Quiz name: Concise History of Western Music, 4e  
**Chapter Number: 06\_MC\_desPrez3**  
  
Question: A major outcome of Josquin's approach to texture in Mille regretz is that:  
Correct answer is: d) none of the voices could be omitted from the work without functional disturbance  
  
Question: Mille regretz is notable (and in fact rather modernistic for its time because:  
Correct answer is: d) all of the above  
  
Question: In Mille regretz, traditional discant-tenor voice-leading (6-8 progressions) at line cadences can be found between all of the following duo combinations EXCEPT:  
Correct answer is: c) altus and tenor  
  
Question: Which of the following statements is true of melodic imitation in Mille regretz?  
Correct answer is: a) The piece features imitation in some places, but not as a basic structural element.  
  
Question: Compared to the chansons of the fifteenth century, Mille regretz features:  
Student answered: c) a simple text structure allied with a sophisticated conception of voice functions  
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**Chapter Number: 06\_MC\_desPrez2**  
Question: Based on evidence of transmission, when was Josquin's Missa Pange lingua probably written?  
Correct answer is: c) the first quarter of the sixteenth century  
  
Question: In the Kyrie, from Missa Pange lingua, what is the effect of the composer's deployment of borrowed material?  
Correct answer is: d) to emphasize the borrowed material at the beginning of successive entries  
  
Question: A strikingly novel element in the excerpt from the Credo of Josquin's Missa Pange lingua, compared to works presented earlier, is:  
Correct answer is: b) its juxtaposition of homophonic and imitative passages  
  
**Chapter Number: 06\_MC\_desPrez1**  
Question: The very beginning of his Ave Maria clearly shows Josquin's preoccupation with the relatively new structural principle of:  
Correct answer is: a) systematic melodic imitation  
  
Question: Which of the following schemes represents the textual form of Josquin's Ave Maria?  
Correct answer is: c) a two-line couplet at the beginning and end, with five four-line stanzas in between  
  
Question: Historical and musical circumstances seem to indicate that Josquin wrote his Ave Maria in which European city?  
Correct answer is: d) Milan  
  
Question: Which of the following stylistic terms best describes Ave Maria…virgo serena?  
Correct answer is: a) equal-voice polyphony  
  
Question: Which of the following stylistic elements does Josquin NOT employ to vary the texture in his Ave Maria?  
Correct answer is: d) alternation of monophony and multipart writing

**Chapter Number: 06\_MC\_Isaac**  
Question: How does Isaac's song treat its structural discantus-tenor duo framework?  
this voice leading to other parts besides the discantus (superius) and tenor.  
Correct answer is: b) It retains the traditional 6-8 progression at every line cadence, but at times assigns this voice leading to other parts besides the discantus (superius) and tenor.  
  
Question: Which of the following statements is true of Innsbruch, ich muss dich lassen?  
Correct answer is: b) It was later transformed into a German sacred work.  
  
Question: The incipits on the staff to the left of the double barline at the beginning of NAWM 40 indicate all of the following EXCEPT:  
Correct answer is: d) the original values for the rests at the beginning of the superius and tenor  
  
Question: Which of the following statements is true of Innsbruck, ich muss dich lassen?  
Correct answer is: c) The song has imitative entries at the beginning only.   
  
Question: Which of the following musical attributes, NOT present in Isaac's Innsbruch, ich muss dich lassen, is generally atypical of the various national secular genres emerging around 1500?  
Correct answer is: d) the presence of a structural rhythmic pattern