

**Grout, Chapter 2**  
**The Christian Church in the First Millennium**

1. (24) How is the history of music in medieval Europe intertwined with the history of the Christian church?
2. (25) 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. What is a cantillation?
8. What's the connection between Christianity and Judaism?
9. (27) What is a basilica?
10. SR: Who was Egeria? What texts were sung? Any ethos going on? What service was it?
11. Who were the church fathers and what role did they play?
12. Why did they allow music?
13. SR: What was Augustine's dilemma and justification?
14. What was the position of instrumental music?
15. (29) What happened in 395, 476, 1054, 1453?
16. What is the language of the Catholic Church? Byzantine? TQ: Old Testament? New Testament?
17. Explain rite, church calendar, liturgy, chant (plainchant), chant dialects.
18. What were the musical elements in the Byzantine church?
19. What is an echos?
20. (26) When did notation become available in the Byzantine church?
21. What is centonization? TQ: "From Latin *cento*...? I thought Byzantine was Greek!
22. (31) 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. In what century did Europe become Romanized? What is the name given to that chant?
24. What is a schola cantorum?

25. TQ: Holy Roman emperor?
26. Who is Gregorian chant attributed to? Who is the more likely candidate for this honor? TQ: Why?
27. (33) What is the date of Old Roman chant? Who does it differ from Gregorian?
28. (34) The Roman liturgy was established by what century?
29. What is oral transmission?
30. What is one suggestion about how melodies were preserved?
31. When did notation begin?
32. TQ: Example 2.1. What are the slurs? (Hint: The answer is in Example 2.3.) Where is the centonization?
33. What is the purpose of notation?
34. (36) What are the signs called in early notation? What did they tell—and not tell—the performer?
35. The next stage was \_\_\_\_\_ or \_\_\_\_\_ neumes.
36. Why did F and C become clefs?
37. What about rhythm indications?
38. Who codified chant approved by the Catholic Church?
39. What is the performance practice? TQ: Is that the definitive practice?
40. (38) In what year was the chant approved?
41. TQ: What clef is used in Example 2.2? Example 2.3?
42. What is a composite neume? Fact: Also known as a ligature.
43. (39) What is an oblique neume? Fact: An oblique neume is only the angled rhomboid and it's two distinct notes, 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.
44. (40) What is the workshop called?
45. TQ: What's the relationship between *scriptoria* and *scriptorium*?
46. What's the paper for a book called? What's it made of? How do deer figure into the process?
47. TQ: What are the decorative pictures properly called?
48. (41) What is the meaning of the following according to the Solesmes monks?  
 dot –  
 — -  
 l - a.                    b.                    c.  
 \* -  
 ij –
49. How many of each are found in Example 2.2?
50. Fact: The little vertical ticks under notes indicate the ictus. Fact: The accents on the Latin text indicate the stressed syllable.

51. Which two authors were important in summarizing music theory and philosophy of the ancient world?
52. What are the *trivium* and *quadrivium*?
53. Who was the most influential authority on music in the Middle Ages? (Last name is sufficient.)
54. (42) What is a monochord?
55. 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.")
56. In two or three words, what was the source of Boethius' writings?
57. What are Boethius' three divisions of music? Briefly explain each.
58. TQ: Will you become a "true musician" this year?
59. (43) Name the two most important treatises. Author? Date?
60. TQ: Describe a treatise "in dialog form."
61. Who is the author and what is the name of the treatise that presents a more practical approach to music theory?
62. TQ: Why would a medieval treatise begin with a Boethius section?
63. The \_\_\_\_ modes were completed by the \_\_\_\_ century.
64. The three factors that identify a mode are \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_.
65. (44) And are divided between \_\_\_\_\_ and \_\_\_\_\_.
66. 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 \_\_\_\_\_.
67. (45) The one chromatic alteration was what note?
68. (46) Comment on "Many [chants] existed before the theory was developed, and some of them do not fit gracefully in any mode."
69. Medieval theory was based on \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_. Greek theory was based on \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_.
70. Greek scales \_\_\_\_\_, medieval scales \_\_\_\_\_.
71. What are the six syllables that Guido adopted? How did he decide on those particular syllables and not others?

72. What is the generic name for this syllable system?
73. TQ: The hexachord replaced the \_\_\_\_\_.
74. How many different hexachords are there?
75. Do you understand b quadrum, b rotundum, and which hexachords are hard (durum) or soft (molle)?
76. What is the theoretical range of medieval music? TQ: How does this compare with the Greater Perfect System?
77. How many hexachords are within the medieval range?
78. TQ: Does this system allow for pitch designation?