**Chapter Number: 05\_MC\_DuFay2**
Question: Which of the following statements is true of NAWM 37b?
Correct answer is: d) The final of the piece is not the same as the final of the cantus firmus.

Question: In which voice(s) of the Gloria, from Missa Se la face ay pale, can the cantus firmus be found?
Correct answer is: b) Tenor only

Question: Which of the following describes the use of the cantus firmus in NAWM 37b?
Correct answer is: c) The chanson is stated exactly thrice in the Gloria.

Question: Which of the following devices is NOT used to sectionalize the Gloria, from Missa Se la face ay pale unambiguously?
Correct answer is: a) certain interior major sections set entirely in a note-against-note fashion

Question: Which of the following statements does NOT apply to NAWM 37a?.
Correct answer is: c) The work's cadences overlap between the parts and are not coordinated.

**Chapter Number: 05\_MC\_DuFay1**
Question: The term partial signatures, applicable to Resvellies vous and a common phenomenon in late medieval music, refers to the fact that:
Correct answer is: c) the lower voices are provided with a B-flat signature, the upper voice is not

Question: French formes fixes (ballade, virelai, rondeau) all have in common that:
Correct answer is: b) they are based on variants of binary form

Question: The last line of the second half of Resvellies vous serves:
Correct answer is: a) as a refrain through the various stanzas

Question: Using uppercase letters to signify repetitions of both text and music (refrains), and lowercase letters for repetitions of music with new words, the poetic and musical form of Resvellies vous can be diagrammed as:
Correct answer is: d) aabC

Question: How are the circumstances of composition of Resvellies vous known today?
Correct answer is: d) all of the above

**Chapter Number: 05\_MC\_Binchois**
Question: Which of the following considerations does NOT suggest that the end of the A section (mm. 10-12) of Binchois' De plus en plus is not the final cadence?
Correct answer is: d) the progression (minor third to unison) between discantus and tenor in mm. 10-11

Question: The basic purpose of the contratenor in works such as Binchois's De plus en plus is:
Correct answer is: c) to provide rhythmic interest and to enrich sonorities

Question: The fact that Binchois was probably in the employ of the English Duke of Suffolk at the time he composed De plus en plus (c. 1425) reflects that:
Correct answer is: b) England was then politically allied with the Duchy of Burgundy

Question: An interesting aspect of Binchois's De plus en plus that differs from Landini's ballata Non avrà ma' pietà (NAWM 34) is that in Binchois's chanson:
Correct answer is: a) the contratenor lies in a considerably lower register

Question: Considered in the light of the works presented in NAWM, the rondeau would appear to be:
Correct answer is: c) a thirteenth-century invention that retained its popularity over many decades

**Chapter Number: 05\_MC\_Dunstable**

Question: The richly evocative text of Quam pulchra es, which was extremely popular throughout the Middle Ages, is derived from:
Correct answer is: b) the Song of Solomon in the Old Testament

Question: In which of its attributes, listed below, does Quam pulchra es NOT depart from the norms of the French motet as it existed from c. 1320 to 1420?
Correct answer is: c) its setting of a nonliturgical Latin text

Question: The intervallic syntax of Quam pulchra es can best be described as:
Correct answer is: a) panconsonant, involving pervasive use of imperfect and perfect consonance and minimal harmonic dissonance, always rigidly controlled

Question: Quam pulchra es, although classed today as a motet, would most likely have been referred to by its composer as:
Correct answer is: d) an antiphon

Question: In an interesting historical irony, one of the most forward-looking aspects of Quam pulchra es is its homorhythmic texture, reminiscent of a genre that had been obsolete in France for decades, but which had never been abandoned by the English, namely:
Correct answer is: b) the conductus

**Chapter Number: 05\_MC\_Alleluia**
Question: Which of the following voice dispositions is NOT exploited in Alleluia: A newë work?
Correct answer is: d) all of the above are used

Question: A particular characteristic of the three-part sections of Alleluia: A newë work is:
Correct answer is: c) the pervasive use of imperfect consonance, particularly 6-3 chords

Question: The term burden, as found in the manuscript source for Alleluia: A newë work , indicates:
Correct answer is: d) a refrain

Question: In Alleluia: A newë work, dissonant intervals are:
Correct answer is: d) rare

Question: The placing of text only under the lowest voice in the manuscript of Alleluia: A newë work most likely indicates:
Correct answer is: b) that the upper voices are to sing the same text as the lowest part