

Chapter 2
The Christian Church in the First Millennium

1. (22) How is the history of music in medieval Europe intertwined with the history of the Christian church?
2. (23) What was the deal about Christianity before 313?
3. What did the Edict of Milan do?
4. What happened in 392?
5. What's the connection between Christian observances and Jewish traditions?
6. Briefly describe the difference between temple rites and the synagogue services.
7. (24) What is a cantillation?
8. What's the connection between Christianity and Judaism?
9. What is a basilica?
10. (25) Who were the church fathers and what role did they play?
11. Why did they allow music?
12. What was the position of instrumental music?
13. What happened in 395, 476, 1054, 1453?
14. (26) SR: Who was Egeria? What texts were sung? Any ethos going on? What service was it?
15. What is the language of the Catholic Church? Byzantine? TQ: Old Testament? New Testament?
16. Explain rite, church calendar, liturgy, chant (plainchant), chant dialects.
17. (27) SR: What two things did singing of psalms accomplish for St. Basil?
18. SR: What was Augustine's dilemma and justification?
19. (28) What were the musical elements in the Byzantine church?
20. What is an echos?
21. When did notation become available in the Byzantine church?

What is centonization? Answer: Melodic formulas. This term disappeared with the 8th edition.
22. What are the different kinds of chant and in what region were they in use? (That reminds me, *use* also means "a liturgy having modification peculiar to a local church or religious order." It's like *rite*.)

23. (29) In what century did the liturgy in Europe become standardized? What is the name given to that chant?
24. What is a schola cantorum?
25. (30) TQ: Holy Roman emperor?
26. Who is Gregorian chant attributed to? TQ: Why?
27. (31) What is the date of Old Roman chant? Who does it differ from Gregorian?
28. (32) What is oral transmission?
29. (33) When did notation begin?
30. TQ: Example 2.1. What are the slurs? (Hint: The answer is in Example 2.3, which is a transcription of Example 2.2.) Where is the centonization? (Even though that term is illegal now.)
31. What is the purpose of notation?
32. What are the signs called in early notation? What did they tell—and not tell—the performer?
33. (35) The next stage was _____ or _____ neumes.
34. Why did F and C become clefs?
35. Did notation completely replace memorization?
36. What about rhythm indications?
37. Who codified chant approved by the Catholic Church? Benedictine monks of the Abbey of Solesmes, Dom André Mocquereau, France, 1903
38. What is the performance practice? TQ: Is that the definitive practice?
39. (36) In what year was the chant approved?
40. TQ: What clef is used in Example 2.2? Example 2.3? Both are transcriptions of the facsimiles on page 34.
- Gone from the 8th edition is *composite neume*, a grouping of neumes, which is also known as a *ligature*.
41. (37) What is an oblique neume? Fact: An oblique neume is only the angled rhomboid and it's two distinct notes (not three as the textbook states), not a portamento. The composite neume shown is a "porrectus" Fact: It's a liquescent neume that has the "small notes." Fact: The last symbol on each staff that looks something like a checkmark is called a "custos" (Latin – guide) and indicates the first pitch of the next staff.
42. What does a quilisma do?
43. (38) SR: What is the "workshop" called? TQ: What's the relationship between *scriptoria* and *scriptorium*?
44. SR: What's the paper for a book called? What's the paper made of? How do deer figure into the process?
45. SR: TQ: What are the decorative pictures properly called?
46. (39) What is the meaning of the following according to the Solesmes monks?
 dot –
 — -
 | - a. b. c.
 * -
 ij –

47. (39) How many of each are found in Example 2.2?
dot –
– –

l - a. b. c.

* –

ij –

- Fact: The little vertical ticks under notes indicate the ictus. Fact: The accents on the Latin text indicate the stressed syllable.

48. Which two authors were important in summarizing music theory and philosophy of the ancient world?

49. What are the *trivium* and *quadrivium*?

3 paths - verbal arts (grammar); dialectic (discussion and reasoning by dialogue as a method of intellectual investigation); rhetoric (the art of speaking effectively)

50. Who was the most influential authority on music in the Middle Ages? (Last name is sufficient.)

51. What is the name of his treatise?

52. In two or three words, what was the source of Boethius' writings?

(40) What is a monochord? Answer: A string stretched over a long wooden resonator with a movable bridge to vary the sounding length of the string. Disappeared with 8th edition.

53. What are Boethius' three divisions of music? Briefly explain each.

54. TQ: Will you become a "true musician" this year?

55. Practical Theory. Name the two most important treatises. Author? Date?

56. TQ: Describe a treatise "in dialog form."

57. Who is the author and what is the name of the treatise that presents a more practical approach to music theory?

58. TQ: Why would a medieval treatise begin with a Boethius section?

59. (41) The ____ modes were completed by the ____ century.

60. The three factors that identify a mode are _____, _____, and _____.

61. And are divided between _____ and _____.

62. Figure out the rules
Modes 1 and 2 end on ____; 3 and 4, ____; 5 and 6, ____; 7 and 8 ____.

The even-numbered modes are called _____
(see question 62); and the odd-numbered are called _____

The modes have an _____ range with one note on either side.

The even-numbered modes start a _____ below the corresponding odd-numbered mode.

The tenor for an odd-numbered mode is a _____ above the final; for the even-numbered mode the tenor is a _____ lower than the corresponding mode. The only exception is when the tenor is on the pitch ____.

63. The one chromatic alteration was what note?

64. (43) What is a tonary?

65. Comment on "Many [chants] existed before the theory was developed, and some of them do not fit gracefully in any mode."

66. When were the modes codified? What are the two differences?

67. Medieval theory was based on _____, _____, and _____. Greek theory was based on _____, _____, and _____.
68. Greek scales _____, medieval scales _____.
69. (44) What are the six syllables that Guido adopted? How did he decide on those particular syllables and not others?
70. What is the generic name for this syllable system?
71. TQ: The hexachord replaced the _____.
72. How many different hexachords are there?
73. Do you understand b quadrum, b rotundum, and which hexachords are hard (durum) or soft (molle)?
74. What is the theoretical range of medieval music? TQ: How does this compare with the Greater Perfect System?
75. How many hexachords are within the medieval range?
7
76. TQ: Does this system allow for pitch designation?
77. (45) Changing the hexachord while singing a song using syllables is called what?
78. What is the name of the pedagogical tool used to teach solmization? What is the fancy word for pedagogical?