

Grout, Chapter 2
Chant and Secular Song in the Middle Ages

1. (31) T/F Chant can be evaluated purely on its musical value without considering its text.
2. The complexity of chant is determined by the _____.
3. (32) What event led to the liturgy of the Mass? Office?
4. TQ: What does the word liturgy mean?
5. TQ: What church is this, anyway?
6. What was the original function of "music notation"?
7. What is the meaning of "oral tradition"?
8. Why has chant disappeared from the Catholic Church services?
9. What are the two principal services of the Catholic Church?
10. What is another name for the Offices? TQ: Is this the same as Office Hours?
11. TQ: When have you heard about the *Rule of St. Benedict* before?
12. (33) Where and when are the Offices performed?
13. Name the eight Offices in their correct chronological order.
14. What happens in an Office? TQ: Which items involve music?
15. What book contains the music of the Offices?
16. Which Offices are most important musically?
17. What is the canticle of Vespers?
18. Name the four Marian antiphons.
19. In which Office are the Marian antiphons performed?
20. Look at the names of the seasons at the bottom of the page. When does the liturgical year begin? Would you be able to recognize the names of the seasons? What are the two penitential seasons? *Penitent* means "feeling or expressing humble or regretful pain or sorrow for sins or offenses."
21. The most important service of the Catholic Church is the _____, which gets its name for what?
22. What are the other names for the Mass in other Christian churches?
23. (34) T/F The Mass was established from the beginning of the Catholic Church and has withstood change.
24. When was the Tridentine liturgy accepted, and it lasted until when?
25. (35) What are the three parts of the Tridentine Mass?

26. Pick out the sung items of the Mass.
27. (36) What is the meaning of Proper as it relates to the Mass? Ordinary? Label the items identified in question 26.
28. What does the sentence "Since the fourteenth century, almost all polyphonic compositions called Mass are settings of the Ordinary only" mean?
29. The music for the Mass is published in the _____; the texts, in the _____. The texts for the Offices are in the _____. A book that has the "best of" the Offices and Mass is the _____.
30. A plainsong staff has how many lines? Can you see the clef signs in the example?
31. TQ: Why is the statement "These clefs do not indicate absolute pitches" true?
32. What is a neume? Composite neume? Oblique neume?
33. What is the date of the earliest music notation?
34. What are some of the theories of chant transmission?
35. (37) TQ: When would I be able to sing the example?
36. (38) Point out the custos. What is the function of the asterisk? What does *ij* and *ijj* mean?
37. Do you understand biblical and nonbiblical, prose and poetic? Cite an example for each.
38. What are the three manners of singing chant?
39. (40) TQ: What is the music example trying to demonstrate?
40. What are the three types of syllabification?
41. What is tonic accent?
42. (41) T/F Chant melody is divided into phrases and periods corresponding to the phrases and period of the text.
43. (42) Simplest of the chants are the ones that have a single _____ or _____ that may be preceded by an introductory formula called the _____.
44. How many psalm tones are there?
45. Where would one find psalm tones?
46. Know *initium*, *tenor*, *mediatio*, *terminatio*.
47. What is the doxology?
48. TQ: From the music example, what are the four parts to the singing of a psalm? (Answer on p. 43.)
49. (43) What is euouae?
50. What is antiphonal singing? TQ: How is it related to an antiphon or to the Antiphonale?
51. What type of chant is most numerous?
52. Which antiphons, because they were more complex, developed into independent chants?
53. (44) What is a responsory or respond? Where would one find these?

54. (44) Name the three antiphonal chants of the Mass Proper.
55. Name the two responsorial chants of the Mass Proper.
56. Why are Tracts the longest chants in the liturgy?
57. What are the most highly developed chants of the Mass? What is the performance practice for each?
58. (45) A Gradual in a modern chant book is a shortened _____. Could you explain what that means?
59. Review: What is *centonization*?
60. What is a *jubilus*? TQ: Could you diagram the performance of an alleluia?
61. Text repetition is found in which type of chant?
62. Which chants of the Mass Ordinary are still syllabic? TQ: Why would that be so?
63. What is the form of a Kyrie? Agnus Dei? Sanctus? TQ: In performance, how many times would a person hear the words "Kyrie eleison"?
64. (46) "All important developments in European music between the 5th and 9th centuries took place _____ of the Alps."
65. (47) If one were looking at a chant, what might the most noticeable trait that would indicate northern influence?
66. What are tropes?
67. What are the three kinds of tropes?
68. Who is the trope man?
69. Tropes flourish in the _____ and _____ centuries, fall out of favor in the _____ century, and are banned in the _____ century.
70. How would one be able to identify a Kyrie trope just by seeing the music and not by researching its history?
71. What is a sequence? What is a *prosa* or *prosula*?
72. (48) Who is the sequence man?
73. Diagram the form of a sequence.
74. (49) What is the one factor that unifies sequence phrases?
75. Adam of St. Victor wrote texts that had "uniform line lengths and well-defined patterns of accents and rhyme." What would the form of these sequences look like?
76. Who is the sequence woman? How does her work differ from Adam of St. Victor?
77. What are the five sequences still in use (sort of)?
78. What is a liturgical drama?
79. TQ: Care to comment on the music example?
80. (50) Which seasonal plays were most prominent? Name two specific plays.

81. (51) Who is the author and what is the name of the treatise that presents a more practical approach to music theory?
82. What is a *monochord*?
83. (52) Where would one receive musical training?
84. TQ: Why would a medieval treatise begin with a Boethius section?
85. What were students taught to do concerning music?
TQ: What does this sound like? TQ: Why so elementary?
86. Describe a treatise "in dialog form."
87. In what century did the church modes become complete?
How many of them are there?
88. What is the "tonic" pitch called?
89. Modes were classified as being _____ or _____. Which ones were even numbered? In what way did the even-numbered modes differ from the odd-numbered modes?
90. What are the various names of the second characteristic note of a mode?
91. How is the tenor determined?
92. (53) What four factors characterize (define) a mode?
93. Which is the only pitch that can be altered in medieval theory? Why would that be done?
94. T/F The modes of all chants can easily be identified.
TQ: Why do you suppose that happens?
95. (54) Do modern liturgical books refer to the Greek names for modes? If not, what do they prefer? TQ: Why do you suppose that's the case?
96. Do the modes of the ancient Greeks correspond with the medieval church modes?
97. What was the model for the western modes?
98. When were the modes on a and c admitted? Who was the author and what was the name of his treatise?
99. Why was the Locrian mode rejected?
100. What are the six syllables that Guido adopted? How did he decide on those particular syllables and not others?
101. What is the generic name for this syllable system?
102. (55) TQ: The hexachord replaced the _____.
103. How many different hexachords are there?
104. Do you understand b quadrum, b rotundum, and which hexachords are hard (durum) or soft (molle)?
105. What is the theoretical range of medieval music? TQ: How does this compare with the Greater Perfect System?
106. How many hexachords are within the medieval range?
107. TQ: Does this system allow for pitch designation?

108. (55) What is *mutation*?
109. What is a Guidonian hand? TQ: Do you understand how it works? Show me.
110. (56) What originally was the purpose of music notation?
111. In the 9th century, why were neumes used?
112. In the 10th century, neumes were relational, called _____ or _____ neumes.
113. By the 11th century, Guido was using a ___-line staff.
114. (57) Though pitches could be notated more accurately, what feature was still lacking?
115. One performance interpretation approved by the Catholic Church was proposed by whom? Describe the practice. Is it historically correct? TQ: Where could I find this music?
116. What is a Goliard song? How did it get its name? What is a goliard? What are the three topics found in these songs? What is a modern example of these texts?
117. Define *conductus*? In what ways is it sacred? Secular? What is the 13th-century definition?
118. (58) What is a *chanson de geste*? Cite one example.
119. Who were the people who sang *chansons de geste*?
120. What is the name of the poet-composers of south France? What language?
121. What is the name of the poet-composers in north France. What language?
122. (59) These songs are found in books called what?
123. (60) How many poems and melodies exist?
- | | | |
|------------|-------|----------|
| | Poems | Melodies |
| Troubadour | | |
| Trouvère | | |
124. What is a pastourelle?
125. Name a famous musical play. Who is the author? What is the form and formal structure employed in this work?
126. (61) To whom are the troubadour songs dedicated? (Do you know about the Age of Chivalry or Crusades?)
127. What are the generic traits of troubadour/trouverè melodies?
128. (62) What's a canso?
129. What is an important structural feature of trouverè songs?
130. What is a Minnesinger? When were they active? What group served as a model?

131. (63) What was the model for the Meistersingers? When were they active? When did it finally end? Name a famous modern example.
132. TQ: What do you make of "staunch tradesmen and artisans"?
133. What is the formal structure of the German bar? Can you name the parts?
134. (64) T/F There exist monophonic religious songs in the middle ages not intended for church performance.
135. T/F A significant number of secular songs in England rival those composed on the continent.
136. What is a cantiga? What country?
137. What is a lauda? What country?
138. What is a Geisselieder? What country?
139. Which of these last types has further development?
140. What is an estampie? When did it flourish? What are the sections called? Monophonic or polyphonic?
141. What is the Italian version of the estampie?
142. (66) What is the oldest medieval instrument?
143. What is the name of the principal bowed instrument? How many strings?
144. What is an organistrum? Describe it. What is its modern equivalent?
145. Describe the psaltery?
146. When does the lute come into common use?
147. What kinds of wind instruments were available to medieval musicians?
148. What are the names of the two smaller organs?
149. Where did instruments come from? What does the phrase "their nomenclature often inconsistent and confusing" mean? How do we know about these instruments, then?