

## 20230123 example questions 7-12

### True/False

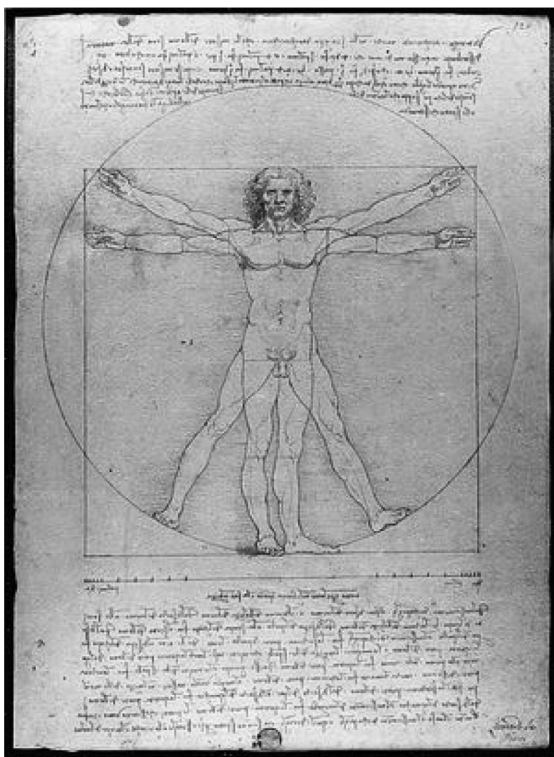
Indicate whether the statement is true or false.

- \_\_\_\_\_ 1. *Renaissance* was a term that people living in the fifteenth and sixteenth centuries used to describe the era in which they lived.
- \_\_\_\_\_ 2. During the Renaissance, composers abandoned the older genres of the motet and chanson.
- \_\_\_\_\_ 3. Hiring the best musicians was a way for rulers to display their wealth and power to audiences and competing rulers.
- \_\_\_\_\_ 4. The idea that different scales or modes convey certain emotional states was new in the Renaissance.
- \_\_\_\_\_ 5. English cantilenas are based on preexisting chants.
- \_\_\_\_\_ 6. Carols can have Latin texts.
- \_\_\_\_\_ 7. In the first half of the fifteenth century, cantilenas might also be called motets.
- \_\_\_\_\_ 8. During the fifteenth century, composers no longer composed chansons in the *formes fixes*.
- \_\_\_\_\_ 9. Triple meter is predominant in music of the first half of the fifteenth century.
- \_\_\_\_\_ 10. Du Fay wrote isorhythmic motets.
- \_\_\_\_\_ 11. Du Fay wrote the earliest four-voice setting of a cantus-firmus Mass.
- \_\_\_\_\_ 12. Composers active in the second half of the fifteenth century continued to write chansons in the *formes fixes*.
- \_\_\_\_\_ 13. Textless compositions intended for instrumental performance became more common in the fifteenth century.
- \_\_\_\_\_ 14. Josquin composed madrigals.
- \_\_\_\_\_ 15. By the beginning of the sixteenth century, composers were expanding textures to five and six voices.
- \_\_\_\_\_ 16. Fifteenth-century composers frequently devised musical methods for expressing the emotions of the text.
- \_\_\_\_\_ 17. The development of inexpensive methods to print music contributed to the rise in music literacy in the sixteenth century.
- \_\_\_\_\_ 18. The madrigal was the dominant secular vocal genre of the sixteenth century.
- \_\_\_\_\_ 19. Sixteenth-century chansons often use the *formes fixes*.

- \_\_\_ 20. Unaccompanied solo song continued to be popular in Germany from the Middle Ages to the sixteenth century.
- \_\_\_ 21. In the second half of the sixteenth century, German Lieder developed a distinct national style free of outside influences.
- \_\_\_ 22. The English lute song demonstrates the influence of the Italian madrigal in England.
- \_\_\_ 23. During the reign of Elizabeth I, the Church of England continued to use Latin in church ceremonies.
- \_\_\_ 24. Victoria's *Missa O magnum mysterium* is a paraphrase Mass.
- \_\_\_ 25. The invention of music printing was essential to the development of instrumental genres suited to amateur players.
- \_\_\_ 26. Most printed books about musical instruments, playing music, tuning, and ornamentation were written in Latin.
- \_\_\_ 27. A *basse danse* is a bass ostinato used for variation sets.
- \_\_\_ 28. Gabrieli's *Sonata pian' e forte* was one of the first compositions in which the composer notated dynamic markings.

### Short Answer

29. Briefly explain one or two ways in which this drawing relates to ideas that grew out of humanism.



30. Toward the end of the fifteenth century, composers sought greater equality of voices. Their music features sections of imitation and homophony. Explain how both textures display an equality of voices.
31. Define *chromaticism*.
32. Why was the development of music printing essential to the spread of Reformation ideas?
33. Why was the Hundred Years' War significant to the development of musical style in the fifteenth century?
34. In this musical example, which voice is the tenor and which voice is the contratenor? What compositional qualities of each part lead you to these conclusions?

De plus en plus se re - nou - vel - le, Ma

35. In this musical example, the top voice is from plainchant. Does this example illustrate English faburden or continental fauxbourdon? How can you tell?

Su - mens il lud A ve

36. Define *augmentation* and give an example of its usage.
37. Can the movements of a Mass Ordinary cycle be linked by more than once device? Explain.
38. In the nineteenth century, scholars hypothesized that fifteenth-century composers seized upon the idea of writing Mass Ordinary cycles in order to achieve artistic unity among each of the Mass movements. More recently, scholars have embraced alternate explanations. What are some alternate explanations?
39. By the end of the fifteenth century, composers had largely abandoned poetry in the *formes fixes* for their chansons. What kinds of poetry did they use instead?
40. By the end of the fifteenth century and continuing into the sixteenth century, composers increasingly preferred paraphrase and imitation (parody) techniques over cantus firmus techniques. Why was this so?
41. Were instruments used in the performance of Italian frottole and madrigals? Explain.
42. What was the *concerto delle donne*?

43. What is a madrigalism? Give a few examples.
44. This composer worked at the French court of King Francis I, who reigned from 1515 to 1547.
45. How do English balletts and canzonets differ from English madrigals?
46. Why was Luther willing to reuse Catholic songs for the new chorale repertory?
47. In this example, the chant melody (A) is transformed into a Lutheran chorale (B) using what technique?



48. Why did church reformer Jean Calvin strip church buildings and ceremonies of all decoration, including polyphony?
49. How did the reforms of the Council of Trent affect music for the Catholic Church?
50. What is a viola da gamba? How is it played, and what does it sound like compared to modern bowed stringed instruments?
51. How is the method of sound production of a clavichord different from that of a harpsichord? How does this affect how each one is used in performance?
52. What is an intabulation? Provide an example from the repertory in Chapter 12.
53. How might an organist use a setting of an existing melody in the context of a Mass or Lutheran service?
54. How do English variation sets, such as *Variations on John come kiss me now*, differ from Spanish variation sets, such as *Guárdame las vacas*?
55. When were performers likely to play preludes, fantasias, and intonazioni?
56. How was St. Mark's Basilica in Venice different from a typical cathedral?

## 20230123 example questions 7-12

### Answer Section

#### TRUE/FALSE

1. ANS: F PTS: 1 DIF: Easy REF: 144  
TOP: Music and the Renaissance MSC: Analyzing
2. ANS: F PTS: 1 DIF: Easy REF: 145 | 158  
TOP: Music and the Renaissance | Words and Music MSC: Remembering
3. ANS: T PTS: 1 DIF: Easy REF: 152  
TOP: Patronage and the Training of Musicians MSC: Remembering
4. ANS: F PTS: 1 DIF: Moderate REF: 159–160  
TOP: New Applications of Greek Ideas MSC: Remembering
5. ANS: F PTS: 1 DIF: Easy REF: 168  
TOP: English Music MSC: Remembering
6. ANS: T PTS: 1 DIF: Moderate REF: 169  
TOP: The Carol MSC: Remembering
7. ANS: T PTS: 1 DIF: Moderate REF: 172  
TOP: Redefining the Motet MSC: Analyzing
8. ANS: F PTS: 1 DIF: Easy REF: 175–176  
TOP: Binchois and the Burgundian Chanson MSC: Remembering
9. ANS: T PTS: 1 DIF: Moderate REF: 175  
TOP: Binchois and the Burgundian Style MSC: Remembering
10. ANS: T PTS: 1 DIF: Easy REF: 180  
TOP: Motets and Chant Settings MSC: Remembering
11. ANS: F PTS: 1 DIF: Moderate REF: 181–182  
TOP: Cantus-Firmus Mass MSC: Remembering
12. ANS: T PTS: 1 DIF: Easy REF: 190  
TOP: Ockeghem and Busnoys: Chansons MSC: Remembering
13. ANS: T PTS: 1 DIF: Easy REF: 196 | 198 | 201  
TOP: The Generation of 1480–1520: General Traits | Jacob Obrecht | Henricus Isaac | Josquin Desprez (biographical sketch) MSC: Remembering
14. ANS: F PTS: 1 DIF: Easy REF: 188 | 200–207  
TOP: Franco-Flemish Composers, 1450–1520 | Josquin Desprez MSC: Remembering
15. ANS: T PTS: 1 DIF: Easy REF: 196 | 202  
TOP: The Generation of 1480–1520: General Traits | Josquin Desprez: Chansons MSC: Applying
16. ANS: F PTS: 1 DIF: Moderate REF: 208  
TOP: Music as Expressive of Feelings and Ideas MSC: Analyzing
17. ANS: T PTS: 1 DIF: Moderate REF: 242 | 246 | 260–261  
TOP: The First Market for Music | The Italian Madrigal | English Madrigals MSC: Analyzing
18. ANS: T PTS: 1 DIF: Easy REF: 241  
TOP: Madrigal and Secular Song in the Sixteenth Century MSC: Analyzing
19. ANS: F PTS: 1 DIF: Easy REF: 257  
TOP: France MSC: Applying

- ## SHORT ANSWER

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33. ANS:  
During the war, the English occupied (modern) French soil and were allied with Burgundy against the French. This enabled English, French, and Burgundian musicians to encounter each other's musical styles.

PTS: 1                      DIF: Difficult              REF: 166–167              TOP: English Music  
MSC: Analyzing

34. ANS:  
The middle system is the tenor and the bottom system is the contratenor. The middle voice has a tuneful quality written in support of the cantus. It also forms a cadence with the top voice in mm. 3–4, where a sixth expands to an octave. The bottom voice is full of leaps and abrupt rests. It seems to have been written to fill in the contrapuntal space, add harmonies, and add rhythmic motion to the cantus-tenor pair.

PTS: 1                      DIF: Difficult              REF: 176  
TOP: Binchois and the Burgundian Chanson                      MSC: Applying

35. ANS:  
This is an example of fauxbourdon. The middle line is always in parallel fourths with the top voices and could have been improvised. The bottom voice frequently moves in parallel sixths below the top voice but also has some freedom and would have been composed, not improvised. In fauxbourdon, there are two composed voices and one improvised voice. In English faburden, the chant would be in the middle voice and the top and bottom voices would both be improvised, with parallel thirds below the chant and parallel fourths above.

PTS: 1                      DIF: Difficult              REF: 168 | 179–180  
TOP: Polyphony on Latin Texts | Motets and Chanson Settings  
MSC: Applying

36. ANS:  
Augmentation is the proportionate lengthening of note values compared to the original melody. For example, in the Gloria of Du Fay's *Missa Se la face ay pale*, the tenor of the original chanson is used as the tenor of the Mass and repeated three times. The first time, the note values are all three times the original duration, so what is originally a quarter note is now a dotted half note, and so on. That is triple augmentation.

PTS: 1                      DIF: Moderate              REF: 184                      TOP: Cantus-Firmus Mass  
MSC: Applying

37. ANS:  
Yes. Composers could combine linking devices. For example, in Du Fay's *Missa Se la face ay pale*, all the movements are based on the same tenor melody, so it is a cantus-firmus Mass. Additionally, most of the movements are based on the same opening melody, or motto.

PTS: 1                      DIF: Moderate              REF: 184                      TOP: Cantus-Firmus Mass  
MSC: Applying

38. ANS:  
[Answers will vary.] Explanations include the following: to make the Mass specific to a particular feast day or ceremonial occasion, to address a specific saint, to carry symbolic meaning, and to honor the particular individual for whom the Mass was composed.

PTS: 1                      DIF: Moderate              REF: 186                      TOP: Cantus-Firmus Mass  
MSC: Analyzing

39. ANS:

They used strophic poetry or simple poems of four or five lines. Topics were often humorous and addressed everyday concerns.

PTS: 1                      DIF: Moderate                      REF: 202                      TOP: Josquin Desprez: Chansons  
MSC: Applying

40. ANS:  
Paraphrase and imitation (parody) techniques allow composers to borrow existing materials and still employ equal-voice textures. With cantus firmus technique, there is only a single structural voice and the texture is stratified.

PTS: 1                      DIF: Difficult                      REF: 211                      TOP: Masses on Borrowed Material  
MSC: Analyzing

41. ANS:  
Sometimes. Frottole and madrigals were composed for vocal performance, but there were published collections of frottole arranged for voice and lute by Francisco Bossinensis, with the lute carrying the lower parts. Sometimes lute players improvised accompaniments to madrigals, using the bass part as a guide, as depicted in a painting by Caravaggio.

PTS: 1                      DIF: Difficult                      REF: 244–245 | 246  
TOP: The Frottola | The Italian Madrigal                      MSC: Remembering

42. ANS:  
The *concerto delle donne* was a group of three professional women virtuoso singers who brought fame to the Este court in Ferrara in the late sixteenth century. The women's names were Laura Peverara, Anna Guarini, and Livia d'Arco. Later the courts in Mantua and Florence established women's ensembles to compete with the court in Ferrara.

PTS: 1                      DIF: Moderate                      REF: 253  
TOP: Women as Composers and Performers                      MSC: Remembering

43. ANS:  
[Answers will vary.] A madrigalism is a musical gesture that evokes the text literally 14for example, using long rhythmic values on the word *slow*, an ascending melody on the word *climb*, or a descending melody on the word *down*.

PTS: 1                      DIF: Easy                      REF: 253                      TOP: Later Madrigalists  
MSC: Applying

44. ANS:  
Claudin de Sermisy

PTS: 1                      DIF: Moderate                      REF: 257                      TOP: France  
MSC: Remembering

45. ANS:  
Balletts and canzonets are English strophic songs that are mostly homophonic with dance rhythms and the main melody in the top voice. They are very well suited for the amateur market. English madrigals, like their Italian counterparts, are polyphonic, with no one voice carrying the main melody. They include much counterpoint and many musical devices to express and depict the text.

PTS: 1                      DIF: Difficult                      REF: 260                      TOP: English Madrigals  
MSC: Analyzing

46. ANS:



[Answers will vary.] He needed to create a large repertory quickly, so using existing music was efficient. He wanted a sense of continuity with past Christian traditions. People already knew the melodies, so it would be easier for them to learn the new songs. It symbolized the power of the new ideas over the old ones.

PTS: 1 DIF: Moderate REF: 217 TOP: The Lutheran Chorale  
MSC: Analyzing

47. ANS:

It uses primarily contrafactum. There is also a bit of paraphrase.

PTS: 1 DIF: Moderate REF: 216–217 TOP: The Lutheran Chorale  
MSC: Applying

48. ANS:

He believed that these were worldly pleasures that distracted worshippers.

PTS: 1 DIF: Moderate REF: 220 TOP: Music in Calvinist Churches  
MSC: Analyzing

49. ANS:

The effect was minimal. There was an effort to standardize the chant repertory, and nearly all tropes and sequences were eliminated. They tried to eliminate secular elements, such as instruments and the use of secular songs as the bases for masses, but had limited success. They tried to eliminate complicated polyphony so that the words could be heard more clearly but had limited success.

PTS: 1 DIF: Moderate REF: 228–229 TOP: The Council of Trent  
MSC: Remembering

50. ANS:

This is a bowed string instrument with six strings and frets. All three sizes 14treble, tenor, and bass 14are held between the legs and bowed with an underhand grip. Vibrato is not used. Its sound is more delicate and less penetrating than a violin or cello.

PTS: 1 DIF: Moderate REF: 258 TOP: Instruments  
MSC: Remembering

51. ANS:

Both are keyboard instruments. A clavichord sounds by a brass blade striking a string. A quill plucking a string creates a harpsichord's sound. The clavichord's sound is very soft, suitable for small rooms and solo playing. Harpsichords are louder and could be used for solo playing or accompanying an ensemble in a moderate-sized room.

PTS: 1 DIF: Moderate REF: 259 TOP: Instruments  
MSC: Remembering

52. ANS:

An intabulation is an arrangement of vocal music for a plucked string instrument such as a lute or vihuela, written in a special notation for these instruments called tablature. The arrangements include much ornamentation because these instruments could not sustain notes. Luys de Narváez's *Mille regretz* is an intabulation of Josquin's song.

PTS: 1 DIF: Difficult REF: 264 TOP: Arrangements of Vocal Music  
MSC: Applying

53. ANS:

The organist might paraphrase a Gregorian chant melody or Lutheran chorale, or he or she might use the melody as a cantus firmus. The organist would alternate with the choir singing.

PTS: 1                      DIF: Difficult                      REF: 264                      TOP: Settings of Existing Melodies  
MSC: Applying

54. ANS:

English composers of variations usually use familiar songs and dance tunes for the theme and keep the melody intact, passing it from voice to voice. Spanish composers of variations tend to use bass patterns and bare melodic outlines.

PTS: 1                      DIF: Difficult                      REF: 265–268                      TOP: Variations  
MSC: Analyzing

55. ANS:

These pieces were used to introduce a song, establish the mode of a chant or hymn, fill time during church services, or prepare the listener for what was to follow.

PTS: 1                      DIF: Moderate                      REF: 269                      TOP: Abstract Instrumental Works  
MSC: Applying

56. ANS:

St. Mark's Basilica was independent of the Catholic Church in Rome. Although it was enormous in size, it was actually the private chapel of the Doge of Venice. It was used for both religious and civic ceremonies. Because the government supervised St. Mark's, it was willing to devote enormous financial resources to hire the best musicians and perform elaborate music to display its wealth.

PTS: 1                      DIF: Difficult                      REF: 272–273                      TOP: Church of St. Mark's  
MSC: Analyzing