

Music History Review Sheet I: Antiquity-Monophonic Medieval PRAXIS Review

Antiquity through Monophonic Music (Medieval Period)

The Greeks

- Plato developed a comprehensive look at society—*The Republic*; music as a builder of character known as the “Doctrine of Ethos” (examines modes, their effects as affecting character, music should be carefully regulated)
- Aristotle (student of Plato) *Politics* (Doctrine of Imitation—imitate what one is exposed to); all men participate in music—young make music; older are listeners and judge what is heard; music affects people (similar to Plato)
- MUSIC OF THE SPHERES (Plato): there is music in the heavens and the proportions, etc. made music.
- Gods: Apollo symbolized wisdom, order, balance, etc.; Dionysus symbolized the emotional side of the human

Ancient Rome

- Boethius: Important Roman; “musica speculativa” (music for reflective purposes) harmonic proportions/mathematical principles. Division of music into 3 categories—mundana (spheres or proportions of heavens); humana (of the human being); instrumentalis (performed music, instrumental)

Early Christian Church (monodic chant)

- Music to enhance service/adjunct to worship; instruments not appropriate
- Service patterned after Jewish synagogue; organized HOURS and Liturgical Calendar
- Scriptures represented in psalms and canticles sung in 3 monodic (one melody) ways: direct (straight through); antiphonal (back and forth, divided groups alternating verses or parts of them); responsorial (leader and then congregation). Non-scriptural psalms were known as “hymns” singing texts to “popular” folk-songs
- Liturgy eventually developed: order of worship; chant (various schools Gregorian is most common)
- Chant: monophonic, free and flexible rhythms, fairly conjunct, unaccompanied, functional use (teach about Christianity), limited range, modal, Latin/sacred texts, men and boys involved in singing; tradition was transmitted orally, no treatise exists from the early church periods explaining performance practice.
- NOTATION: by 9th century Neumes develop to notate chant
- MUSICAL CHARACTERISTICS: syllabic (note to note settings); neumatic (combo of note-to-note and melismatic); melismatic (many notes to one syllable); through composed; hymns are strophic; followed inflection of natural speech; recitations were almost shapeless melodically and reserved for long passages of text.

- LITURGICAL FORMS: Office Hours (8 of them); Ordinary of Mass (unchanging—Kyrie, Gloria, Credo, Sanctus, Agnus Dei, Ite missa est); Propers of the Mass (changing depending on the liturgical year: introit, gradual, alleluia, tract, sequence, offertory, communion)
- GRADUAL: music of the mass
- MISSAL: text of the mass
- TROPE: addition of words and subsequently music to text
- CHURCH MODES: 8 of them, basis of the chants, most common are Dorian, Phrygian, Lydian, Mixolydian, Ionian (major), Aeolian (natural minor)
- GUIDO de AREZZO: developed early sight-singing system, the Guidonian Hand
- Musica falsa (ficta): false music or notes outside of the Guidonian system
- Musica recta: notes w/in Guidonian system

Secular Monophony

- Traced to about 11th century
- Goliards: wandering musicians who sang Latin secular songs
- Minstrels, jongleurs, jocalators. Miestersingers, minnesingers, etc.: wandering musicians, entertainers, performed already existing music
- Troubadearus (South France); trouveres (Northern France) somposers of songs, higher class of people, activity around the courts, some were nobles
- FORMS: danza, ronda, balada, ronde (vocal); estampie (instrumental)
- Instruments: many names exist but haut/bas; harp; vielle/fiedel; bagpipe; psaltery; organistrum; hurdy-gurdy