

Essay Questions - Chapter 6 - Listen

1. Music and the Church: Plainchant, p. 48

Describe the role of the early Christian church in the music of the Middle Ages.

2. Music and Church Services: Liturgy, p. 48

Describe the music sung in the medieval church.

3. Plainchant, p. 49

Is there a difference between plainchant and Gregorian chant? If so, describe the difference; if not, discuss why not.

4. Characteristics of Plainchant, p. 50

Name and describe the two characteristics common to all plainchant.

5. Characteristics of Plainchant, p. 50

Name the four medieval modes. List the starting pitch for each in the diatonic scale.

6. “In paradisum,” p. 52

Describe the setting for a performance of “In paradisum” in the Middle Ages. Discuss the aspect of melismas and the reason for this.

7. “Columba aspexit,” p. 52

Define and diagram an example of *plainchant sequence*.

8. Music at Court, p. 54

Briefly describe the shift in sources of political and artistic influence during the Middle Ages.

9. Troubadour and Trouvère Songs, p. 54

Name the three types of court poet-composers and performers of the twelfth and thirteenth centuries. List the geographic location for each.

10. Troubadour and Trouvère Songs, p. 54

What was the name given to medieval popular musicians? How were they different from the court poet-composers?

11. Estampie, p. 55

Define *estampie*. Discuss the character, purpose, and structure of the estampie in your answer.

12. How Did Early Music Sound?, p. 56

Do performers today know how early music sounded? Explain. Include a discussion of tempo, dynamics, performing forces, and instruments in your answer.

13. Organum, p. 56

What is *organum*? During what time period did composers use this style of composition?

14. Organum, p. 56

Trace the development of organum, from its simplest manifestation to its most complex.

15. “Alleluia. Diffusa est gratia,” p. 58

Even though it is difficult to hear, what do you know about the lowest voice part in “Alleluia. Diffusa est gratia”? What is its origin? Is it meant to be recognized? Explain.

16. Later Medieval Polyphony, p. 59

In the late Middle Ages, was it considered sacrilegious to use secular elements in motets? Explain.

17. Later Medieval Polyphony, p. 59

Distinguish between *organum* and *motet*.

18. *Ars Nova*, p. 60

Differentiate between the music of *ars antiqua* and *ars nova*. Name two composers for each style.

19. *Ars Nova*, p. 60

Which musical element was used with particular sophistication by composers of the *ars nova*? What technique did they develop for using this element?

20. *Ars Nova*, p. 60

Who was Guillaume de Machaut? Describe his chanson, "Dame, de qui toute ma joie vient."