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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:

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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

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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 Acquitaine
    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

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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

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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*

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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

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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

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