# MULTIPLE CHOICE

1.	Emperor Theodosius a. 70 C.E. b. 313 C.E. c. 392 C.E.	made (	Christianity the	d.	religion of the 395 c.e. 476 c.e.	Romar	n Empire in the year
	ANS: C TOP: The Diffusion		Medium ristianity	REF: MSC:	23 Factual		
2.	The main practice sha. the chanting of pb. dancing c. living in monaster	early Judaism	d.	ly Christianity sacrificing a l the singing of	amb		
	ANS: A MSC: Applied	DIF:	Easy	REF:	23–24	TOP:	The Judaic Heritage
3.	The Judaic system of divisions is called a. cantillation b. <i>echoi</i> c. psalmody	f chantii	ng sacred texts	d.	ng to a system reciting tone tonoi	of melo	odic formulas matching phrase
	ANS: A MSC: Factual	DIF:	Easy	REF:	24	TOP:	The Judaic Heritage
4.	The focal point of that a. the birth of Christb. the choir of Levic. the crucifixion o	st tes sing	ing psalms	d.	the Last Supp the ritual sacr	er	a lamb
	ANS: D MSC: Factual	DIF:	Medium	REF:	24	TOP:	The Judaic Heritage
5.	The group of influen <i>except</i> a. St. Augustine b. St. Basil c. St. Jerome	tial Chr	istian writers k	d.	St. John Chry St. Paul		ncludes all of the following
	ANS: E MSC: Factual	DIF:	Medium	REF:	25	TOP:	Music in the Early Church
6.	The Church Fathers a. it distanced Chri b. it made it easier c. it provoked devo d. it reminded wors e. it was enjoyable	stian wo to reme out thou shippers	orship from paymber the word ghts and ideas of Jesus of Na	gan ritua s of divin	als e beauty	ge	
	ANS: C	DIF:	Hard	REF:	25	TOP:	Music in the Early Church

MSC: Applied

7.	When did the Roman Empire split into the Eastern (Byzantine) Empire, centered in Constantinople, and the Western Empire, centered in Rome and Milan?							
	a. 70 C.E. d. 395 C.E. b. 313 C.E. e. 476 C.E. c. 392 C.E.							
	ANS: D DIF: Hard REF: 25 TOP: Divisions of the Church and Dialects of Chant MSC: Factual							
8.	Who is likely to have written this: "When the Holy Spirit saw that mankind was ill-inclined toward virtue and that we were heedless of the righteous life because of our inclination to pleasure, what did he do? He blended the delight of melody with doctrine on order that through the pleasantness and softness of sound we might unawares receive what was useful in the words For this purpose these harmonious melodies of the Psalms have been designed for us."  a. St. Ambrose  d. St. Gregory  b. St. Basil  e. St. Peter  c. St. Benedict							
	ANS: B DIF: Hard REF: 26 TOP: Music in the Early Church   St. Basil on Psalms MSC: Applied							
9.	The schedule of days commemorating special events in the lives of Christ and the saints or times of year is called the  a. Christian Rite  b. church calendar  c. liturgy  d. Mass  e. service							
	ANS: B DIF: Easy REF: 27 TOP: Divisions of the Church and Dialects of Chant MSC: Applied							
10.	Byzantine chant spread from the Eastern Empire to a. France d. Russia b. Germany e. Spain c. Italy							
	ANS: D DIF: Easy REF: 28 TOP: Byzantine Chant MSC: Factual							
11.	The Frankish kings Pippin the Short and Charlemagne (Charles the Great) reigned a. ca. 675–ca. 750 d. ca. 875–ca. 950 b. ca. 750–ca. 815 e. ca. 950–1025 c. ca. 815–ca. 875							
	ANS: B DIF: Medium REF: 29 TOP: The Creation of Gregorian Chant MSC: Factual							
12.	Popes and secular rulers from the eighth century on sought to standardize the Catholic liturgy in order to  a. centralize political and spiritual authority b. create a sense of unity among congregants c. identify and persecute non-believers d. reunite the Eastern and Western Empires e. revive the ideas of the Church Fathers							

ANS: A DIF: Medium REF: 29 TOP: Western Dialects

MSC: Conceptual

13. The Holy Roman Empire was established when

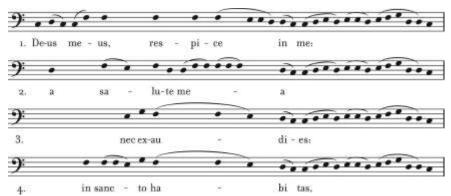
- a. Emperor Theodosius declared Christianity the official religion of the Roman Empire
- b. Frankish king Pippin the Short brought the Roman liturgy and chant to his domain
- c. Pope Leo III crowned Charlemagne, King of the Franks, emperor
- d. the Roman Empire fell
- e. the Roman Empire was partitioned into the Eastern and Western Empires

ANS: C DIF: Hard REF: 29 TOP: The Creation of Gregorian Chant MSC: Factual

- 14. Which phrase best describes Old Roman chant?
  - a. a chant repertory preserved in twelfth and thirteenth centuries that may or may not be related to the original chant repertory of the Schola Cantorum
  - b. a chant repertory with origins in the early Christian church during the time of the Roman Empire
  - c. the fund of melodic formulas and conventions on which singers improvised chant during the era of oral transmission
  - d. modern editions of chant prepared by the monks of Solesmes in the early twentieth century adopted as the official chant by the Vatican in Rome
  - e. a term synonymous with Gregorian Chant

ANS: A DIF: Hard REF: 31 TOP: The Creation of Gregorian Chant MSC: Factual

15. The similarities and differences from phrase to phrase of this melody provide evidence that



- a. chant melodies may have been composed using a pool of melodic contours and formulas
- b. early notation was only an approximate way of preserving chant melodies
- c. oral transmission was unreliable
- d. the melody resulted from a blend of various chant dialects
- e. the Schola Cantorum purposely taught the Franks incorrect melodies

ANS: A DIF: Hard REF: 31–32 TOP: Oral Transmission

MSC: Conceptual

- 16. Why did church musicians develop a system for notating chant?
  - a. it helped advance the goal of disseminating a unified liturgy
  - b. the vast repertory was too difficult to learn by rote memorization
  - c. they wanted congregants to be able to join in the singing
  - d. they wanted it to be a secret repertory, available only to the literate
  - e. they wanted to preserve the music for posterity

ANS: A DIF: Medium REF: 32 TOP: Stages of Notation

MSC: Conceptual

17. When did chant notation evolve from unheightened neumes to staff notation?

a. ca. 500–600 d. ca. 850–1025 b. ca. 600–750 e. ca. 1025–1150

c. ca. 750–850

ANS: D DIF: Medium REF: 32–35 TOP: Stages of Notation

MSC: Factual

18. The idea of staff lines and clefs was suggested by

a. Boethius d. St. Gregory

b. Guido of Arezzo e. the Monks of Solesmes

c. Martianus Capella

ANS: B DIF: Medium REF: 35 TOP: Stages of Notation

MSC: Factual

19. F and C clefs were the most often used in chant notation because they are

a. a fifth apart

b. positioned just above the semitones in the diatonic scale

c. the finals of the most often used modes

d. the first notes of two of the hexachords

e. the reciting tones of the most often used modes

ANS: B DIF: Medium REF: 35 TOP: Stages of Notation

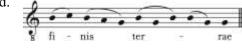
MSC: Conceptual

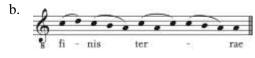
20. What is the correct transcription of this phrase?

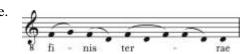


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ANS: C DIF: Hard REF: 36–38 TOP: Solesmes Chant Notation

MSC: Applied

21. This writer was one of the first to articulate the concept of the seven liberal arts, which include music.

a. Guido of Arezzo

d. St. Augustine

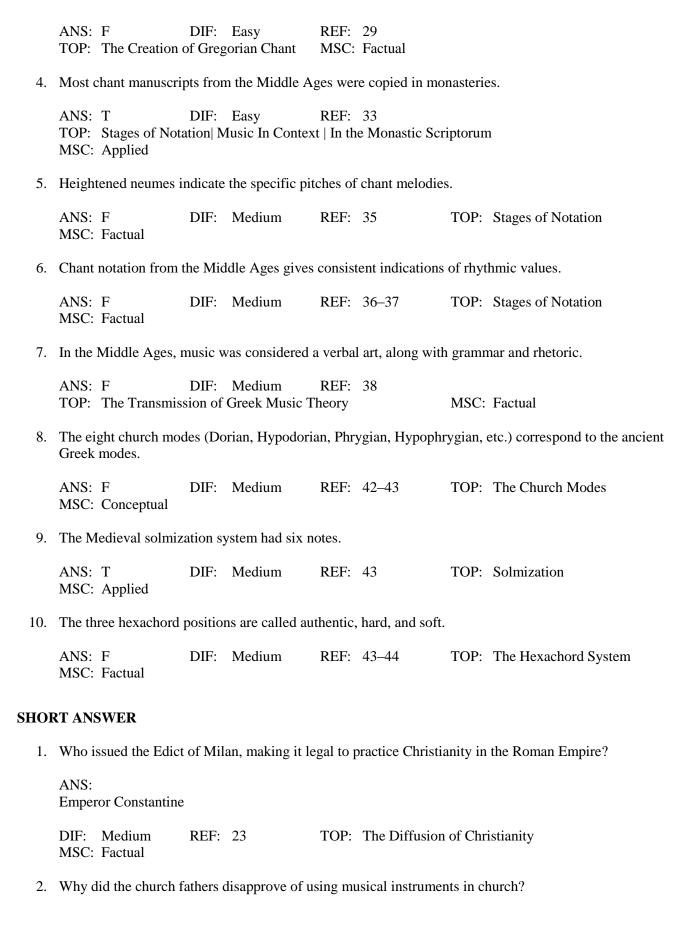
b. Martianus Capella

e. St. Gregory

c. Pippin the Short, King of the Franks

ANS: B DIF: Easy REF: 38

	TOP: The Transmission of Greek Music Theory				MSC:	Factual		
22.	Which mo a. Doria b. Hypoo c. Lydia	n dorian	nizable	by its distinctive	d.	tone interval a Mixolydian Phrygian	bove the	e final?
	ANS: E MSC: Ap		DIF:	Medium	REF:	40	TOP:	The Church Modes
23.	A melody a. auther b. hard c. natura	ntic	es a rar	nge from a four		plagal	nal to a	sixth above the final is called
	ANS: D MSC: Ap	plied	DIF:	Medium	REF:	40–41	TOP:	The Church Modes
24.	What is the	ne mode of t	his cha	nt?				
	<ul><li>b. Phyrg</li><li>c. Lydia</li><li>d. Mixol</li><li>e. the ch</li></ul> ANS: C	n lydian	•	y conform to ar Hard	•	e 40–42	т∩р∙	The Church Modes
	MSC: Ap	plied	DIF:	паги	KEF:	40–42	TOP:	The Church Modes
25.	Which best describes a reciting tone?  a. the first note of a chant  b. the highest note of a chant  c. the last note of a chant  d. the lowest note of a chant  e. the most frequent or prominent note of a chant							
	ANS: E MSC: Fac	ctual	DIF:	Medium	REF:	42	TOP:	The Church Modes
TRUE/FALSE								
1.	The early church leaders discouraged the use of music for pleasure.							
	ANS: T MSC: Ap	plied	DIF:	Medium	REF:	25	TOP:	Music in the Early Church
2.	2. The system of classifying Gregorian chants into eight church modes had its origins in Byzanti							its origins in Byzantine chant.
	ANS: T MSC: Fac	ctual	DIF:	Medium	REF:	28	TOP:	Byzantine Chant
3.	The Schola Cantorum was the institution musicians attended in order to learn Gregorian chant.							



#### ANS:

They believed that only music that delivered Christian teaching and holy thoughts was worthy of hearing in church and that music without words could not do this. It also distanced them from pagan spectacles involving large choruses, instruments, and dancing.

DIF: Hard REF: 25 TOP: Music in the Early Church

MSC: Conceptual

3. Why did different dialects of chant develop in various regions of Western Europe in the fifth through ninth centuries?

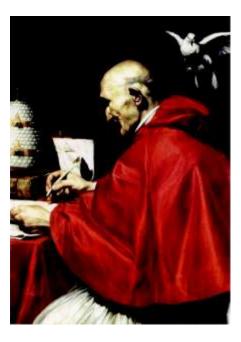
### ANS:

After the fall of the Roman Empire, Europe was controlled by different groups of people in different regions, such as the Franks in Gaul (approximate modern-day France). They all had different local and regional rites with their own bodies of chants or dialects.

DIF: Hard REF: 28 TOP: Western Dialects

MSC: Conceptual

4. This painting illustrates what legend?



#### ANS:

It illustrates the legend that the Holy Spirit appeared in the form of a dove to St. Gregory and dictated the repertory of Catholic chant to him.

DIF: Medium REF: 30–31 TOP: The Creation of Gregorian Chant

MSC: Applied

### 5. What is a neume?

#### ANS:

A neume is an early notation sign that indicates the melodic gesture for each syllable, including the number of notes, the melodic contour, and whether notes are repeated. It might indicate rhythm or manner of performance.

DIF: Medium REF: 35 TOP: Stages of Notation

MSC: Factual

6. Today we think of music as an applied, practical, or performing art. Why did theorists in the Middle Ages consider it a liberal art, along with such disciplines as dialectic (logic) and arithmetic?

#### ANS:

Theorists in the Middle Ages thought more about the mathematical and philosophical aspects of music. They thought about how ratios and proportions create consonances, dissonances, and tuning. They also thought about how music can affect the body and soul, and would prepare the student for more advanced philosophical studies. Music was an object of knowledge and inquiry.

DIF: Hard REF: 39 TOP: The Transmission of Greek Music Theory

MSC: Conceptual

7. This music theorist divided music into three categories, *musica mundana* (music of the universe), *musica humana* (human music), and *musica instrumentalis* (instrumental music).

ANS:

**Boethius** 

DIF: Easy REF: 39 TOP: The Transmission of Greek Music Theory

MSC: Factual

8. Some chants do not conform to the rules of modal theory. Why is this?

#### ANS:

Modal theory was first described in the later Middle Ages, for example in *Musica enchiriadis* and in the writings of Guido d'Arezzo (ca. 1025–28). However, many chants were composed before the system was codified. Many of these do not conform to the "rules." Chants composed after the tenth century often conform very clearly.

DIF: Hard REF: 42 | 44–45 TOP: The Church Modes

MSC: Conceptual

9. Why are the hexachords on G and F known as the hard and soft hexachords, respectively?

#### ANS:

The hexachord on G includes the pitch B-natural, represented as a square or "hard" b sign. The hexachord on F includes a b-flat, represented as a round or "soft" b sign that looks like our modern flat sign.

DIF: Medium REF: 43–44 TOP: The Hexachord System

MSC: Conceptual

10. Identify this image. How was it used?



### ANS:

This is the Guidonian Hand. It was used to teach music students how to find pitches of a melody on the system of hexachords. It shows the solmization syllables for each note.

DIF: Medium REF: 44 TOP: The Hexachord System

MSC: Applied

### **MATCHING**

Match the name of the chant dialect to the region in which it was cultivated.

a. Ambrosian

b. Beneventan

c. Byzantine

- 1. France
- 2. Greece, Turkey, eastern Europe
- 3. northern Italy
- 4. southern Italy
- 5. Spain
- 1. ANS: D
- 2. ANS: C
- 3. ANS: A
- 4. ANS: B
- 5. ANS: E

Match each author to the correct title.

a. Anonymous

b. Boethius

d. Gallican

e. Mozarabic

d. Martianus Capella

St. Augustine

- c. Guido of Arezzo
- 6. Confessions
- 7. De institutione musica (The Fundamentals of Music)
- 8. The Marriage of Mercury and Philology
- 9. Micrologus
- 10. Musica enchiriadis (Music Handbook)
- 6. ANS: E
- 7. ANS: B
- 8. ANS: D
- 9. ANS: C
- 10. ANS: A

## **ESSAY**

1. In what ways is the history of Western music indebted to and intertwined with Christianity?

ANS:

Answers will vary.

2. Discuss the role of memory and notation in the learning and performance of chant in the Middle Ages.

ANS:

Answers will vary.