

Grout, Chapter 3
The Beginnings of Polyphony and the Music
of the Thirteenth Century

1. (70) TQ: Hey, does this chapter pick up where the previous one left off, chronologically speaking?
2. Summarize the historical background in the first paragraph.
3. What is the definition of 11th-century polyphony? TQ: What would your definition of *polyphony* have been if you would have answered without the benefit of the textbook?
4. (71) How did music notation help in the transition to polyphony?
5. Define *heterophony*.
6. (72) What manuscripts first discuss polyphony?
7. What is this polyphony called? What's another name for it?
8. What is the name of the voice which carries the chant? What is its position (high or low?) in this polyphony?
9. What is the newly-composed voice called?
10. What interval was prohibited? What was the solution to the problem?
11. By the time of Guido, there is contrary and oblique motion in addition to parallel or strict organum. What is oblique?
12. (73) What is the position of the chant now?
13. What intervals are considered to be consonant?
14. What is the name of the oldest collection of polyphony? Why is it called a *troper*? Precise notation?
15. What parts of the Office and Mass would have been set polyphonically?
16. So, are these complete compositions?
17. What's new with *Ad organum faciendum*?
18. What's the name of the next type of polyphony? (There are three names; I'll tell you the fourth.)
19. (74) Describe St. Martial organum.

20. Why is the tenor voice so named?
21. By the 12th century, two types of polyphony are described. What are the names and characteristics?
22. Who are the two composers identified?
23. (75) What was the performance practice of the *Benedicamus domino* tropes?
24. What is a *versus*?
25. The notation described is called score notation. Do you know what that means?
26. Any problems with rhythmic interpretation of organum purum?
27. (76) How was the rhythm of chant? Of secular melodies?
28. "The system that 11th- and 12th-century composers devised to notate rhythm proved adequate for all polyphonic music until well into the 13th century. By about 1250,...." TQ: What do you make of this?
29. How does this notation system differ from our modern system?
30. What is the name of the system?
31. What are the names of the modes?
32. How likely is it that a certain mode will be found in a composition?
33. (77) What is a *perfectio*?
34. TQ: Does "The ternary division of the 'beat' produced an effect like that of the modern 6/8 or 9/8" cause you to ask any questions?
35. What is a *ligature*?
36. Is it in north or south Europe that polyphony develops? TQ: Why?
37. (81) What is the *Magnus liber organi*? Who wrote it? TQ: Do you think it can be found in the university library?

38. (79) Example 3.8. Anything bother you about this transcription? Why black noteheads without stems? Why the phrase markings? Why the slashes on some phrase markings? Why the small vertical slashes? Why the natural above the staff in the second system? (What is that called?)
39. (80) TQ: Do you see the style difference in Example 3.9? TQ; Do you have any questions about the transcription?
40. What is a *clausula*?
41. (81) How do we get a motet?
42. What is a *substitute clausula*? Who is the composer?
43. What is the second, third, and fourth voices called? Which was the standard?
44. (82) Explain what Example 3.10 illustrates.
45. TQ: Break down "...*Sederunt* on the intonation of the Respond of the Gradual for St. Stephen's Day."
46. (84) Describe (in detail) polyphonic conductus.
47. What two features distinguish conductus?
48. What is conductus style?
49. When did organum and conductus begin to fail?
50. TQ: How do you get a motet from organum?
51. How is the new text related to the chant text?
52. How are these motets named? What is an *incipit*?
53. What modifications were made to the motet? Three are mentioned.

54. (86) After 1275, what were the tenor sources? What were they before 1275?
55. Explain the "Motet Texts" paragraph.
56. TQ: What is a refrain motet?
57. (87) Describe a Franconian motet. Why is it so named?
58. What is *fractio modi*?
59. Describe a Petronian motet. Why is it so named?
60. What intervals are consonant? What voice determines the vertical sonorities?
61. (89) TQ: Could you write a modal cadence given a finalis?
62. What three tempos were recognized and when would they be appropriate?
63. What is hocket? Where would one find it? What century? Is this a composition or a compositional technique? TQ: Could you write a passage in this style?
64. Under what circumstances would modal rhythms work? When would they not?
65. Who developed a better system?
66. In this system the breve was divided in either ____ or ____ semibreves. How did Petrus indicate greater divisions of the breve?
67. TQ: Would you be able to recognize choirbook format if you saw it?
68. ([91]) Do you understand the different note values and their relationship? What note is the tempus? What is an altered breve? What is a lesser semibreve? TQ: Given a series of breves and semibreves, could you transcribe them?