**Quiz name: Concise History of Western Music, 4e
Chapter Number: 08\_MC\_Byrd**
Question: The two types of English anthems in the latter sixteenth century were called:
Correct answer is: c) full anthems and verse anthems

Question: The organ accompaniment found in some sources for Sing joyfully onto God is:
Correct answer is: d) probably inauthentic and not musically necessary

Question: Sing joyfully onto God clearly departs from contemporaneous Catholic practice in its:
Correct answer is: c) vernacular text

Question: Which of the following statements describes the use of melodic imitation in Sing joyfully unto god?
Correct answer is: b) Imitation is pervasive, but subsequent entries are not necessarily exact.

Question: In which of the following ways does Sing joyfully onto God most clearly demonstrate that it is stylistically removed from the Renaissance?
Correct answer is: c) Its final cadence dispenses with the discantus-tenor framework.

**Quiz name: Concise History of Western Music, 4e
Chapter Number: 08\_MC\_deVictoria**Question: Victoria's Kyrie reworks its model by:
Correct answer is: b) adapting two points of imitation, altering the subject in both cases

Question: The mystery mentioned in the title of O magnum mysterium is:
Correct answer is: b) the mystery of the birth of Jesus

Question: Which of the following stylistic features is NOT characteristic of Victoria's motet?
Correct answer is: c) an invariably imitative polyphonic texture

Question: The relationship between the two Victoria pieces (NAWM 48 a and b) is that:
Correct answer is: c) the Kyrie comprises a polyphonic reworking of the motet

Question: Although he spent most of his career in Rome, Victoria's nationality was:
Correct answer is: d) Spanish.

**Quiz name: Concise History of Western Music, 4e
Chapter Number: 08\_MC\_Palestrina**

Question: Which of the following statements regarding the Credo and Agnus Dei I of the Pope Marcellus Mass is correct?
Correct answer is: b) The differences between the movements' texts dictates that the Credo be more homophonic and the Agnus more polyphonic.

Question: In both the Credo and the Agnus Dei I, Palestrina uses all of the following contrapuntal resources EXCEPT:
Correct answer is: d) chromaticism

Question: The Agnus Dei I of the Pope Marcellus Mass (NAWM 45b):
Correct answer is: a) uses a new motive in imitation for each phrase of text

Question: In the Credo of the Pope Marcellus Mass, Palestrina uses a style that:
Correct answer is: b) guarantees the text is audible by using simultaneous declamation

Question: Which of the following statements regarding the Credo of the Pope Marcellus Mass (NAWM 47a) is correct?
Correct answer is: c) The movement dispenses with melodic imitation as a significant structural device, achieving coherence through a variety of voice combinations instead.

**Quiz name: Concise History of Western Music, 4e
Chapter Number: 08\_MC\_Bourgeois**Question: Metrical psalms were prepared for use in Protestant churches primarily because:
Correct answer is: b) biblical psalms, even in translation, were hard to sing

Question: A book in which psalm texts (sometimes with tunes) were contained was called a:
Correct answer is: d) psalter

Question: In which way did metrical psalms NOT depart from the traditional Catholic manner of psalm singing (see NAWM 4a)?
Correct answer is: c) The psalms were sung monophonically.

Question: English Protestants who encountered metrical psalms on the European continent in the 1550s were in exile mainly because:
Correct answer is: d) Queen Mary had forcibly reinstituted Catholicism in England

Question: The metrical setting of Psalm 134, attributed to Loys Bourgeois, was published in 1551 in which European city?
Correct answer is: c) Geneva

**Quiz name: Concise History of Western Music, 4e
Chapter Number: 08\_MC\_Isaac**
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: How does Isaac's song treat its structural discantus-tenor duo framework?
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 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

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.

**Quiz name: Concise History of Western Music, 4e
Chapter Number: 08\_MC\_Luther**
Question: Chorales such as Nun komm der Heiden Heiland and Ein feste Burg, which became a central component of Lutheran music in later centuries, can be defined as:
Correct answer is: d) congregational hymns in the vernacular language

Question: In Johann Walter's four-voice setting of Ein feste Burg, the original monophonic melody is placed in the:
Correct answer is: c) tenor

Question: The typical form for German chorales, exemplified by Ein feste Burg, is:
Correct answer is: a) AAB

Question: In his polyphonic setting of Ein feste Burg, Walther maintains forward momentum by:
Correct answer is: d) writing phrase endings in the chorale melody to overlap with the text of the other voices