

**Grout, Chapter 1  
Musical Life and Thought in  
Ancient Greece and Rome**

1. (1) Western culture has roots in ancient \_\_\_\_\_ and \_\_\_\_\_.
2. How many examples of Greek music exist? Were they known to Renaissance musicians?
3. TQ: How many years are there between "third century B.C.E. and fourth century C.E."? TQ: Do you know the meaning of *C.E.* and *B.C.E.* and what do they replace?
4. How many examples of Roman music exist? How do we know about Roman music?
5. (2) Why is it important for us to know about ancient music theory? TQ: Why do we need to know this stuff?
6. (3) What examples are there of the power of music?
7. What is the instrument of the Apollo cult? Describe it and its larger version.
8. What other instruments did the Greeks have?
9. What is the instrument of the Dionysus cult? Describe it.
10. Define *kitharode*, *plectrum*, *chiton*, *himaton*, *Attic*, *amphora*.
11. What is a *dithyramb*? What is it the forerunner of?
12. How many women won kithara contests? Aulos contests? Why?
13. (4) What was Aristotle's position on instrumental music?
14. T/F Surviving examples of Greek music date from its earliest beginnings. TQ: Why would that seem logical?
15. (5) What are the three major characteristics of ancient Greek music?
16. What are the two types of writings concerning Greek theory? Be able to distinguish them.
17. What was Pythagoras' interpretation of music?
18. Which author influenced medieval and Renaissance theory? Name his two books.
19. Who combined music with astronomy? Which author promoted it? What is *it* called?
20. (6) For the Greeks, what is the connection between music and poetry?
21. What is *melos*? What is Plato's definition of *song*?
22. What is the meaning of *lyric poetry*? *Tragedy*? (*tragoidia*) TQ: Check your definition of *kitharode*.

23. (6) Explain the doctrine of ethos. What was Aristotle's term? TQ: Does music cause a person to do things?
24. According to Plato, what two educations must be balanced? What is the result if one overshadows the other?
25. (7) What two modes (styles) did Plato recommend? What practices did he condemn?
26. What is a musical definition of *nomos*?
27. T/F Aristotle was stricter than Plato concerning the influence of music on humans.
28. TQ: What is Boethius talking about in the excerpt concerning Pythagoras?
29. (8) What are the seven topics of *harmonics*? Define *harmonics*.
30. \_\_\_\_\_ discussed the theory of harmonics which was first presented by \_\_\_\_\_.
31. Define these terms: *ditone*, *diatesseron*, *tetrachord*, *heptachord*, *concord*.
32. What are the three types of tetrachords? What's the term for "types of tetrachord"?
33. What is a *pyknon*?
34. Define the terms *conjunct*, *disjunct*, *proslambanomenos*.
35. [9] What is the range of the Greater Perfect System? ~~Lesser Perfect System?~~
36. "All five tetrachords considered together comprised an \_\_\_\_\_."
37. TQ: Is specific pitch designation possible in ancient Greek theory? TQ: Is it possible in our system? TQ: How about perfect pitch?
38. [10] Explain *shades*.
39. What is the meaning of *tonoi*? TQ: Can you give an analogy of a *tonoi*?
40. How do the modes get their names? (See also pages [11] and 13.)
41. What are the four meanings of *tonos* according to Cleonides?
42. TQ: What term would we use to describe "the region of the voice"?

43. [11] Alypius increases Cleonides' octave species to \_\_\_\_, but Ptolemy needs only \_\_ tonoi.
44. [12] TQ: Do you understand the central octave e'-e (or e-e' on p. 13; TQ: Why?), also called "characteristic octave," and have you given it some thought?
45. (13) Why is the Seikilos epitaph important? What mode? ~~What is a *skolion*?~~
46. Why is the Euripides fragment important?
47. (15) What is a *stasimon*?
48. What is an *orchestra*?
46. Can you put together the story of Argos, Orestes, Clytemnestra, Electra, and Agamemnon?
47. What are the two movements of the voice? Can you explain them?
48. The octave scale system is made of two \_\_\_\_\_. TQ: Does this theory hold today?
49. What is a *tibia*? *Tibicines*? *Tuba*? *Cornu*? *Buccina*?
50. (16) What are the seven summary statements concerning of ancient Greek and Roman music? Which ones belong specifically to Greece?
51. (17) TQ: What is a *lituus*?
52. What is the importance of the years 312, 395, and 476?
53. (18) What's the connection between the Jewish synagogue and early Christian music?
54. Briefly, what is the difference between the temple rites and the synagogue services?
55. (19) In what century is the earliest surviving music manuscript?
56. What does the sentence "From the ninth to the sixteenth centuries the liturgy of the Western church was increasingly Romanized" mean?
57. (20) What is a *kontakion*?
- Troparia*?
- Stichera*?
- Kanones*?
- Heirmos*?
58. What is *centonization*?
59. What is a *raga*, *maqam*, *echos*, and *mode*?
60. [21] Who controlled Western Europe during the 7th and early 8th centuries?
61. Define *chant* and *dialect*.

62. What are the different kinds of chant and in what region were they in use? (By the way, *use* means "a liturgy having modification peculiar to a local church or religious order.")
63. Gallican chant had elements of \_\_\_\_\_ and \_\_\_\_\_ chant. What eventually happened to Gallican chant?
64. TQ: What can you tell me about the facsimile of Gallican chant?
65. (22) Spanish chant is preserved, but \_\_\_\_\_.
- In what year did Roman chant replace Mozarabic?  
Is there Arabic influence in Mozarabic chant?  
Does Mozarabic chant survive today?
66. (23) What is the summary statement concerning chant? (See last paragraph.)
67. (24) Who is Gregorian chant attributed to? Who is the more likely candidate for this honor? TQ: Why?
68. Who was responsible for the collection of chant and eventually produced the official Vatican editions? When was this?
69. What is the term used to describe the practice of soloist singing the first half of a Psalm and the congregation singing the last half?
70. (25) If two chants have the same melody, how is it possible to tell which one is Ambrosian and which is Roman?
71. When did Latin replace Greek as the official language of the church? TQ: Do you understand why?
72. What is the term for a public (church) service building?
73. What is a *cantor*? *Schola cantorum*?
74. Define *church father*. What was the position of the church fathers concerning music?
75. (26) Why was instrumental music excluded from the church? What is another reason (see next paragraph) why music was excluded?
76. What is St. Augustine's *De musica* about?
77. Which two authors were important in summarizing music theory and philosophy of the ancient world?
78. What are the *trivium* and *quadrivium*?
79. (27) Who was the most influential authority on music in the Middle Ages? (Last name is sufficient.)
80. What is the name of his treatise? (A treatise is "a systematic exposition or argument in writing including a methodical discussion of the facts and principles involved and conclusions reached.")
81. In two or three words, what was the source of Boethius' writings?
82. What was the message that most readers would have understood from *De institutione musica*?
83. (28) What are Boethius' three divisions of music? Briefly explain each.
84. TQ: (29) Will you become a "true musician" this year?
- TQ: Why a bibliography?
- TQ: What are the major topics (key points) of this chapter?