**Test Bank**

**Part 1: The Middle Ages: 476 CE–Early Fifteenth Century**

1. Medieval courts used the arts primarily as a means of \_\_\_\_\_\_\_\_\_\_.

a) educating their young in the schools

b) exploring religious and political debates

c) projecting their cultural power and impressing subjects and visitors

d) funding their budgets through public shows and concerts

**Answer:** c

**Learning Objective:** 0.1 Outline the general characteristics and functions of music in the Middle Ages.

**Topic:** Music for Entertainment

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 22

2. The earliest chant manuscripts show \_\_\_\_\_\_\_\_\_\_.

a) simple symbols above the texts, indicating motion of the pitch up or down

b) carefully notated rhythms

c) indications of which instruments should play the harmonies

d) no indication of pitch whatsoever

**Answer:** a

**Learning Objective:** 0.1 Outline the general characteristics and functions of music in the Middle Ages.

**Topic:** Closer Look: A Twelfth-Century Plainchant Manuscript

**Difficulty Level:** Difficult

**Skill Level:** Understand the Concepts

**Page:** 24

3. In Hildegard’s *Play of Virtues*, Satan does not sing, but \_\_\_\_\_\_\_\_\_\_.

a) pantomimes his part

b) shouts his lines

c) plays the pan pipes

d) is heard offstage playing the viol

**Answer:** b

**Learning Objective:** 1.5 Explain how syllabic and melismatic passages function.

**Topic:** Hildegard von Bingen: *Play of Virtues* (excerpt)

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 25

4. Gregorian Chant is named after Pope Gregory I, who \_\_\_\_\_\_\_\_\_\_.

a) organized a group of composers to write a new set of plainchant melodies

b) had his name put on the first printed edition of the Gregorian Chant hymnal

c) was said to have written the bulk of the standard chants, according to later legend

d) wrote the harmonies and instrumental parts for all of the chants

**Answer:** c

**Learning Objective:** 1.1 Discuss the origins and uses of plainchant.

**Topic:** The Clarity of Monophonic Texture

**Difficulty Level:** Moderate

**Skill Level:** Remember the Facts

**Page:** 26

5. A melismatic setting is \_\_\_\_\_\_\_\_\_\_.

a) music chanted on nonsense syllables

b) text set to one note per syllable

c) music sung on the syllable “la”

d) text set to more than one note per syllable

**Answer:** d

**Learning Objective:** 1.5 Explain how syllabic and melismatic passages function.

**Topic:** Projecting Words through Music

**Difficulty Level:** Moderate

**Skill Level:** Remember the Facts

**Page:** 28

6. Hildegard’s *Play of Virtues* is \_\_\_\_\_\_\_\_\_\_.

a) a comedy

b) a dramatized Mass

c) a dramatized allegory of good versus evil

d) based upon the writings of Charlemagne

**Answer:** c

**Learning Objective:** 1.2 Compare Hildegard’s *Play of Virtues* with the morality plays of today.

**Topic:** Historical Context: The Morality Play

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 26

7. Which of the following statements is true of the rhythmic approach used in the Middle Ages when performing plainchant?

a) It was always performed with free rhythm.

b) It was always performed with measured rhythm.

c) It was always performed with modal rhythm.

d) No one knows exactly how it was performed.

**Answer:** d

**Learning Objective:** 1.6 Listen for the relatively free rhythms of the melodies in *Play of Virtues*.

**Topic:** Free Rhythm

**Difficulty Level:** Moderate

**Skill Level:** Remember the Facts

**Page:** 28

8. In Hildegard’s play, Satan is like \_\_\_\_\_\_\_\_\_\_.

a) Peter Pan in Neverland

b) Gollum in *Lord of the Rings*

c) Dumbledore in the *Harry Potter* series

d) Darth Vader in *Star Wars*

**Answer:** d

**Learning Objective:** 1.2 Compare Hildegard’s *Play of Virtues* with the morality plays of today.

**Topic:** Historical Context: The Morality Play

**Difficulty Level:** Moderate

**Skill Level:** Apply What You Know

**Page:** 26

9. Which term refers to a musical setting in which each syllable receives its own note?

a) free

b) modal

c) syllabic

d) melismatic

**Answer:** c

**Learning Objective:** 1.5 Explain how syllabic and melismatic passages function.

**Topic:** Projecting Words through Music

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 28

10. The texture in Hildegard’s play was \_\_\_\_\_\_\_\_\_\_.

a) monophonic, allowing performers to project the text with great clarity

b) homophonic, causing the text to be lost in the harmony

c) heterophonic, making Satan appear even more frightening

d) very different from the texture of the Gregorian chant

**Answer:** a

**Learning Objective:** 1.3 Listen for the monophonic texture of chant.

**Topic:** The Clarity of Monophonic Texture

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 26

11. The opening of the excerpt “Soul, Penitent” from Hildegard’s *Play of Virtues* is in which mode?

a) Dorian, beginning and cadencing on the note D

b) Mixolydian, beginning and cadencing on the note E

c) Phrygian, beginning and cadencing on the note F

d) Lydian, beginning and cadencing on the note G

**Answer:** a

**Learning Objective:** 1.4 Characterize the melodic contour of chant.

**Topic:** Medieval Melody

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 27

12. Hildegard wrote her *Play of Virtues* to be performed \_\_\_\_\_\_\_\_\_\_.

a) at the Council of Trent

b) by a traveling troupe of minnesingers

c) in her own convent by her fellow nuns

d) at a gathering of archbishops on All Saints Day

**Answer:** c

**Learning Objective:** 1.7 Describe Hildegard’s life as a composer and explain how she defended the use of music in the church.

**Topic:** Student FAQs

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 31

13. The texture of Gregorian Chant during the Middle Ages was chiefly \_\_\_\_\_\_\_\_\_\_.

a) monophonic

b) homophonic

c) polyphonic

d) heterophonic

**Answer:** a

**Learning Objective:** 1.3 Listen for the monophonic texture of chant.

**Topic:** The Clarity of Monophonic Texture

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 26

14. Hildegard entered the Benedictine convent at what age?

a) 17

b) 7

c) 42

d) 2

**Answer:** b

**Learning Objective:** 1.7 Describe Hildegard’s life as a composer and explain how she defended the use of music in the church.

**Topic:** Profile: Hildegard von Bingen (1098–1179)

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 29

15. In addition composing music, Hildegard \_\_\_\_\_\_\_\_\_\_.

a) served as an archbishop for the Catholic Church

b) created the first book of European horticulture

c) experienced visions and directed the life of a thriving convent

d) wrote a treatise on the German language

**Answer:** c

**Learning Objective:** 1.7 Describe Hildegard’s life as a composer and explain how she defended the use of music in the church.

**Topic:** Profile: Hildegard von Bingen (1098–1179)

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 29

16. In her letter to the church authorities, Hildegard defended the practice of music by \_\_\_\_\_\_\_\_\_\_.

a) using references from the book of Psalm

b) referring to the biblical prophet Isaiah

c) discouraging the use of Gregorian chant in worship

d) pointing to the use of music by pagan religions

**Answer:** a

**Learning Objective:** 1.7 Describe Hildegard’s life as a composer and explain how she defended the use of music in the church.

**Topic:** The Composer Speaks: Hildegard Defends the Practice of Music.

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 32

17. An important female composer of the Middle Ages was \_\_\_\_\_\_\_\_\_\_.

a) Alicia de lo Rocha

b) Hildegard of Bingen

c) Mary Lowell

d) Eurydice

**Answer:** b

**Learning Objective:** 1.7 Describe Hildegard’s life as a composer and explain how she defended the use of music in the church.

**Topic:** Profile: Hildegard von Bingen (1098–1179)

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 29

18. Plainchant consists of \_\_\_\_\_\_\_\_\_\_.

a) one instrument playing alone

b) several voices and instruments with harmony

c) readings by Pope Gregory I

d) a melody sung alone or by a group in unison

**Answer:** d

**Learning Objective:** 1.3 Listen for the monophonic texture of chant.

**Topic:** The Clarity of Monophonic Texture

**Difficulty Level:** Moderate

**Skill Level:** Remember the Facts

**Page:** 26

19. Which of the following is true of Gregorian chant?

a) It obscured the meaning of the words.

b) It used only the major and minor scales.

c) The melodies tend to move stepwise with a narrow range of pitches.

d) It is polyphonic in texture.

**Answer:** c

**Learning Objective:** 1.3 Listen for the monophonic texture of chant.

**Topic:** The Clarity of Monophonic Texture

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 26

20. In Hildegard’s play, the Penitent Soul is like \_\_\_\_\_\_\_\_\_\_.

a) Gaston in *Beauty and the Beast*

b) Frodo in *Lord of the Rings*

c) Ron Weasley in the *Harry Potter* series

d) the droids in *Star Wars*

**Answer:** b

**Learning Objective:** 1.2 Compare Hildegard’s *Play of Virtues* with the morality plays of today.

**Topic:** Historical Context: The Morality Play

**Difficulty Level:** Moderate

**Skill Level:** Apply What You Know

**Page:** 26

21. What is the melodic contour of many of Hildegard’s phrases?

a) a doubly-inverted-arc contour

b) an upward leap, then a descent through a series of steps

c) a downward leap, then an ascent through a series of steps

d) ascend gradually to the reciting tone

**Answer:** b

**Learning Objective:** 1.4 Characterize the melodic contour of chant.

**Topic:** Medieval Melody

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 27

22. Which of the following is a character in Hildegard’s *Play of Virtues*?

a) Jealousy

b) God

c) the Prophet

d) Humility

**Answer:** d

**Learning Objective:** 1.2 Compare Hildegard’s Play of Virtues with the morality plays of today.

**Topic:** Hildegard von Bingen, *Play of Virtues* (excerpt)

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 25

23. Monophonic chant appears \_\_\_\_\_\_\_\_\_\_.

a) in cultures throughout the world and across historical epochs

b) only as a relic of musical practices in the Catholic Church

c) primarily in secular music of indigenous cultures

d) as a new phenomenon during the shift from the Middle Ages to the Renaissance

**Answer:** a

**Learning Objective:** 2.1 Discuss the universality of chant in world cultures.

**Topic:** San Ildefonso Indians of New Mexico, *Eagle Dance*

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 33

24. The text of the *Eagle Dance* \_\_\_\_\_\_\_\_\_\_.

a) represents the call of the eagle as it flies

b) is a series of vocables rather than words

c) describes the importance of virility in Native American culture

d) is written in a now-lost San Ildefonso language

**Answer:** b

**Learning Objective:** 2.4 Define vocables.

**Topic:** Melodic Contour

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 34

25. The text of a song like *Eagle Dance* comes from \_\_\_\_\_\_\_\_\_\_.

a) children’s games

b) political issues surrounding the Native American struggle for statehood

c) the spirit world, through dreams or revelation

d) ancient warrior legend

**Answer:** c

**Learning Objective:** 2.4 Define vocables.

**Topic:** Melodic Contour

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 34

26. The *Eagle Dance* is part of which type of ceremony?

a) water baptism

b) marriage

c) rain

d) corn

**Answer:** c

**Learning Objective:** 2.2 Describe the use of monophony in Native American chant.

**Topic:** San Ildefonso Indians of New Mexico, *Eagle Dance*

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 33

27. Native American gatherings called powwows \_\_\_\_\_\_\_\_\_\_.

a) evolved as a specifically Omaha tradition

b) are intertribal gatherings

c) have existed unchanged for many centuries, carrying on ancient traditions

d) have now become tourist shows run by outside corporations

**Answer:** b

**Learning Objective:** 2.5 Explain what a powwow is and how it uses music.

**Topic:** San Ildefonso Indians of New Mexico, *Eagle Dance*

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 33

28. Like other Native American ceremonies, the *Eagle Dance* is \_\_\_\_\_\_\_\_\_\_.

a) accompanied by drums

b) accompanied by flutes

c) usually chordal in texture

d) no longer performed

**Answer:** a

**Learning Objective:** 2.2 Describe the use of monophony in Native American chant.

**Topic: Texture:** Monophony

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 34

29. The eagle featured in *Eagle Dance* is regarded as the \_\_\_\_\_\_\_\_\_\_.

a) pursuit of women by men

b) path of a human life

c) struggle between the spirits of light and dark

d) connecting link between heaven and earth

**Answer:** d

**Learning Objective:** 2.5 Explain what a powwow is and how it uses music.

**Topic:** San Ildefonso Indians of New Mexico, *Eagle Dance*

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 33

30. In its texture, the *Eagle Dance* resembles \_\_\_\_\_\_\_\_\_\_.

a) Handel’s *Messiah*

b) shamanic chants

c) “Don’t Worry, Be Happy”

d) fire-ball alternative punk

**Answer:** b

**Learning Objective:** 2.1 Discuss the universality of chant in world cultures.

**Topic:** San Ildefonso Indians of New Mexico, *Eagle Dance*

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 33

31. The descending melodic phrases in the *Eagle Dance* \_\_\_\_\_\_\_\_\_\_.

a) are heard only in the free rhythm introduction

b) represent the ceremonial touching of the feathers to the ground

c) are typical of North American Indian chant melodies

d) use word-painting to convey the meaning of the vocables

**Answer:** c

**Learning Objective:** 2.7 Listen for the terraced downward contour of each melodic phrase in San Ildefonso Indians of New Mexico: *Eagle Dance*.

**Topic:** Melodic Contour

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 34

32. How are the sections organized in *Eagle Dance*?

a) ABBA

b) AABA

c) ABAA’

d) ABA

**Answer:** d

**Learning Objective:** 2.6 Listen for the ABA form of the *Eagle Dance*.

**Topic:** Form: ABA

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 34

33. The B section in *Eagle Dance* \_\_\_\_\_\_\_\_\_\_.

a) is a strict repetition of the A section

b) consists of a shorter vocable set than the A section

c) consists of a melody played by flutes

d) is marked by the drummers dropping out

**Answer:** b

**Learning Objective:** 2.6 Listen for the ABA form of the *Eagle Dance*.

**Topic:** Form: ABA

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 35

34. The phrases in *Eagle Dance* use which melodic patterns?

a) downward terraced contour

b) ascending terraced contour

c) extended static repetition of notes

d) alternating steps and leaps upward

**Answer:** a

**Learning Objective:** 2.7 Listen for the terraced downward contour of each melodic phrase in San Ildefonso Indians of New Mexico: *Eagle Dance*.

**Topic:** Form: ABA

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 35

35. At a powwow, the “Grand Entry” of participants in the area is followed by \_\_\_\_\_\_\_\_\_\_, who carry in the American and tribal flags.

a) tribal elders

b) military veterans

c) ceremonial singers and drummers

d) the winners of last year’s competition

**Answer:** b

**Learning Objective:** 2.5 Explain what a powwow is and how it uses music.

**Topic:** San Ildefonso Indians of New Mexico, *Eagle Dance*

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 33

36. In “Don’t Worry, Be Happy,” Bobby McFerrin sings meaningless syllables called \_\_\_\_\_\_\_\_\_\_.

a) chant

b) solfege

c) modal cadences

d) vocables

**Answer:** d

**Learning Objective:** 2.4 Define vocables.

**Topic:** Connect Your Playlist: Vocables

**Difficulty Level:** Moderate

**Skill Level:** Apply What You Know

**Page:** 35

37. The chant of the *Eagle Dance* uses which types of rhythm?

a) free and duple meter

b) free and triple meter

c) measured and modal

d) measured and quintuple

**Answer:** a

**Learning Objective:** 2.3 Describe patterning in North American Indian chant melodies.

**Topic:** Free versus Metered Rhythm

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 34

38. What type of chant involves a chorus responding to a solo singer?

a) florid

b) measured

c) responsorial

d) laudation

**Answer:** c

**Learning Objective:** 3.2 Define “responsorial chant.”

**Topic:** Timbre: Soloist and Chorus

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 39

39. Although there is a choir, the texture of the “Caro mea” is monophonic because they sing \_\_\_\_\_\_\_\_\_\_.

a) softly

b) in unison

c) in harmony

d) in Latin

**Answer:** b

**Learning Objective:** 3.3 Identify the unison texture of plainchant as it is heard in “Caro mea” from the Mass for the Feast of Corpus Christi.

**Topic:** Texture: Monophony

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

**Page:** 39

40. The Alleluia is an important component of which Catholic church service?

a) the Mass

b) Vespers

c) Compline

d) Matins

**Answer:** a

**Learning Objective:** 3.1 Describe how the Alleluia functioned in the context of the Mass.

**Topic:** Plainchant Alleluia, “Caro mea”

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 38

41. Which of the following is part of the “Propers” of the Mass, which change according to the specific Sunday or feast day?

a) Kyrie

b) Gloria

c) Credo

d) Alleluia

**Answer:** d

**Learning Objective:** 3.1 Describe how the Alleluia functioned in the context of the Mass.

**Topic:** Plainchant Alleluia, “Caro mea”

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 38

42. The text for the Alleluia of the Feast of Corpus Christi is drawn from \_\_\_\_\_\_\_\_\_\_.

a) the book of Revelations

b) the Gospel of John

c) the *Bhagavad-Gita*

d) the letter of Paul to the Corinthians

**Answer:** b

**Learning Objective:** 3.1 Describe how the Alleluia functioned in the context of the Mass.

**Topic:** Plainchant Alleluia, “Caro mea”

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 38

43. Who sings the part of the “Caro mea” Alleluia that includes biblical verses?

a) the chorus

b) only the high voices

c) a soloist

d) Jesus

**Answer:** c

**Learning Objective:** 3.4 Explain the use of contrast in the performance of “Caro mea.”

**Topic:** Melody

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 39

44. How does reciting a text and singing it differ?

a) Singing lengthens and extends each syllable.

b) Reciting allows the text to project across large spaces.

c) Singing is much faster.

d) Reciting allows speakers to embellish certain words.

**Answer:** a

**Learning Objective:** 3.5 Define “melisma” and identify melismas in “Caro mea.”

**Topic:** Word–Music Relationships: Singing Syllables

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 39

45. A plainchant singer might emphasize a particular word when singing by \_\_\_\_\_\_\_\_\_\_.

a) singing one note per syllable

b) using a melisma

c) singing the melody on a single pitch

d) speeding up the tempo

**Answer:** b

**Learning Objective:** 3.5 Define “melisma” and identify melismas in “Caro mea.”

**Topic:** Word–Music Relationships: Singing Syllables

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 39

46. Which portion of the Alleulia text remains the same throughout the year?

a) “Caro mea”

b) “sanguis meus vere est potus”

c) “meam carnem”

d) “Alleluia”

**Answer:** d

**Learning Objective:** 3.1 Describe how the Alleluia functioned in the context of the Mass.

**Topic:** Word–Music Relationships: Singing Syllables

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

**Page:** 39

47. Which of the following is a physiological effect of plainchant?

a) increased anxiety

b) lower blood pressure

c) higher blood pressure

d) lower levels of the hormone DHEA

**Answer:** b

**Learning Objective:** 3.6 Describe how plainchant assists in promoting calm and well-being.

**Topic:** Performance: Chilling to Chant

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

**Page:** 41

48. Which elements of chant create a sense of well-being and calm?

a) the gentle flow of the melodies

b) the repetitive rhythms

c) the wide range of timbre

d) the complex textures

**Answer:** a

**Learning Objective:** 3.6 Describe how plainchant assists in promoting calm and well-being.

**Topic:** Performance: Chilling to Chant

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 41

49. Which of the following words would be most likely to receive a melisma in Medieval chant?

a) indeed

b) and

c) for

d) blood

**Answer:** b

**Learning Objective:** 3.5 Define “melisma” and identify melismas in “Caro mea.”

**Topic:** Word–Music Relationships: Singing Syllables

**Difficulty Level:** Difficult

**Skill Level:** Apply What You Know

**Page:** 39

50. What is the overall form of the “Caro mea” Alleluia?

a) AAB

b) ABB

c) AABAA

d) ABC

**Answer:** c

**Learning Objective:** 3.4 Explain the use of contrast in the performance of “Caro mea.”

**Topic:** Melody

**Difficulty Level:** Difficult

**Skill Level:** Understand the Concepts

**Page:** 39

51. In Francesco Landini’s “Behold, Spring,” the two voices are similar, yet \_\_\_\_\_\_\_\_\_\_.

a) the rhythms sometimes diverge, then return to unison at a cadence

b) they diverge into separate rhythms at cadences

c) each was taken from a different Gregorian chant

d) they move by wide leaps and never correspond to each other

**Answer:** a

**Learning Objective:** 4.2 Listen for the polyphonic texture in two voices in Francesco Landini’s “Behold, Spring.”

**Topic:** Units of Melody

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 44

52. Music was already the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in the Middle Ages, long before Shakespeare coined the phrase.

a) bread of life

b) spring of joy

c) tamed shrew

d) food of love

**Answer:** d

**Learning Objective:** 4.1 Explain the role of song in the courtly love tradition.

**Topic:** Francesco Landini, “Behold, Spring”

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

**Page:** 42

53. The repertory of secular song in the Middle Ages is \_\_\_\_\_\_\_\_\_\_.

a) extremely small

b) unknown

c) enormous

d) based upon the music of Hildegard

**Answer:** c

**Learning Objective:** 4.1 Explain the role of song in the courtly love tradition.

**Topic:** Francesco Landini, “Behold, Spring”

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

**Page:** 42

54. A twelfth-century cleric named Perotin, who worked at the Cathedral of Notre Dame, wrote long and detailed works with the first harmonies, known as \_\_\_\_\_\_\_\_\_\_.

a) organum

b) ballata

c) flutium

d) monophonies

**Answer:** a

**Learning Objective:** 4.2 Listen for the polyphonic texture in two voices in Francesco Landini’s “Behold, Spring.”

**Topic:** The Richness of Polyphonic Texture

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 43

55. In polyphony, what is the relationship between the voices?

a) The voices are chordal.

b) There is one melody with accompaniment.

c) Each voice is melodious and retains its own identity.

d) Two or more voices move in unison.

**Answer:** c

**Learning Objective:** 4.2 Listen for the polyphonic texture in two voices in Francesco Landini’s “Behold, Spring.”

**Topic:** The Richness of Polyphonic Texture

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 43

56. In the Middle Ages, polyphony was \_\_\_\_\_\_\_\_\_\_.

a) reserved for sacred music

b) found in both sacred and secular music

c) outlawed by the Church

d) used only in courtly love songs

**Answer:** b

**Learning Objective:** 4.2 Listen for the polyphonic texture in two voices in Francesco Landini’s “Behold, Spring.”

**Topic:** The Richness of Polyphonic Texture

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 43

57. In the Middle Ages, lavish manuscripts were generally \_\_\_\_\_\_\_\_\_\_.

a) funded by the church or by a wealthy patron

b) written on inexpensive paper

c) funded by the individual composer

d) written by the nobility, who were the only educated class

**Answer:** a

**Learning Objective:** 4.7 Discuss the significance of the Squarcialupi manuscript as a source of medieval music.

**Topic:** Historical Context: Producing a Manuscript

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 47

58. The Middle Ages was known as the age of \_\_\_\_\_\_\_\_\_\_.

a) heterophony

b) courtly love

c) free enterprise

d) the Parisian chanson

**Answer:** b

**Learning Objective:** 4.1 Explain the role of song in the courtly love tradition.

**Topic:** Francesco Landini, “Behold, Spring”

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

**Page:** 42

59. What is the meter of Landini’s “Behold Spring”?

a) duple

b) triple

c) quadruple

d) compound

**Answer:** b

**Learning Objective:** 4.4 Listen for the use of triple meter in “Behold, Spring.”

**Topic:** Rhythm: The Pulse of Meter

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

**Page:** 43

60. Landini was \_\_\_\_\_\_\_\_\_\_.

a) blinded by acid rain at an early age

b) the organist at a church in London for many years

c) the most famous and prolific composer of the fourteenth century

d) unknown during his lifetime

**Answer:** c

**Learning Objective:** 4.6 Discuss aspects of Francesco Landini’s life.

**Topic:** Profile: Francesco Landini (ca. 1325–1397)

**Difficulty Level:** Moderate

**Skill Level:** Remember the Facts

**Page:** 46

61. For each four-line unit of poetry in “Behold Spring,” Landini inserts a cadence at the end of \_\_\_\_\_\_\_\_\_\_.

a) each line

b) the first and fourth lines

c) the second and fourth lines

d) only the fourth line

**Answer:** c

**Learning Objective:** 4.3 Listen for the cadences within “Behold, Spring.”

**Topic:** Units of Melody

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

**Page:** 44

62. Organum was built by layering melodic lines above \_\_\_\_\_\_\_\_\_\_.

a) existing plainchant melodies

b) secular love songs

c) existing polyphonic works

d) instrumental dances

**Answer:** a

**Learning Objective:** 4.2 Listen for the polyphonic texture in two voices in Francesco Landini’s “Behold, Spring.”

**Topic:** The Richness of Polyphonic Texture

**Difficulty Level:** Difficult

**Skill Level:** Understand the Concepts

**Page:** 43

63. How many strophes does Landini use in “Behold Spring”?

a) one strophe

b) one strophe, repeated four times

c) two strophes, each repeated once

d) three strophes, with the first repeated at the end

**Answer:** d

**Learning Objective:** 4.3 Listen for the cadences within “Behold, Spring.”

**Topic:** Form: Turning Poetry into Music

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 44

64. \_\_\_\_\_\_\_\_ are to music as periods are to verbal expression, indicating the end of a unit of thought.

a) Cadences

b) Stanzas

c) Rhymes

d) Measures

**Answer:** a

**Learning Objective:** 4.3 Listen for the cadences within “Behold, Spring.”

**Topic:** Units of Melody

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

**Page:** 44

65. Composers use repetition, variation, and contrast to create \_\_\_\_\_\_\_\_\_\_.

a) rhythm

b) musical form

c) timbre

d) texture

**Answer:** b

**Learning Objective:** 4.5 Listen for the contrasts of syllabic and melismatic settings of text.

**Topic:** Form: Turning Poetry into Music

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 44

66. The rhythm of “Behold, Spring” falls into consistent units of how many beats?

a) two

b) three

c) four

d) five

**Answer:** b

**Learning Objective:** 4.4 Listen for the use of triple meter in “Behold, Spring.”

**Topic:** Rhythm: The Pulse of Meter

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

**Page:** 43

67. The text setting for “Behold, Spring” is \_\_\_\_\_\_\_\_\_\_.

a) primarily syllabic

b) always melismatic, with considerable polyphonic elaboration

c) trochaic

d) largely syllabic, with occasional melismas

**Answer:** d

**Learning Objective:** 4.5 Listen for the contrasts of syllabic and melismatic settings of text.

**Topic:** Word–Music Relationships: Syllabic versus Melismatic

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 44

68. Landini is believed to have written more than 150 \_\_\_\_\_\_\_\_\_ songs, which represent about one-third of all Italian music that has survived from the fourteenth century.

a) sacred

b) secular

c) monophonic

d) allegorical

**Answer:** b

**Learning Objective:** 4.6 Discuss aspects of Francesco Landini’s life.

**Topic:** Profile: Francesco Landini (ca. 1325–1397)

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 46

69. In the Middle Ages every musical document had to be \_\_\_\_\_\_\_\_\_\_.

a) printed in Italy or the Frankish empire

b) written by the nobility

c) approved by Pope Gregory

d) written by hand

**Answer:** d

**Learning Objective:** 4.7 Discuss the significance of the Squarcialupi manuscript as a source of medieval music.

**Topic:** Historical Context: Producing a Manuscript

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 47

70. An early manuscript of secular music that we know was written in the monastery of Santa Maria degli Angeli in Florence is the \_\_\_\_\_\_\_\_\_\_.

a) *Montpellier Codex*

b) *Hidden Shroud*

c) *Squarcialupi Codex*

d) *Organum Codex*

**Answer:** c

**Learning Objective:** 4.7 Discuss the significance of the Squarcialupi manuscript as a source of medieval music.

**Topic:** Historical Context: Producing a Manuscript

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 47

71. In “No More than One Man Could Count the Stars,” cadences are identified in the music by a \_\_\_\_\_\_\_\_\_\_.

a) rhyme

b) harmonic resolution from dominant to tonic

c) change from polyphonic to heterophonic texture

d) point of arrival, coupled with a pause in the forward motion of the voices

**Answer:** d

**Learning Objective:** 5.2 Listen for the structural cadences within this work.

**Topic:** A Melody Punctuated by Cadences

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 49

72. Guillaume de Machaut’s “Messe de Nostre Dame” is \_\_\_\_\_\_\_\_\_\_.

a) a plainchant setting of the central Christian liturgical service

b) the first polyphonic setting of the Mass Ordinary by a single composer

c) a song celebrating the wedding feast at Cana in the New Testament

d) an example of non-liturgical texts being included in a Christian liturgical service

**Answer:** d

**Learning Objective:** 5.6 Outline Guillaume de Machaut’s career as a composer.

**Topic:** Profile: Guillaume de Machaut (ca. 1300–1377)

**Difficulty Level:** Moderate

**Skill Level:** Remember the Facts

**Page:** 51

73. The person who is being addressed by the singer of “No More than One Man Could Count the Stars” is most likely \_\_\_\_\_\_\_\_\_\_.

a) ignoring the singer’s pleas

b) waiting for a better song from a wealthier suitor

c) entranced by the singer’s song

d) already married and has no reason to listen to another marriage proposal

**Answer:** a

**Learning Objective:** 5.3 Discuss how the text of Guillaume de Machaut’s “No More than One Man Could Count the Stars” reflects the medieval ideal of courtly love.

**Topic:** Guillaume de Machaut, “No More than One Man Could Count the Stars”

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 48

74. Guillaume de Machaut was appointed a canon at Rheims, meaning he \_\_\_\_\_\_\_\_\_\_.

a) became a lawyer for the Church

b) joined the staff of the local cathedral

c) studied military science

d) sang “rounds,” which were pieces based on a melody in canon

**Answer:** b

**Learning Objective:** 5.6 Outline Guillaume de Machaut’s career as a composer.

**Topic:** Profile: Guillaume de Machaut (ca. 1300–1377)

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 51

75. The form of “No More than One Man Could Count the Stars” is similar to that of \_\_\_\_\_\_\_\_\_\_.

a) “My Country ‘Tis of Thee”

b) “Take Me Out to the Ballgame”

c) “East Side, West Side”

d) “The Star-Spangled Banner”

**Answer:** d

**Learning Objective:** 5.5 Listen for the AAB form of the work.

**Topic:** AAB Form

**Difficulty Level:** Moderate

**Skill Level:** Apply What You Know

**Page:** 49

76. How many voices are in “No More than One Man Could Count the Stars”?

a) one

b) two

c) three

d) four

**Answer:** c

**Learning Objective:** 5.1 Listen for the three-part polyphonic texture of this work.

**Topic:** Three-Voice Texture

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 48

77. What is the texture of “No More than One Man Could Count the Stars”?

a) heterophonic

b) monophonic

c) quadrophonic

d) polyphonic

**Answer:** d

**Learning Objective:** 5.1 Listen for the three-part polyphonic texture of this work.

**Topic:** Three-Voice Texture

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 48

78. What is the relationship of the voices in “No More than One Man Could Count the Stars”?

a) active upper voice with slower lower voices

b) two voices of equal prominence

c) unison

d) polyphony over a plainchant melody

**Answer:** a

**Learning Objective:** 5.4 Listen for the difference in melodic motion between the upper voice and the two lower voices in “No More than One Man Could Count the Stars.”

**Topic:** Three-Voice Texture

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 48

79. In “No More than One Man Could Count the Stars,” the B section is \_\_\_\_\_\_\_\_\_\_ the A section.

a) shorter than

b) longer than

c) the same length as

d) identical to

**Answer:** b

**Learning Objective:** 5.5 Listen for the AAB form of the work.

**Topic:** AAB Form

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 49

80. Machaut’s works are known primarily through \_\_\_\_\_\_\_\_\_\_.

a) manuscript fragments

b) the *Squarcialupi Codex*

c) songbooks copied by traveling musicians

d) a set of manuscripts copied under the supervision of the composer himself

**Answer:** d

**Learning Objective:** 5.6 Outline Guillaume de Machaut’s career as a composer.

**Topic:** Profile: Guillaume de Machaut (ca. 1300–1377)

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 51

81. In addition to being a composer, Machaut was famous for his work as a \_\_\_\_\_\_\_\_\_\_.

a) poet

b) sculptor

c) painter

d) politician

**Answer:** a

**Learning Objective:** 5.6 Outline Guillaume de Machaut’s career as a composer.

**Topic:** Profile: Guillaume de Machaut (ca. 1300–1377)

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 51

82. Guillaume de Machaut \_\_\_\_\_\_\_\_\_\_.

a) traveled widely throughout northern Europe, working at different courts

b) was also a painter

c) learned polyphonic techniques from Hildegard of Bingen

d) spent his entire career at one cathedral

**Answer:** a

**Learning Objective:** 5.6 Outline Guillaume de Machaut’s career as a composer.

**Topic:** Profile: Guillaume de Machaut (ca. 1300–1377)

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 51

83. Composers like Jacopo de Bologna, Bernart de Ventadorn, and Oswald von Wolkenstein share with Machaut a strong interest in \_\_\_\_\_\_\_\_\_\_.

a) sacred polyphony

b) courtly love

c) organum

d) instrumental music

**Answer:** b

**Learning Objective:** 5.3 Discuss how the text of Guillaume de Machaut’s “No More than One Man Could Count the Stars” reflects the medieval ideal of courtly love.

**Topic:** Expand Your Playlist: The Art of Courtly Love

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 51

84. In texts of courtly love, a nobleman admires a woman especially if she \_\_\_\_\_\_\_\_\_\_.

a) takes no interest in him

b) is already married to another man

c) appreciates his musical talent

d) is well-educated

**Answer:** a

**Learning Objective:** 5.3 Discuss how the text of Guillaume de Machaut’s “No More than One Man Could Count the Stars” reflects the medieval ideal of courtly love.

**Topic:** Guillaume de Machaut, “No More than One Man Could Count the Stars”

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 48

85. How many structural cadences occur in “No More than One Man Could Count the Stars”?

a) zero

b) one

c) three

d) six

**Answer:** d

**Learning Objective:** 5.2 Listen for the structural cadences within this work.

**Topic:** Listening Guide: Guillaume de Machaut

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 50

86. What is the form of “No More than One Man Could Count the Stars”?

a) AAB

b) ABA

c) AABA

d) ABCA

**Answer:** a

**Learning Objective:** 5.5 Listen for the AAB form of the work.

**Topic:** AAB Form

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 49

87. The two subfamilies of reed instruments are \_\_\_\_\_\_\_\_\_\_.

a) buzzy and dull

b) loud and soft

c) double and single

d) ancient and modern

**Answer:** c

**Learning Objective:** 6.5 Describe the difference between single- and double-reed wind instruments.

**Topic:** Performance: Reed Instruments

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 54

88. Instruments used during the Middle Ages include the \_\_\_\_\_\_\_\_\_\_.

a) saxophone, trumpet, piccolo, and guitar

b) lute, trumpet, clappers, and drums

c) shawm, cello, bassoon, and tin horn

d) strohviol, kazad, kiddish, and kyrie

**Answer:** b

**Learning Objective:** 6.7 Name other instruments used in the Middle Ages.

**Topic:** Closer Look: Musical Instruments of the Middle Ages

**Difficulty Level:** Moderate

**Skill Level:** Remember the Facts

**Page:** 57

89. Which of these textures are used in the performance of “The Talking Sheep”?

a) polyphony and heterophony

b) monophony and heterophony

c) homophony, monophony, and polyphony

d) heterophony, homophony, and polyphony

**Answer:** c

**Learning Objective:** 6.3 Listen for the three different kinds of texture featured in “The Talking Sheep”: monophonic, homophonic, and polyphonic.

**Topic:** Three Kinds of Texture

**Difficulty Level:** Moderate

**Skill Level:** Remember the Facts

**Page:** 54

90. Two double-reed instruments used today are the \_\_\_\_\_\_\_\_\_\_.

a) flute and the clarinet

b) timpani and the trombone

c) bassoon and the oboe

d) French horn and the lute

**Answer:** c

**Learning Objective:** 6.5 Describe the difference between single- and double-reed wind instruments.

**Topic:** Performance: Reed Instruments

**Difficulty Level:** Moderate

**Skill Level:** Remember the Facts

**Page:** 54

91. Two single-reed instruments used today are the \_\_\_\_\_\_\_\_\_\_.

a) flute and timpani

b) clarinet and saxophone

c) oboe and French horn

d) lute and euphonium

**Answer:** b

**Learning Objective:** 6.5 Describe the difference between single- and double-reed wind instruments.

**Topic:** Performance: Reed Instruments

**Difficulty Level:** Moderate

**Skill Level:** Remember the Facts

**Page:** 54

92. John Coltrane’s “My Favorite Things” is an example of what medieval practice?

a) heterophony

b) monophony

c) organum

d) arranging a texted song for instruments alone

**Answer:** d

**Learning Objective:** 6.4 Discuss the use of instruments in music of the Middle Ages.

**Topic:** Alfonso el Sabio, *Songs to the Virgin Mary*, no. 147, “The Talking Sheep”

**Difficulty Level:** Moderate

**Skill Level:** Apply What You Know

**Page:** 52

93. The form of “The Talking Sheep” consists of the repetition of how many melodic units?

a) one

b) two

c) three

d) four

**Answer:** b

**Learning Objective:** 6.2 Describe the use of repetition and contrast to create a large-scale form.

**Topic:** Form: Repetition and Contrast

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 53

94. The effect of the drone bass is like that of which medieval instrument?

a) trumpet

b) bagpipe

c) violone

d) string bass

**Answer:** b

**Learning Objective:** 6.3 Listen for the three different kinds of texture featured in “The Talking Sheep”: monophonic, homophonic, and polyphonic.

**Topic:** Three Kinds of Texture

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 54

95. Who is the composer of “The Talking Sheep”?

a) Alfonso el Sabio

b) Guillaume de Machaut

d) the head musician of Alfonso’s court

d) the real composer is probably anonymous

**Answer:** d

**Learning Objective:** 6.6 Explain why the identity of so many composers of medieval music remains unknown.

**Topic:** Profile: Alfonso el Sabio (1221–1284)

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 56

96. Where was the drum part for “He Who Gladly Serves” notated?

a) underneath the melody

b) in a separate part-book

c) above the melody

d) nowhere

**Answer:** d

**Learning Objective:** 6.4 Discuss the use of instruments in music of the Middle Ages.

**Topic:** Student FAQs

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

**Page:** 55

97. The drone bass beneath a melody is an example of what texture?

a) homophony

b) monophony

c) heterophony

d) polyphony

**Answer:** a

**Learning Objective:** 6.3 Listen for the three different kinds of texture featured in “The Talking Sheep”: monophonic, homophonic, and polyphonic.

**Topic:** Three Kinds of Texture

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 54

98. Which double-reed instrument is heard in the recording of “The Talking Sheep”?

a) oboe

b) sackbut

c) shawm

d) lute

**Answer:** c

**Learning Objective:** 6.1 Listen for the contrasting timbres of percussion and woodwind instruments in Alfonso el Sabio’s “The Talking Sheep.”

**Topic:** Timbre: The Sound of Double Reeds

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 53

99. Monophony occurs when \_\_\_\_\_\_\_\_\_\_.

a) one instrument plays a melody over a drone bass

b) two or more instruments play independent melodies

c) all instruments play the same notes together, in unison

d) two instruments play the same melody, but with different embellishments

**Answer:** c

**Learning Objective:** 6.3 Listen for the three different kinds of texture featured in “The Talking Sheep”: monophonic, homophonic, and polyphonic.

**Topic:** Three Kinds of Texture

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 54

100. Which type of medieval instrument tends to have a “buzzy” sound?

a) shawm

b) castanets

c) psalter

d) recorder

**Answer:** a

**Learning Objective:** 6.5 Describe the difference between single- and double-reed wind instruments.

**Topic:** Performance: Reed Instruments

**Difficulty Level:** Moderate

**Skill Level:** Remember the Facts

**Page:** 54

101. Which is a musical instrument from the Middle Ages?

a) violin

b) guitar

c) viola da gamba

d) portative organ

**Answer:** d

**Learning Objective:** 6.7 Name other instruments used in the Middle Ages.

**Topic:** Closer Look: Musical Instruments of the Middle Ages

**Difficulty Level:** Easy

**Skill Level:** Remember the Facts

**Page:** 57

102. Which of the following are used to create large-scale form in “The Talking Sheep”?

a) repetition and variation

b) contrast and variation

c) repetition and contrast

d) repetition, variation, and contrast

**Answer:** c

**Learning Objective:** 6.2 Describe the use of repetition and contrast to create a large-scale form.

**Topic:** Form: Repetition and Contrast

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

**Page:** 53

103. \_\_\_\_\_\_\_\_\_\_ indicate that drums were included in many instrumental ensembles in the Middle Ages.

a) Manuscripts

b) Diaries

c) Partbooks

d) The visual arts

**Answer:** d

**Learning Objective:** 6.4 Discuss the use of instruments in music of the Middle Ages.

**Topic:** Student FAQs

**Difficulty Level:** Easy

**Skill Level:** Understand the Concepts

**Page:** 55

104. Many composers in the Middle Ages \_\_\_\_\_\_\_\_\_\_.

a) were monks, nuns, and troubadours, but are now anonymous

b) are more famous today than in their lifetime

c) were among the wealthiest members of society

d) published their own music

**Answer:** a

**Learning Objective:** 6.6 Explain why the identity of so many composers of medieval music remains unknown.

**Topic:** Profile: Alfonso el Sabio (1221–1284)

**Difficulty Level:** Moderate

**Skill Level:** Understand the Concepts

**Page:** 56