

II. THE MIDDLE AGES AND RENAISSANCE

Multiple Choice

- The phrase *Middle Ages* refers to the period of European history spanning
 - 450-1000.
 - 1000-1150.
 - 1150-1450.
 - 450-1450.
- In the Middle Ages, most important musicians were
 - priests.
 - traveling entertainers.
 - peasants.
 - women.
- A virtual monopoly on learning during the Middle Ages was held by
 - knights in castles.
 - professors in universities.
 - monks in monasteries.
 - wandering minstrels or *jongleurs*.
- During the Middle Ages, women
 - were not permitted to sing in church.
 - sang at all church services.
 - could sing only in monasteries.
 - were not permitted to participate in church services.
- The church frowned on instruments because of their
 - earlier roles in pagan rites.
 - association with minstrels and *jongleurs*.
 - sacred quality and background.
 - use in early Jewish religious ceremonies.
- The use of organs in church
 - distracted the listeners from worship.
 - added a sacred quality to the mass.
 - made it possible for more musicians to be employed.
 - frustrated the nobles in their attempts to control the church.
- The music the Medieval monks and nuns sang was called
 - Gregorian chant.
 - contemporary gospel.
 - estampies.
 - Trouvère songs.
- The two types of services at which monks and nuns sang were
 - the office and the mass.
 - the salvation service and the holiness service.
 - the monastery and the convent.
 - the worship service and the praise service.
- In the Middle Ages the organ
 - had not as yet been invented.
 - was considered the “king of instruments.”
 - was barely used in sacred music.
 - was a prominent church instrument.
- An important woman composer of the Middle Ages was
 - Alicia de la Rocha.
 - Amy Beach.
 - Hildegard of Bingen.
 - Mary Lowell.
- Most medieval music was
 - instrumental.
 - vocal.
 - for the piano.
 - for the organ.
- The view of the later medieval church on music during religious services was that it should be
 - performed by as many musical instruments as possible.
 - used only as a discreet accompaniment.
 - banned entirely.
 - used only with wind instruments.
- Gregorian chant
 - is set to sacred Latin texts.
 - retained some elements of the Jewish synagogue of the first centuries after Christ.
 - was the official music of the Roman Catholic church for more than 1,000 years.
 - all of these
- Gregorian chant
 - is monophonic in texture.
 - is polyphonic in texture.
 - is homophonic in texture.
 - has no texture.
- Gregorian chant consists of
 - one instrument playing alone.
 - melody sung without accompaniment.
 - several voices singing in harmony.
 - several instruments playing together.
- Which of the following is *not* true of Gregorian chant?
 - It conveys a calm, otherworldly quality.
 - Its rhythm is flexible, without meter.
 - The melodies tend to move stepwise within a narrow range of pitches.
 - It is usually polyphonic in texture.
- Pope Gregory the Great
 - composed all of the Gregorian chants after a dove sent from God whispered them in his ear.
 - published all of the Gregorian chants.
 - reorganized the liturgy of the Catholic church

- during his reign from 590 to 604.
- d. all of these
18. The earliest surviving chant manuscripts date from about the _____ century.
- sixth
 - ninth
 - thirteenth
 - fourteenth
19. The church modes were
- forms of religious ritual.
 - only used in the music of the Catholic church.
 - the basic scales of western music during the Middle Ages.
 - chalices to hold holy relics.
20. *Alleluia*
- may be translated as "praise ye the Lord."
 - is a Latinized form of the Hebrew *hallelujah*.
 - is often used in Gregorian chants.
 - all of these
21. Hildegard of Bingen was
- the first woman composer to leave a large number of works that have survived.
 - abbess of the convent at Rupertsberg.
 - a visionary and mystic active in religious and diplomatic affairs.
 - all of these.
22. The first large body of secular songs that survives in decipherable notation was composed
- during the ninth century by monks for church services.
 - during the twelfth and thirteenth centuries by French nobles called *troubadours* and *trouvères*.
 - during the fourteenth century by Guillaume de Machat and his contemporaries.
 - during the fifteenth century by wandering minstrels called *jongleurs*.
23. One function of secular music in the late Middle Ages was to provide accompaniment for
- dancing.
 - monasteries.
 - church services.
 - monks and nuns.
24. The French secular songs of the Middle Ages usually dealt with
- the Crusades.
 - spinning.
 - love.
 - all of these.
25. A famous French woman troubadour was
- Hildegard of Bingen.
 - Frauenlob.
 - Chastelain de Couci.
 - Beatriz de Dia.
26. The notation of the secular songs of the Middle Ages does not indicate
- rhythm.
 - pitch.
 - duration.
 - any of these.
27. The medieval *jongleurs*, important sources of information in a time when there were no newspapers, were
- ranked at a high social level.
 - ranked at the lowest social level.
 - equal in rank to the troubadours and *trouvères*.
 - welcomed by the nobility as honorable guests.
28. An *estampie* is a medieval
- dance.
 - method of soil cultivation.
 - type of jewelry.
 - version of apple pie.
29. Which of the following statements is *not* true of the medieval *estampie*?
- It is one of the earliest surviving pieces of instrumental music.
 - It was intended for religious services.
 - It is monophonic in texture.
 - The manuscript does not indicate which instrument should play the melody.
30. The first steps toward the development of polyphony were taken sometime between 700 and 900, when
- musicians composed new music based on sacred motets to accompany dancing.
 - the French nobles began to sing hunting songs together.
 - monks in monastery choirs began to add a second melodic line to Gregorian chant.
 - all of these
31. _____ is a term applied to medieval music that consists of Gregorian chant and one or more additional melodic lines.
- Alleluia
 - Organum
 - Jongleurs
 - Ostinato
32. The earliest known composers to write music with measured rhythm were
- Pope Gregory and Chastelain de Couci.
 - Machaut and Josquin.
 - Leonin and Perotin.
 - all of these.
33. The term *ars nova* refers to
- French and Italian music of the fourteenth century.
 - German music of the sixteenth century.
 - the new art of baroque painters.
 - paintings from the new world.

34. One of the major characteristics of *ars nova* music is its use of
- syncopation.
 - organum.
 - Gregorian chant.
 - monophonic texture.
35. The foremost composer of fourteenth-century France was
- Guillaume de Machaut.
 - Hildegard of Bingen.
 - Charles V.
 - Perotin.
36. The *Notre Dame* Mass by Guillaume de Machaut was
- written for three voices without instrumental accompaniment.
 - is the only mass from the middle ages to incorporate the entire *proper* of the mass into one work.
 - the first polyphonic treatment of the mass ordinary by a known composer.
 - all of these.
37. *Cantus firmus* is the term used for
- a part of the Catholic church's religious service.
 - a chant that is used as the basis for polyphony.
 - the melody added to a Gregorian chant to form organum.
 - the singers of a church choir.
38. The Renaissance in music occurred between
- 1000 and 1150.
 - 1150 and 1450.
 - 1450 and 1600.
 - 1600 and 1750.
39. The dominant intellectual movement of the Renaissance was called
- feudalism.
 - humanism.
 - classicism.
 - paganism.
40. Which of the following statements is *not* true of the intellectual movement of the Renaissance known as humanism?
- The Virgin Mary was treated as a beautiful young woman.
 - The humanists were basically atheistic in their beliefs.
 - The humanists were captivated by the cultures of ancient Greece and Rome.
 - The humanists focused on human life and its accomplishments.
41. Many prominent Renaissance composers, who held important posts all over the continent, came from an area of Europe known at that time as
- Great Britain.
 - Flanders.
 - Spain.
 - Scandinavia.
42. Which of the following statements is *not* true of Renaissance music?
- The texture of Renaissance music is chiefly polyphonic.
 - Instrumental music became more important than vocal music during the Renaissance.
 - The Renaissance period is sometimes called "the golden age" of a *cappella* choral music because the music did not need instrumental accompaniment.
 - Renaissance composers often used *word painting*, a musical representation of specific poetic images.
43. Renaissance music sounds fuller than medieval music because
- composers considered the harmonic effect of chords rather than superimposing one melody above another.
 - the bass register is used for the first time.
 - the typical choral piece has four, five, or six voice parts of nearly equal melodic interest.
 - all of these.
44. The texture of Renaissance music is chiefly
- monophonic.
 - homophonic.
 - polyphonic.
 - heterophonic.
45. *A cappella* refers to
- unaccompanied choral music.
 - men taking their hats off in church.
 - singing in a hushed manner because one is in church.
 - any form of music appropriate for church use.
46. Renaissance melodies are usually easy to sing because
- the level of musicianship in the Renaissance was not very high, so easy music was composed.
 - the music was mostly homophonic, so that one could sing it with a group.
 - there was a sharply defined beat, which kept the performers together.
 - the melody usually moves along a scale with few large leaps.
47. The two main forms of sacred Renaissance music are the mass and the
- Kyrie.
 - motet.
 - madrigal.
 - cantata.
48. The Renaissance motet is a
- polyphonic choral composition made up of five sections.
 - piece for several solo voices set to a short poem,

- usually about love.
- c. dance-like song for several solo voices.
 - d. polyphonic choral work set to a sacred Latin text other than the *ordinary* of the mass.
49. Josquin Desprez was a contemporary of
 - a. Christopher Columbus.
 - b. Perotin.
 - c. Palestrina.
 - d. Queen Elizabeth of England.
 50. Palestrina's career centered in
 - a. the Netherlands.
 - b. Florence.
 - c. Naples.
 - d. Rome.
 51. Giovanni Pierluigi da Palestrina's
 - a. career centered in Florence.
 - b. training, like Josquin's, was in Flanders.
 - c. music includes 104 masses and some 450 other sacred works.
 - d. all of these
 52. An attempt was made to purify Catholic Church music as a result of the
 - a. founding of the Jesuit order in 1540.
 - b. deliberations of the Council of Trent.
 - c. complaints of Desiderius Erasmus.
 - d. music of Palestrina.
 53. 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 of these
 54. 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. dance-like song for several solo voices.
 - d. polyphonic choral work set to a sacred Latin text describing the virtues of the Madonna.
 55. The madrigal anthology *The Triumphes of Oriana* was written in honor of
 - a. Queen Elizabeth I.
 - b. King Henry VIII.
 - c. the goddess Diana.
 - d. Queen Anne.
 56. Thomas Weelkes's *As Vesta Was Descending* is notable for its
 - a. word painting.
 - b. completely homophonic texture.
 - c. instrumental accompaniment.
 - d. monophonic texture.
 57. Much of the instrumental music composed during the Renaissance was intended for
 - a. the concert hall.
 - b. religious worship.
 - c. dancing.
 - d. the piano.
 58. 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.
 59. The *passamezzo* is a
 - a. lively dance in triple meter.
 - b. stately dance in duple meter.
 - c. gay, sprightly dance in duple meter.
 - d. lute with additional strings.
 60. Among the most important Italian Renaissance composers was
 - a. Giovanni Pierluigi da Palestrina.
 - b. Allesandro Scarlatti.
 - c. Giovanni Gabrieli.
 - d. Johann Christian Bach.