

YOUR NAME _____

**INTRODUCTION TO MUSIC:
TAKE HOME TEST TWO: " Medieval and Renaissance Test"**

Pencil must be used to blacken the appropriate letters on the pink answer sheet. Your name, your student ID number, the date of the exam and the subject of the exam must be entered upon this page which will be handed out in class. You must carefully darken your answers. Exam is due at the next class meeting.

1. 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 of the above

2. A polychoral motet is a
 - A. polyphonic composition for mixed voices
 - B. motet for two or more choirs, often including groups of instruments
 - C. homophonic composition for brass choir
 - D. five-voiced choral composition

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

4. Giovanni Gabrieli
 - A. was the most important Venetian composer of the late Renaissance
 - B. was an organist at St. Mark's Cathedral from 1585 until his death in 1612
 - C. studied music with his uncle, Andrea Gabrieli
 - D. all of the above

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

6. The most important Venetian composer of the late Renaissance was
 - A. Andrea Gabrieli
 - B. Giovanni Gabrieli
 - C. Thomas Morley
 - D. Palestrina

7. Which of the following statements is not true of the intellectual movement of the Renaissance known as 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 culture of ancient Greece and Rome.
 - D. The humanists focused on human life and its accomplishments.
8. Venetian choral music of the late sixteenth century
- A. was similar to most Renaissance choral music
 - B. was predominantly polyphonic in texture
 - C. often contains parts that are written exclusively for instruments
 - D. was predominantly in triple meter
9. The Renaissance in music occurred between
- A. 1000 and 1150
 - B. 1150 and 1450
 - C. 1450 and 1600
 - D. 1600 and 1750
10. Unlike most Renaissance choral music, Venetian choral music of the late sixteenth Century often
- A. used both male and female voices
 - B. was scored for four to six voices
 - C. contained parts written exclusively for instruments
 - D. was predominantly in triple meter
11. 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.
12. St. Mark's Cathedral in Venice was noted for it
- A. Underground treasuries
 - B. Two widely separated choir lofts
 - C. Regressive attitude toward contemporary music
 - D. Use of musicians performing in gondolas
13. Many prominent Renaissance composers, who held important posts all over Europe, came from an area known at that time as
- A. England
 - B. Flanders
 - C. Spain
 - D. Scandinavia

14. 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 because the music did not need instrumental accompaniment.
 - D. Renaissance composers often used word painting, a musical representation of specific poetic images.
15. Venetian composers were stimulated by St. mark’s Cathedral’s
- A. progressive attitude toward contemporary music
 - B. underground treasures
 - C. two widely separated choir lofts, each with an organ
 - D. use of women musicians
16. The leading music center in sixteenth-century Europe was
- A. Flanders
 - B. Spain
 - C. Germany
 - D. Italy
17. The focal point of music in Venice was
- A. the Tivoli Gardens
 - B. the Venetian school
 - C. the Villa d’Este
 - D. St. Mark’s Cathedral
18. The texture of Renaissance music is chiefly
- A. monophonic
 - B. homophonic
 - C. polyphonic
 - D. heterophonic
19. Which of the following statements is not true?
- A. St. Mark’s Cathedral in Venice employed up to twenty instrumentalists and thirty singers for grand ceremonies.
 - B. Giovanni Gabrieli’s *Sonata pian e forte* is famous as one of the earliest instrumental ensemble pieces in which dynamic indications and the desired instruments are specified by the composer.
 - C. The composers of the Venetian school favored the *a cappella* polyphonic texture typical of Renaissance music.
 - D. Giovanni Gabrieli’s polychoral motets call for an unprecedentedly large number of performers.

20. 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 of the above
21. Which of the following composers was not a member of the Venetian school Of the sixteenth century.
- A. Andrea Gabrieli
 - B. Giovanni Gabrieli
 - C. Carlo Gesualdo
 - D. Adrian Willaert
22. A *cappella* refers to
- A. unaccompanied choral music
 - B. men taking their hats off in church
 - C. singing in a hushed manner because one is in church
 - D. any form of music appropriate for church use
23. Which of the following is not true of Venice in the sixteenth century?
- A. It was a part of the Papal States on the northeastern coast of Italy.
 - B. It was a seaport built on tiny islands separated by canals.
 - C. It was a thriving commercial center for trade between Europe and the near east.
 - D. It became a center of instrumental and vocal music.
24. Renaissance melodies are usually easy to sing because
- A. there was a sharply defined beat, which kept the performers together
 - B. the music was mostly homophonic, so one could sing it with a group
 - C. the level of musicianship in the Renaissance was not very high, and so easy music was composed
 - D. the melody usually moves along a scale with a few large leaps.
25. 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
26. The two main forms of sacred Renaissance music are the mass and the
- A. Kyrie
 - B. motet
 - C. madrigal
 - D. cantata
27. The _____ is a stately dance in duple meter similar to the pavane.
- A. galliard
 - B. passamezzo
 - C. saltarello
 - D. minuet

28. 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
29. The *passamezzo* is a
- A. lively dance in triple meter
 - B. stately dance in duple meter similar to the pavane
 - C. gay, sprightly dance in duple meter
 - D. wooden instrument with a cup-shaped mouthpiece
30. Which of the following is *not* a part of the Renaissance mass?
- A. Agnus Dei
 - B. Gloria
 - C. Sanctus
 - D. Alleluia
31. *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
32. Which of the following is *not* a part of the Renaissance mass?
- A. Ave Maria
 - B. Gloria
 - C. Kyrie
 - D. Credo
33. Much of the instrumental music composed during the Renaissance was intended for
- A. the concert hall
 - B. religious worship
 - C. dancing
 - D. the piano
34. Josquin Desprez spent much of his life in
- A. Italy
 - B. Spain
 - C. Germany
 - D. the Netherlands
35. 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.

36. Josquin Deprez was a contemporary of
- A. Christopher Columbus
 - B. Perotin
 - C. Palestrina
 - D. Henry VIII of England
37. In contrast to much Renaissance music, the ballett
- A. used the syllables “fa-la” as a refrain
 - B. was mostly homophonic in texture
 - C. repeated the same music for each stanza of the poem
 - D. all of the above
38. 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.
39. Which of the following is *not* a characteristic of the Renaissance ballett?
- A. a dancelike song for several voices
 - B. mostly polyphonic texture
 - C. the syllables fa-la used as a refrain
 - D. repetition of the same music for each stanza of the poem
40. Palestrina’s career centered in
- A. the Netherlands
 - B. Florence
 - C. Naples
 - D. Rome
41. The madrigal anthology *The Triumphes of Oriana* was written in honor of
- A. Queen Anne
 - B. King Henry VIII
 - C. the goddess Diana
 - D. Queen Elizabeth I
42. 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
43. A madrigal, like a motet, is a vocal composition that combines homophonic and polyphonic textures, but it differs from the motet in that it
- A. uses a vernacular rather than Latin text
 - B. more often uses word painting and unusual harmonies
 - C. both a and b
 - D. neither a nor b

44. 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 the above
45. The Renaissance ballett 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
46. 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 the above
47. Which of the following composers is *not* an important madrigalist?
- A. Thomas Morley
 - B. Thomas Weelkes
 - C. Luca Marenzio
 - D. Josquin Desprez
48. The Council of Trent attacked the church music of the Renaissance because it
- A. was tiresomely monophonic
 - B. was based on Gregorian chant
 - C. because it used secular tunes, noisy instruments, and theatrical singing
 - D. all of the above
49. The Renaissance madrigal began around 1520 in
- A. England
 - B. France
 - C. Italy
 - D. Flanders
50. Thomas Weelkes's *As Vesta Was Descending* is notable for its
- A. word painting
 - B. completely homophonic texture
 - C. instrumental accompaniment
 - D. monophonic texture
51. 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

52. The development of the English madrigal can be traced to 1588 and considered a result of
- A. the Spanish armada
 - B. the writings of Shakespeare
 - C. a decree by Queen Elizabeth
 - D. the publication in London of a volume of translated Italian madrigals
53. 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 of the above
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. dancelike song for several solo voices
 - D. polyphonic choral work set to a sacred Latin text
55. The following is *not* a characteristic of the Renaissance Madrigal
- A. has between 4 and 6 voices
 - B. polyphonic texture is common
 - C. text painting is a common feature
 - D. it is always in Latin
56. The following is not a characteristic of the Renaissance Motet
- A. has between 4 and 6 voices
 - B. the text is secular
 - C. polyphonic texture is the norm
 - D. the text is often Latin
57. The following is not a Renaissance Dance
- A. pavane
 - B. galliard
 - C. passamezzo
 - D. round
58. The following is not a Renaissance composer
- A. Josquin des Pres
 - B. Giovanni Gabrieli
 - C. Guillaume de Machaut
 - D. Thomas Weelkes

59. The following is not an example of a keyboard instrument used in the Renaissance

- A. virginal
- B. harpsichord
- C. organ
- D. piano

60. Musical instruments were used in the renaissance

- A. more frequently than voices were used
- B. not at all
- C. with greater frequency in Venice at St. Marks Church
- D. only in outdoor performances

61. Palestrina's music was deemed ideal by the Council of Trent because

- A. it used many dissonant chords
- B. the vocal lines contained large intervals
- C. chromaticism was common
- D. it contained restful harmonies and well prepared dissonances

62. The *Notre Dame* Mass by Guillaume de Machaut was

- A. written for three voices without instrumental accompaniment
- B. written for the Cathedral of Notre Dame in Paris
- C. the first polyphonic treatment of the mass ordinary by a known composer
- D. all of the above

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

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

64. The *ars nova* differed from older music in that

- A. the music emphasized homophonic texture
- B. rhythm could be notated more precisely
- C. there was no syncopation
- D. the subjects were all secular

65. 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*

66. During the Middle Ages, women

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

67. An important woman composer of the Middle Ages was
- A. Alicia de la Rocha
 - B. Amy Beach
 - C. Hildegard of Bingen
 - D. Madonna
68. At first, the organ was
- A. a subtle and flexible instrument
 - B. a very soft instrument not able to be heard more than five feet away
 - C. a primitive instrument whose keys were operated by heavy blows of the fist
 - D. used as a sound effect simulating thunder
69. 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 of the above
70. 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
71. 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
72. 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
73. 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

74. The church modes are
- different from the major and minor scales in that they consist of only six different tones
 - different from the major and minor scales in that they consist of only five different tones
 - like the major and minor scales in that they consist of seven tones and an eighth tone that duplicates the first an octave higher
 - completely different from any other form of scale
75. The first large body of secular songs that survives in decipherable notation was composed during the
- ninth century by monks for church services
 - twelfth and thirteenth centuries by French nobles called *troubadours* and *trouweres*
 - fifteenth century by wandering minstrels called *jongleurs*
 - fourteenth century by Guillaume de Machaut and his contemporaries
76. The French secular songs of the Middle Ages usually dealt with
- the Crusades
 - spinning
 - love
 - all of the above
77. The notation of the secular songs of the Middle Ages does not indicate
- rhythm
 - pitch
 - duration
 - any of the above
78. Which of the following statements is *not* true of secular music in the Middle Ages?
- Knights were able to gain great reputations as musical poets.
 - The medieval jongleurs, important sources of information in a time when there were no newspapers, were accordingly ranked on a high social level.
 - Some 1,650 troubadour and trouvere melodies have been preserved.
 - 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.
79. In medieval times, most polyphonic music was created by
- placing new melodic lines against known chants
 - harmonizing melodies with chords
 - having some singers embellish the chant during church services
 - adding orchestral instruments to church music
80. *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

81. 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.
82. 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 of the above
83. An outstanding composer of the school of Notre Dame was
- A. Perotin
 - B. Guillaume de Machaut
 - C. Hildegard of Bingen
 - D. Pope Gregory I
84. The most celebrated Italian composer of the fourteenth century was
- A. Leonin
 - B. Hildegard of Bingen
 - C. Francesco Landini
 - D. Guillaume de Machaut
85. The foremost composer of fourteenth-century France was
- A. Guillaume de Machaut
 - B. Charles V
 - C. Hildegard of Bingen
 - D. Peronne d'Armentieres
86. Guillaume de Machaut was a _____ as well as a musician
- A. court official
 - B. poet
 - C. priest
 - D. all of the above
87. 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
88. Which of the following is *not* a part of the mass ordinary?
- A. Ave Maria
 - B. Gloria
 - C. Kyrie
 - D. Credo
89. 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 of the above

90. 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
91. 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 trouveres
 - D. welcomed by the nobility as distinguished guests
92. 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, even though it evolved over many centuries
 - D. wrote the texts for the chants
93. In the Middle Ages, most important musicians were
- A. priests
 - B. traveling entertainers
 - C. peasants
 - D. women
94. Most medieval music was
- A. instrumental
 - B. vocal
 - C. for the piano
 - D. for the organ
95. The phrase Middle Ages refers to the period of European history spanning
- A. 450-1000
 - B. 1000-1150
 - C. 1150-1450
 - D. 450-1450
96. Gregorian chant
- A. is monophonic in texture
 - B. is polyphonic in texture
 - C. is homophonic in texture
 - D. has no texture

97. 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.
98. The earliest surviving chant manuscripts date from about the _____ century.
- A. sixth
 - B. ninth
 - C. thirteenth
 - D. fourteenth
99. _____ 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
100. The melody added to the Gregorian chant to form organum around 1100 was usually _____ the original chant.
- A. slower than
 - B. faster than
 - C. note against note of
 - D. a duplication at a lower pitch of