

Part II The Middle Ages and Renaissance

Multiple Choice Questions

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.

The thousand years that make up the European Middle Ages began after the disintegration of the Roman empire in 450 and lasted until the beginning of the Renaissance in 1450.

Bloom's: Remember

Learning Objective: Summarize the era known as the Middle Ages

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.

The Renaissance was a time of human creativity, curiosity, and intellectual pursuits, resulting in stunning achievements in the arts and sciences. Exploration was also prized, as seen in the voyages of Christopher Columbus, Vasco da Gama, and Ferdinand Magellan.

Bloom's: Understand

Learning Objective: Summarize the era known as the Renaissance

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.

Though devoutly Christian, the humanists were focused on more secular pursuits, especially on individual accomplishments and the nature of humanity.

Bloom's: Understand

Learning Objective: Summarize the era known as the Renaissance

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

During the Renaissance, humanism greatly influenced many facets of life, such as art, science, literature, and music.

Bloom's: Remember

Learning Objective: Summarize the era known as the Renaissance

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.

While humanism focused on human life, it is a mistake to believe that the humanists were atheists. In fact, humanists were still deeply religious and devout.

Bloom's: Understand

Learning Objective: Summarize the era known as the Renaissance

6. In the Middle Ages, most important musicians were

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

During the Middle Ages, the church was the main patron of all the arts, including music. The church had the funds and resources to allow composers and performers to spend their time creating new forms of music.

Bloom's: Remember

Learning Objective: Describe performers of religious music in the Middle Ages

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*.

Monks in monasteries almost exclusively had the time and resources to pursue knowledge; even most of the nobility were illiterate.

Bloom's: Remember

Learning Objective: Summarize the era known as the Middle Ages

8. During the Middle Ages, what institution was the center of musical life?

- A. The church
- B. The castle
- C. The merchant's living room
- D. The king's court

The church was without a doubt the center of musical life and advancement in the Middle Ages. Churches and monasteries had almost exclusive access to music manuscripts and performance resources.

Bloom's: Remember

Learning Objective: Summarize the era known as the Middle Ages

9. Church officials expected monks to sing
A. with proper pronunciation and tone quality.
B. exclusively in the English language.
C. away from the actual religious services.
D. with the members of the congregation.

Church officials considered tone quality and pronunciation to be of utmost importance in communicating the sacred texts. For example, Saint Bernard advised singers to pronounce "the words of the Holy Spirit with becoming manliness and resonance and affection; and correctly, that while you chant you ponder on nothing but what you chant."

Bloom's: Remember

Learning Objective: Describe performers of religious music in the Middle Ages

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.

Saint Bernard of Clairvaux instructed his monks to sing vigorously, "pronouncing the words of the Holy Spirit with becoming manliness and resonance and affection; and correctly, that while you chant you ponder on nothing but what you chant."

Bloom's: Remember

Learning Objective: Describe performers of religious music in the Middle Ages

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.

The church frowned on instruments because of their earlier role in pagan rites. In addition, the clergy sometimes felt that instruments distracted the worshippers.

Bloom's: Remember

Learning Objective: Recall the importance of vocal music over instrumental music in the Middle Ages

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. bothered the clergy because they distracted the listeners from worship.**

The clergy often complained that organs and bells distracted worshippers, saying that these instruments were more appropriate in theatrical settings.

Bloom's: Understand

Learning Objective: Recall the importance of vocal music over instrumental music in the Middle Ages

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. old recordings.

Few medieval instruments have survived and medieval manuscripts do not indicate performance aspects, such as tempo, dynamics or instrumentation. What we know about medieval performance comes from pictures and literary descriptions.

Bloom's: Remember

Learning Objective: Know why little is known about how medieval music was performed and what it sounded like

14. Most medieval music was

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

Most medieval music was church music and, as such, was vocal. The clergy felt that instruments distracted worshippers and drew attention away from the sacred texts.

Bloom's: Remember

Learning Objective: Recall the importance of vocal music over instrumental music in the Middle Ages

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.

The only knowledge we have of medieval musical performance practices come from pictures and literary descriptions, including the fact that instruments were used (mainly organs and bells). Brass instruments, such as trumpets and trombones, and large orchestras did not come about until the Renaissance.

Bloom's: Remember

Learning Objective: Know why little is known about how medieval music was performed and what it sounded like

16. During the late Middle Ages, the church believed that music during religious services 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.

During the late Middle Ages, clergy officials became concerned that music, specifically the use of instruments, in services was becoming distracting to the purpose of worship. They maintained, therefore, that music should be used as discreet accompaniment.

Bloom's: Understand

Learning Objective: Describe performers of religious music in the Middle Ages

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

During the late Middle Ages, clergy officials became concerned that music, specifically the use of instruments, in services was becoming distracting to the purpose of worship. They maintained, therefore, that music should be used as discreet accompaniment.

Bloom's: Understand

Learning Objective: Describe performers of religious music in the Middle Ages

18. The music the Medieval monks sang was called

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

Gregorian chant, named after Pope Gregory I, was the official music of the Roman Catholic church for over 1,000 years, beginning in the early Middle Ages.

Bloom's: Remember

Learning Objective: Recount events in the development of Gregorian chant

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.**

Gregorian chants were set to Latin text and were the official form of music in the Roman Catholic church for over 1,000 years. In the early years, the chants borrowed some practices of the Jewish synagogue, such as the singing of psalms.

Bloom's: Remember

Learning Objective: Recognize the musical characteristics of Gregorian chant; especially its melody and rhythm

20. Gregorian chant

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

Although Gregorian chant can be melodically elaborate and even form the basis of polyphonic music, the chants themselves are monophonic.

Bloom's: Remember

Learning Objective: Recognize the musical characteristics of Gregorian chant; especially its melody and rhythm

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.

A Gregorian chant is a melody sung without accompaniment, in order to supplement a worshipper's contemplation of religious texts.

Bloom's: Remember

Learning Objective: Recognize the musical characteristics of Gregorian chant; especially its melody and rhythm

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.

Gregorian chants are monophonic in texture, not polyphonic (even though the chants formed the basis of later polyphonic music).

Bloom's: Understand

Learning Objective: Recognize the musical characteristics of Gregorian chant; especially its melody and rhythm

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.**

Gregorian chant evolved over hundreds of years and consequently became a highly elaborate and refined art. As such, it is difficult to perform and the aesthetics are considered old-fashioned for modern worship. Further, the Vatican encouraged services to be held in the native language of the worshipper's country.

Bloom's: Understand

Learning Objective: Recount events in the development of Gregorian chant

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.

Gregorian chants tend to move in a stepwise motion, in a narrow pitch range.

Bloom's: Understand

Learning Objective: Recognize the musical characteristics of Gregorian chant; especially its melody and rhythm

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.

Gregorian chant is named after Pope Gregory I (the Great), who reorganized the Catholic liturgy during his reign from 590 to 604. He is credited with having created it, although we know now that the style evolved over many centuries.

Bloom's: Remember

Learning Objective: Recount events in the development of Gregorian chant

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.

Although medieval legend credits Pope Gregory with the creation of Gregorian chants, his main contribution was to reorganize the Catholic liturgy during his reign from 590 to 604.

Bloom's: Remember

Learning Objective: Recount events in the development of Gregorian chant

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.

Medieval monks and nuns spent several hours each day singing Gregorian chant in two types of services: the office and the mass.

Bloom's: Remember

Learning Objective: Recall the difference between the office and the mass in Catholic worship

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.

The mass, a ritual reenactment of the Last Supper, was the highlight of the liturgical day.

Bloom's: Remember

Learning Objective: Recall the difference between the office and the mass in Catholic worship

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

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

Gregorian melodies were originally passed along orally, but their increasing number necessitated notation in order to ensure musical uniformity throughout the western church. The earliest surviving of these notated manuscripts date from about the ninth century.

Bloom's: Remember

Learning Objective: Recount events in the development of Gregorian chant

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.

Church modes served as the basic scales and tonalities for western music--both sacred and secular--during the Middle Ages and the Renaissance.

Bloom's: Remember

Learning Objective: Distinguish church modes from modern scales

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 different tones.**
- D. completely different from any other form of scale.

Church modes are like the major and minor scales in that they consist of seven different tones and an eighth tone that duplicates the first an octave higher.

Bloom's: Understand

Learning Objective: Distinguish church modes from modern scales

32. The word *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.

The word *Alleluia*, used often in Gregorian chants, is a Latinized form of the Hebrew *hallelujah*, which means, "praise ye the Lord."

Bloom's: Remember

Learning Objective: Distinguish church modes from modern scales

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

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

Alleluia: Vidimus stellam is set in ternary form (ABA).

Bloom's: Understand

Learning Objective: Distinguish church modes from modern scales

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.

A multifaceted woman, Hildegard of Bingen was the abbess of the convent at Rupertsberg and the first woman composer to have a large number of her works survive. She was a visionary and mystic, active in both religious and diplomatic matters.

Bloom's: Remember

Learning Objective: Recall the life of Hildegard of Bingen

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.**

Ordo virtutum (Play of the Virtues) was composed by Hildegard of Bingen.

Bloom's: Remember

Learning Objective: Recall the life of Hildegard of Bingen

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.

The first large body of secular songs was written by French nobles called *troubadours* and *trouvères* during the twelfth and thirteenth centuries.

Bloom's: Remember

Learning Objective: Describe performers of secular song in the Middle Ages

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.

During the twelfth and thirteenth centuries, French nobles, known as *troubadours* and *trouvères*, composed the first large body of secular songs.

Bloom's: Remember

Learning Objective: Describe performers of secular song in the Middle Ages

38. The French secular songs of the Middle Ages were often concerned with

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

The French secular songs of the Middle Ages were often about love, but they also commented on the Crusades, and also served as dance and spinning songs.

Bloom's: Understand

Learning Objective: Describe performers of secular song in the Middle Ages

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

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

Because the songs of the trouvères were secular, the one subject they did not deal with was religion.

Bloom's: Understand

Learning Objective: Describe performers of secular song in the Middle Ages

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.

Minstrels, or *jongleurs*, had no civil rights and were on the lowest social level, alongside prostitutes and slaves.

Bloom's: Understand

Learning Objective: Describe performers of secular song in the Middle Ages

41. A famous French woman troubadour was

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

Beatriz de Dia was a woman troubadour from southern France.

Bloom's: Remember

Learning Objective: Describe performers of secular song in the Middle Ages

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.

Beatriz de Dia was one of the women troubadours from Southern France in the Middle Ages.

Bloom's: Remember

Learning Objective: Describe performers of secular song in the Middle Ages

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

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

The manuscripts for the songs of the troubadours and trouvères indicated pitch and duration but not rhythm.

Bloom's: Understand

Learning Objective: Identify medieval music and its notation

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.

Minstrels, or *jongleurs*, had no civil rights and were on the lowest social level, alongside prostitutes and slaves.

Bloom's: Remember

Learning Objective: Describe performers of secular song in the Middle Ages

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.**

Minstrels, or *jongleurs*, were multitalented, performing music and acrobatics in all manner of venues. They sang love songs and accompanied dancers but had no civil rights and were on the lowest social level, alongside prostitutes and slaves.

Bloom's: Understand

Learning Objective: Describe performers of secular song in the Middle Ages

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

- A. Gregorian chant.
- B. monophonic songs in various languages.**
- C. Renaissance lute songs.
- D. organums and motets.

Henri de Malines is known as a thirteenth-century theologian who wrote about his past, singing all sorts of monophonic songs in various languages.

Bloom's: Remember

Learning Objective: Describe the musical life of Paris experienced by medieval students

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.

The secular music of the Middle Ages was concerned with any nonreligious subject, particularly dancing.

Bloom's: Remember

Learning Objective: Describe performers of secular song in the Middle Ages

48. An *estampie* is a medieval

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

The *estampie*, a medieval dance, is one of the earliest surviving forms of instrumental music.

Bloom's: Remember

Learning Objective: Identify the "estampie"

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.

Since the *estampie* is a secular form of music, it was never intended for religious services.

Bloom's: Understand

Learning Objective: Identify the "estampie"

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.

The *rebec* is a bowed string instrument common in the Middle Ages.

Bloom's: Remember

Learning Objective: Identify the "estampie"

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.

The addition of a second melodic line to Gregorian chant revolutionized western music, leading to the incredible development of polyphonic music.

Bloom's: Remember

Learning Objective: Recount events in the development of Gregorian chant

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.

Between 700 and 900, monks in monastery choirs began to improvise a second melodic line to Gregorian chant, a development that led to polyphonic music.

Bloom's: Remember

Learning Objective: Understand measured rhythm in later medieval polyphony

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

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

Bloom's: Remember
Learning Objective: Describe early organum

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*.

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

Bloom's: Remember
Learning Objective: Describe early organum

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 among the first known composers to write music with more than two voices.

The use of triads was relatively rare in medieval music, especially organum. Music that did have multiple melodies or other harmonic support relied more on the open intervals of a fourth or a fifth.

Bloom's: Understand

Learning Objective: Contrast early organum with later organum

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

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

After 1150, Paris was the center of polyphonic music in Europe, drawing scholars to the University of Paris and the Cathedral of Notre Dame.

Bloom's: Remember

Learning Objective: Evaluate the importance of Paris in the later Middle Ages

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 sermon during church services.
- D. adding orchestral instruments to church music.

During medieval times, most polyphonic music was created when monks and nuns would improvise a second melodic line against a known chant. Even when composers began writing polyphonic music in earnest, they still used known chants as the foundational melody.

Bloom's: Understand

Learning Objective: Understand measured rhythm in later medieval polyphony

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.

Leonin and Perotin, leaders of the Notre Dame school and among the first notable composers known by name, began the use of measured rhythm in their works.

Bloom's: Remember

Learning Objective: Understand measured rhythm in later medieval polyphony

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.

Leonin and Perotin were the earliest known composers to use measured rhythm in their compositions.

Bloom's: Remember

Learning Objective: Understand measured rhythm in later medieval polyphony

60. 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.

The beginning of the fourteenth century saw a weakening of the church's authority and an increased interest in earthly matters. This change, along with a decline of the feudal system, led to an increased importance in secular music.

Bloom's: Understand

Learning Objective: Name aspects of secularization in fourteenth-century France

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

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

One of the more important innovations of *ars nova* music was the increased emphasis on syncopation.

Bloom's: Understand

Learning Objective: Explain innovations in the music of the Ars Nova

62. 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.

Secular music in the fourteenth century avoided characteristics common to sacred music, such as Gregorian chant melodies. Such music included drinking songs and pieces in which all sorts of natural sounds were incorporated.

Bloom's: Understand

Learning Objective: Describe performers of secular song in the Middle Ages

63. 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.

Ars nova, or the New Art, was Italian and French music from the fourteenth century.

Bloom's: Remember

Learning Objective: Explain innovations in the music of the Ars Nova

64. 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.

Although measured rhythm in music writings developed during the Middle Ages with Leonin and Perotin, it was not until the early fourteenth-century that almost any rhythmic pattern could be notated.

Bloom's: Remember

Learning Objective: Explain innovations in the music of the Ars Nova

65. 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.

One of the most important innovations of *ars nova* was a new system of notation that allowed composers to specify almost any rhythmic pattern, which included much syncopation.

Bloom's: Understand

Learning Objective: Explain innovations in the music of the Ars Nova

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

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

Guillaume de Machaut was a well-known composer of *ars nova* music. Perotin, Leonin, and Pope Gregory I all lived before *ars nova* came into existence.

Bloom's: Remember

Learning Objective: Know key biographical facts about Guillaume de Machaut

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

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

Guillaume de Machaut was famous as both a musician and a poet and in his long life, he served as both a church and court official.

Bloom's: Remember

Learning Objective: Know key biographical facts about Guillaume de Machaut

68. 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.

Although he served as a church official in his later years, Machaut's output consists mainly of courtly love songs for one to four performers (including instrumental accompaniment).

Bloom's: Understand

Learning Objective: Know key biographical facts about Guillaume de Machaut

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

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

Ave Maria is not part of the mass ordinary. The Gloria, Kyrie, and Credo are all texts included in the mass.

Bloom's: Remember

Learning Objective: Know the five texts (sung prayers) of the mass ordinary

70. The Renaissance in music occurred between

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

The Renaissance in music occurred between 1450 and 1600.

Bloom's: Remember

Learning Objective: Summarize the era known as the Renaissance

71. 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.

During the Renaissance, the power of the Church declined and royal courts became important patrons of the arts. Aristocrats and the upper middle class also grew in importance and education became a valued status symbol. Music, especially, was considered a necessary part of a well-rounded education.

Bloom's: Understand

Learning Objective: Summarize the era known as the Renaissance

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

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

Many important Renaissance composers came from Flanders, an area which now includes parts of the Netherlands, Belgium, and northern France.

Bloom's: Remember

Learning Objective: Summarize the era known as the Renaissance

73. 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.

During the Renaissance, composers developed and innovated many advanced musical techniques, such as polyphony and word painting. One aspect that remained from medieval music however, was the emphasis placed on vocal music. Indeed, the Renaissance is often considered to be "the golden age" of *a cappella* music.

Bloom's: Understand

Learning Objective: Identify new developments in Renaissance music

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

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

Although Flanders, Spain, and Germany had vibrant musical atmospheres, Italy was *the* leading and most important center for music (indeed all Renaissance art).

Bloom's: Remember

Learning Objective: Identify new developments in Renaissance music

75. The texture of Renaissance music is chiefly

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

Renaissance composers continued to focus on, develop, and advance the techniques of polyphony in music.

Bloom's: Remember

Learning Objective: Identify new developments in Renaissance music

76. 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.**

Composers in the Renaissance refined polyphony to new levels, typically writing four or more simultaneous melodic parts that were all equal in importance. To allow for so many individual melodies to sound concordant, composers had to consider the harmonic effect of the chords produced by simultaneous notes. Further, the bass register was given a prominent role for the first time.

Bloom's: Understand

Learning Objective: Identify new developments in Renaissance music

77. *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.

The term *a cappella* refers to unaccompanied choral music

Bloom's: Remember

Learning Objective: Identify new developments in Renaissance music

78. 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.

Melodies that move stepwise along a scale, as many Renaissance melodies do, are easier to sing than those with large leaps. A sharply defined beat or homophony does not necessarily make a melody easier to sing. Lastly, the level of musicianship in the Renaissance was extremely high.

Bloom's: Understand

Learning Objective: Identify new developments in Renaissance music

79. The two main forms of sacred Renaissance music are the mass and the
- A. Kyrie.
 - B.** motet.
 - C. madrigal.
 - D. cantata.

The two main forms of sacred music in the Renaissance was the mass and the motet, a polyphonic choral work set to a sacred Latin text. The Kyrie is a prayer from the mass and is therefore not a musical form per se. The madrigal is a secular form of music and the cantata did not become prominent until the Baroque period.

Bloom's: Remember

Learning Objective: Compare two types of Renaissance vocal music: the motet and the mass

80. 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.**

The Renaissance motet is a polyphonic choral work set to a sacred Latin text other than the ordinary of the mass. As a sacred work, it cannot be a dance or about love. The Renaissance mass is a sacred music work made up of five sections.

Bloom's: Remember

Learning Objective: Compare two types of Renaissance vocal music: the motet and the mass

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

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

The five sections that make up a Renaissance mass are: Kyrie, Gloria, Credo, Sanctus, and Agnus Dei.

Bloom's: Remember

Learning Objective: Compare two types of Renaissance vocal music: the motet and the mass

82. 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.

Although humanism was focused on human life and its accomplishments and often represented holy figures, such as the Madonna, in human terms, it was not an atheistic system; humanists were still devoutly Christian.

Bloom's: Understand

Learning Objective: Summarize the era known as the Renaissance

83. Josquin Desprez spent much of his life in

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

Josquin Desprez, born in Flanders, had an international career and spent much of his life in Italy, the epicenter for Renaissance art and music.

Bloom's: Remember

Learning Objective: Evaluate the importance of the career of Josquin Desprez

84. Josquin Desprez was a contemporary of

- A. Christopher Columbus.
- B. Perotin.
- C. Palestrina.
- D. Hildegard of Bingen.

Josquin Desprez was a contemporary with Christopher Columbus. Both Perotin and Hildegard of Bingen lived in an earlier time. Palestrina was active right after Desprez died.

Bloom's: Remember

Learning Objective: Evaluate the importance of the career of Josquin Desprez

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.

Although Josquin was born in Hainaut, today a part of Belgium, he did not spend most of his life there; much of his life was spent in Italy.

Bloom's: Understand

Learning Objective: Evaluate the importance of the career of Josquin Desprez

86. Palestrina's career centered in

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

Because Palestrina devoted himself to writing music for the Catholic church, he was centered in Rome, the home of the Church.

Bloom's: Remember

Learning Objective: Compare two types of Renaissance vocal music: the motet and the mass

87. Giovanni Pierluigi da Palestrina's

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

Giovanni Pierluigi da Palestrina's massive output includes 104 masses and around 450 other sacred works. His career was centered in Rome, not Florence and his work was mostly sacred, like Desprez's.

Bloom's: Remember

Learning Objective: Compare two types of Renaissance vocal music: the motet and the mass

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.

The Counter-Reformation was the movement by the Catholic church to correct abuses and malpractices, as well as to counter a trend towards Protestantism. The Protestant Reformation was a rebellion against the Catholic church, leading to a weakening of the Church's power. The Inquisition occurred during the Middle Ages.

Bloom's: Remember

Learning Objective: Interpret criticisms of Catholic church music in the early 1500s

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

- A. protests of Martin Luther.
- B. deliberations of the Council of Trent.**
- C. complaints of Desiderius Erasmus.
- D. music of Palestrina.

During the Counter-Reformation, at the Council of Trent, church officials decided to try and restore sacred music to a pure state that inspired religious contemplation.

Bloom's: Remember

Learning Objective: Interpret criticisms of Catholic church music in the early 1500s

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.

Church officials at the Council of Trent complained that church music had lost its purity, favoring secular tunes, noisy instruments, and theatrical singing. They moved to simplify the music again in order to inspire religious contemplation.

Bloom's: Remember

Learning Objective: Interpret criticisms of Catholic church music in the early 1500s

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.

Palestrina's *Pope Marcellus* Mass sounds fuller than Josquin's *Ave Maria* because it is written for a choir of six voice parts: soprano, alto, two tenors, and two basses.

Bloom's: Understand

Learning Objective: Describe types of musical texture heard in a Renaissance motet

92. The Renaissance madrigal began around 1520 in

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

As with most developments and innovations in Renaissance art, madrigals began in Italy around 1520.

Bloom's: Remember

Learning Objective: Know the characteristics of the Renaissance madrigal

93. 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.**

Education in the Renaissance emphasized well-rounded knowledge, including the ability to play a musical instrument, read music notation, and be skilled in dance.

Bloom's: Understand

Learning Objective: Summarize the era known as the Renaissance

94. Which of the following composers is *not* an important madrigalist?
- A. Thomas Morley
 - B. Thomas Weelkes
 - C. Luca Marenzio
 - D. Josquin Desprez**

All of the above composers were important madrigalists, with the exception of Josquin Desprez (he was active before Renaissance madrigals were popular).

Bloom's: Remember

Learning Objective: Know the characteristics of the Renaissance madrigal

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.

The Renaissance madrigal was a song (not a dance) for several solo voices set to a short poem, usually about love. A madrigal combines homophonic and polyphonic textures and was rarely set to Latin text.

Bloom's: Remember

Learning Objective: Know the characteristics of the Renaissance madrigal

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.

The phenomenon of English madrigals occurred after the publication in London of a volume of translated Italian madrigals.

Bloom's: Remember

Learning Objective: Know the characteristics of the Renaissance madrigal

97. Which of the following describes a difference between English and Italian madrigals?

- A. More complex melodies
- B. More complex harmonies
- C. The use of German folk songs
- D.** A lighter and more humorous tone

The English madrigal evolved to be lighter and more humorous than its Italian model. Usually, its melody and harmony were simpler as well.

Bloom's: Understand

Learning Objective: Know the characteristics of the Renaissance madrigal

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.

As Vesta Was Descending is notable for its exceptional use of word painting, a defining characteristic of the Renaissance madrigal.

Bloom's: Remember

Learning Objective: Know the characteristics of the Renaissance madrigal

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

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

In addition to the madrigal, the lute song was another popular type of vocal music in the Renaissance. The estampie was popular in the Middle Ages. The motet was sacred music and the galliard was an instrumental dance piece.

Bloom's: Remember

Learning Objective: Know the lute and how it functioned in the Renaissance lute song

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

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

The lute was the most popular instrument found in a Renaissance home, similar to the ubiquity of the modern day guitar.

Bloom's: Remember

Learning Objective: Know the lute and how it functioned in the Renaissance lute song

101. The lute song was widely cultivated in England from

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

In England, the lute song was cultivated during the late Renaissance, from the 1590s to the 1620s.

Bloom's: Remember

Learning Objective: Know the lute and how it functioned in the Renaissance lute song

102. Lute songs are mostly _____ in texture.

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

Lute songs mostly feature a singer supported by harmonic accompaniment, resulting in a homophonic texture.

Bloom's: Understand

Learning Objective: Know the lute and how it functioned in the Renaissance lute song

103. A leading English composer of lute songs was

- A. John Dowland.**
- B. Thomas Weelkes.
- C. Josquin Desprez.
- D. Paul Hillier.

Englishman John Dowland was famous for his lute songs. Thomas Weelkes was a fine composer of English madrigals. Josquin Desprez was Flemish and lived mostly in Italy. Paul Hillier is a contemporary conductor.

Bloom's: Remember

Learning Objective: Know the lute and how it functioned in the Renaissance lute song

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. rebellion
- D. melancholy**

Dowland's *Flow My Tears* is full of melancholy, a prominent emotional feature of Elizabethan English literature and music.

Bloom's: Understand

Learning Objective: Analyze aurally a Renaissance motet

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

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

Flow My Tears consists of three brief musical sections (A, B, C) that are each immediately repeated.

Bloom's: Understand

Learning Objective: Analyze aurally an English madrigal

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.

The lute served as accompaniment to a singer and the text, serving a subordinate role in the musical tapestry. As such, most lute songs are homophonic in texture.

Bloom's: Understand

Learning Objective: Know the lute and how it functioned in the Renaissance lute song

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.

Secular vocal music, such as madrigals and lute songs were set for *a cappella*, as well as voice-with-instrument performances. Secular music also went through rapid changes in mood and texture, while sacred music sought to establish and maintain a meditative and contemplative mood. Music for dance was a large part of Renaissance instrumental music and much of it has survived. Much of this instrumental music was frowned upon by the church, which required vocal music (sometimes accompanied by instruments) for its services.

Bloom's: Understand

Learning Objective: Summarize the era known as the Renaissance

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.

Much Renaissance instrumental music was intended for dancing, an important part of Renaissance social life. The church abhorred much instrumental accompaniment and, therefore, music composed for instruments was not intended for church use. Neither the concert hall nor the piano were around during the Renaissance era.

Bloom's: Understand

Learning Objective: Summarize the era known as the Renaissance

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.

Terpsichore, a collection of over 300 dance tunes, was arranged for instrumental ensemble by Michael Praetorius (1571-1621), a German composer and theorist.

Bloom's: Remember

Learning Objective: Compare different types of Renaissance dances

110. The *passamezzo* is a

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

The *passamezzo* is a stately dance in duple meter.

Bloom's: Remember

Learning Objective: Compare different types of Renaissance dances

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.

The lute is a plucked string instrument that was popular during the Renaissance. The recorder and the shawm are both wind instruments. The viol, although a string instrument, is bowed not plucked.

Bloom's: Remember

Learning Objective: Know the lute and how it functioned in the Renaissance lute song