

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
- a. 70 C.E.
 - b. 313 C.E.
 - c. 392 C.E.
 - d. 395 C.E.
 - e. 476 C.E.

ANS: C DIF: Medium REF: 23
TOP: The Diffusion of Christianity MSC: Factual

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

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

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

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

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

ANS: D DIF: Medium REF: 24 TOP: The Judaic Heritage
MSC: Factual

5. The group of influential Christian writers known as the Church Fathers includes all of the following *except*
- a. St. Augustine
 - b. St. Basil
 - c. St. Jerome
 - d. St. John Chrysostom
 - e. St. Paul

ANS: E DIF: Medium REF: 25 TOP: Music in the Early Church
MSC: Factual

6. The Church Fathers advocated the singing of psalms because
- a. it distanced Christian worship from pagan rituals
 - b. it made it easier to remember the words
 - c. it provoked devout thoughts and ideas of divine beauty
 - d. it reminded worshippers of Jesus of Nazareth's Jewish heritage
 - e. it was enjoyable and gave pleasure

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.
 - b. 313 C.E.
 - c. 392 C.E.
 - d. 395 C.E.
 - e. 476 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
 - b. St. Basil
 - c. St. Benedict
 - d. St. Gregory
 - e. St. Peter

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
 - b. Germany
 - c. Italy
 - d. Russia
 - e. Spain

ANS: D DIF: Easy REF: 28

MSC: Factual

TOP: Byzantine Chant

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: 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
- Emperor Theodosius declared Christianity the official religion of the Roman Empire
 - Frankish king Pippin the Short brought the Roman liturgy and chant to his domain
 - Pope Leo III crowned Charlemagne, King of the Franks, emperor
 - the Roman Empire fell
 - 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 chant repertory preserved in twelfth and thirteenth centuries that may or may not be related to the original chant repertory of the Schola Cantorum
 - a chant repertory with origins in the early Christian church during the time of the Roman Empire
 - the fund of melodic formulas and conventions on which singers improvised chant during the era of oral transmission
 - 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
 - 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

The image shows four staves of Gregorian chant notation in bass clef. Each staff has a melodic line with square neumes and a corresponding Latin phrase. The phrases are: 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. The notation uses square neumes on a four-line staff, with some neumes beamed together. The lyrics are written below the staffs, with hyphens indicating syllables that span across multiple neumes.

- 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: Hard REF: 31–32 TOP: Oral Transmission
MSC: Conceptual

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

TOP: The Transmission of Greek Music Theory

MSC: Factual

22. 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: 40

TOP: The Church Modes

MSC: Applied

23. 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: 40–41

TOP: The Church Modes

MSC: Applied

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: Hard

REF: 40–42

TOP: The Church Modes

MSC: Applied

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: Medium

REF: 42

TOP: The Church Modes

MSC: Factual

TRUE/FALSE

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

ANS: T

DIF: Medium

REF: 25

TOP: Music in the Early Church

MSC: Applied

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

ANS: T

DIF: Medium

REF: 28

TOP: Byzantine Chant

MSC: Factual

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: Factual

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

ANS: T DIF: Easy REF: 33
TOP: Stages of Notation| Music In Context | In the Monastic Scriptorium
MSC: Applied

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

ANS: F DIF: Medium REF: 35 TOP: Stages of Notation
MSC: Factual

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

ANS: F DIF: Medium REF: 36–37 TOP: Stages of Notation
MSC: Factual

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

ANS: F DIF: Medium REF: 38 MSC: Factual
TOP: The Transmission of Greek Music Theory

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

ANS: F DIF: Medium REF: 42–43 TOP: The Church Modes
MSC: Conceptual

9. The Medieval solmization system had six notes.

ANS: T DIF: Medium REF: 43 TOP: Solmization
MSC: Applied

10. The three hexachord positions are called authentic, hard, and soft.

ANS: F DIF: Medium REF: 43–44 TOP: The Hexachord System
MSC: Factual

SHORT ANSWER

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

ANS:
Emperor Constantine

DIF: Medium REF: 23 TOP: The Diffusion of Christianity
MSC: Factual

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: 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” ♮ sign. The hexachord on F includes a b-flat, represented as a round or “soft” ♭ 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
MSC: Applied

REF: 44

TOP: The Hexachord System

MATCHING

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

- | | |
|---------------|--------------|
| a. Ambrosian | d. Gallican |
| b. Beneventan | e. Mozarabic |
| 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 | d. Martianus Capella |
| b. Boethius | e. 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.