

***The Oxford History of Western Music 2nd edition
Gibbs Test Bank***

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Oxford History of Western Music, College Edition
Chapter 2 Test Bank

1. Knightly poet-musicians of southern France were the _____.
- a. joglars
 - b. Minnesinger
 - c. troubadours
 - d. trouvères
 - e. none of the above

Answer: c

2. Musician-poets who spoke Old French, or *langue d'oïl* were the _____.
- a. joglars
 - b. Minnesang
 - c. troubadours
 - d. trouvères
 - e. none of the above

Answer: d

3. The subject(s) of troubadour songs included the following:
- a. feudal service
 - b. glorification of personal exploits
 - c. amorous relations
 - d. the Crusades
 - e. all of the above

Answer: e

4. The most important genre of troubadour song was the _____.
- a. canso
 - b. conductus
 - c. organum
 - d. versus
 - e. clausula

Answer: a

5. The type of troubadour poetry that emphasized service and idolization of a lady was called _____.
- a. the planh
 - b. fin' amors
 - c. trobar clus
 - d. contrafactum
 - e. none of the above

Answer: b

6. The form in which successive stanzas are each set to the same music is:

- a. rondeau
- b. ballade
- c. virelai
- d. strophic
- e. through-composed

Answer: d

7. The composer of *Can vei la lauzeta mover* is:

- a. Adam de la Halle
- b. Marcabru
- c. Leonin
- d. Perotin
- e. Bernart da Ventadorn

Answer: e

8. Of the various musicians in the medieval period, the one considered of the lowest social caste was the _____.

- a. troubadour
- b. trouvère
- c. minstrel
- d. joglar
- e. Minnesang

Answer: d

9. A book of troubadour songs is a _____.

- a. vida
- b. chansonnier
- c. contrafactum
- d. canon
- e. tonary

Answer: b

10. A biography of a troubadour included in a song book is a:

- a. vida
- b. chansonnier
- c. contrafactum
- d. canon
- e. tonary

Answer: a

11. Which of the following best describes the participation of women in the troubadour tradition?

- a. women were not allowed to participate at all
- b. women could compose songs but did not (or could not) sing them in public
- c. women only wrote instrumental music, never songs
- d. women freely performed their songs at court and elsewhere in public
- e. there is not enough evidence to know what a woman's role was at this time

Answer: b

12. The composition of troubadour songs was:
- a. a strictly written (notated) practice
 - b. written down first, then improvised upon
 - c. a primarily oral practice, written down only later
 - d. a strictly oral practice, never written down
 - e. improvised only

Answer: c

13. Which of the following best describes the *tenso* genre?
- a. early polyphonic song
 - b. trouvère dance genre
 - c. troubadour song based on folk idioms
 - d. troubadour mock debate song
 - e. none of the above

Answer: d

14. Narrative song genres, such as the *chanson de geste*, were more frequently sung by:
- a. troubadours
 - b. trouvères

Answer: b

15. The only trouvère known to have written polyphonic music was:
- a. Richard I
 - b. Eleanor of Aquitaine
 - c. Adam de la Halle
 - d. Jehan Bretel
 - e. Moniot d'Arras

Answer: c

16. In medieval secular song, a refrain that uses the same melody as the verse is a _____ refrain.
- a. strophic
 - b. parallel refrain
 - c. polyphonic
 - d. contained
 - e. formal

Answer: d

17. The basic stanza form that underlies all of the *formes fixes* is:
- a. aabb
 - b. abb
 - c. aab

Answer: c

18. The form of the *rondeau* can best be described as:

- a. aab
- b. AABB
- c. aab[C]
- d. ABaAabAB
- e. AbbaA

Answer: d

19. The form of the *ballade* can best be described as:

- a. aab
- b. AABB
- c. aab[C]
- d. ABaAabAB
- e. AbbaA

Answer: c

20. The form of the *virelai* can best be described as:

- a. aab
- b. AABB
- c. aab[C]
- d. ABaAabAB
- e. AbbaA

Answer: e

21. The *Cantigas de Santa Maria* represent:

- a. the flourishing of troubadour song on the Iberian peninsula
- b. a collection of songs in Gallican-Portuguese
- c. a collection of songs in praise of the Virgin Mary
- d. all of the above
- e. none of the above

Answer: d

22. _____ is a 13th-century Italian sacred song based on a troubadour formal model.

- a. cantiga
- b. lauda spirituale
- c. Minnelied
- d. chanson courtoise
- e. ballata

Answer: b

23. “Courtly love” musicians in German-speaking lands were called:

- a. joglars
- b. Minnesinger
- c. troubadours
- d. trouvères
- e. none of the above

Answer: b

24. Bar form is best described as:

- a. AAB
- b. AABB
- c. AaAabAB
- d. aab[C]
- e. AbbaA

Answer: a

25. In troubadour performance practice, instruments were probably associated with genres of _____.

- a. lower social connotations
- b. higher social connotations
- c. fixed forms
- d. sacred subject
- e. secular subject

Answer: a

26. The Medieval fiddle is called a _____.

- a. zither
- b. hurdy-gurdy
- c. viele
- d. lute
- e. violone

Answer: c

27. “St. Martial” organum is notable in that:

- a. the chant line is now below the added voice
- b. the chant line is now above the added voice
- c. the added voice moves more quickly than the chant line
- d. only a and c
- e. only b and c

Answer: d

28. In “St. Martial” organum the *tenor* can best be described as:

- a. the highest male vocal range
- b. a vocal range for male or female voice, always in the lowest staff
- c. the part containing sustained notes from the original chant line
- d. any of the above
- e. none of the above

Answer: c

29. The treatise _____ is the first surviving handbook about practical music making.

- a. *Jubilemus exultemus*
- b. *Diabolis in musica*

- c. *Scolica Confutatis*
- d. *Musica Enchiriadis*
- e. *De mensuris et discantu*

Answer: d

30. Around 1200, the city that might best be called the intellectual capital of Europe was

- _____.
- a. London
 - b. Paris
 - c. Rome
 - d. St. Martial
 - e. Avignon

Answer: b

31. In Anonymous IV's treatise, _____ is named as the composer who made a *magnus liber* ("great book") of two-voice organa.

- a. Hildegard of Bingen
- b. Bernart da Ventadorn
- c. Perotin
- d. Adam de la Halle
- e. Leonin

Answer: e

32. In Anonymous IV's treatise, _____ is named as the greatest composer of *discant*.

- a. Hildegard of Bingen
- b. Bernart da Ventadorn
- c. Perotin
- d. Adam de la Halle
- e. Leonin

Answer: c

33. The melisma commonly sung at the conclusion of a conductus is called a _____.

- a. vida
- b. canso
- c. duplum
- d. discant
- e. cauda

Answer: e

34. A *conductus* can best be described as:

- a. a Latin polyphonic genre not based on preexisting chant
- b. a monophonic secular song in French
- c. a polytextual song based on preexisting chant
- d. one of the formes fixes
- e. an instrumental genre practiced by early joglars

Answer: a

35. The process of adding words to a preexisting substitute clausula led to the development of the:
- a. virelai
 - b. motet
 - c. versus
 - d. rondeau
 - e. formes fixes

Answer: b

36. The main innovation of “Franconian” notation was:
- a. the use of poetic meter to express the rhythmic content of music
 - b. it was the first system to use staff lines
 - c. the use of different shaped note heads to indicate rhythmic duration
 - d. the use of both red and black ink
 - e. it was the first system to include dynamics

Answer: c

37. A piece that puts new text to a preexisting tune is called a:
- a. vida
 - b. chansonnier
 - c. contrafactum
 - d. canon
 - e. tonary

Answer: c

38. A double motet can best be described as:
- a. a motet that is sung twice through
 - b. the performance practice of singing two motets in succession
 - c. a polytextual motet
 - d. both a and b
 - e. both b and c

Answer: c

39. The Montpillier Codex is an important book of _____.
- a. substitute clausula
 - b. early organum
 - c. chant
 - d. motets
 - e. troubadour songs

Answer: d