**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