Music An Appreciation 12th Edition Kamien Test Bank
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Part II
The Middle Ages

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

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Bloom's: Remember
Learning Objective: Summarize the era known as the Middle Ages
Topic: Medieval music

Feedback: 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.

2. In the Middle Ages, most important musicians were _____.
A. priests
B. traveling entertainers
C. peasants
D. women

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Bloom's: Remember
Learning Objective: Describe performers of religious music in the Middle Ages
Topic: Medieval music

Feedback: 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.

3. 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*

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Bloom's: Remember
Learning Objective: Summarize the era known as the Middle Ages
Topic: Medieval music

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

4. 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

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Bloom's: Remember
Learning Objective: Summarize the era known as the Middle Ages
Topic: Medieval music

Feedback: 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.

5. 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

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Bloom's: Remember
Learning Objective: Describe performers of religious music in the Middle Ages
Topic: Medieval music

Feedback: 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."

6. 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

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Bloom's: Remember
Learning Objective: Describe performers of religious music in the Middle Ages
Topic: Medieval music

Feedback: 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."

7. 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

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Bloom's: Understand
Learning Objective: Recall the importance of vocal music over instrumental music in the Middle Ages
Topic: Medieval music

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

8. The use of organs in church _____.
A. was strictly forbidden
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

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Bloom's: Understand
Learning Objective: Recall the importance of vocal music over instrumental music in the Middle Ages
Topic: Medieval music

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

9. 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

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Bloom's: Remember
Learning Objective: Know why little is known about how medieval music was performed and what it sounded like
Topic: Medieval music

Feedback: 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.

10. Most medieval music was _____.
A. instrumental
B. vocal

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C. for the piano
D. for the organ

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Bloom's: Remember
Learning Objective: Recall the importance of vocal music over instrumental music in the Middle Ages
Topic: Medieval music

Feedback: 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.

11. 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

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Bloom's: Remember
Learning Objective: Know why little is known about how medieval music was performed and what it sounded like
Topic: Medieval music

Feedback: 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.

12. 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

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Bloom's: Remember
Learning Objective: Summarize the era known as the Middle Ages
Topic: Medieval music

Feedback: 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.

13. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Summarize the era known as the Middle Ages
Topic: Medieval music

Feedback: 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.

14. The music the medieval monks sang was called _____.
A. contemporary gospel
B. Gregorian chant
C. estampies
D. Trouvère songs

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Bloom's: Remember
Learning Objective: Recount events in the development of Gregorian chant
Topic: Gregorian chant

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Feedback: 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.

15. 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.

Accessibility: Keyboard Navigation
Bloom's: Understand
Learning Objective: Recognize the musical characteristics of Gregorian chant, especially its melody and rhythm
Learning Objective: Recount events in the development of Gregorian chant
Topic: Gregorian chant

Feedback: 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.

16. Gregorian chant _____.
A. is monophonic in texture
B. is polyphonic in texture
C. is homophonic in texture
D. has no texture

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recognize the musical characteristics of Gregorian chant, especially its melody and rhythm
Topic: Gregorian chant

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

17. 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

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Bloom's: Remember
Learning Objective: Recognize the musical characteristics of Gregorian chant, especially its melody and rhythm
Topic: Gregorian chant

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

18. 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.

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Bloom's: Understand
Learning Objective: Recognize the musical characteristics of Gregorian chant, especially its melody and rhythm
Topic: Gregorian chant

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

19. Why is Gregorian chant seldom heard today?
A. Congregations do not find it interesting.
B. The Second Vatican Council of 1962 to 1965 forbade its use.
C. It is only sung in the Vatican.
D. The Second Vatican Council of 1962 to 1965 decreed services be in the native language of each country.

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Bloom's: Understand
Learning Objective: Recognize the musical characteristics of Gregorian chant, especially its melody and rhythm
Learning Objective: Recount events in the development of Gregorian chant
Topic: Gregorian chant

Feedback: 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.

20. How do 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

Accessibility: Keyboard Navigation
Bloom's: Understand
Learning Objective: Recognize the musical characteristics of Gregorian chant, especially its melody and rhythm
Topic: Gregorian chant

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

21. 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

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Bloom's: Remember
Learning Objective: Recount events in the development of Gregorian chant
Topic: Gregorian chant

Feedback: 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.

22. 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.

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recount events in the development of Gregorian chant
Topic: Gregorian chant

Feedback: 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.

23. What were the two types of services at which monks and nuns sang?
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

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Bloom's: Remember
Learning Objective: Describe performers of religious music in the Middle Ages
Topic: Sacred music

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

24. The highlight of the day for monks and nuns was _____.
A. the service before sunrise
B. the service after sunset

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C. the evening feast
D. the mass

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

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

25. The earliest surviving chant manuscripts date from about the _____ century.
A. sixth
B. ninth
C. thirteenth
D. fourteenth

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recount events in the development of Gregorian chant
Topic: Gregorian chant

Feedback: 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.

26. 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

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Bloom's: Remember
Learning Objective: Distinguish church modes from modern scales
Topic: Sacred music

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

27. 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

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Bloom's: Remember
Learning Objective: Distinguish church modes from modern scales
Topic: Sacred music

Feedback: 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.

28. 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.

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Bloom's: Remember
Learning Objective: Distinguish church modes from modern scales
Topic: Sacred music

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

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

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

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Bloom's: Remember
Learning Objective: Distinguish church modes from modern scales
Topic: Sacred music

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

30. Who was Hildegard of Bingen?
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.

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Bloom's: Remember
Learning Objective: Recall the life of Hildegard of Bingen
Topic: Hildegard of Bingen

Feedback: 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.

31. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Recall the life of Hildegard of Bingen
Topic: Hildegard of Bingen

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

32. An outstanding composer of the school of Notre Dame was _____.
A. Perotin
B. Guillaume de Machaut
C. Hildegard of Bingen
D. Pope Gregory I

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Bloom's: Remember
Learning Objective: Describe performers of religious music in the Middle Ages
Topic: Fourteenth-century music

Feedback: Perotin was one of the most renowned composers associated with the Notre Dame school of organum. Hildegard of Bingen is known as a composer of Gregorian chants, which got their name from Pope Gregory I. Guillaume de Machaut came after organum, in the ars nova period.

33. For what is the term *cantus firmus* used?
A. A part of the Catholic church's religious service
B. A chant that is used as the basis for polyphony
C. The melody added to a Gregorian chant to form organum
D. The singers of a church choir

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Bloom's: Remember
Learning Objective: Understand measured rhythm in later medieval polyphony
Topic: Organum
Topic: Polyphony

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Feedback: *Cantus Firmus* is a chant that is used as the basis for polyphonic compositions, such as organum, over which faster melodies are sung. The *cantus firmus* used by medieval (and later Renaissance) composers was always a preexisting melody, often Gregorian chants.

34. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Describe performers of secular song in the Middle Ages
Topic: Secular music

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

35. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Describe performers of secular song in the Middle Ages
Topic: Secular music

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

36. The French secular songs of the Middle Ages were often concerned with _____.
A. the Crusades
B. dancing
C. love
D. All answers are correct.

Accessibility: Keyboard Navigation
Bloom's: Understand
Learning Objective: Describe performers of secular song in the Middle Ages
Topic: Secular music

Feedback: 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.

37. _____ lived in Southern France and wrote poems in the Provençal language; while _____ flourished in Northern France and wrote in Old French.
A. troubadours; trouvères
B. priests; monks
C. troubadours; jongleurs
D. trouvères; jongleurs

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Describe performers of secular song in the Middle Ages
Topic: Secular music

Feedback: Troubadours lived in Southern France and wrote poems in the Provençal language; trouvères flourished in Northern France and wrote in Old French.

38. William IX, Duke of Aquitaine, Prince Jaufre Rudel, Bernart de Ventadorn and Guillaume le Vinier were all famous _____.
A. troubadours
B. religious leaders
C. noblemen
D. poets

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Bloom's: Remember
Learning Objective: Explain the roles of musicians in medieval society
Topic: Secular music

Feedback: Troubadours and trouvères came from diverse social backgrounds: some were nobles, such as William IX, Duke of Aquitaine (1071-1126), the first known troubadour, and Prince Jaufre Rudel (mid-twelfth century), a troubadour who died during the second Crusade around 1147. Others came from modest backgrounds, like the troubadour Bernart de Ventadorn (c. 1140-1200), son of a baker, and the trouvère, Guillaume le Vinier (c. 1190–1245), whose parents were middle-class.

39. Trouvère songs of the Middle Ages dealt with all of the following subjects *except* _____.
A. love
B. dancing
C. the Crusades
D. religion

Accessibility: Keyboard Navigation
Bloom's: Understand
Learning Objective: Describe performers of secular song in the Middle Ages
Topic: Secular music

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

40. Which of the following statements is *not* true of secular music in the Middle Ages?
A. Troubadours and trouvères came from diverse social backgrounds.
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. Only about a tenth of the 2,500 existing troubadour songs have survived with their melodies.
D. There were women troubadours, called trobairitz, and trouvères.

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Bloom's: Remember
Learning Objective: Describe performers of secular song in the Middle Ages
Topic: Secular music

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

41. A famous French woman troubadour was _____.
A. Hildegard of Bingen
B. Frauenlob
C. Péronne d'Armentières
D. Beatriz de Dia

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Describe performers of secular song in the Middle Ages
Topic: Secular music

Feedback: Beatriz de Dia was a woman troubadour from southern France.

42. What did Beatriz de Dia compose?
A. Gregorian chant
B. *O successores*
C. *A chantar*
D. Estampie

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Describe performers of secular song in the Middle Ages
Topic: Secular music

Feedback: Beatriz, Countess of Dia, a trobairitz, wrote love songs that have survived. One of these, A chantar, is the only song by a female troubadour with its melody preserved in music notation.

43. The notation of troubadour and trouvère melodies does *not* indicate _____.
A. rhythm
B. pitch

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C. duration
D. All answers are correct.

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Bloom's: Remember
Learning Objective: Describe performers of secular song in the Middle Ages
Topic: Secular music

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Describe performers of secular song in the Middle Ages
Topic: Secular music

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

45. The wandering minstrels, or *jongleurs*, of the Middle Ages _____.
A. entertained 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.

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Describe performers of secular song in the Middle Ages
Topic: Secular music

Feedback: 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.

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Describe the musical life of Paris experienced by medieval students
Topic: Fourteenth-century music

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

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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Describe performers of secular song in the Middle Ages
Topic: Secular music

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

48. An *estampie* is a medieval _____.
A. dance
B. stringed instrument
C. secular song form

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D. song of worship

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Bloom's: Remember
Learning Objective: Identify the "estampie"
Topic: Secular music

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

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.

Accessibility: Keyboard Navigation
Bloom's: Understand
Learning Objective: Identify the "estampie"
Topic: Secular music

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

50. A(n) _____ can be defined as two simultaneous, repeated notes at the interval of a fifth, played on a psaltery (a plucked or struck string instrument).
A. drone
B. ostinato
C. hurdy-gurdy
D. troubadour

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Describe different types of secular music in the Middle Ages
Topic: Secular music

Feedback: A drone can be defined as two simultaneous, repeated notes at the interval of a fifth, played on a psaltery.

51. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Identify the "estampie"
Topic: Secular music

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

52. 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

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Bloom's: Remember
Learning Objective: Understand measured rhythm in later medieval polyphony
Topic: Polyphony

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

53. 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

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D. All answers are correct.

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Bloom's: Remember
Learning Objective: Understand measured rhythm in later medieval polyphony
Topic: Polyphony

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

54. _____ 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Understand measured rhythm in later medieval polyphony
Topic: Organum

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

55. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Understand measured rhythm in later medieval polyphony
Topic: Organum

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

56. 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 capital of Europe during the late medieval period.
D. Perotin was among the first known composers to write music with more than two voices.

Accessibility: Keyboard Navigation
Bloom's: Understand
Learning Objective: Understand measured rhythm in later medieval polyphony
Topic: Organum

Feedback: 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.

57. The center of polyphonic music in Europe after 1150 was _____.
A. Paris
B. Rome
C. Reims
D. London

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Name aspects of secularization in fourteenth-century France
Topic: Fourteenth-century music

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

58. In medieval times, most polyphonic music was created by _____.
A. placing new melodic lines against known chants
B. harmonizing melodies with chords

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C. having some singers embellish the sermon during church services
D. adding orchestral instruments to church music

Accessibility: Keyboard Navigation
Bloom's: Understand
Learning Objective: Understand measured rhythm in later medieval polyphony
Topic: Polyphony
Topic: Rhythm

Feedback: 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.

59. Why are Leonin and Perotin notable?
A. They are the first important composers known by name.
B. They indicated definite time values and a clearly defined meter in their music.
C. They were the leaders of the school of Notre Dame.
D. All answers are correct.

Accessibility: Keyboard Navigation
Bloom's: Understand
Learning Objective: Understand measured rhythm in later medieval polyphony
Topic: Polyphony
Topic: Rhythm

Feedback: 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.

60. 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.

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Understand measured rhythm in later medieval polyphony
Topic: Polyphony
Topic: Rhythm

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

61. Among other causes, why did secular music become more important than sacred music in the fourteenth century?
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.

Accessibility: Keyboard Navigation
Bloom's: Understand
Learning Objective: Name aspects of secularization in fourteenth-century France
Topic: Fourteenth-century music

Feedback: 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.

62. One of the major characteristics of *ars nova* music is its use of _____.
A. syncopation
B. organum
C. Gregorian chant
D. monophonic texture

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Explain innovations in the music of the Ars Nova
Topic: Fourteenth-century music

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

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63. 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.

Accessibility: Keyboard Navigation
Bloom's: Understand
Learning Objective: Name aspects of secularization in fourteenth-century France
Topic: Fourteenth-century music

Feedback: 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.

64. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Explain innovations in the music of the Ars Nova
Topic: Fourteenth-century music

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

65. 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

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Explain innovations in the music of the Ars Nova
Topic: Fourteenth-century music

Feedback: 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.

66. 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

Accessibility: Keyboard Navigation
Bloom's: Understand
Learning Objective: Explain innovations in the music of the Ars Nova
Topic: Fourteenth-century music

Feedback: 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.

67. An outstanding composer of the *ars nova* was _____.
A. Guillaume de Machaut
B. Perotin
C. Leonin
D. Pope Gregory I

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know key biographical facts about Guillaume de Machaut
Topic: Guillaume de Machaut

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Feedback: 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.

68. Guillaume de Machaut was a _____ as well as a musician.
A. carpenter
B. poet
C. monk
D. All answers are correct.
Champagne.

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know key biographical facts about Guillaume de Machaut
Topic: Guillaume de Machaut

Feedback: Guillaume de Machaut, who was famous as both a musician and a poet, was born in the French province of

69. Guillaume de Machaut's compositions consist mainly of _____.
A. symphonies
B. Gregorian chants
C. dance music
D. love songs with instrumental accompaniment

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know key biographical facts about Guillaume de Machaut
Topic: Guillaume de Machaut

Feedback: 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).

70. Which of the following is *not* a part of the mass ordinary?
A. Ave Maria
B. Gloria
C. Kyrie
D. Credo

Accessibility: Keyboard Navigation
Bloom's: Remember
Learning Objective: Know the five texts (sung prayers) of the mass ordinary
Topic: Sacred music

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

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