

Chapter 2: Chant and Secular Song in the Middle Ages

MULTIPLE CHOICE

1. 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: 29
TOP: Western Christian Chant and Liturgy MSC: Applied

2. The cycle of prayers said throughout the day in monasteries and convents is called the
- a. antiphoner.
 - b. breviary.
 - c. canticle.
 - d. Office.
 - e. Rule of Saint Benedict.

ANS: D DIF: Hard REF: 29
TOP: Western Christian Chant and Liturgy MSC: Factual

3. The liturgy of the Office focused primarily on chanting the
- a. Epistles.
 - b. Gospels.
 - c. *Liber usualis*.
 - d. Pentateuch.
 - e. psalms.

ANS: E DIF: Medium REF: 29
TOP: Western Christian Chant and Liturgy MSC: Factual

4. How many psalms are there?
- a. 7
 - b. 52
 - c. 100
 - d. 150
 - e. 365

ANS: D DIF: Easy REF: 30
TOP: Western Christian Chant and Liturgy MSC: Factual

5. The Mass is a symbolic reenactment of which episode in the life of Christ?
- a. the baptism
 - b. the crucifixion
 - c. the last supper
 - d. the nativity
 - e. the resurrection

ANS: D DIF: Medium REF: 30-32
TOP: Western Christian Chant and Liturgy MSC: Factual

6. 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 nonbelievers.
 - d. reunite the Eastern and Western Empires.
 - e. revive the ideas of the Church Fathers.

ANS: A DIF: Medium REF: 32

TOP: Western Christian Chant and Liturgy

MSC: Conceptual

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

ANS: A DIF: Medium REF: 32

TOP: Western Christian Chant and Liturgy

MSC: Conceptual

8. The style of this chant is best described as

Te cum prin - ci - pi - um in di - e vir - tu - tis tu - ae,
in splen - do - ri - bus sanc - to - rum, ex u - te - ro an - te lu - ci - ferum ge - nu - i - te.

- melismatic.
- neumatic.
- soloistic.
- strophic.
- syllabic.

ANS: E DIF: Medium REF: 33

TOP: Genres and Forms of Chant

MSC: Applied

9. In the medieval Christian church, the primary purpose of liturgical music was to
- aid in the delivery of the text.
 - demonstrate the priests' musical virtuosity.
 - enable congregants to participate in the service.
 - entertain the congregants who did not understand Latin.
 - imitate angels.

ANS: A DIF: Easy REF: 34-35

TOP: Genres and Forms of Chant

MSC: Applied

10. The longest and most melismatic chant of the Mass Proper is the
- Communion.
 - Credo.
 - Gradual.
 - Introit.
 - Offertory.

ANS: C DIF: Hard REF: 37-38

TOP: Chants of the Mass Proper

MSC: Applied

11. The manner of performance in which two choirs alternate singing is called
- antiphonal.
 - declamatory.
 - melismatic.
 - responsorial.
 - syllabic.

ANS: A DIF: Medium REF: 38

TOP: Chants of the Mass Proper

MSC: Applied

12. In responsorial psalmody, the soloist sings which portion of the chant?
- the antiphon
 - the respond

- b. the Doxology
- c. the psalm verse
- e. the trope

ANS: C DIF: Medium REF: 57 TOP: Chants of the Mass Proper
MSC: Applied

13. All of the following Mass movements are parts of the Ordinary *except* the
- a. Credo.
 - b. Gloria.
 - c. Introit.
 - d. Kyrie.
 - e. Sanctus.

ANS: C DIF: Easy REF: 38
TOP: Later Developments of the Chant MSC: Factual

14. All of the following are examples of tropes *except*
- a. adding new melismas to an existing chant.
 - b. adding new parts for instruments such as the organ.
 - c. adding new words and music to the beginning of an existing chant.
 - d. adding new words to a melisma of an existing chant.
 - e. performing the text in dialogue with dramatic action.

ANS: B DIF: Medium REF: 39
TOP: Later Developments of the Chant MSC: Applied

15. Why was Hildegard of Bingen's music known only locally during her lifetime?
- a. Most composers in the Middle Ages had only a local reputation.
 - b. Most people rejected her unusual musical style.
 - c. People did not believe her visions and prophecies.
 - d. She was a radical.
 - e. Women were not allowed to compose.

ANS: A DIF: Easy REF: 40
TOP: Later Developments of the Chant MSC: Conceptual

16. Which mode is recognizable by its distinctive semitone interval above the final?
- a. Dorian
 - b. Hypodorian
 - c. Lydian
 - d. Mixolydian
 - e. Phrygian

ANS: E DIF: Medium REF: 42
TOP: Medieval Music Theory and Practice MSC: Applied

17. A melody that occupies a range from a fourth or fifth below the final to a sixth above the final is called
- a. authentic.
 - b. hard.
 - c. natural.
 - d. plagal.
 - e. soft.

ANS: D DIF: Medium REF: 42
TOP: Medieval Music Theory and Practice MSC: Applied

18. The concept of using the syllables *ut, re, mi, fa, sol, la* to help singers remember patterns of whole tones and semitones is called
- a. the church modes.
 - b. the Doxology.
 - c. psalm tones.
 - d. solmization.
 - e. the staff.

ANS: D DIF: Easy REF: 43
TOP: Medieval Music Theory and Practice MSC: Factual

19. All of the following statements about characteristics of chant melodies are true *except*:
- Higher pitches often correspond to accented syllables.
 - Important notes in the mode are emphasized through repetition and circling.
 - Melodies move mostly by seconds and thirds.
 - Melodies usually ascend to the cadence.
 - Phrases are usually arch-shaped.

ANS: D DIF: Hard REF: 34 | 36-37 | 42
TOP: Genres and Forms of Chant| Chants of the Office| Medieval Music Theory and Practice
MSC: Applied

20. Goliard songs are in what language?
- English
 - French
 - German
 - Italian
 - Latin

ANS: E DIF: Medium REF: 44 TOP: Medieval Song
MSC: Factual

21. Bernart de Ventadorn was a
- goliard.
 - jongleur.
 - Minnesinger.
 - troubadour.
 - trouvère.

ANS: D DIF: Medium REF: 45 TOP: Medieval Song
MSC: Factual

22. The theme of *fine amour* in trouvère songs concerns the topic of
- the adoration of Mary.
 - couples who cheat on each other.
 - love of fine food and wine.
 - respectful love toward an unattainable noblewoman.
 - sexually explicit love between peasants.

ANS: D DIF: Medium REF: 45 TOP: Medieval Song
MSC: Applied

23. All of the following statements are true of troubadour and trouvère melodies *except*:
- The declamation is usually melismatic.
 - The melodic range tends to be narrow.
 - Melodies move mostly by seconds and thirds.
 - Phrases are usually arch-shaped.
 - They can often be analyzed according to the church modes.

ANS: A DIF: Medium REF: 45-46 TOP: Medieval Song
MSC: Applied

24. Stollen and Abgesang are parts of a song in
- antiphonal form.
 - bar form.
 - conductus form.
 - refrain form.
 - strophic form.

ANS: B DIF: Easy REF: 47 TOP: Medieval Song

MSC: Applied

25. The *Cantigas de Santa María* comes from which region?
- a. England
 - b. France
 - c. Germany
 - d. Italy
 - e. Spain

ANS: E DIF: Easy REF: 48 TOP: Medieval Song
MSC: Factual

TRUE/FALSE

1. The texts for the Mass are the same every week of the year.

ANS: F DIF: Easy REF: 32
TOP: Western Christian Chant and Liturgy MSC: Conceptual

2. When writing chants, composers sought to express the emotional qualities of the text in the music.

ANS: F DIF: Easy REF: 34 TOP: Genres and Forms of Chant
MSC: Applied

3. The musical phrases of a given chant tend to match the phrasing and pronunciation of spoken Latin.

ANS: T DIF: Medium REF: 34 TOP: Genres and Forms of Chant
MSC: Applied

4. Most chant manuscripts from the Middle Ages were copied in monasteries.

ANS: T DIF: Easy REF: 35
TOP: In Context: In the Monastic Scriptorium MSC: Applied

5. The most florid chants of the Mass accompanied ritual actions.

ANS: F DIF: Medium REF: 37-38 TOP: Chants of the Mass Proper
MSC: Factual

6. The eight church modes (Dorian, Hypodorian, Phrygian, Hypophrygian, etc.) correspond to the ancient Greek modes.

ANS: F DIF: Hard REF: 42
TOP: Medieval Music Theory and Practice MSC: Conceptual

7. The medieval solmization system had six notes.

ANS: T DIF: Medium REF: 43
TOP: Medieval Music Theory and Practice MSC: Applied

8. Secular music could have a Latin text.

ANS: T DIF: Easy REF: 40 TOP: Medieval Song
MSC: Factual

9. Troubadours were men and trouvères were women.

ANS: F DIF: Easy REF: 44 TOP: Medieval Song
MSC: Factual

10. Vernacular songs could be about religious (sacred) subjects.

ANS: T DIF: Medium REF: 48 TOP: Medieval Song
MSC: Applied

SHORT ANSWER

1. What is the Office, or Canonical Hours?

ANS:

The Office is a series of eight prayer services observed at specific times around the clock by members of a monastery or convent. Each Canonical Hour consists of prayers, recitations of scriptural passages (especially psalms), and songs.

DIF: Medium REF: 29-30 TOP: Western Christian Chant and Liturgy
MSC: Factual

2. Why did different dialects of chant develop in various regions of western Europe in the fifth through the 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 chant, or dialects.

DIF: Hard REF: 32 TOP: Western Christian Chant and Liturgy
MSC: Conceptual

3. This painting illustrates what legend?



ANS:

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

DIF: Medium

REF: 32

TOP: Western Christian Chant and Liturgy

MSC: Applied

4. Explain the difference between the Proper and Ordinary texts of the Mass.

ANS:

Proper texts differ for each day of the church calendar and are specific to the feast being celebrated. For example, the Gradual for Christmas Day is different from the Gradual for Easter: the Gradual for Christmas talks about the miracle of Christ's birth, while the Gradual for Easter may talk about Christ's sacrifice. Ordinary texts are the same from week to week. For example, the Gloria text is always the same.

DIF: Medium

REF: 32

TOP: Western Christian Chant and Liturgy

MSC: Applied

5. Why was troping considered a way of increasing the solemnity of a chant?

ANS:

It increased the importance of the chant by enlarging it, interpreting it, and linking it more closely with the specific occasion on which it was sung.

DIF: Medium

REF: 39

TOP: Later Developments of the Chant

MSC: Conceptual

6. What are liturgical dramas? Provide an example.

ANS:

Liturgical dramas are dialogues or conversations among people that include dramatic action. They started out as tropes to the authorized chants, but eventually people started to sing them responsively, accompanied by staged action and costumes. As these dramas became longer, they were sometimes staged separately from the liturgy. *Quem quaeritis in sepulchro* is one of the earliest examples; *The Play of Herod* and *The Play of Daniel* are others.

DIF: Hard
MSC: Applied

REF: 40

TOP: Later Developments of the Chant

7. 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 of Arezzo (ca. 991-after 1033). 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
MSC: Conceptual

REF: 42

TOP: Medieval Music Theory and Practice

8. 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: 43

TOP: Medieval Music Theory and Practice

MSC: Applied

9. What is meant by a text that is in a vernacular? Provide an example of a vernacular language.

ANS:

It means a text that is in the local language, not Latin. Spanish, German, Old French, and *langue d'oc* are all examples of vernacular languages.

DIF: Medium REF: 44-48 TOP: Medieval Song
MSC: Conceptual

10. Who was King Alfonso el Sabio (“the Wise”) and why is he important for the history of music?

ANS:

King Alfonso ruled the regions of northwestern Spain in the late 1200s. Under his supervision the manuscripts of the *Cantigas de Santa María* were prepared. He may have written some of the music and texts.

DIF: Medium REF: 48 TOP: Medieval Song
MSC: Applied

MATCHING

Match each author to the correct title.

- | | |
|----------------------------|-------------------------------|
| a. Bernart de Ventadorn | d. Hildegard of Bingen |
| b. Comtessa Beatriz de Día | e. Walther von der Vogelweide |
| c. Guido of Arezzo | |

1. *A chantar*
2. *Can vei la lauzeta mover*
3. *Micrologus*
4. *Ordo virtutum*
5. *Palästinalied*

1. ANS: B
2. ANS: A
3. ANS: C
4. ANS: D
5. ANS: E

Match each item to the correct description below.

- | | |
|-------------|------------|
| a. Alleluia | d. Introit |
| b. antiphon | e. Kyrie |
| c. Credo | |

6. This chant contains the statement of faith.
7. This chant has a melisma called a jubilus.
8. This chant has a three-part text in Greek.
9. This chant includes the Lesser Doxology.
10. This chant precedes and follows a psalm verse.

6. ANS: C

- 7. ANS: A
- 8. ANS: E
- 9. ANS: D
- 10. ANS: B

ESSAY

1. Chants of the Mass and Office display a spectrum of melodic styles, from simple recitation formulas to elaborate composed melodies. Relate the varying melodic styles of chant to their liturgical functions and manners of performance.

ANS:

Answers will vary.

2. Discuss the genres and styles of monophonic secular song in the period circa 1000–1300.

ANS:

Answers will vary.