Part II
The Middle Ages

Multiple Choice Questions

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.

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.

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

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

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.

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

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*.

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

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

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

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.

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

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.

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."

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

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.

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."

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

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.

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

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

8. The use of organs in church
A. added a sacred quality to the mass.
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.

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

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

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.

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.

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

10. Most medieval music was
A. instrumental.
B. vocal.
C. for the piano.
D. for the organ.

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.

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

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.

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.

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

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.

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.

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

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

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.

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

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

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.

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

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.

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.

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

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

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

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

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.

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

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

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.

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

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

19. Gregorian chant is seldom heard today because
A. it is very difficult to sing, and those who know how are dying out.
B. the Second Vatican Council of 1962-65 decreed the use of the vernacular in church services.
C. it is too old-fashioned for modern services.
D. All answers are correct.

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.

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

20. 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.

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

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

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.

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.

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

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.

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.

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

23. The two types of services at which monks and nuns sang were
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.

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

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

24. The highlight of the day for monks and nuns was
A. the service before sunrise.
B. the service after sunset.
C. the evening feast.
D. the mass.

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

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

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

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.

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

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.

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

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

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.

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.

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

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.

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

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

29. The form of the chant *Alleluia: Vidimus stellam* is
A. theme and variations.
B. ABA.
C. through-composed.
D. ABACABA.

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

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

30. Hildegard of Bingen was
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.

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.

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

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.

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

Bloom's: Remember
Learning Objective: Recall the life of 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.

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.

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

33. *Cantus firmus* is the term used for
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.

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.

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

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.

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

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

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.

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

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

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.

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.

Bloom's: Understand
Learning Objective: Describe performers of secular song in the Middle Ages

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

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

Bloom's: Understand
Learning Objective: Describe performers of secular song in the Middle Ages

38. Which of the following statements is *not* true of secular music in the Middle Ages?
A. Knights were able to gain great reputations as musical poets.
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. Some 1,650 troubadour and trouvère melodies have been preserved.
D. While the notation does not indicate rhythm, it is likely that many of the secular songs of the Middle Ages had a regular meter with a clearly defined beat.

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

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

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

Beatriz de Dia was a woman troubadour from southern France.

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

40. Beatriz de Dia was
A. queen of southern France.
B. abbess of Rupertsberg and a composer of choral music.
C. one of a number of women troubadours.
D. the wife of Guillaume IX, duke of Aquitaine.

Beatriz de Dia was one of the women troubadours from Southern France in the Middle Ages.

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

41. The notation of troubadour and trouvère melodies does not indicate
A. rhythm.
B. pitch.
C. duration.
D. All answers are correct.

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

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

42. 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.

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

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

43. The wandering minstrels, or *jongleurs*, of the Middle Ages
A. performed music and acrobatics in castles, taverns, and town squares.
B. lived on the lowest level of society.
C. played instrumental dances on harps, fiddles, and lutes.
D. All answers are correct.

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.

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

44. 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.

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

Bloom's: Remember
Learning Objective: Describe the musical life of Paris experienced by medieval students

45. 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.

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

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

46. An *estampie* is a medieval
A. dance.
B. stringed instrument.
C. secular song form.
D. song of worship.

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

Bloom's: Remember
Learning Objective: Identify the "estampie"

47. 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.

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

Bloom's: Understand
Learning Objective: Identify the "estampie"

48. 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.

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

Bloom's: Remember
Learning Objective: Identify the "estampie"

49. 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.

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

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

50. 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.
D. All answers are correct.

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.

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

51. _____ 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

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

Bloom's: Remember
Learning Objective: Contrast early organum with later organum

52. 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.

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

Bloom's: Remember
Learning Objective: Contrast early organum with later organum

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

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.

Bloom's: Understand
Learning Objective: Contrast early organum with later organum

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

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

Bloom's: Remember
Learning Objective: Name aspects of secularization in fourteenth-century France

55. In medieval times, most polyphonic music was created by
A. placing new melodic lines against known chants.
B. harmonizing melodies with chords.
C. having some singers embellish the sermon during church services.
D. adding orchestral instruments to church music.

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.

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

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

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.

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

57. 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.

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

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

58. Among other causes, secular music became more important than sacred music in the fourteenth century because
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.

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.

Bloom's: Understand
Learning Objective: Name aspects of secularization in fourteenth-century France

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

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

Bloom's: Remember
Learning Objective: Explain innovations in the music of the Ars Nova

60. 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.

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.

Bloom's: Understand
Learning Objective: Name aspects of secularization in fourteenth-century France

61. 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.

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

Bloom's: Remember
Learning Objective: Explain innovations in the music of the Ars Nova

62. 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.

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.

Bloom's: Remember
Learning Objective: Explain innovations in the music of the Ars Nova

63. 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.

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.

Bloom's: Understand
Learning Objective: Explain innovations in the music of the Ars Nova

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

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.

Bloom's: Remember
Learning Objective: Know key biographical facts about Guillaume de Machaut

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65. Guillaume de Machaut was a _____ as well as a musician.
A. court official
B. poet
C. priest
D. All answers are correct.

Guillaume de Machaut was famous as both a musician and a poet and in his long life, he served as both a church and court official.

Bloom's: Remember
Learning Objective: Know key biographical facts about Guillaume de Machaut

66. Guillaume de Machaut's compositions consist mainly of
A. music for church services.
B. Gregorian chants.
C. dance music.
D. love songs with instrumental accompaniment.

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).

Bloom's: Remember
Learning Objective: Know key biographical facts about Guillaume de Machaut

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

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

Bloom's: Remember
Learning Objective: Know the five texts (sung prayers) of the mass ordinary