

Part II- TEST TWO-The Middle Age and Renaissance - STUDY GUIDE

This study guide may be used on Test 2. There are 100 test questions taken from the information below. Not all test questions will have the same wording. Students who fill out and study this study guide usually do quite well on the test. You may work individually or in groups to fill in the answers. You may also want to write the page number that corresponds to each answer to help you review for the test.

1. The phrase *Middle Ages* refers to the period of European history spanning _____
2. The Renaissance may be described as an age of _____
3. The intellectual movement called *humanism* _____
4. The dominant intellectual movement of the Renaissance was called _____
5. The humanists were _____
6. In the Middle Ages, most important musicians were _____
7. A virtual monopoly on learning during the Middle Ages was held by _____
8. During the Middle Ages, women _____
9. Church officials expected monks to sing with _____
10. Bernard of Clairvaux ordered his monks to sing _____
11. The church frowned on instruments because of their _____
12. The use of organs in church _____
13. What we know about instruments in church comes mainly from _____
14. Most medieval music was _____
15. We know from paintings and literary descriptions of the Middle Ages that _____
16. The view of the later medieval church on music during religious services was that it should be _____
17. Church authorities in the Middle Ages _____ their religious services.
18. The music the Medieval monks sang was called _____
19. Gregorian chant consists of _____
20. Gregorian chant is seldom heard today because _____
21. Gregorian chant melodies tend to move _____
22. Gregorian chant is named after Pope Gregory I, who _____
23. The two types of services at which monks and nuns sang were _____
24. The highlight of the day for monks and nuns was _____
25. The earliest surviving chant manuscripts date from about the _____ century.
26. The church modes were _____
27. *Alleluia* is _____
28. The form of the chant *Alleluia: Vidimus stellam* is _____
29. Hildegard of Bingen was _____
30. The earliest extant liturgical morality play, *Ordo virtutum (Play of the Virtues)*, was composed by _____
31. The first large body of secular songs that survives in decipherable notation was composed _____
32. The first large body of secular songs that survives in decipherable notation was composed by _____
33. The French secular songs of the Middle Ages usually dealt with _____
34. Trouvère songs of the Middle Ages dealt with _____
35. A famous French woman troubadour was _____
36. The notation of troubadour and trouvère melodies does not indicate _____

37. The medieval *jongleurs*, important sources of information in a time when there were no newspapers, were on _____ social level.
38. The wandering minstrels, or *jongleurs*, of the Middle Ages _____.
39. As a young student in Paris, Henri de Malines sang _____.
40. One function of secular music in the late Middle Ages was to provide accompaniment for _____.
41. An *estampie* is a medieval _____.
42. In the recording of the medieval *estampie*, the melody is played on a rebec, a _____.
43. The first steps in a revolution that eventually transformed western music began sometime between 700 and 900 with the _____.
44. The first steps toward the development of polyphony were taken sometime between 700 and 900, when _____.
45. _____ is a term applied to medieval music that consists of Gregorian chant and one or more additional melodic lines.
46. Medieval music that consists of Gregorian chant and one or more additional melodic lines is called _____.
47. The center of polyphonic music in Europe after 1150 was _____.
48. In medieval times, most polyphonic music was created by _____.
49. Leonin and Perotin are notable because they _____.
50. The earliest known composers to write music with measured rhythm were _____.
51. An outstanding composer of the school of Notre Dame was _____.
52. Among other causes, secular music became more important than sacred music in the fourteenth century because _____.
53. One of the major characteristics of *ars nova* music is its use of _____.
54. Secular music in the fourteenth century _____.
55. The term *ars nova* refers to _____.
56. A new system of music notation that allowed composers to specify almost any rhythmical pattern had evolved by the _____.
57. The *ars nova* or *new art* differed from older music in that _____.
58. An outstanding composer of the *ars nova* was _____.
59. Guillaume de Machaut was a _____ as well as a musician.
60. Guillaume de Machaut's compositions consist mainly of _____.
61. Which of the following is part of the mass ordinary? _____.
62. The Renaissance in music occurred between _____.
63. Many prominent Renaissance composers, who held important posts all over Europe, came from what was then _____.
64. The leading music center in sixteenth-century Europe was _____.
65. The texture of Renaissance music is chiefly _____.
66. Renaissance music sounds fuller than medieval music because _____.
67. A *cappella* refers to _____.
68. Renaissance melodies are usually easy to sing because _____.
69. The two main forms of sacred Renaissance music are the mass and the _____.
70. The Renaissance motet is a _____.
71. Josquin Desprez spent much of his life in _____.
72. Josquin Desprez was a contemporary of _____.
73. Palestrina's career centered in _____.
74. Giovanni Pierluigi da Palestrina's _____.
75. The movement in which the Catholic church sought to correct abuses and malpractices within its structure is known as _____.

76. An attempt was made to purify Catholic Church music as a result of the _____.
77. The Council of Trent attacked the church music of the Renaissance because it _____.
78. Palestrina's *Pope Marcellus* Mass sounds fuller than Josquin's *Ave Maria* because _____.
79. The Renaissance madrigal began around 1520 in _____.
80. During the Renaissance every educated person was expected to _____.
81. Which of the following composers were important madrigalist? _____.
82. The Renaissance madrigal is a _____.
83. The development of the English madrigal can be traced to 1588 and considered a result of _____.
84. The madrigal anthology *The Triumphes of Oriana* was written in honor of _____.
85. Thomas Weelkes's *As Vesta Was Descending* is notable for its _____.
86. Besides the madrigal, the _____ was another type of secular vocal music which enjoyed popularity during the Renaissance.
87. The _____ was the most popular instrument in the Renaissance home.
88. The lute song was widely cultivated in England from _____.
89. Lute songs are mostly _____ in texture.
90. A leading English composer of lute songs was _____.
91. The expression of _____, as heard in John Dowland's *Flow My Tears*, was a prominent feature of English literature and music in the time of William Shakespeare.
92. John Dowland's *Flow My Tears* consists of _____ musical sections that are each immediately repeated.
93. In most lute songs, the lute accompaniment _____.
94. T or F. Secular vocal music was written for groups of solo voices and for solo voice with instrumental accompaniment.
95. T or F. Secular music contained more rapid changes of mood than sacred music.
96. T or F. A wealth of dance music published during the sixteenth century has survived.
97. T or F. Much of the instrumental music composed during the Renaissance was intended for church use.
98. *Terpsichore*, a collection of over 300 dance tunes, was arranged for instrumental ensemble by _____.
99. The *passamezzo* is a _____.
100. A versatile plucked string instrument with a body shaped like half a pear, popular during the Renaissance, was the _____.