Chapter 7 music quiz

Quiz name: Concise History of Western Music, 4e  
Chapter Number: 07**\_MC\_Gabrieli**  
  
Question: The opening rhythm of Gabrieli's canzon recalls the stereotypical beginning of the:  
Correct answer is: b) Parisian chanson  
  
Question: For his canzon, what accompaniment did Gabrieli specify?  
Correct answer is: a) two organs, one accompanying each choir  
  
Question: The reference to the seventh mode in the title of Gabrieli's canzon refers to which mode?  
Correct answer is: d) Mixolydian  
  
Question: With what European city is Giovanni Gabrieli primarily associated?  
Correct answer is: c) Venice  
  
Question: What lends structural continuity to Gabrieli's canzon?  
Correct answer is: c) a refrain section  
  
Question: The overall structure of Gabrieli's canzon is based on:  
Correct answer is: a) a series of contrasting sections

Quiz name: Concise History of Western Music, 4e  
Chapter Number: 07\_**MC\_deNavarez**  
  
Question: The final cadences of the four diferencias comprising NAWM 63b depart from the norms of contemporaneous vocal music in their:  
Correct answer is: c) lack of a tenor close (stepwise descending motion)  
  
Question: Which of the following is NOT true of Luis's arrangement of Josquin's Mille regretz?  
Correct answer is: d) The arrangement is intended as accompaniment for voice.  
  
Question: In appearance and tuning, the vihuela is most similar to the modern:  
Correct answer is: b) guitar  
  
Question: The Spanish term diferencias refers to:  
Correct answer is: b) variations  
  
Question: Charles V, an outstanding political figure of the first half of the sixteenth century and a person with whom Luis de Narváez was associated, was royal head of all of the following European territories EXCEPT:  
Correct answer is: a) France.

Quiz name: Concise History of Western Music, 4e  
Chapter Number: 07\_MC**\_delEncina**  
  
Question: What is the contrapuntal relationship of the top voice and the tenor in Oy comamos y bebamos?  
Correct answer is: a) They are typically a third apart, moving to a unison at cadences.  
  
Question: The fact that only the top voice is fully texted in NAWM 50 means that:  
Correct answer is: b) the lower voices may have been either sung or played on instruments  
  
Question: Although villancicos vary somewhat in form, they invariably contain:  
Correct answer is: a) a refrain and at least one stanza  
  
Question: The villancico can be defined as:  
Correct answer is: c) an aristocratic, but simple, song in a quasi-popular style  
  
Question: What is the musical relationship between the refrain and the verse sections of Oy comamos y bebamos?  
Correct answer is: c) The music of the verse is entirely contained within the refrain.

Quiz name: Concise History of Western Music, 4e  
Chapter Number: 07**\_MC\_Byrd**  
Question: The considerable embellishment and figuration in Pavana Lachrymae was conditioned primarily by:  
Correct answer is: a) the keyboard's inability to sustain notes past the attack  
  
Question: The keyboard figuration in Pavana Lachrymae:  
Correct answer is: c) changes every few measures, usually conforming to the original poetic text  
  
Question: Which feature of his model does Byrd NOT preserve in Pavana Lachrymae?  
Correct answer is: d) the inner voices of the accompaniment  
  
Question: The title of Byrd's Pavana Lachrymae betrays its derivation from what earlier work?  
Correct answer is: b) John Dowland's Flow, my tears (NAWM 61)  
  
Question: In what formal way does the concept of variation enter into Byrd's Pavana Lachrymae?  
Correct answer is: c) The form of Byrd's model is retained but doubled in length by adding a variation for each section.

Quiz name: Concise History of Western Music, 4e  
Chapter Number: 07\_MC**\_Dowland**  
  
  
Question: The tonal structure of Flow, my tears, based on the beginning and ending sonorities of each large section (strain), can be diagrammed as:  
Correct answer is: a) A minor - A major; C major - E major; E major - A major  
  
Question: In each strain of Flow, my tears, the melody consistently exploits what contour?  
Correct answer is: d) C down to G-sharp  
  
Question: Which of the following statements is true of the form of Flow, my tears?  
Correct answer is: a) The presence of a third strain makes it impossible for the composer to achieve a logical overall tonal plan.  
  
Question: The interesting musical form of Dowland's Flow, my tears, with three strains, each repeated (AABBCC), is the same as the:  
Correct answer is: c) pavane  
  
Question: Which of the following statements regarding the performance medium of Flow, my tears is true?  
Correct answer is: a) The lute's sound decay and the timbral difference between instrumental accompaniment and vocal melody both act to make the texture of this piece seem homophonic compared to traditional all-vocal music.

Quiz name: Concise History of Western Music, 4e  
Chapter Number: 07\_MC\_**Weelkes**  
Question: Which of the following text passages in As Vesta was is NOT transparently musically depicted?  
Correct answer is: a) "shepherds swain"  
  
Question: The musical texture of As Vesta was can be generally characterized as:  
Correct answer is: b) basically homophonic in some places, basically polyphonic in others  
  
Question: If one assumes that four was the accepted standard number of voices in polyphony, the supplementary parts in As Vesta was would be the:  
Correct answer is: c) quintus and sextus  
  
Question: The final words of As Vesta was, "Long live fair Orianna," accompanied by a motive heard many times in quick succession, probably were intended to evoke the image of:  
Correct answer is: c) both a and b  
  
Question: The word "Orianna" in the last line of As Vesta was refers to:  
Correct answer is: c) Queen Elizabeth I

Quiz name: Concise History of Western Music, 4e  
Chapter Number: 07\_MC**\_deSermisy**  
  
  
Question: Considered in light of the chanson's earlier history, which of the following statements best describes Tant que vivray?  
Correct answer is: b) From a textural standpoint it was modern, from a contrapuntal one it was traditional.  
  
Question: Which of the following statements is NOT true of Tant que vivray?  
Correct answer is: c) The work's text underlay is largely melismatic.  
  
Question: Which of the following characteristics does Tant que vivray share with Italian madrigals, such as Arcadelt's Il bianco e dolce cigno (NAWM 52)?  
Correct answer is: d) The text is declaimed in an appropriate rhythm.  
  
Question: Which of the following traits are typical both of the genre exemplified by Tant que vivray and of the Italian frottola, exemplified by Cara's Io non compro più speranza (NAWM 51)?.  
Correct answer is: c) The text is strophic and the text setting mostly syllabic.  
  
Question: The texture of Sermisy's Tant que vivray is best characterized as:  
Correct answer is: a) homophonic with some polyphony.

Quiz name: Concise History of Western Music, 4e  
Chapter Number: 07\_MC\_**Monteverdi**  
Question: In what sense can the voice-leading in mm. 12–14 of Cruda Amarilli be seen as violating Renaissance standards?   
Correct answer is: b) The canto leaps into a dissonance (m. 13) and then fails to resolve properly.  
  
Question: In 1600, Cruda Amarilli was attacked for alleged:  
Correct answer is: d) deficiencies in its part writing  
  
Question: Monteverdi justified contrapuntal irregularities by suggesting that:  
Correct answer is: a) expressing a text effectively justifies an irregular treatment of dissonance  
  
Question: Cruda Amarilli was originally published in:  
Correct answer is: c) Monteverdi's Fifth Book of Madrigals  
  
Question: Even as late as the end of the sixteenth century, the final cadence of Cruda Amarilli still adheres to the standard medieval 6-8 voice-leading progression, found between which two voices?  
Correct answer is: c) alto and quinto

Quiz name: Concise History of Western Music, 4e  
Chapter Number: 07\_MC\_**Gesualdo**  
Question: Which of the following textural devices characterizes Gesualdo's "Io parto" e non più dissi ?  
Correct answer is: c) The composer uses voice combinations to reflect male and female personae.  
  
Question: With respect to the chromaticism of "Io parto" e non più dissi, which of the following statements is true?  
Correct answer is: a) Gesualdo uses chromaticism throughout, but particularly to suggest strong emotions linked to leaving, tears, pain, and death.  
  
Question: Carlo Gesualdo (c. 1561–1613) is approximately contemporary with all of the following composers EXCEPT:  
Correct answer is: b) Adrian Willaert  
  
Question: Despite the work's chromaticism, Gesualdo's madrigal continually returns to the main pitches of its tonality, which include all of the following EXCEPT:  
Correct answer is: a) C  
  
Question: Given your answer to the above question, which of the following statements regarding the relationship of Gesualdo's madrigal to the traditional ecclesiastical modes is true?  
Correct answer is: c) The work's chromaticism disturbs the mode throughout, particularly at the beginning and end, where the third of the mode is chromatically altered.

Quiz name: Concise History of Western Music, 4e  
Chapter Number: 07\_MC\_**Marenzio**  
Question: Solo e pensoso is typical for its time in the wide range of its combined voices, which extends through:  
Correct answer is: c) three octaves and a major second  
  
Question: Which of the following musical elements does Solo e pensoso NOT share with Rore's Da le belle contrade d'oriente (NAWM 53)?  
Correct answer is: d) musical depiction of a character speaking to the narrator  
  
Question: Which of the following musical devices used in Solo e pensoso constitutes a decisive advance on technical principles that had been understood for centuries?  
Correct answer is: c) the progression of a single voice chromatically through the interval of a ninth  
  
Question: At the end of Solo e pensoso, the conventional 6-8 progression appears between:  
Correct answer is: d) altus and quintus  
  
Question: At this late stage in the development of the madrigal, it should come as no surprise that the composer of Solo e pensoso was:  
Correct answer is: b) of Italian, not Franco-Flemish, origin

Quiz name: Concise History of Western Music, 4e  
Chapter Number: 07\_MC\_**deRore**  
  
Question: Rore is a good example of second-generation madrigal composers because, in De la belle contrade d'oriente, he:  
Correct answer is: d) wrote for five voices  
  
Question: The original poem on which Rore's De la belle contrade d'oriente is based:  
Correct answer is: c) is a Petrarchan sonnet of fourteen lines  
  
Question: Rore's Da le belle contrade d'oriente is remarkable in that it contains:  
Correct answer is: b) a textual and musical depiction of a woman speaking  
  
Question: Despite some decidedly modernistic touches, De la belle contrade d'oriente is thoroughly traditional for its time in each of the following ways EXCEPT:  
Correct answer is: b) it has an ambiguous cadence at "Che sarà qui di me scur' e dolente?"  
  
Question: In most compositional respects, Rore's madrigal represents:  
Correct answer is: a) a secular equivalent of the contemporaneous motet

Quiz name: Concise History of Western Music, 4e  
Chapter Number: 07\_MC\_**Arcadelt**  
Question: In which way does Arcadelt's Il bianco e dolce cigno differ from Cara's earlier frottola, Io non compro più speranza (NAWM 51)?  
Correct answer is: d) Il bianco e dolce cigno incorporates points of melodic imitation.  
  
Question: The constant references to death in Il bianco e dolce cigno are:  
Correct answer is: d) a sexual metaphor  
  
Question: Which of the following statements applies to the texture of Arcadelt's madrigal?  
Correct answer is: a) It is mostly homophonic, with a section of imitative polyphony toward the end.  
  
Question: Reference to death in Il bianco e dolce cigno are in most cases depicted musically through:  
Correct answer is: a) chromatic cross-relations  
  
Question: If it is assumed that Arcadelt's Il bianco e dolce cigno stems from the first decade in which the Italian madrigal was cultivated, then it must have been composed around:  
Correct answer is: c) 1530

Quiz name: Concise History of Western Music, 4e  
Chapter Number: 07\_**MC\_Cara**  
Question: Which of the following statements describes the refrain in Io non compro più speranza?  
Correct answer is: a) The refrain is the same as the first section of the ripresa.  
  
Question: The terms piedi (feet) and volta (turning), used in connection with the stanza form of the frottola, are reminiscent of the earlier:  
Correct answer is: a) ballata  
  
Question: The musical form of each stanza in Io non compro più speranza is:  
Correct answer is: b) aab  
  
Question: The frottola can be defined as:  
Correct answer is: b) an Italian secular genre with a fixed form  
  
Question: Apart from the refrain, the two main parts of the frottola are:  
Correct answer is: d) the ripresa and the stanza.