

TEST BANK

A History of Western Music

TENTH EDITION

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**PART ONE: THE ANCIENT AND MEDIEVAL
WORLDS**

chapter 1 Music in Antiquity

MULTIPLE CHOICE

1. The earliest surviving musical instruments were made from
- bone.
 - clay.
 - metal.
 - stone.
 - wood.

ANS: A DIF: Easy REF: 5 TOP: The Earliest Music
MSC: Remembering

2. All of the following types of evidence about musical culture from ancient civilizations survive today EXCEPT
- musical instruments.
 - notated music.
 - recorded sound.
 - visual images of music-making.
 - writings about music.

ANS: C DIF: Easy REF: 5 TOP: Music in Antiquity
MSC: Remembering

3. Historians mark the end of the prehistoric era at the time when people
- created the first cave paintings.
 - invented printing.
 - invented writing.
 - learned how to carve stone.
 - learned how to work with metal.

ANS: C DIF: Easy REF: 5 TOP: The Earliest Music
MSC: Remembering

4. The origins of Western music can be traced to civilizations from
- Arabia.
 - China and India.
 - Egypt and Israel.
 - Greece and Turkey.
 - Iraq and Syria.

ANS: E DIF: Moderate REF: 5 TOP: Music in Ancient Mesopotamia; Other Civilizations
MSC: Analyzing

5. Why, throughout history, do scholars know more about the music-making activities of elite members of any given society than of others in that society?
- The elite suppressed information about music-making in lower socioeconomic groups.
 - Music-making activities of the elite are probably representative of the society as a whole.
 - Only the elite could afford to pay composers to write music and artisans to make instruments.
 - People of lower social status did not make music.
 - The music of lower socioeconomic groups is not interesting.

ANS: C DIF: Moderate REF: 7 TOP: Music in Ancient Mesopotamia
MSC: Analyzing

6. All of the following instruments existed in ancient Mesopotamia EXCEPT
- harps.
 - bowed instruments.
 - lyres.
 - percussion instruments.
 - pipes.

ANS: B DIF: Easy REF: 6 TOP: Music in Ancient Mesopotamia
MSC: Remembering

7. The instrument shown in this image was used in which region?



- a. Arabia
- b. Babylonia
- c. Egypt
- d. Greece
- e. the Roman Empire

ANS: B DIF: Moderate REF: 6–7 TOP: The Earliest Music
 MSC: Applying

8. _____ is a type of music found in ancient Mesopotamia, but no longer used in Western cultures today.
- a. Dance music
 - b. The funeral lament
 - c. Military music
 - d. Music to accompany epic poetry
 - e. The nursery song

ANS: D DIF: Easy REF: 7
 TOP: Music in Ancient Mesopotamia MSC: Remembering

9. Enheduanna, the first composer known by name, was an Akkadian
- a. king.
 - b. priest.
 - c. priestess.
 - d. queen.
 - e. servant.

ANS: C DIF: Difficult REF: 7
 TOP: Music in Ancient Mesopotamia MSC: Remembering

10. The earliest surviving complete piece of music is written on
- a. a clay tablet.
 - b. papyrus.
 - c. parchment.
 - d. paper.
 - e. a stone tablet.

ANS: A DIF: Difficult REF: 8
 TOP: Music in Ancient Mesopotamia MSC: Remembering

11. In ancient Greek mythology, the lyre was associated with
- a. Apollo.
 - b. Aristotle.
 - c. Dionysus.
 - d. Homer.
 - e. Plato.

ANS: A DIF: Moderate REF: 10
TOP: Music in Ancient Greek Life and Thought: Instruments and Their Uses
MSC: Remembering

12. Scholars think that memory and improvisation played an important role in Greek music-making because
- ancient Greek writings explain techniques for playing by ear.
 - ancient Greek writings praise musicians for their excellent memories.
 - images of music-making from ancient Greece rarely show performers reading music.
 - no musical notation from ancient Greece survives.
 - the musical notation from ancient Greece provides chord progressions on which to improvise.

ANS: C DIF: Moderate REF: 10
TOP: Music in Ancient Greek Life and Thought: Instruments and Their Uses
MSC: Analyzing

13. In this image a woman is playing the



- aulos.
- bone flute.
- kithara.
- lyre.
- panpipes.

ANS: A DIF: Moderate REF: 9, 11
TOP: Music in Ancient Greek Life and Thought: Instruments and Their Uses
MSC: Applying

14. The ancient Greek civilization lasted for approximately how many years?
- 300
 - 500
 - 1,000
 - 1,500
 - 2,000

ANS: C DIF: Difficult REF: 9 (timeline); 10 (map and caption); 17
TOP: Music in Ancient Greek Life and Thought MSC: Remembering

15. All of the following wrote about Greek music *EXCEPT*
- Aristides Quintilianus.
 - Aristotle.
 - Orpheus.
 - Plato.
 - Pythagoras.

ANS: C DIF: Moderate REF: 11–13
TOP: Greek Musical Thought; Ancient Rome MSC: Remembering

16. _____ discovered the relationship between consonant intervals and mathematical ratios.
- Aristotle
 - Ptolmey

- b. Aristoxenus
- c. Plato
- e. Pythagoras

ANS: E DIF: Moderate REF: 13 TOP: Greek Musical Thought
MSC: Remembering

17. Plato asserted that music was an essential component of education because
- a. music and poetry are inseparable.
 - b. music is enjoyable to listen to.
 - c. musicians were valued in society.
 - d. studying music helps to balance mental and physical activity.
 - e. studying music helps to understand mathematics.

ANS: D DIF: Moderate REF: 13–14 TOP: Music and Ethos
MSC: Analyzing

18. According to Aristotle, different kinds of melodies could cause the listener to experience
- a. emotions.
 - b. hallucinations.
 - c. philosophical thoughts.
 - d. physical health.
 - e. religious epiphanies.

ANS: A DIF: Moderate REF: 14 TOP: Music and Ethos
MSC: Analyzing

19. Who is likely to have written this: “It is . . . plain that music has the power of producing certain effect on the ethos of the soul, and if it has the power to do this, it is clear that the young must be directed to music and must be educated in it”?
- a. Aristides Quintilianus
 - b. Aristotle
 - c. Aristoxenus
 - d. Homer
 - e. Pythagoras

ANS: B DIF: Difficult REF: 14
TOP: Music and Ethos; Source Reading: Aristotle on the Doctrine of Imitation, Ethos, and Music in Education
MSC: Applying

20. According to Aristoxenus, rhythm in music closely aligns with
- a. astronomical movements.
 - b. the doctrine of imitation.
 - c. the Greater Perfect System.
 - d. mythology.
 - e. poetry.

ANS: E DIF: Easy REF: 15 TOP: Greek Music Theory
MSC: Analyzing

21. In Greek musical theory, the various tonoi were associated with different
- a. dynamics.
 - b. emotional states.
 - c. instrument groupings.
 - d. regional styles.
 - e. rhythmic patterns.

ANS: B DIF: Difficult REF: 17 TOP: Greek Music Theory
MSC: Analyzing

22. The names Cleonides used for octave species (Dorian, Phrygian, and Lydian) were derived from
- a. ethnic names originally associated with styles of music practiced in different regions of Greece.
 - b. the Greek names of the pitches on which each scale began.
 - c. the Greek names of the planets.
 - d. the Greek words for the emotional states evoked by each scale.
 - e. revered Greek theorists, writers, and philosophers.

ANS: A DIF: Easy REF: 16 TOP: Greek Music Theory
MSC: Remembering

23. The *Epitaph of Seikilos* is a musical composition from
- ancient Babylon.
 - the Bronze Age.
 - ancient Greece.
 - ancient Rome.
 - the Stone Age.

ANS: C DIF: Moderate REF: 18 TOP: Ancient Greek Music
MSC: Remembering

24. The fragmentary ode from Euripides's *Orestes* exhibits all of the following musical qualities EXCEPT the
- employment of instruments to support vocal music.
 - idea that music imitates ethos.
 - importance of poetic rhythm and structure in shaping the melody.
 - use of diatonic, chromatic, and enharmonic genera.
 - use of virtuosic improvisation.

ANS: E DIF: Moderate REF: 18 TOP: Ancient Greek Music
MSC: Applying

25. The tibia, tuba, cornu, and buccina are instruments from ancient
- Babylon.
 - Egypt.
 - Greece.
 - Mesopotamia.
 - Rome.

ANS: E DIF: Moderate REF: 18 TOP: Music in Ancient Rome
MSC: Remembering

TRUE/FALSE

1. The cultures of Europe and America have their roots in the Near East and Greece.

ANS: T DIF: Easy REF: 4 TOP: Music in Antiquity
MSC: Remembering

2. There is no surviving evidence of music-making before the Bronze Age (ca. 4000 B.C.E.).

ANS: F DIF: Easy REF: 5 TOP: The Earliest Music
MSC: Remembering

3. Ancient Babylonians developed a system of musical notation.

ANS: T DIF: Moderate REF: 8
TOP: Music in Ancient Mesopotamia MSC: Remembering

4. Scholars believe that the ancient Greek musical system of modes, and thus the European musical system, was influenced by the Babylonian system.

ANS: T DIF: Moderate REF: 8
TOP: Music in Ancient Mesopotamia MSC: Remembering

5. In ancient Greece, instruments were used only to accompany the voice.

ANS: F DIF: Moderate REF: 12
TOP: In Performance: Competitions and Professional Musicians
MSC: Applying

6. The Greater Perfect System was a scale based on the concept of an absolute fixed pitch.

ANS: F DIF: Difficult REF: 16 TOP: Greek Music Theory

MSC: Analyzing

7. Ancient Greek musical notation indicates pitches and durations.

ANS: T DIF: Moderate REF: 18 TOP: Ancient Greek Music
MSC: Remembering

8. Surviving examples of Greek music show a close correlation between theory and practice.

ANS: T DIF: Moderate REF: 19 TOP: Ancient Greek Music
MSC: Analyzing

9. Music was used in ancient Roman religious, state, and military ceremonies.

ANS: T DIF: Easy REF: 19–20 TOP: Music in Ancient Rome
MSC: Remembering

10. There is much evidence that ancient Roman musical culture influenced Western European musical culture.

ANS: F DIF: Moderate REF: 20 TOP: Music in Ancient Rome
MSC: Applying

SHORT ANSWER

1. Describe where ancient Mesopotamia was located, relative to today's political boundaries.

ANS:

Ancient Mesopotamia was located between the Tigris and Euphrates rivers in the regions occupied by modern-day Syria and Iraq.

DIF: Moderate REF: 6 TOP: Music in Ancient Mesopotamia
MSC: Applying

2. Does notated music from ancient Egypt survive? Explain.

ANS:

Possibly. Some scholars think that Egyptian hieroglyphics, wall paintings, and bibles may contain musical indications. But even if they do, their meanings are unclear.

DIF: Difficult REF: 8–9 TOP: Other Civilizations
MSC: Analyzing

3. What is a kithara?

ANS:

A kithara is a large lyre that was used in ancient Greek processions and sacred ceremonies.

DIF: Moderate REF: 10 TOP: Instruments and Their Uses
MSC: Applying

4. Define *perfect melos*.

ANS:

Perfect melos was an ancient Greek practice in which melody, text, and stylized dance were conceived as a whole.

DIF: Moderate REF: 12 TOP: Greek Musical Thought: Music, Poetry, and Dance
MSC: Remembering

5. The concept in Greek philosophy that the universe is an orderly, unified system integrating everything from mathematical proportions, astronomy, philosophy, and social structures to a person's soul is called _____.

ANS:
harmonia

DIF: Moderate REF: 13 TOP: Greek Musical Thought
MSC: Analyzing

6. The ancient Greek notion that unheard music was produced by the revolutions of the planets is known as _____.

ANS:
the music of the spheres

DIF: Moderate REF: 12 TOP: Greek Musical Thought
MSC: Remembering

7. In Greek thought, the idea of one's ethical character or way of behaving was called _____.

ANS:
ethos

DIF: Easy REF: 13 TOP: Music and Ethos
MSC: Remembering

8. Diatonic, chromatic, and enharmonic are types of _____.

ANS:
tetrachords

DIF: Easy REF: 15 TOP: Greek Music Theory
MSC: Applying

9. In 1969 the British band The Who created a rock opera called *Tommy*, an album of rock and roll songs produced in a recording studio that tells a story about a visually, hearing-, and speech-impaired youth who excels at pinball despite his disabilities. The different vocalists sing the songs on the album, each representing a character in the story. Eventually the album was turned into a film, a live theater work, and a ballet. Would Plato have approved of this fusion of classical and popular idioms and adaptations to different media? Why or why not?

ANS:
No. Plato did not approve of the mixing of genres and instruments and thought that musical conventions should not be changed. This reflected a well-ordered society. Opera is a classical genre and rock is a popular genre, so Plato would not have approved of a "rock opera." Breaking conventions, such as turning a film into a live theater work, could lead to anarchy.

OR

Yes. "Perfect melos" is when melody, text, and stylized dance are conceived as a whole. Any opera, whether "classical" or "rock," is conceived as whole (music, text, dance, staging, costumes, etc.). One can argue that opera is an extension of perfect melos.

DIF: Difficult REF: 12, 13–14 TOP: Greek Musical Thought; Music and Ethos
MSC: Applying

10. The two-octave span of available musical pitches in the Greek theoretical system is called _____.

ANS:
the Greater Perfect System

DIF: Moderate REF: 16 TOP: Greek Music Theory

MSC: Remembering

MATCHING

Match each term to the correct definition below.

- | | |
|-------------|---------------|
| a. genus | d. species |
| b. interval | e. tetrachord |
| c. scale | |

1. the arrangement of tones and semitones within an interval of a fourth, fifth, or octave
2. the distance between two notes of different pitches
3. one of three arrangements of notes within a span of a perfect fourth
4. a series of four notes spanning a perfect fourth
5. a series of three or more different pitches in ascending or descending order

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

Match each author to the correct title below.

- | | |
|----------------|--------------|
| a. Anonymous | d. Cleonides |
| b. Aristotle | e. Plato |
| c. Aristoxenus | |

6. *Epitaph of Seikilos*
7. *Harmonic Introduction*
8. *Poetics and Politics*
9. *Republic and Timaeus*
10. *Rhythmic Elements and Harmonic Elements*

6. ANS: A
7. ANS: D
8. ANS: B
9. ANS: E
10. ANS: C

ESSAY

1. Discuss how theories and practices of music-making in ancient Greece are similar to those still in use today.

ANS:

Answers will vary.

2. What did the ancient Greeks believe about music's relation to the behavior of the individual, the functioning of a well-ordered society, and the motions of the planets?

ANS:

Answers will vary.

chapter 2 The Christian Church in the First Millennium

MULTIPLE CHOICE

1. Emperor Theodosius made Christianity the official religion of the Roman Empire in the year
- 70 C.E.
 - 313 C.E.
 - 392 C.E.
 - 395 C.E.
 - 476 C.E.

ANS: C DIF: Moderate REF: 23 TOP: The Diffusion of Christianity
MSC: Remembering

2. The main practice shared by early Judaism and early Christianity was
- the chanting of psalms.
 - dancing.
 - living in monasteries.
 - sacrificing a lamb.
 - the singing of hymns.

ANS: A DIF: Easy REF: 23–24 TOP: The Judaic Heritage
MSC: Applying

3. The Judaic system of chanting sacred texts according to a system of melodic formulas matching phrase divisions is called
- cantillation.
 - echoi*.
 - psalmody.
 - reciting tone.
 - tonoi*.

ANS: A DIF: Easy REF: 24 TOP: The Judaic Heritage
MSC: Remembering

4. The focal point of the Christian Mass is a symbolic reenactment of the
- birth of Christ.
 - choir of Levites singing psalms.
 - crucifixion of Christ.
 - Last Supper.
 - ritual sacrifice of a lamb.

ANS: D DIF: Moderate REF: 24 TOP: The Judaic Heritage
MSC: Remembering

5. The group of influential Christian writers known as the “church fathers” includes all of the following EXCEPT
- St. Augustine.
 - St. Basil.
 - St. Jerome.
 - St. John Chrysostom.
 - St. Paul.

ANS: E DIF: Moderate REF: 25 MSC: Remembering
TOP: Music in the Early Christian Church

6. The “church fathers” advocated the singing of psalms because it
- distanced Christian worship from pagan rituals.
 - made it easier to remember the words.
 - provoked devout thoughts and ideas of divine beauty.
 - reminded worshippers of Jesus of Nazareth’s Jewish heritage.
 - was enjoyable and gave pleasure.

ANS: C DIF: Difficult REF: 25 MSC: Applying
TOP: Music in the Early Christian Church

7. When did the Roman Empire split into the Eastern (Byzantine) Empire, centered in Constantinople, and the Western Empire, centered in Rome and Milan?
- 70 C.E.
 - 313 C.E.
 - 392 C.E.
 - 395 C.E.

- b. 313 C.E.
- c. 392 C.E.
- e. 476 C.E.

ANS: D DIF: Difficult REF: 25
TOP: Divisions of the Church and Dialects of Chant MSC: Remembering

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
 - b. St. Basil
 - c. St. Benedict
 - d. St. Gregory
 - e. St. Peter

ANS: B DIF: Difficult REF: 26
TOP: Music in the Early Church; Source Readings: St. Basil on Psalms
MSC: Applying

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: Applying

10. Byzantine chant spread from the Eastern Empire to
- a. France.
 - b. Germany.
 - c. Italy.
 - d. Russia.
 - e. Spain.

ANS: D DIF: Easy REF: 28 TOP: Byzantine Chant
MSC: Remembering

11. The Frankish kings Pippin the Short and Charlemagne (Charles the Great) reigned
- a. ca. 675–ca. 750.
 - b. ca. 750–ca. 815.
 - c. ca. 815–ca. 875.
 - d. ca. 875–ca. 950.
 - e. ca. 950–1025.

ANS: B DIF: Moderate REF: 29
TOP: The Creation of Gregorian Chant MSC: Remembering

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: Moderate REF: 29 TOP: Western Dialects
MSC: Analyzing

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: Difficult REF: 29
TOP: The Creation of Gregorian Chant MSC: Remembering

14. Which best describes the Schola Cantorum?
- a chant repertory preserved in the twelfth and thirteenth centuries compiled by Pope Stephen II
 - a school created by Pippin the Short meant to teach Gallican chant to the Franks
 - a widely copied music theory treatise by Boethius that was cited and copied for over 1,000 years
 - a catalogue of books grouping chant melodies together by church modes
 - a choir established in the late seventh century that sang when the pope officiated at observances and that had a role standardizing chant texts

ANS: E DIF: Moderate REF: 26
TOP: The Creation of Gregorian Chant MSC: Remembering

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

1. De-us me-us, res-pi-ce in me:
2. a sa-lu-te me-a
3. nec ex-au-di-es:
4. in sanc-to ha-bi-tas,

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

ANS: A DIF: Difficult REF: 31–32 TOP: Oral Transmission
MSC: Analyzing

16. 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: Moderate REF: 32 TOP: Stages of Notation
MSC: Analyzing

17. When did chant notation evolve from unheightened neumes to staff notation?
- ca. 500–600
 - ca. 600–750
 - ca. 750–850
 - ca. 850–1025
 - ca. 1025–1150

ANS: D DIF: Moderate REF: 32–35 TOP: Stages of Notation
MSC: Remembering

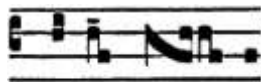
18. The idea of staff lines and clefs was suggested by
- Boethius.
 - Guido of Arezzo.
 - Martianus Capella.
 - St. Gregory.
 - the Monks of Solesmes.

ANS: B DIF: Moderate REF: 35 TOP: Stages of Notation
MSC: Remembering

19. F and C clefs were the most often used in chant notation because they are
- a fifth apart.
 - positioned just above the semitones in the diatonic scale.
 - the finals of the most often used modes.
 - the first notes of two of the hexachords.
 - the reciting tones of the most often used modes.

ANS: B DIF: Moderate REF: 35 TOP: Stages of Notation
MSC: Analyzing

20. What is the correct transcription of this phrase?



fínes tér- rae

a.

b.

c.

d.

e.

ANS: C DIF: Difficult REF: 36–38 TOP: Solesmes Chant Notation
MSC: Applying

21. Which writer was one of the first to articulate the concept of the seven liberal arts, which include music?
- Guido of Arezzo
 - Martianus Capella
 - Pippin the Short, King of the Franks
 - St. Augustine
 - St. Gregory

ANS: B DIF: Easy REF: 38 TOP: The Transmission of Greek Music Theory
MSC: Remembering

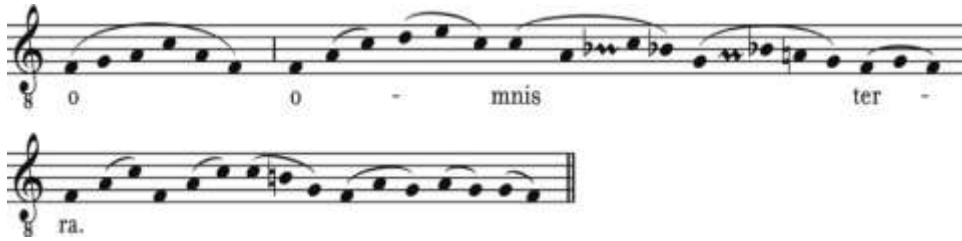
22. Which mode is recognizable by its distinctive semitone interval above the final?
- Dorian
 - Hypodorian
 - Lydian
 - Mixolydian
 - Phrygian

ANS: E DIF: Moderate REF: 40 TOP: The Church Modes
MSC: Applying

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

ANS: D DIF: Moderate REF: 40–41 TOP: The Church Modes
MSC: Applying

24. What is the mode of this chant?



- a. Dorian
- b. Phrygian
- c. Lydian
- d. Mixolydian
- e. The chant does not clearly conform to any mode.

ANS: C DIF: Difficult REF: 40–42 TOP: The Church Modes
 MSC: Applying

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 DIF: Moderate REF: 42 TOP: The Church Modes
 MSC: Remembering

TRUE/FALSE

1. The early church leaders discouraged the use of music for pleasure.

ANS: T DIF: Moderate REF: 25 TOP: Music in the Early Church
 MSC: Applying

2. The system of classifying Gregorian chants into eight church modes had its origins in Byzantine chant.

ANS: T DIF: Moderate REF: 28 TOP: Byzantine Chant
 MSC: Remembering

3. The Schola Cantorum was the institution musicians attended in order to learn Gregorian chant.

ANS: F DIF: Easy REF: 29
 TOP: The Creation of Gregorian Chant MSC: Remembering

4. Heightened neumes indicate the specific pitches of chant melodies.

ANS: F DIF: Moderate REF: 30 TOP: Stages of Notation
 MSC: Remembering

5. Guido of Arezzo suggested an arrangement of lines and spaces in notation, using a link of red ink for F and of yellow ink for C.

ANS: T DIF: Easy REF: 30 TOP: Stages of Notation
 MSC: Remembering

6. Chant notation from the Middle Ages gives consistent indications of rhythmic values.

ANS: F DIF: Moderate REF: 36–37 TOP: Stages of Notation
 MSC: Remembering

7. In the Middle Ages, music was considered a verbal art, along with grammar and rhetoric.

ANS: F DIF: Moderate REF: 38
TOP: The Transmission of Greek Music Theory MSC: Remembering

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

ANS: F DIF: Moderate REF: 42–43 TOP: The Church Modes
MSC: Analyzing

9. The medieval solmization system had six notes.

ANS: T DIF: Moderate REF: 43 TOP: Solmization
MSC: Applying

10. The reciting tone is the main note in a church mode and usually the last note in the melody.

ANS: F DIF: Easy REF: 36–38 TOP: The Church Modes
MSC: Remembering

SHORT ANSWER

1. Who issued the Edict of Milan, making it legal to practice Christianity in the Roman Empire?

ANS:
Emperor Constantine

DIF: Moderate REF: 23 TOP: The Diffusion of Christianity
MSC: Remembering

2. Why did the church fathers disapprove of using musical instruments in church?

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: Difficult REF: 25 TOP: Music in the Early Church
MSC: Analyzing

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: Difficult REF: 28 TOP: Western Dialects
MSC: Analyzing

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: Moderate
MSC: Applying

REF: 30–31

TOP: The Creation of Gregorian Chant

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: Moderate
MSC: Remembering

REF: 35

TOP: Stages of Notation

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 how it would prepare the student for more advanced philosophical studies. Music was an object of knowledge and inquiry.

DIF: Difficult
MSC: Analyzing

REF: 39

TOP: The Transmission of Greek Music Theory

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
MSC: Remembering

REF: 39

TOP: The Transmission of Greek Music Theory

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. 1025–1028). However, many chants were composed before the system was codified. Many of these do not conform to the so-called rules. Chants composed after the tenth century often conform very clearly.

DIF: Difficult REF: 42, 44–45 TOP: The Church Modes
MSC: Analyzing

9. Describe the difference between authentic and plagal church modes.

ANS:

The odd-numbered modes are called authentic, covering a range from a step below the final to an octave above it. Each authentic mode is paired with a plagal mode that has the same final but is deeper in range, moving from a fourth (or sometimes a fifth) below the final to a fifth or sixth above it.

DIF: Moderate REF: 36–37 TOP: The Church Modes
MSC: Analyzing

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: Moderate REF: 44 TOP: The Hexachord System
MSC: Applying

MATCHING

Match each author to the correct title.

- | | |
|--------------------|----------------------|
| a. Anonymous | d. Martianus Capella |
| b. Boethius | e. St. Augustine |
| c. Guido of Arezzo | |

1. *Confessions*

2. *De institutione musica* (The Fundamentals of Music)
3. *The Marriage of Mercury and Philology*
4. *Micrologus*
5. *Musica enchiriadis* (Music Handbook)

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