

Grout, Chapter 5
Polyphony through the Thirteenth Century

Name _____

1. (87) Explain these terms: a) St. Francis, St. Dominic, St. Clare [see p. 98]; b) Romanesque (11th-early 12th c.); c) Gothic (mid-12th c.); d) St. Anselm, St. Thomas Aquinas; e) Scholasticism; f) fresco, tracery.
2. Define *polyphony*. It was equated to monophonic _____ and _____ commentary.
3. (88) What are the four precepts (= laws) that distinguish Western music?
4. A predecessor of polyphony is what?
5. The first type of polyphony is called _____. It flourished from the ____ through _____ centuries.
6. Which treatise first describes polyphony?
7. Polyphony where the voices move in the same direction is called _____ organum. The voice with the chant, called the _____ voice, is on _____, and the newly-composed voice, called _____, is on _____.
8. Which voice can be doubled?
9. What was the problem encountered with parallel organum? (89) What was the rule? What is the term for the new style?
10. The next treatise is _____ by _____.
11. (91) The _____ (TQ: Why is it called that?) contains _____ organa, which proves that organum could be:
12. What's the next kind of organum? TQ: What's the English word for the italicized description?
13. What's the name of the next treatise c. 1100? Where's the chant voice now?
14. What pitches are considered consonant? Describe the cadence. TQ: What does it mean that "the organal voice is more disjunct"?
15. Who sings organum? TQ: What do the other singers sing?
16. (92) What pieces were set polyphonically? TQ: What was the original performance practice?
17. The next style is _____ polyphony (also called St. Martial, florid, and melismatic). The sources are:
18. What pieces were set?
19. Describe the two different styles. What's the name for the chant now? Why is it called that?
20. (93) What is score notation?
21. (94) Apse, choir, transept, nave, façade
22. (95) What is the name of the next style and what is its main feature?

23. Who is the theorist?
24. How did they indicate different lengths of notes? What are the two notes?
25. How many rhythmic modes were there? What is the basic pulse called? How would you know which mode to use?
26. What do the brackets over the notes in Example 5.5b mean?
27. (96) Which English theorist about 1275 describes Notre Dame polyphony? TQ: What were his parents thinking about when they named their son?
28. What are the names of the Notre Dame composers?
29. What was the first name's greatest contribution? What did it contain? How has it come down to us today? TQ: How many pieces would that be? TQ: Would this help us to understand the definitive performance practice of the time?
30. What are the three styles in *Viderunt omnes*?
31. (98) In discant style the tenor is in mode ___ and the discant voice is in mode ___. How would the composer know when to use discant style?
32. (100) What is a *clausula*? Substitute *clausula*?
33. What does Example 5.8 illustrate? TQ: What would you do to make it more convincing?
34. (101) What's the term for two-voice organum? Three? Four?
35. (102) Could you explain *voice exchange*? The proper term is *Stimmtausch*.
36. (103) How does *conductus* differ from organum?
37. (104) How do we get a motet?
38. Why is the motet a kind of trope?
39. (105) The motet was sacred but soon became _____.
40. What were the possibilities that that change permitted?
41. (106) Name the two manuscripts.
42. (107) What is the 1270 term for a preexisting melody?
43. Who wrote the *Ars cantus mensurabilis*?
44. What are the notes and what are their symbols?
45. The _____ is the tempus. It is transcribed as a _____ note. Three tempora make a _____.
46. (109) TQ: What's the name of the new score layout?
47. Describe a Franconian motet.
48. (110) Describe a Petronian motet.
49. (111) Could you write a modal cadence? Do one on G.
50. What are English characteristics?
51. (112) What is a *rondellus*?
52. (113) What is a *rota*? Pes?