**Test Item File**

**Part I: The Middle Ages 476 CE-Early Fifteenth Century**

**True/False Questions**

1. Many of the medieval composers remain anonymous.

a. True

 b. False

(T) Part 1 Opener Pg. 16 The Middle Ages

2. The span of the Middle ages covered almost a thousand years.

a. True

 b. False

(T) Part 1 Opener Pg. 16 The Middle Ages

3. The church dominated intellectual and cultural life in the Middle Ages.

a. True

 b. False

 (T) Part 1 Opener Pg. 16 The Middle Ages

4. The scales on which they based the medieval melodies differ from ours today.

a. True

 b. False

(T) Part 1 Opener Pg. 17 The Middle Ages

5. Medieval rulers competed for the services of the best poets, singers, and dancers.

a. True

 b. False

(T) Part 1 Opener Pg. 18 Music for Entertainment

6. Most dances appear to have been group activities, somewhat similar to present-day line dancing.

a. True

 b. False

(T) Part 1 Opener Pg. 19 Music for Dancing

7. The earliest medieval music was carefully notated.

a. True

 b. False

(F) Part 1 Opener Pg. 19 Information Technology 1.0

8. Music, along with all the other arts, was perceived as being of the devil, and was banned from the church.

a. True

 b. False

 (F) Chapter 1 Pg. 22 Hildegard von Bingen: Play of Virtues

9. The Mass is the most important worship service of each day.

a. True

 b. False

(T) Chapter 1 Pg. 23 Hildegard von Bingen: Play of Virtues

10. Morality plays had no plot, but were merely for entertainment.

a. True

 b. False

(F) Chapter 1 Pg. 23 Historical Context

11. The plot of Hildegard's Play of Virtues centers on a series of disputes between Satan and 16 Virtues.

a. True

 b. False

(T) Chapter 1 Pg. 22 Hildegard von Bingen: Play of Virues

12. Music was perceived as a divine gift of heaven.

a. True

 b. False

(T) Chapter 1 Pg. 22 Hildegard von Bingen: Play of Virtues

13. Popular works today like Star Wars, Harry Potter, and Lord of the Rings are built on the same basic plot outline of good versus evil, as Hildegard's morality play.

a. True

 b. False

(T) Chapter 1 Pg 23 Historical Context

14. The devil speaks and does not sing in Hildegard's play to emphasize that Satan should not have this divine gift from heaven.

a. True

 b. False

(T) Chapter 1 Pg. 22 Hildegard von Bingen: Play of Virtues

15. Hildegard was once punished by being beaten and starved, for allowing individuals who had been excommunicated to be buried on the sacred grounds of the convent's cemetery.

a. True

 b. False

(F) Chapter 1 Pg. 29 Hildegard Defends the Practice of Music

16. Hildegard addressed the question of the impact of music on the human mind and spirit.

a. True

 b. False

(F) Chapter 1 Pg. 29 Hildegard Defends the Practice of Music

17. Listening to an entirely syllabic setting of a work would not be monotonous.

a. True

 b. False

(F) Chapter 1 Pg. 25 Projecting Words Trough Music

18. Words are essential to convey meaning in Native American ceremonial songs.

 a. True

 b. False

(F) Chapter 2 Pg. 31 Word-Music Relationships: Beyond Language

19. Powwows are festivals celebrating Native American culture of many tribes.

 a. True

 b. False

(T) Chapter 2 Pg. 32 Historical Context: The Powwow

20. The melody of the *Eagle Dance* has no repeated phrases.

 a. True

 b. False

(T) Chapter 2 Pg. 33 Terraced Melody

21. The descending melodic phrases in the *Eagle Dance* represent the ceremonial touching of the feathers to the ground.

 a. True

 b. False

(F) Chapter 2 Pg. 30 San Ildefonso Indians of New Mexico: *Eagle Dance*

22. Jews, Christians, Hindus, Buddhists, and Taoists incorporate chant into religious and ceremonial rituals

 a. True

 b. False

(T) Chapter 2 Pg. 30 Ildefonso Indians of New Mexico: *Eagle Dance*

23. All Alleluias were part of the Propers of the Latin Mass.

a. True

 b. False

(T) WB1-1 Pg. 1 Listen to This First

24. Musical register and melodic shape were used to emphasize certain words in a plainchant text.

(T) WB1-1 Pg. 3 Word-Music Relationships25. Both solo and choral passages may use long melismas in their text-setting.

(T) WB1 Pg. 4 Listening Guide

26. “Call-and-response” textures are found only in liturgical plainchant.

(F) WB1 Pg. 2 Connect Your Playlist

27. George Frideric Handel was inspired by the word “Alleluia” when he composed *Messiah*.

(T) WB1 Pg. 3 Word-Music Relationships

28. In Francesco Landini's "Behold Spring," the music for verses 1, 3, and 4 is identical with verse two being set to different music.

a. True

 b. False

(T) Chapter 3 Pg. 38 Form: Turning Poetry into Music

29. In polyphony, two or more voices of equal importance combine in such a way that each voice retains its own identity.

a. True

 b. False

(T) Chapter 3 Pg. 37 The Richness of Polyphonic Texture

30. Polyphony was only used in secular music, never in sacred.

a. True

 b. False

(F) Chapter 3 Pg. 37 The Richness of Polyphonic Structure

31. Composers created the earliest polyphonic works by discarding all of the old Gregorian Chants and composing all new material.

a. True

 b. False

(F) Chapter 3 Pg. 37 The Richness of Polyphonic Structure

32. Landini sets the text of "Behold Spring" in a manner that is largely syllabic, using melismas only occasionally.

a. True

 b. False

(T) Chapter 3 Pg. 38 Word- Music Relationships: Syllabic vs. Melismatic

33. Landini went deaf at an early age.

a. True

 b. False

(F) Chapter 3 Pg. 39 Profile: Francesco Landini

34. Landini was also renowned as a poet.

a. True

 b. False