

Unit 4: Renaissance Practice Test

1. The Renaissance may be described as an age of
 - A. the “rebirth” of human creativity
 - B. curiosity and individualism
 - C. exploration and adventure
 - D. all of the above
2. The dominant intellectual movement of the Renaissance was called
 - A. paganism
 - B. feudalism
 - C. classicism
 - D. humanism
3. The intellectual movement called *humanism*
 - A. treated the Madonna as a childlike unearthly creature
 - B. focused on human life and its accomplishments
 - C. condemned any remnant of pagan antiquity
 - D. focused on the afterlife in heaven and hell
4. The Renaissance in music occurred between
 - A. 1000 and 1150
 - B. 1150 and 1450
 - C. 1450 and 1600
 - D. 1600 and 1750
5. Which of the following statements is *not* true of the Renaissance?
 - A. Musical activity gradually shifted from the church to the court.
 - B. The Catholic church was even more powerful in the Renaissance than during the Middle Ages.
 - C. Every educated person was expected to be trained in music.
 - D. Education was considered a status symbol by aristocrats and the upper middle class.
6. Many prominent Renaissance composers, who held important posts all over Europe, came from an area known at that time as
 - A. England
 - B. Spain
 - C. Flanders
 - D. Scandinavia
7. Which of the following statements is *not* true of Renaissance music?
 - A. The Renaissance period is sometimes called “the golden age” of *a cappella* choral music because the music did not need instrumental accompaniment.
 - B. The texture of Renaissance music is chiefly polyphonic.
 - C. Instrumental music became more important than vocal music during the Renaissance.
 - D. Renaissance composers often used *word painting*, a musical representation of specific poetic images.

8. The leading music center in sixteenth-century Europe was
 - A. Flanders
 - B. Spain
 - C. Germany
 - D. Italy

9. The texture of Renaissance music is chiefly
 - A. heterophonic
 - B. monophonic
 - C. homophonic
 - D. polyphonic

10. Renaissance music sounds fuller than medieval music because
 - A. the bass register is used for the first time
 - B. composers considered the harmonic effect of chords rather than superimposing one melody above another
 - C. the typical choral piece has four, five, or six voice parts of nearly equal melodic interest
 - D. all of the above

11. *A cappella* refers to
 - A. any form of music appropriate for church use
 - B. unaccompanied choral music
 - C. men taking their hats off in church
 - D. singing in a hushed manner because one is in church

12. Renaissance melodies are usually easy to sing because
 - A. the melody usually moves along a scale with few large leaps
 - B. the music was mostly homophonic, so one could sing it with a group
 - C. there was a sharply defined beat, which kept the performers together
 - D. the level of musicianship in the Renaissance was not very high, and so easy music was composed

13. The two main forms of sacred Renaissance music are the mass and the
 - A. cantata
 - B. Kyrie
 - C. madrigal
 - D. motet

14. The Renaissance motet is a
 - A. polyphonic choral work set to a sacred Latin text other than the ordinary of the mass
 - B. piece for several solo voices set to a short poem, usually about love
 - C. polyphonic choral composition made up of five sections
 - D. dancelike song for several solo voices

15. The movement in which the Catholic church sought to correct abuses and malpractices within its structure is known as
 - A. the Reformation
 - B. Protestantism
 - C. the Counter-Reformation
 - D. the Inquisition

16. The Renaissance madrigal began around 1520 in
- A. France
 - B. England
 - C. Flanders
 - D. Italy
17. During the Renaissance every educated person was expected to
- A. play a musical instrument
 - B. read musical notation
 - C. be skilled in dance
 - D. all of the above
18. A madrigal, like a motet, is a vocal composition that combines homophonic and polyphonic textures, but it differs from the motet in that it
- A. uses a vernacular rather than Latin text
 - B. more often uses word painting and unusual harmonies
 - C. both a and b
 - D. neither a nor b
19. The Renaissance madrigal is a
- A. polyphonic choral work set to a sacred Latin text
 - B. polyphonic choral composition made up of five sections
 - C. dancelike song for several solo voices
 - D. piece for several solo voices set to a short poem, usually about love
20. The madrigal anthology *The Triumphes of Oriana* was written in honor of
- A. Queen Elizabeth I
 - B. Queen Anne
 - C. the goddess Diana
 - D. King Henry VIII
21. Thomas Weelkes's *As Vesta Was Descending* is notable for its
- A. completely homophonic texture
 - B. word painting
 - C. instrumental accompaniment
 - D. monophonic texture
22. Which of the following is *not* a characteristic of the Renaissance ballett?
- A. repetition of the same music for each stanza of the poem
 - B. a dancelike song for several voices
 - C. mostly polyphonic texture
 - D. the syllables *fa-la* used as a refrain
23. Which of the following statements regarding the Renaissance is *not* true?
- A. Much of the instrumental music composed during the Renaissance was intended for church use
 - B. Secular vocal music was written for groups of solo voices and for solo voice with instrumental accompaniment.
 - C. Secular music contained more rapid changes of mood than sacred music.
 - D. A wealth of dance music published during the sixteenth century has survived.

24. Much of the instrumental music composed during the Renaissance was intended for
- A. the concert hall
 - B. the piano
 - C. religious worship
 - D. dancing
25. The *passamezzo* is a
- A. lively dance in triple meter
 - B. wooden instrument with a cup-shaped mouthpiece
 - C. stately dance in duple meter similar to the pavane
 - D. gay, sprightly dance in duple meter
26. The *galliard* is a
- A. lively dance in triple meter
 - B. wooden instrument with a cup-shaped mouthpiece
 - C. stately dance in duple meter similar to the pavane
 - D. gay, sprightly dance in duple meter
27. Which of the following composers was not a member of the Venetian school of the sixteenth century?
- A. Andrea Gabrieli
 - B. Carlo Gesualdo
 - C. Giovanni Gabrieli
 - D. Adrian Willaert
28. Which of the following statements is *not* true?
- A. The composers of the Venetian school favored the *a cappella* polyphonic texture typical of Renaissance music.
 - B. St. Mark's Cathedral in Venice employed up to twenty instrumentalists and thirty singers for grand ceremonies.
 - C. Giovanni Gabrieli's *Sonata pian e forte* is famous as one of the earliest instrumental ensemble pieces in which dynamic indications and the desired instruments are specified by the composer.
 - D. Giovanni Gabrieli's polychoral motets call for an unprecedentedly large number of performers.
29. The focal point of music in Venice was
- A. the Villa d'Este
 - B. the Tivoli Gardens
 - C. the Venetian school
 - D. St. Mark's Cathedral
30. Venetian composers were stimulated by St. Mark's Cathedral's
- A. underground treasures
 - B. two widely separated choir lofts, each with an organ
 - C. progressive attitude toward contemporary music
 - D. use of women musicians
31. Unlike most Renaissance choral music, Venetian choral music of the late sixteenth century often
- A. contained parts written exclusively for instruments
 - B. used both male and female voices
 - C. was scored for four to six voices
 - D. was predominantly in triple meter

32. Famous Italian composer and influential teacher (1556-1612) who established one of the first purely instrumental styles in his canzonas and sonatas. He was the 1st to write vocal works with an independent instrumental accompaniment. He also expanded the motet for 2-5 choirs, some of them instrumental (concerto style)
- A. Orlando Lassus
 - B. Giovanni Gabrieli
 - C. Giovanni Palestrina
33. English composer (c.1390-1453), the best English composer of his generation also a renowned mathematician and astronomer.
- A. William Byrd
 - B. John Dunstable
 - C. Giovanni Gabrieli
34. Italian composer (1524-1594) who lived and worked during Counter-Reformation. He returned church music to the simplicity and purity of earlier times and his style was officially sanctioned by the church and became known as the stile antico or “old style”.
- A. Giovanni Gabrieli
 - B. Giovanni Palestrina
 - C. William Byrd
35. Franco-Flemish Composer (1420-1497) known as the “Prince of Music” for his generation.
- A. Josquin des Prez
 - B. Giovanni Palestrina
 - C. Johannes Ockeghem
36. Belgian composer and gifted teacher (1440-1521) who was known as the Greatest Master of his time. He developed Franco-Flemish style to its highest point and his polyphonic style distinguished by his use of imitation. His compositions showed the impact of humanism due to his extensive use of word-painting.
- A. Josquin des Prez
 - B. Orlando Lassus
 - C. Giovanni Palestrina
37. Franco- Flemish Composer (1532-1593) known as the “Prince of Music” for his generation and honored with knighthood.
- A. Josquin des Prez
 - B. John Dunstable
 - C. Orlando Lassus
38. English composer (1543-1623) known as the finest Elizabethan composer of this time.
- A. John Dunstable
 - B. William Byrd
 - C. Giovanni Gabrieli

Renaissance Practice Test Answer Key

1. D
2. D
3. B
4. C
5. B
6. C
7. C
8. D
9. D
10. D
11. B
12. A
13. D
14. A
15. C
16. D
17. D
18. C
19. D
20. A
21. B
22. C
23. A
24. D
25. C
26. A
27. B
28. D
29. D
30. B
31. B
32. B
33. B
34. B
35. C
36. A
37. C
38. B