The press made books less expensive and spread literacy and independent thought to more Europeans.

Accessibility: Keyboard Navigation
Bloom's: Remember

Learning Objective: Summarize historical and cultural events during the medieval era

3. Who were the main patrons of art in the medieval era?

- A. Merchants
- B. Bankers
- C. Church monasteries**
- D. Middle-class consumers

Church monasteries, particularly before the development of towns in the twelfth century, were the principal patrons of art and architecture. In addition to preserving great literary works, monasteries also promoted key developments in music.

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Bloom's: Remember

Learning Objective: Summarize historical and cultural events during the medieval era

4. What was the main source of inspiration for artists in the late-medieval period?

- A. Fortune
- B. Fame
- C. Novels
- D. God**

Because the church was the main patron of art and music in the medieval period, most artists considered that their abilities or achievements were a gift from God, and most did not sign their works for that reason. Artists, including composers, created their works out of devotion to God, not to draw attention to themselves.

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Bloom's: Remember

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Medieval music

5. Where could women compose and perform music in the medieval period?

- A. Noble courts
- B. Public festivals
- C. Large cathedrals
- D. Convents**

The musical activities of women were somewhat restricted because of biblical verses that commanded to women be silent in church. Accordingly, the big city cathedrals were off-limits to women as far as music making was concerned. Convents were bound by different rules, however, and women were both composers and active participants in musical services.

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Bloom's: Remember

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Recognize characteristics of medieval secular music

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Medieval music

Topic: Sacred music

Topic: Secular music

6. In the early medieval period, how was music passed on?

- A. Notation
- B. Music texts
- C. Orally**
- D. Church liturgy

Music notation only developed in the late medieval period (around the twelfth century). Prior to that, music was passed on by oral tradition to the monks, priests, and nuns of succeeding generations.

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Bloom's: Remember

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Medieval music

7. Music notation was developed during the Middle Ages.

TRUE

It was in the twelfth century that music notation developed enough to withstand the test of time.

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Bloom's: Remember

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Medieval music

Topic: Notation

8. What outcomes resulted from Pope Gregory's changes to music regulations in the Church?

- ☒ Standardized system of music notation
- ☒ Preservation of musical literature
- ☐ Integration of instrument and choir in religious services
- ☐ Promotion of individual composers

Pope Gregory I and Pope Gregory II changed religious musical regulations resulting in the development of a standardized system of musical notation and the preservation of one of the greatest bodies of musical literature in the history of Western civilization.

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Bloom's: Remember

Learning Objective: Recall features of the Gregorian chant

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Gregorian chant

Topic: Medieval music

Topic: Sacred music

9. What is another term for Gregorian chant?

- A. Church mode
- B. Plainchant**
- C. Vesper
- D. Sacred song

Gregorian chants are also known plainsongs or plainchants.

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Bloom's: Remember

Learning Objective: Recall features of the Gregorian chant

Learning Objective: Recognize characteristics of medieval sacred music

Topic: Gregorian chant

10. What is the musical texture in a Gregorian chant?

- A.** Monophonic
- B. Stereophonic
- C. Homophonic
- D. Polyphonic

Gregorian chants are single-line melodies and therefore monophonic in texture.

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Bloom's: Remember

Learning Objective: Explain texture in terms of how it is used to structure music

Learning Objective: Recall features of the Gregorian chant

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Recognize monophonic texture and how it is used in music

Topic: Gregorian chant

Topic: Medieval music

Topic: Monophony

Topic: Sacred music

Topic: Texture

11. How are church modes different than today's major and minor scales?

- A. They are unmeasured in rhythm.
- B. They do not have corresponding musical notation.
- C.** They do not express as strong a tonal center.
- D. They tend to be more polyphonic in texture.

Although similar to today's major and minor scales, church modes do not express as strong a tonic (tonal center) as do today's scales. The content of modes have nothing to do with the texture of a piece, its rhythms, or whether it is notated.

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Bloom's: Remember

Learning Objective: Recall features of the Gregorian chant

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Recognize scales and how they are used in music

Learning Objective: Recognize tonality and how it is used in music

Topic: Gregorian chant

Topic: Medieval music

Topic: Sacred music

Topic: Scales

12. Gregorian chant was always sung in Latin.

TRUE

As sacred songs, Gregorian chants were always sung in Latin, the official language of the church.

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Bloom's: Remember

Learning Objective: Recall features of the Gregorian chant

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Gregorian chant

Topic: Medieval music

Topic: Sacred music

13. What type of ensemble would most likely have sung plainchants in a medieval religious service?

- A. All female choir
- B. All male choir**
- C. Mixed choir of men and women
- D. Children's choir

Remember that church regulations forbade women to sing in regular church services. An all-male choir was the standard ensemble for performing Gregorian chants.

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Bloom's: Remember

Learning Objective: Identify voices and vocal ensembles in works of music

Learning Objective: Recall features of the Gregorian chant

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Gregorian chant

Topic: Medieval music

Topic: Sacred music

Topic: Vocal ensembles

Topic: Vocal types

14. What characteristics are associated with Gregorian chants?

- ☒ Wavelike quality to the melody
- ☐ Musical complexity
- ☒ Monophony
- ☐ Vernacular text

The monophonic melodies of Gregorian chants were wavelike and simple. They were intended for religious services and hence used Latin as the language of their texts, not the vernacular.

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Bloom's: Remember

Learning Objective: Explain texture in terms of how it is used to structure music

Learning Objective: Recall features of the Gregorian chant

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Recognize monophonic texture and how it is used in music

Topic: Gregorian chant

Topic: Medieval music

Topic: Sacred music

Topic: Texture

15. In what country did Hildegard of Bingen live and work?

- A. The Netherlands
- B. Germany**
- C. Italy
- D. France

Hildegard of Bingen was born near Rheinhessen, Germany and spent her life working in a convent in Bingen, Germany.

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Bloom's: Remember

Learning Objective: Identify works of music by Hildegard of Bingen

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Hildegard of Bingen

Topic: Medieval music

Topic: Sacred music

16. What characteristic makes Hildegard's music different from the preexisting Gregorian chant repertoire?

- A.** Free and less-controlled melodies
- B. Instrumental accompaniment
- C. Polyphony
- D. Measured rhythms

Hildegard's melodies tend to be freer and less controlled in range from high to low notes than previous Gregorian chants. They are still, however, monophonic and are written with unmeasured rhythms. Although instrumental accompaniment is featured in modern renditions of her music, this was not the case during her time.

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Bloom's: Remember

Learning Objective: Explain melody in terms of its characteristics

Learning Objective: Identify works of music by Hildegard of Bingen

Learning Objective: Recognize characteristics of medieval sacred music

Topic: Gregorian chant

Topic: Hildegard of Bingen

Topic: Medieval music

Topic: Melody

Topic: Sacred music

17. In what disciplines did Hildegard of Bingen make significant contributions?

- X** Music
- ☐ Math
- ☐ Architecture
- X** Medicine

Hildegard was proficient in many areas of study, including music and medicine.

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Bloom's: Remember

Learning Objective: Identify works of music by Hildegard of Bingen

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Hildegard of Bingen

Topic: Medieval music

18. Sections of the Mass containing texts that vary with the day of the church year are called the Proper.

TRUE

The liturgy, or prescribed ceremony, of the Mass is divided into two parts: the Ordinary (using texts that do not change from day to day) and the Proper (using texts that vary according to the religious nature of the specific day in the church year).

Accessibility: Keyboard Navigation

Bloom's: Remember

Learning Objective: Recall features of the Mass

Learning Objective: Recognize characteristics of medieval sacred music

Topic: Mass

Topic: Medieval music

Topic: Sacred music

19. Which section of the Mass feature texts that vary according to the religious nature of the specific day in the church year?

A. Proper

B. Liturg

y

C. Ordina

ry

D. Kyri

e

The liturgy of a Mass is broken down into two sections: the Ordinary (using texts that do not change from day to day) and the Proper (using texts that vary according to the religious nature of the specific day in the church year). The Kyrie is a section in the Ordinary.

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Bloom's: Remember

Learning Objective: Recall features of the Mass

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Mass

Topic: Sacred music

20. Which section of the Mass did medieval composers generally write for?

- A. Ordinary
- B. Plainchant
- C. Proper**
- D. Organum

Composers wrote for the Ordinary section of the Mass, since the texts were performed more often. Recall that organum and plainchant are styles of music.

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Bloom's: Remember

Learning Objective: Recall features of the Mass

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Mass

Topic: Sacred music

21. Where were the early developments of medieval polyphonic music centered?

- A. Machaut
- B. Rheims
- C. Bignon
- D. Notre Dame School**

The development of polyphonic music from twelfth to fourteenth centuries was centered in northern France and was dominated by the Notre Dame school.

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Bloom's: Remember

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Organum

Topic: Polyphony

22. Ordinary of the Mass is the part that varies with each day.

FALSE

The liturgy, or the prescribed ceremony, of the Mass is divided into two parts: the Ordinary (using texts that do not change from day to day) and the Proper (using texts that vary according to the religious nature of the specific day in the church year).

Accessibility: Keyboard Navigation

Bloom's: Remember

Learning Objective: Recall features of the Mass

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Mass

Topic: Medieval music

Topic: Sacred music

23. What twelfth-century composer is credited with starting the organa genre?

- A.** Léonin
- B. Hildegard of Bingen
- C. Pérotin
- D. Guillaume de Machaut

Léonin is generally credited with starting musical experiments that would become the foundations of organa. Recall that Hildegard of Bingen wrote in the monophonic chant style and Pérotin and Machaut succeeded Léonin.

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Bloom's: Remember

Learning Objective: Identify works of music by Léonin

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Léonin

Topic: Medieval music

Topic: Organum

Topic: Polyphony

Topic: Sacred music

24. In what way did the composer Pérotin add further complexity to the organa style?

- A. Set the Mass Ordinary to a polyphonic texture
- B. Specified instrumental accompaniment
- C. Added multiple melodies on top of the original chant**
- D. Used unmeasured rhythms in his organa

Pérotin succeeded Léonin and further developed the techniques of polyphonic writing. He added two or three newly composed melodies above a slow-moving chant melody. Recall that organa still were vocal pieces and began to use measured rhythms to achieve melodic independence.

Guillaume de Machaut was the first composer to set the Mass to a polyphonic texture.

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Bloom's: Remember

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Medieval music

Topic: Organum

Topic: Pérotin

Topic: Polyphony

Topic: Sacred music

25. What major developments, as heard in the *ars nova* style, set Western music on a new path during the late-Middle Ages?

- X** Measured rhythms
- ☐ Incorporation of secular styles into sacred works
- X** Change from monophony to polyphony
- ☐ Rhythms that were dependent on text

Beginning with the *ars antiqua* style, two major developments in Western music took place: the change from monophony to polyphony and the change from unmeasured, relatively free rhythm to measured rhythm, in which precise time values were related to each other. As the *ars nova* style became popular, rhythms became even more independent of the text.

Accessibility: Keyboard Navigation

Bloom's: Remember

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Recognize polyphonic texture and how it is used in music

Topic: Medieval music

Topic: Organum

Topic: Polyphony

Topic: Sacred music

26. Guillaume de Machaut is well known for what musical achievement?

- A. Writing the earliest morality play, the *Play of Virtues*
- B. Composing the earliest polyphonic setting of the Mass Ordinary**
- C. Leading the composition school at Notre Dame
- D. Creating the organa style

Machaut lived and worked in Northern France, not in Paris where the Notre Dame is located. He wrote the earliest polyphonic setting of the entire Ordinary of the Mass, *Messe de Notre Dame* (*Mass of Our Lady*). Hildegard of Bingen wrote the *Play of Virtues*.

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Bloom's: Remember

Learning Objective: Identify works of music by Guillaume de Machaut

Learning Objective: Recall features of the Mass

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Guillaume de Machaut

Topic: Mass

Topic: Medieval music

Topic: Sacred music

27. What musical characteristics are found in the style of Guillaume de Machaut?

- ☐ Strict monophony
- ☐ Songs in strophic form
- ☒ Intricate polyphony
- ☒ Rhythms independent of the underlying text

Machaut's compositions represent the style called *ars nova*, in which rhythms are more independent of the text and polyphonic textures abound. Strophic form was found mostly in secular music.

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Bloom's: Remember

Learning Objective: Identify works of music by Guillaume de Machaut

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Recognize polyphonic texture and how it is used in music

Topic: Guillaume de Machaut

Topic: Medieval music

Topic: Polyphony

Topic: Sacred music

28. What characteristics are associated with medieval secular music?

- ☒ Texts in the vernacular
- ☒ Strophic form
- ☐ Settings of the Mass Ordinary
- ☐ Polyphony

Medieval secular music was notated in monophonic texture (one melody), but we know that instrumental accompaniment was common, which would result in homophony. Songs were written in the common language, or vernacular, and were often set in strophic form. Polyphony was more present in sacred music of the time.

Accessibility: Keyboard Navigation

Bloom's: Remember

Learning Objective: Recognize characteristics of medieval secular music

Learning Objective: Recognize homophonic texture and how it is used in music

Learning Objective: Recognize monophonic texture and how it is used in music

Topic: Homophony

Topic: Medieval music

Topic: Monophony

Topic: Secular music

29. What was the term for French poet-musicians of the noble class, who created and performed secular music in the Middle Ages?

- A.** Troubadours
- B. Minnesingers
- C. Jongleurs
- D. Minstrels

Troubadours were poet-musicians in southern France, generally of the nobility. Minnesingers were the troubadours' German counterpart. Minstrels or jongleurs were lower-class musicians, usually traveling street performers.

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Bloom's: Remember

Learning Objective: Recognize characteristics of medieval secular music

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Medieval music

Topic: Secular music

Topic: Troubadour song

30. Singing several notes to one syllable of text is a melodic ornamentation called a _____.

- A. stroph
ic
- B. melisma**
- C. refra
in
- D. mensural
rhythm

A melisma is a type of melodic ornamentation in which several notes are sung to one syllable of text.

Accessibility: Keyboard Navigation

Bloom's: Remember

Learning Objective: Explain melody in terms of its characteristics

Learning Objective: Recognize characteristics of medieval secular music

Topic: Medieval music

Topic: Melody

Topic: Secular music

31. When did music notation that we can read develop?

- A. Twelfth century**
- B. Fifteenth
century
- C.
Second century
B.C.
- D. First
century

It was in the twelfth century that music notation developed enough to withstand the test of time.

Accessibility: Keyboard Navigation

Bloom's: Remember

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Medieval music

Topic: Notation

Topic: Sacred music

32. When were the first major European universities established?

- A. The fourteenth and fifteenth centuries
- B. The eleventh and twelfth centuries**
- C. The fifth century
- D. The sixteenth century

In Europe, by the eleventh and twelfth centuries, major universities were established at Paris and Bologna.

Accessibility: Keyboard Navigation

Bloom's: Remember

Learning Objective: Summarize historical and cultural events during the medieval era

33. What is the reason that Gregorian chant is named after Pope Gregory?

- A. He ordered the simplification and cataloging of church music.**
- B. He decreed that music should be used in church.
- C. He composed most of the chants still used today.
- D. A dove came down from heaven and whispered the sacred music in his ear.

Pope Gregory I (or some say II), is generally credited for having ordered the simplification and cataloging of music assigned to specific celebrations in the church calendar. This decree resulted in the preservation of one of the greatest bodies of musical literature in the history of Western civilization, known as Gregorian chant.

Accessibility: Keyboard Navigation

Bloom's: Remember

Learning Objective: Recall features of the Gregorian chant

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Gregorian chant

Topic: Medieval music

Topic: Sacred music

34. What is the texture of Gregorian chants?

- A.** Monophonic
- B. Measured
- C. Polyphonic
- D. Homophonic

Gregorian chants are monophonic in texture because they are single-line melodies.

Accessibility: Keyboard Navigation

Bloom's: Remember

Learning Objective: Explain texture in terms of how it is used to structure music

Learning Objective: Recall features of the Gregorian chant

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Recognize monophonic texture and how it is used in music

Topic: Gregorian chant

Topic: Medieval music

Topic: Monophony

Topic: Sacred music

35. Who was Hildegard of Bingen?

- A. A queen and a composer
- B.** The abbess of her convent and a composer
- C. A stage actress
- D. A noblewoman known as a patron of the arts

Hildegard was a nun (later becoming an abbess) who practiced many disciplines, including music composition.

Accessibility: Keyboard Navigation

Bloom's: Remember

Learning Objective: Identify works of music by Hildegard of Bingen

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Hildegard of Bingen

Topic: Medieval music

Topic: Sacred music

36. The most solemn service of the Catholic church, commemorating and reenacting the Last Supper, is called _____.

- A. organum
- B. the melisma
- C. the Mass**
- D. vespers

The Mass is the most solemn service of the medieval Christian church. It is the commemoration and symbolic reenactment of the Last Supper of Christ.

Accessibility: Keyboard Navigation

Bloom's: Remember

Learning Objective: Recall features of the Mass

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Mass

Topic: Medieval music

Topic: Sacred music

37. Which of these sections of the Mass is not a part of the ordinary?

- A. Gospel**
- B. Kyrie
- C. Credo
- D. Sanctus

Among other sections, the titles of the texts from the Ordinary include the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei.

Accessibility: Keyboard Navigation

Bloom's: Remember

Learning Objective: Recall features of the Mass

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Mass

Topic: Medieval music

Topic: Sacred music

38. What are the earliest polyphonic works called?

- A. Minstrels
- B. Troubadour songs
- C. Plainchant
- D. Organa**

The earliest polyphonic works were called organa (singular, organum).

Accessibility: Keyboard Navigation

Bloom's: Remember

Learning Objective: Recognize characteristics of medieval sacred music

Learning Objective: Recognize polyphonic texture and how it is used in music

Topic: Medieval music

Topic: Organum

Topic: Polyphony

Topic: Sacred music

39. The *Messe de Nostre Dame*, the first complete polyphonic setting of the Ordinary of the Mass, was written by _____.

- A. Guillaume de Machaut**
- B. Léonin
- C. Hildegard of Bingen
- D. Pérotin

Machaut wrote *Messe de Nostre Dame* (*Mass of Our Lady*), the earliest polyphonic setting of the entire Ordinary of the Mass.

Accessibility: Keyboard Navigation

Bloom's: Remember

Learning Objective: Identify works of music by Guillaume de Machaut

Learning Objective: Recall features of the Mass

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Guillaume de Machaut

Topic: Mass

Topic: Medieval music

Topic: Polyphony

Topic: Sacred music

40. In what style is the music of Guillaume de Machaut?

- A. Greek
- B. Ars antiqua
- C. Ars nova**
- D. Ars medieval

Machaut's compositions represent the style called *ars nova*, in which rhythms are more independent of the text.

Accessibility: Keyboard Navigation

Bloom's: Remember

Learning Objective: Identify works of music by Guillaume de Machaut

Learning Objective: Recognize characteristics of medieval sacred music

Topic: Guillaume de Machaut

Topic: Medieval music

Topic: Sacred music

41. What were medieval traveling street musicians called?

- A. Troubadours
- B. Minnesingers
- C. Jongleurs**
- D. Trouvères

Poet-musicians of the noble class were called trouvères in northern France, troubadours in southern France, and minnesingers in Germany. Lower-class musicians who were traveling street performers were called minstrels or jongleurs.

Accessibility: Keyboard Navigation

Bloom's: Remember

Learning Objective: Recognize characteristics of medieval secular music

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Medieval music

Topic: Secular music

42. How were the songs of the troubadours generally performed?

A. With instrumental accompaniment

B. In complex polyphonic settings

C. With an all-male choir

D. In theatrical settings

Although the song manuscripts written by troubadours are all in monophonic notation, medieval art continually portrays singers as being accompanied by instrumentalists (this would result in a homophonic texture).

Accessibility: Keyboard Navigation

Bloom's: Remember

Learning Objective: Recognize characteristics of medieval secular music

Learning Objective: Summarize historical and cultural events during the medieval era

Topic: Medieval music

Topic: Secular music

Topic: Troubadour song

43. Setting each verse of a song to the same music is a formal structure called _____ form.

A. free

B. ternary

C. strophic

D. binary

Strophic form is a song form in which each verse of text is sung to the same melody.

Accessibility: Keyboard Navigation

Bloom's: Remember

Learning Objective: Explain form in terms of how it is used to structure music

Learning Objective: Recognize characteristics of medieval secular music

Topic: Form

Topic: Medieval music

Topic: Secular music

Topic: Troubadour song

44. Which of the following instruments would NOT have been used to accompany songs or dances in the Middle Ages?

- A. Psalter
- B. Drums
- C. Harpsichord**
- D. Pute

Instruments that were used to accompany medieval secular music included: harp, vielle, psalter, lutes, horns, drums, trumpets, a variety of wind instruments and bells, and portable organs. The harpsichord was not invented until later.

Accessibility: Keyboard Navigation

Bloom's: Remember

Learning Objective: Recognize characteristics of medieval secular music

Topic: Instrumental ensembles

Topic: Medieval music

Topic: Secular music

Part 02: The Culture of Medieval Europe (Chapter 4)

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