Listening

**Epitack of seikilos:**

Question 1: Of the three Greek melodic genera, the Seikilos epitaph represents:   
Correct answer: a) the diatonic genus.

Question 2: The rhythmic notation of the *Epitaph of Seikilos* indicates:   
Correct answer: b) three durational units (worth one, two, and three pulses, respectively).

Question 3: The notation of the Seikilos epitaph derives from:   
Correct answer: a) an existing system of vocal letter notation.

Question 4: Which of the following statements regarding the Seikilos epitaph is correct?   
Correct answer: d) Along with rhythm, the notation specifies both text and pitch.

Question 5: When was the Seikilos epitaph composed?   
Correct answer: c) the first century c.e.

**Mass For Christmas Day**

Question 1: The second mode, stipulated for the Alleluia *Dies sanctificatus* (NAWM 3e), manifests which of the following characteristics?   
Student answered: b) a final on D and an ambitus ranging from a fourth below to a fifth above the final   
Correct answer: b) a final on D and an ambitus ranging from a fourth below to a fifth above the final

Question 2: The Gloria (NAWM 3c) and Gradual (3d) of the mass utilize which types of performing styles, respectively?   
Student answered: a) direct and responsorial   
Correct answer: a) direct and responsorial

Question 3: Due to the nature of their texts, the Kyrie and Agnus Dei share what formal characteristic?

a)They tend to be conceived in a tripartite form (AAB, ABA, etc.). b)They tend to utilize melismas more than other Ordinary chants. C)They tend to incorporate structural repeats of at least some musical passages.

Question 4: In modern plainchant editions, the presence of an asterisk within the text indicates:   
Student answered: b) that the full choir is to begin singing   
Correct answer: b) that the full choir is to begin singing

Question 5: The Communion *Viderunt omnes* (NAWM 3j) has what relationship to ancient liturgical practices?   
Student answered: b) It represents the antiphon of an antiphon-psalm pair.   
Correct answer: b) It represents the antiphon of an antiphon-psalm pair.

Question 6: A major difference between the Proper and the Ordinary of the Mass is that:   
Student answered: b) the Propers are directly derived from psalmody; the Ordinaries are not   
Correct answer: b) the Propers are directly derived from psalmody; the Ordinaries are not

Question 7: Which of the following statements about the Introit *Puer natus est nobis* (NAWM 3a) is correct?   
Student answered: c) It is derived from psalm singing, retaining the antiphon, psalm verse, and doxology.   
Correct answer: c) It is derived from psalm singing, retaining the antiphon, psalm verse, and doxology.

Question 8: In terms of the repetition of its component sections, the plainchant Kyrie (NAWM 3b) is in what form?   
Student answered: d) aaabbbaaa   
Correct answer: d) aaabbbaaa

Question 9: Which of the following descriptions applies to the Gloria (NAWM 3c)?   
Student answered: c) It is basically through-composed, with repeated melodic modules within.   
Correct answer: c) It is basically through-composed, with repeated melodic modules within.

**Vespers for Christmas Day**

Question 1: The office of Vespers was designed to be sung by:   
Correct answer: d) Catholic monks as an evening devotional service

Question 2: In NAWM 4a, which of the following is true?   
Correct answer: c) The final of the antiphon is D (mode 1) and the reciting tone is A.

Question 3: What is the musical form of *Christe redemptor omnium* (NAWM 4b)?   
Correct answer: b) strophic

Question 4: In NAWM 4a, what is the relationship between Psalm 109 and its antiphon?   
Correct answer: a) The antiphon is sung both before and after the psalm.

Question 5: In NAWM 4a, the letters "E u o u a e" signify:   
Correct answer: b) the difference-tone formula for "seculorum Amen" in the lesser doxology

[**Attributed to Wipo of Burgundy: *Victimae paschali laudes***](http://www.wwnorton.com/college/music/concise-history-western-music4/quizzes/main.aspx?chno=02_MC_Wipo)

Question 1: The text of the sequence can best be defined as:   
Correct answer: c) a Frankish form of rhyming, scanning poetry

Question 2: The term sequentia, derived from the Latin sequor (to follow), indicates that:   
Correct answer: c) the sequence is sung just after the Alleluia, which itself extends the Gradual

Question 3: An important composer of early sequences was:   
Correct answer: d) Notker Balbulus

Question 4: Which of the following statements regarding the sequence is accurate?   
Correct answer: d) Of the hundreds of sequences, only five were retained past the year 1600.

Question 5: Which of the following schemes represents the musical-textual form of the sequence?   
Correct answer: a) ABBCCDDEE . . . N

[**Hildegard of Bingen: *Ordo virtutum*, closing chorus, *In principo omnes***](http://www.wwnorton.com/college/music/concise-history-western-music4/quizzes/main.aspx?chno=02_MC_Hildegard)

Question 1: Which of the following does NOT exemplify the late Frankish style of *Ordo virtutum*?   
Correct answer: a) its predominantly stepwise melodic motion

Question 2: Hildegard occupied a prominent position in her world due to her position as:   
Correct answer: d) abbess of a German convent

Question 3: The melodic mode of *In principium omnes* is a form of:   
Correct answer: b) Phrygian.

Question 4: The *Ordo virtutum* differs from *Quem quaeritis* (NAWM 6) in that:   
Correct answer: b) the latter is designed to extend the Mass, the former as an independent piece

Question 5: Which of the following explanations best accounts for the melodic character of *In principio omnes*?   
Correct answer: c) It is essentially through-composed, with some recurring motives.

[**Trope on *Puer natus*: *Quem queritis in presepe and Melisma>***](http://www.wwnorton.com/college/music/concise-history-western-music4/quizzes/main.aspx?chno=02_MC_Trope)

Question 1: The figures represented in *Quem queritis in praesepe* include:   
Student answered: c) Mary Magdalene, Isaiah, and angels   
Correct answer: d) midwives, shepherds, and angels

Question 2: The term respondent in NAWM 6 refers to:   
Student answered: b) the shepherds, who answer to the midwives' question   
Correct answer: b) the shepherds, who answer to the midwives' question

Question 3: The words "puer natus est" at the end of the piece indicate:   
Student answered: b) the initial words of the chant that is to follow   
Correct answer: b) the initial words of the chant that is to follow

Question 4: Which of the following statements is true?   
Student answered: c) *Quem queritis in praesepe* is a dramatic extension of the Mass.   
Correct answer: c) *Quem queritis in praesepe* is a dramatic extension of the Mass.

Question 5: Some degree of musical coherence is achieved in *Quem quertis in praesepe* by:   
Student answered: d) all of the above   
Correct answer: a) ending many phrases of text with similar melodic patterns

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[**Organa from *Musica enchiriadis***](http://www.wwnorton.com/college/music/concise-history-western-music4/quizzes/main.aspx?chno=03_MC_Organa)

Question 1: The curious pitch collection described in *Musica enchiriadis*, which resulted in some notes not being equivalent from octave to octave (for example, F natural and F-sharp appear in different octaves), was rooted in an attempt to:

|  |  |
| --- | --- |
| **a)** | replicate precisely the tetrachords of the ancient Greater Perfect System |
| **b)** | invent a new system allowing greater expressive power through chromaticism |
| **c)** | invent a system that avoided the problematic interval of a diminished fifth |

Question 2: The octave doublings it *Sit Gloria domini* mentioned in the previous question result in what intervals at the bottom of the four-part texture?   
Correct answer: b) parallel fourths

Question 3: The purpose of *Musica enchiriadis* was to:   
Correct answer: d) demonstrate ways in which part music could be extemporized from plainchant

Question 4: In *Sit gloria domini*, how are the octave doublings of the principal voice and the organal voice (proceeding in parallel fifths below) achieved?   
Correct answer: d) The principal voice is doubled at the octave below, the organal voice at the octave above.

Question 5: A significant difference between *Rex caeli* (NAWM 14c) and the two other organal examples (14a and 14b) is that:   
Correct answer: a) *Rex caeli* departs from pure parallelism by incorporating oblique motion

[***Alleluia Justus ut palma***](http://www.wwnorton.com/college/music/concise-history-western-music4/quizzes/main.aspx?chno=03_MC_Alleluia)

Question 1: A decisive advance evident in the organum of *Alleluia Justus ut palma* is that:   
Correct answer: b) it employs not only parallel and oblique motion, but also contrary motion

Question 2: Structurally, *Alleluia Justus ut palma* is based on:   
Correct answer: c) a plainchant lying mainly in the lower voice

Question 3: Which of the following statements is true of *Alleluia Justus ut palma*?   
Correct answer: a) Contrapuntal functionality is based on the pervasive use of perfect vertical consonances, with thirds and sixths used almost exclusively at points of textual closure.

Question 4: Which of the following statements about *Alleluia Justus ut palma* is accurate?   
Correct answer: d) The text is from the Mass Proper.

Question 5: *Ad organum faciendum* is an important document, produced c. 1100, that represents:   
Correct answer: b) a theoretical treatise on polyphony, with real pieces as illustrations

[**Leoninus and colleagues:*Viderunt omnes***](http://www.wwnorton.com/college/music/concise-history-western-music4/quizzes/main.aspx?chno=03_MC_Leoninus)

Question 1: What contrasting styles of polyphony appear in *Viderunt omnes*?   
Correct answer: b) florid organum and discant

Question 2: The sections of *Viderunt omnes* in discant style are placed:   
Correct answer: c) whenever the solo plainchant contains an extended melisma

Question 3: At what point(s) in the original plainchant of *Viderunt omnes* is polyphony found?   
Correct answer: d) in the solo sections

Question 4: What rhythmic modes are used in *Viderunt omnes*?   
Correct answer: a) A duplum in mode 1 is over a tenor in mode 5.

Question 5: *Viderunt omnes*, a Gradual, would have been used in:   
Correct answer: c) the Mass Proper

[**Clausulae on *Dominus* from *Viderunt omnes***](http://www.wwnorton.com/college/music/concise-history-western-music4/quizzes/main.aspx?chno=03_MC_Clausulae)

Question 1: According to the rhythmic modes outlined by Johannes de Garlandia (c. 1250), modes 1 and 2 consist of which rhythmic patterns?   
Correct answer: c) a long-short pattern and a short-long pattern, respectively

Question 2: The three rhythmic modes used in NAWM 18a and b are:   
Correct answer: c) 1, 2, and 5

Question 3: When new words were added to the duplum of a recomposed clausula, and the piece was performed outside the liturgy, it was called:   
Correct answer: d) a motet

Question 4: It is now thought that the performing forces for pieces such as NAWM 18a and b would have consisted of:   
Correct answer: a) one voice on the duplum and about five voices on the tenor

Question 5: Based on a perfect long of three tempora (time units), the rhythmic durations in the upper voices of NAWM 18a and b are of:   
Correct answer: a) 1, 2, and 3 tempora

[**Perotinus: *Viderunt omnes***](http://www.wwnorton.com/college/music/concise-history-western-music4/quizzes/main.aspx?chno=03_MC_Perotinus)

Question 1: In what way does Perotinus achieve closure at the ends of major sections of text (for example, at the end of the first long passage of polyphony on the words "Viderunt omnes")?   
Correct answer: d) He approaches the ultimate sonority through at least one dissonant appoggiatura against the tenor.

Question 2: Which of the following statements applies to the registers of the four parts of Perotinus's *Viderunt omnes*?   
Correct answer: b) There is considerable overlap between all parts, but the top two tend to lie a little higher than the bottom two.

Question 3: Which of the following musical characteristics of Perotinus's setting of *Viderunt omnes* does NOT represent a stylistic advance over Leoninus's setting?   
Correct answer: b) Perotinus's polyphonic setting sets the choral plainchant sections in polyphony as well as the solo portions.

Question 4: In which of the following ways does Perotinus's setting of *Viderunt omnes* differ from Leoninus's organal setting (NAWM 17)?   
Correct answer: d) Perotinus includes some additional passages in discant style.

Question 5: The two additional voices in Perotinus's setting of *Viderunt omnes* are called:   
Correct answer: a) the triplum and quadruplum

[**Motets on Tenor *Dominus***](http://www.wwnorton.com/college/music/concise-history-western-music4/quizzes/main.aspx?chno=03_MC_Motets)

Question 1: Which of the following statements applies to the motet *Fole acostumance*/*Dominus* (NAWM 21b) as compared to the motet *Factum est salutare*/*Dominus* (NAWM 21a)?   
Correct answer: b) The tenors of both motets are virtually identical, but the upper voice of 21b is melodically recomposed and set with different text.

Question 2: In the early period of recomposing substitute clausulae as motets (as in NAWM 21a), the new Latin text typically:   
Correct answer: d) borrows syllabic sounds from the original chant melisma, and also has a discernible allusive relationship with the chant from which the tenor's melody is drawn

Question 3: The text of *Fole acoustumance*/*Dominus* (NAWM 21b) is distinct from that of *Factum est salutare*/*Dominus* (21a) in that:   
a) the latter is a sacred elaboration of the plainchant text, whereas the former is a biting political-ecclesiastical commentary c) the latter is in Latin, whereas the former is in the vernacular (French)

Question 4: Which of the following statements applies to the motet *Factum est salutare*/*Dominus* (NAWM 21a) as compared to the earlier substitute clausula (NAWM 18a)?   
Correct answer: b) Both voices are melodically equivalent to the earlier substitute clausula, but the upper voice has a new text.

Question 5: In which of the following ways does *Super te Jerusalem*/*Sed fulsit virginitas*/*Primus Tenor*/*Dominus* NOT depart from NAWM 21a and b?   
Correct answer: c) Its chant tenor proceeds more slowly than the accompanying part(s) and is regularly broken up by rests.

[**Adam de la Halle: *De ma dame vient*/*Dieus, comment porroie*/*Omnes***](http://www.wwnorton.com/college/music/concise-history-western-music4/quizzes/main.aspx?chno=03_MC_Adam)

Question 1: In NAWM 22, the text set in italics in the upper voices indicates:   
Correct answer: c) that it derives from the trouvère song repertoire

Question 2: The upper-voice texts of Adam's motet differ from those of NAWM 21a-c in that:   
Correct answer: a) they are in French rather than Latin

Question 3: The notational system used in *De ma dame vient*/*Dieus, comment porroie*/*Omnes*, incorporating more variety and more precision than previous mensural notation, is called:   
Correct answer: c) Franconian

Question 4: Which of the following statements is true of the upper voices in **De ma dame vient/Dieus, comment porroie/Omnes**?   
Correct answer: b) Their phrasing is consistently staggered throughout, but they occasionally do begin a line of text together.

Question 5: The word "Omnes" (all) in the tenor of this motet indicates:   
Correct answer: b) the text of the chant melisma from which the tenor's melody was originally drawn

[**Francesco Landini: *Non avrà ma' pietà***](http://www.wwnorton.com/college/music/concise-history-western-music4/quizzes/main.aspx?chno=04_MC_Landini)

Total number of questions: 3  
Percent correct: 67%

Question 1: The form of Landini's *Non avrà ma' pieta* resembles which of the following?   
Correct answer: d) a French virelai

Question 2: The final of *Non avrà ma' pietà* is:   
Correct answer: c) G

Question 3: Due to the formal conventions of *Non avrà ma' pietà*, its ultimate ending occurs:   
Correct answer: a) at the end of the A section (m. 29)

[**Gherardello da Firenze: *Tosto che l'alba***](http://www.wwnorton.com/college/music/concise-history-western-music4/quizzes/main.aspx?chno=04_MC_Gherardello)

Question 1: The contrapuntal parts of *Tosto che l'alba* can be summarized as consisting of:   
Correct answer: b) two texted upper voices in strict imitation, over a freely composed tenor

Question 2: The voice leading at both main cadences of *Tosto che l'alba* is somewhat unusual in that:   
Correct answer: b) one of the upper voices moves in parallel perfect consonances with the tenor

Question 3: In its lack of coordination between the upper voices at interior cadences, Gherardello's *Tosto che l'alba* is particularly reminiscent of the contemporaneous:   
Correct answer: a) motet

Question 4: Considered in relation to the A section of the piece, which of the following statements regarding the ritornello of *Tosto che l'alba* is true?   
Correct answer: c) The time interval between imitative entries of the upper voices is shortened in the ritornello.

Question 5: In its use of a concluding ritornello, this fourteenth-century caccia is similar to the contemporaneous:   
Correct answer: d) Italian madrigal

[**Guillaume de Machaut: Kyrie, from *La Messe de Nostre Dame***](http://www.wwnorton.com/college/music/concise-history-western-music4/quizzes/main.aspx?chno=04_MC_Kyrie)

Question 1: The structure of Machaut's Kyrie is based on:   
Correct answer: c) a plainchant cantus firmus in the tenor only, with both tenor and contratenor set in coordinated isorhythmic patterns

Question 2: The final cadence of Machaut's Kyrie is irregular according to the standards of the time in that:   
Correct answer: d) the contratenor as low voice moves in parallel perfect consonances with the two upper voices

Question 3: In the cantus-firmus-based movements of Machaut's mass, which of the following is true of the borrowed melody's source?   
Correct answer: b) Each of the cantus-firmus movements is based on different plainchant drawn from the appropriate Mass Ordinary item.

Question 4: Which two movements of the Machaut mass do NOT appear to be based on a structural cantus firmus?   
Correct answer: a) Gloria and Credo

Question 5: Which of the following statements about Machaut's mass is accurate?   
Correct answer: b) It is the earliest surviving polyphonic mass cycle that is known to have been written by one composer.

[**Guillaume de Machaut: *Rose, liz, printemps, verdure***](http://www.wwnorton.com/college/music/concise-history-western-music4/quizzes/main.aspx?chno=04_MC_Rose)

Question 1: The rondeau form of Machaut's *Rose, liz* differs from that of the earlier monophonic rondeau of Adam de la Halle (NAWM 10) in what way?   
Correct answer: d) Its structural pattern includes an extra half refrain (A) in the middle of the piece.

Question 2: Given the answer to the previous question the tonal plan of *Rose, liz* thus implies:   
Correct answer: b) a composing out of the standard tenor close, that is, a stepwise descent

Question 3: Which of the following is NOT employed as a vehicle of musical articulation in Machaut's *Rose, liz*?   
Correct answer: c) text lines coordinated with the ends of tenor taleae

Question 4: Which of the following tonal characteristics applies to *Rose, liz*?   
Correct answer: b) The A section closes a step above the final.

Question 5: The majority of 6-8 contrapuntal cadences are made between which two voices?   
Correct answer: a) the texted upper voice and the tenor

[**Philippe de Vitry: *In arboris*/*Tuba sacre fidei*/*Virgo sum***](http://www.wwnorton.com/college/music/concise-history-western-music4/quizzes/main.aspx?chno=04_MC_Philippe)

Question 1: Which of the following statements describes the concept of hocket in *In arboris*/*Tuba sacre fidei*/*Virgo sum*?   
Correct answer: b) A staggering of upper-voice notes and rests always occurs at the same place in the tenor's repeated rhythmic pattern.

Question 2: Which of the following statements applies to *In arboris*/*Tuba sacre fidei*/*Virgo sum*?   
Correct answer: a) The two upper-voice texts are closely related, and both refer to the tenor incipit.

Question 3: With respect to isorhythmic motets, the terms "color" and "talea" refer to:   
Correct answer: d) the tenor's basic melodic and rhythmic segmentations, respectively

Question 4: In *In arboris/Tuba sacre fidei/Virgo sum*, the theoretical innovations of the Ars Nova are clearly represented in:   
Correct answer: b) the sections in which the breve is divided into two semibreves

Question 5: As the term is generally understood today, isorhythm incorporates:   
Correct answer: c) structural repetitions of both melody and rhythm