Music

History of Music

*History of Music* for Secondary Education is a collective work conceived, designed and created by the Secondary Education Department at Richmond-Santillana, under the supervision of *Teresa Greonce Ruiz*.

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Do not write in this book. Do all the activities in your notebook.
The Student’s Book consists of six units organised into three main sections: Musical context, Music theory and Musical culture, as well as an Activity round-up and a Going further section.

The accompanying Student’s Audio contains the main pieces of music worked on in the Student’s Book (the Class Audio for the teacher has a three-CD set with all the music for the course).

The presentation of the unit is followed by the Musical context section, which gives a summary of the main historical and sociocultural events of the period being studied.

The Music theory section presents the basic concepts in a clear and simple way. It includes a page of activities and a musical repertoire section.
The **Musical culture** section develops the content related to the history of music, with the composers, instruments, musical forms and characteristics of each period. It also includes a time line with the main historical, sociocultural and musical events. In addition, the musical repertoire includes an active listening activity based on a piece of music that is representative of the period.

The last pages of the unit contain an **Activity round-up** to help to reinforce and review the content, and a **Going further** section with one page dedicated to the **Development of key competences** and another page of **Reading**.

At the end of the book there is an **Appendix** with a glossary of music terms, recorder tabs and major and minor chords on the guitar and the keyboard.

**SYMBOLS**

- **Linguistic competence**
- **Competence in mathematics, science and technology**
- **Social and civic competences**
- **Cultural awareness and expression**
- **Initiative and entrepreneurship**
- **Digital competence**
- **Learning to learn**
- **Audio track included on the Class Audio**
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Musicians must work hard to perfect the beauty of their God-given gift and to embellish it with humility, purity, sobriety and all the other holy virtues. Their music must help the faithful to remember the teachings and elevate people’s spirits to heavenly love, not just with the words of their melodies, but with the sweetness of their sounds. A musician needs to be brilliant and illustrious in voice and art, so that the delight of it drives the souls of the listeners.

Adapted from De Cantoribus, Synod of Aachen (816).
In the 4th century, the Roman Empire covered a very large area. It wasn’t easy to govern it effectively or guarantee peace there. In the year 395, the empire was divided into two parts: the Western Roman Empire and the Byzantine Empire, with their capitals in Rome and Constantinople (present-day Istanbul).

The Byzantine Empire was almost always stable, but the Western Roman Empire wasn’t. Germanic people from the north and east of Europe invaded Western territories and these territories separated into different kingdoms. The Western Roman Empire finally fell in the year 476. This date marked the start of the Middle Ages, which lasted until the fall of the Byzantine Empire in 1453 and the discovery of America soon after in 1492.

In the last years of the Roman Empire, Christianity was growing and it became the official religion in the year 380. From this year onwards, it was the main element that united the Western world. In this way, throughout the Middle Ages, the Roman Catholic Church, together with the nobility, was the most powerful political, economic and cultural institution in Europe. It had an important influence on social, scientific and artistic development during this period.

### Society and culture

Medieval society was divided into three classes: the clergy, the nobility and the common people. The mission of the clergy was to guide people in spiritual matters; the nobility governed and defended the territory, and the common people worked in agriculture, farming, crafts, trades and commerce.

The clergy were at the centre of much of medieval culture. The monasteries and cathedrals had schools that taught the monks to read and write, so that they could copy the manuscripts of the great authors of the ancient world onto all types of materials. In the 6th century, universities started to appear. These were associations of teachers and students who dedicated themselves to the study of the liberal arts (academic disciplines considered appropriate for free men because they didn’t involve mechanical or manual work). They were divided into two groups:

- The trivium, consisting of grammar, logic and rhetoric.
- The quadrivium, consisting of arithmetic, geometry, astronomy and theoretical music (or the science of composition).

In contrast to the liberal arts were the mechanical arts, or manual trades. These consisted of architecture, sculpture, painting and practical music (or vocal and instrumental performance).

In both the Romanesque period (11th and 12th centuries) and the Gothic period (from the 13th century to the 16th century), spirituality was more important to the arts than beauty. Artists saw their creations as offerings to God and their main objective was to spread the Christian faith and demonstrate the authority of God and the Church.
A scale is a series of notes organised in ascending or descending order and they’re used to compose music. It can start on any note, which we call the tonic, and this note gives the scale its name. The distance between two consecutive notes is called an interval and it’s measured in tones and semitones.

**Major and minor scales**

The diatonic scale has seven notes with five tone intervals and two semitone intervals between them. The order of these intervals determines if the scale is major or minor. Major scales sound more cheerful than minor scales.

We use these two scales as a reference point from which to make the rest of the diatonic major and minor scales. To maintain the same order of intervals, we need to use accidentals.

**Modal scales**

In the Middle Ages, modal scales were used, which are different to the scales that we use today. They were called Gregorian modes and there were eight in total. Each mode determined the note that started and ended a melody (final note) and the dominant note of the melody (tenor note).

**Rhythmic modes**

Between the end of the 12th century and the start of the 13th century, a specific rhythm started to be used when singing texts (music was performed in free time before then). To do this, a combination of two note values was used: the long (longa) and the breve (brevis). These two note values were combined to get six patterns, called rhythmic modes.
The musical texture is the way the different melodic lines are combined in a composition. Throughout history, different types of textures have appeared. The main types in the Middle Ages were monophony and polyphony.

**Monophony**

Monophony is the simplest texture and it's typical of medieval music. As the word suggests (mono = only one; phonos = sound), it consists of one melodic line performed by one voice or instrument, or by several in unison.

**Polyphony**

Polyphony (polis = several; phonos = sounds) developed throughout the Middle Ages in the context of vocal religious music. It consists of several independent melodic lines that are performed by several voices simultaneously.

The first polyphonic textures were very simple, but they became more complex over time and the different voices became more independent. Here are the main types of medieval polyphony:

- In the simplest polyphonic texture, the voices move in parallel motion, keeping the same interval between them.
- In another type of simple polyphony, one voice moves and the other (drone) remains static.
- In the most complex texture, the voices move in contrary motion or in the opposite direction to each other.

**ACTIVITIES**

3. Listen to the examples. Are the textures monophonic or polyphonic? If the texture is polyphonic, how do the voices move?
   - Viderunt Omnes by Léonin.
   - Lux Aeterna, anonymous.
Answer the questions.

a) What is a scale?

b) What do we call the distance between two consecutive notes?

c) How are intervals measured?

d) How many sounds does a diatonic scale have?

e) What determines if a scale is major or minor?

f) What are modal scales?

Look at the example. Then copy the scores and write the intervals between the notes. What scales are they? Are they major or minor?

Copy the staves and complete the D-major scale and the B-minor scale. What accidentals do you have to use?

Write the names of the main rhythmic modes and their rhythmic patterns.

Look at the score and answer the questions.

a) What is the metre?

b) In the Middle Ages, what was the name of the two note values on the score? And what are their names today?

c) What is the rhythmic mode?

d) How many tone intervals does the melody have? And semitone intervals?

e) Compose a second voice in parallel motion. Start with Do or C.

f) If we add a second voice with five Mi or E semibreves, what type of polyphony is it?

Define the following terms in your own words: musical texture, monophony, polyphony.

Copy the score and complete the second part in contrary motion. What are the intervals between the two parts?

Write a four-bar melody using dactyl rhythm and the scale in Lydian mode.

Copy and complete the text with the missing words.

In the Middle Ages, the first polyphonic were very simple, but they became more over time and the different became more independent. In the main types of medieval: 

- The voices move in motion, keeping the same between them.
- One voice moves and the other, called the , remains static.
- The voices move in direction to each other.

Copy the correct sentences and correct the wrong ones.

a) A diatonic scale has seven notes with five tone intervals and two semitone intervals between them.

b) In the Middle Ages, diatonic scales were used, which are different to the scales that we use today.

c) Melodies composed in Gregorian mode started and ended with the final note and had a dominant note, called the tenor, that organised the melody.

d) Musical texture is the way in which the different rhythms are combined in a composition.

e) Polyphony is the simplest texture and it’s typical of medieval music.

f) The term monophony comes from the words mono, which means only one, and phonos, which means sound.
Como Poden per Sas Culpas, anonymous, from the Cantigas de Santa María.

Presto

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1.4

\( \text{Tant M'Abelis by B. de Palou.} \)

Moderato

```

D. C. al Fine

non po de-ra, as si a vi a os nen-bros to-dos do cor-po mal trei-tos.
In the Middle Ages, vocal music was either liturgical or secular. **Liturgical** music was composed in a church context and performed at religious events. **Secular** music was performed in court and at popular events.

During the Middle Ages, liturgical vocal music evolved from the simple **plainchant**, with a single melodic line sung **a cappella** (without instrumental accompaniment), to early **polyphony**, with several independent melodic lines.

**Gregorian chant**

Between the 7th and 9th centuries, the Roman Catholic Church compiled its liturgical plain songs. We call this musical repertoire **Gregorian chant** in honour of Pope **Gregory the Great** (circa 504–604), the first compiler. These are the main characteristics of Gregorian chant:

- It has a monophonic texture, without instrumental accompaniment.
- It uses modal scales and is in free time (without any metre) to help to communicate the meaning of the text.
- The text is in Latin with a religious theme.
- It’s performed by male voices and alternates between a soloist and the choir, or between two choirs.

To make sure that Gregorian chant was performed in a similar way in all places, it was necessary to write it down. This is how the first rules of musical notation were established in the 9th century. The first symbols were called **neumes** and they were written on top of the words to show the changes of pitch. In time, neumes began to show the pitches of the notes more precisely, but not their duration. To do this, a **neumatic notational system** was used, on a **four-line stave** (similar to the stave that we use today, but with four lines instead of five).

**DID YOU KNOW?**

The monk Guido d’Arezzo noticed that his students found it difficult to remember liturgical songs and he invented a system to help them. We call this system the **Guidonian hand** and each part of the fingers represents a musical note.

**Guido d’Arezzo** (992–1050) was a teacher in the cathedral school in Arezzo, Italy. As well as inventing the Guidonian hand, he created the four-line stave and gave the notes the names that we still use today. To do this, he used a hymn dedicated to Saint John the Baptist called *Ut Queant Laxis*. However, he didn’t take into account the note Si, because in those times people thought that this note belonged to the devil. He gave the name ‘Ut’ to the note that we now call Do (the name changed in the 18th century).

**Hildegard von Bingen** (1098–1179) was a German nun, writer, scientist and composer. From an early age, she experienced mystic visions and she said that these visions were accompanied by music. She composed a total of 78 liturgical pieces of music for her congregation, grouped together in the *Symphonia Armoniae Celestium Revelationum*, and the first surviving liturgical musical drama. Hildegard said that singing was a manifestation of the divine spirit of humanity.
Depending on the relationship between the notes of the melody and the syllables of the text, Gregorian chant is classified into one of the following styles:

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<th>Neumatic</th>
<th>Melismatic</th>
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<td>one note per syllable</td>
<td>a small group of notes per syllable</td>
<td>a lot of notes per syllable</td>
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Gló-ri-a in ex-cél-sis De-o.
Vi-dé-rom-nes fi-nes tér-rae.
Al-le-lú-i-a.

Liturgical polyphony

In the 9th century, a second voice was added to plainsong and polyphony was born. This new form of musical expression became more and more complex and reached its maximum level of sophistication and perfection in the 16th century.

Musical notation was also evolving, because a more precise system was needed to write the rhythmic richness of the more complex polyphony. Mensural notation started to be used at the end of the 13th century. This included the first symbols related to metre and assigned different note values depending on the duration of the note.

The main medieval liturgical polyphonic forms were:

- **Organum**: It’s the earliest form. The main voice was a Gregorian melody and a second, parallel voice was added.
- **Discantus**: It appeared later. A new voice was added to the Gregorian melody that moved in contrary motion, or in the opposite direction to the other voice.
- **Conductus**: It was a new composition for two to four voices. The same text was sung by all the voices, with the same rhythm, in the syllabic style. This form had a strong and solemn rhythm because it was created to be performed in processions.
Secular vocal music

Secular monophony appeared in around the 9th century, but as it was generally passed on orally, there are hardly any records of it. The main characteristics of this vocal music are:

- It has a monophonic texture, but with instrumental accompaniment.
- It uses modal scales and rhythmic modes.
- It’s designed for fun or entertainment, and the texts aren’t only about religious themes, but also about love or history.
- It’s written in the local language (which we call the vernacular).
- It’s performed by male and female voices.

The musicians who played secular music were called **minstrels** and they had two functions:

- Some minstrels were a mixture of acrobats, mime artists, reciters and musicians. They performed in village and city squares and entertained the common people with their art.
- Court minstrels were part of the court in palaces and they performed their own songs, using string or wind instruments for accompaniment.

In the Middle Ages, there were also **goliards**, who were wandering clerics or mendicant students. In the 13th century there were lots of them. Many goliards wrote poetry in Latin, which was often satirical or critical of the Church and those who had more power. **Carmina Burana** is a famous collection of this type of composition and the manuscript dates back to the 12th and 13th centuries.

The songs of the minstrels were written in **songbooks**. One of the most common is the **Cantigas de Santa María** from the reign of King Alfonso X the Wise. It includes more than 400 pieces of music and poetry with European influences, written in Galician-Portuguese with mensural notation. They’re all dedicated to the Virgin Mary and some were composed by the king himself and musicians from his court.

Another famous songbook is the **Cantigas de Amigo**, which includes seven love songs written also in Galician–Portuguese by Martín Códax. Another manuscript, the **Llibre Vermell de Montserrat**, is located in a monastery of the same name, in Barcelona. It’s a collection of songs and dances dedicated to the Virgin Mary in Catalan, Occitan and Latin that the pilgrims performed when they arrived at the monastery.

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<th>Secular vocal music</th>
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<td><strong>Anonymous.</strong></td>
<td>The composer is known.</td>
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<td>Monophonic texture, without instrumental accompaniment.</td>
<td>Monophonic texture, with instrumental accompaniment.</td>
</tr>
<tr>
<td>Composed with modal scales and in free time.</td>
<td>Composed with modal scales and rhythmic modes.</td>
</tr>
<tr>
<td>Composed to support a liturgical text in Latin.</td>
<td>Composed to entertain, about secular or religious topics, and in the vernacular.</td>
</tr>
<tr>
<td>Performed by male voices (choir or soloist) in a liturgical context.</td>
<td>Performed by minstrels in public spaces and in palaces.</td>
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Instrumental music

The Catholic Church only allowed the organ in liturgy and no other instruments. For this reason, most instruments were only used in secular music to accompany the voice or to perform instrumental pieces in dances or processions. Nobody wrote these compositions down, so we don’t have a faithful record of what they were like.

**ACTIVITIES**

1. Listen and identify the instruments.

**Chordophones**

- **The medieval harp**
  - The harp was less than 75 cm high. Musicians held it on their knees and minstrels used to play it a lot.

- **The psaltery**
  - Has a flat sound box with strings on it. We pluck the strings with our fingers or strike them with a mallet.

- **The rebecc**
  - An instrument of Arab origin. It has between one and five strings that we rub with a bow.

- **The hurdy-gurdy**
  - Has a handle that turns a wheel. This wheel rubs against the strings in the sound box. The instrument has keys that are used to change the pitch of the notes.

**Aerophones**

- **The shawm**
  - A woodwind instrument with a double reed. It's the predecessor of the present-day oboe.

- **The cornamuse**
  - Is similar to present-day bagpipes. It has a double reed and the air is held in a bag. In the Middle Ages, shepherds used to play it.

- **The portative organ**
  - A small, portable organ with different-sized pipes and a keyboard. Usually it has a range of two octaves.

**Membranophones**

- **The square hand drum**
  - Is a type of square drum that is hit with the hand. It can have one or two membranes.

**Idiophones**

- **The tabor**
  - Is a drum with a membrane that is hit with mallets.

- **The tejoletas**
  - Are two small, flat pieces of wood that are hit together like castanets.

- **The carillon**
  - Consists of a series of bells that are struck with a hammer.
In the 8th century, the Muslims began to expand around the south of the Mediterranean and occupied a wide territory from Persia (present-day Iran) to the Iberian Peninsula. The occupied territory on the peninsula was called al-Andalus, and this became an important cultural centre with a rich musical life.

Al-Andalus was one of the largest producers of musical instruments. Thanks to minstrels, a lot of them reached many other parts of Europe. As well as this, a unique musical style appeared, known as Andalusian classical music, which was a fusion of Arab music and the indigenous music of the occupied territories.

In secular music, the main vocal form in al-Andalus was the nūba, which is still used in Arab music today. This court composition was based on simple melodies and alternated between vocal and instrumental parts, with contrasting tempos and rhythms. A common poetic genre was the zajal, which was later developed in song form. A soloist and a choir sang it and it was usually accompanied on the lute, flute, drum and castanets.

In liturgical music, the Christians who lived in al-Andalus, known as Mozarabs, practised Mozarabic chant, similar to Gregorian chant, but with a marked melismatic style.
At the same time, until their expulsion by the Catholic Monarchs in 1492, the Jews in Castile and Aragon created their own type of music, called **Sephardic music**. It involved adapting traditional Castilian songs to Arab rhythms and instrumentation. The songs were usually about love, but there were also cradle songs, wedding songs and funeral songs.

### ACTIVITIES

18 Listen to the excerpts and describe their characteristics.
- **Nūba**: Twisya, anonymous.
- **Zajal**: Este Amor, anonymous.
- **Sephardic song**: La Galana y el Mar, anonymous.

19 Listen to **Sadness** by Enigma. What musical elements are added to the Gregorian chant? How does this change its character?

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### From Gregorian chant to New Age music

There are different styles of New Age music, but all of them try to transmit calm and optimism. Just like in Gregorian chant, the melody is usually long and rather linear. This is why some New Age styles use melodies from the Gregorian repertoire, or with the same characteristics, combined with a dance or chill-out rhythmic base to make music that is relaxing and evocative.

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<table>
<thead>
<tr>
<th>900</th>
<th>1000</th>
<th>1100</th>
<th>1200</th>
<th>1300</th>
<th>1400</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Abd-al-Rahman III proclaims himself the Caliphate of Cordoba and becomes the leader of al-Andalus (929).</td>
<td>• East-West Schism: Christianity divides into the Catholic and Orthodox Churches (1054).</td>
<td>• Start of the Crusades to regain Catholic control of the Holy Land (1095).</td>
<td>• Reign of Alfonso X of Castile the Wise (1252–1284).</td>
<td>• The Hundred Years’ War begins between France and England (1337).</td>
<td>• Fall of the Byzantine Empire (1453).</td>
</tr>
<tr>
<td>• The monastery of Cluny is founded in France (909).</td>
<td>• Romanesque art appears (until the 12th century).</td>
<td>• Artisans begin to form guilds.</td>
<td>• Gothic art appears (until the 15th century).</td>
<td>• Death of the Italian poet Dante Alighieri, author of the Divine Comedy (1321).</td>
<td>• Fra Angelico paints the Annunciation (1430–1432).</td>
</tr>
<tr>
<td>• Birth of Guido d’Arezzo, creator of the four-line stave and the names for the notes (992).</td>
<td>• Invention of neumatic notation.</td>
<td>• Start of Ars Antiqua (12th and 13th centuries).</td>
<td>• Mensural notation appears.</td>
<td>• Start of Ars Nova (14th and 15th centuries).</td>
<td>• Libro Vermell de Montserrat is written.</td>
</tr>
<tr>
<td>• Birth of the German composer Hildegard von Bingen (1098).</td>
<td>• Birth of the German composer Hildegard von Bingen (1098).</td>
<td>• Rhythmic modes start to be used.</td>
<td>• The Cantigas de Santa Maria and the Cantigas de Amigo are compiled.</td>
<td>• Start of Ars Nova (14th and 15th centuries).</td>
<td>• Llibre Vermell de Montserrat is written.</td>
</tr>
<tr>
<td>• Start of Ars Nova (14th and 15th centuries).</td>
<td>• The Cantigas de Santa Maria and the Cantigas de Amigo are compiled.</td>
<td>• The Carmina Burana are written.</td>
<td>• The Archpriest of Hita writes the Book of Good Love (1330–1343).</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Comparison of two medieval pieces of music

During the Middle Ages, music had different characteristics depending on what it was composed for. Liturgical music was a type of sung prayer and its main objective was to support the message of the religious text that it was based on. Secular music, on the other hand, was composed to entertain people and tell stories. The themes of this type of song were love and epic stories of the heroes of the period, and there was also instrumental music for dancing.

About these recordings

You’re going to listen to two excerpts from different types of medieval music:

- **Can Vei la Lauzeta** is a song composed by a well-known minstrel from the Middle Ages called Bernart de Ventadorn. He learnt his art while sponsored by a French nobleman, and fell in love with the nobleman’s wife. After composing some love poems to her, he had to leave the region. He travelled to France and England and eventually entered a monastery, where he lived until his death. This extremely beautiful song is written in Provençal, a language that was spoken in the south of France during the Middle Ages.

- **Adorate Deum** is an introit, a type of song that is still performed today when the priest and the altar boys enter the temple to celebrate mass. Its objective is to open the celebration, create unity amongst the worshippers and prepare them for the liturgy. It forms part of the proper of the liturgy, which means the part that can vary over the liturgical year depending on the type of event. The parts of mass that don’t vary are called the ordinary (Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei).

Listen to Can Vei la Lauzeta and Adorate Deum and do the active listening activity.

- Listen and follow the scores in neumatic notation on the four-line staves.

**Can Vei la Lauzeta**

(an vei la lau-ze-ta mo-ver de joj sas a las con-tra-l rai que s’o-bli-da’e’s
Anc non a-gui de me po-der ni no fui meus de l’or’en sai que’m lais-set en__

lais-sa cha-zer per la dou-sor c’al cor li vai ai! tan grans en-ve-ya m’en_ve
sos_ olhs ve_zer en un mi-ralh que mout me plai. Mi-ralhs, pus me mi-rei en te,

de cui qu’eu ve-ya jau-zion, me-ra-vi-lhas ai, car ces-se lo cor de de-zi-er no’m_fon_
m’an mort li sos-pir de_pre-on, c’ais-si’m-per-dei com per-det se lo bels Nar-ci-sus en la fon_

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1.13
Read the lyrics of the song Can Vei la Lauzeta and the translation into English. Search the Internet and find the lyrics of Adorate Deum introit in English. What are the differences between the texts?

Can vei la lauzeta mover
De joi sas alas contra∙l rai,
Que s’oblida’e∙s laissa chazer
Per la doussor c’al cor li vai,
Al! tan grans enveya m’en ve
De cui qu’eu veya jauzion,
Meravilhas ai, car cesse
Lo cor de dezier no ∙ m fon.
[…]
Anc non agui de me poder
Ni no fui meus de l’or’en sai
Que∙m laisset en sos olhs vezer
En un miralh que mout me plai.
Miralhs, pus me mirei en te,
M’an mort li sospir de preon,
C’ai∙si∙m perdei com perdet se
Lo bels Narcisus en la fon. […]

When I see a lark flap
Its wings for joy at the rays of the sun,
And it forgets itself and lets itself fall
Because of the sweetness in its heart,
Alas, I feel so much I envy
Anyone that looks happy,
That I’m amazed that immediately
My heart doesn’t melt with desire. […]

I lost control of myself,
And I wasn’t myself from the moment
That she let me look into her eyes
Into that mirror that I like so much.
Mirror since I looked into you,
My sighs of lament have killed me,
I lost myself just like
Handsome Narcissus in the spring. […]

In your notebook, make information cards about the pieces of music that you’ve listened to. Include this information:

- Composer (anonymous or known).
- Type of notation.
- Type of music (liturgical or secular).
- Language of the text.
- Theme of the piece.
- Function of the music (to entertain or to serve a text).
- Rhythm (in free time or in a particular metre).
- Type of texture (monophonic or polyphonic).
- Type of ensemble (choir or soloist).
- Type of instrumental accompaniment (if there’s one).
- What two styles of Gregorian chant are there in Adorate Deum?

Answer the questions.

a) What venues were these pieces of music performed in? Is there a relationship between these venues and the characteristics of the music performed there? What is it?

b) Who were the performers? And the audience?

c) Search the Internet and find information about the myth of Narcissus. Then explain the last two verses of Can Vei la Lauzeta.

d) What type of bird is a lark?
20 Answer the questions.
   a) Which dates marked the start and the end of the Middle Ages?
   b) What was the most powerful political, economic and cultural institution in Europe during this period?
   c) Which three classes was medieval society divided into?
   d) What was the centre of medieval culture?
   e) Which two artistic periods happened in the Middle Ages?

21 Find the odd-one-out.
   a) liberal arts, trivium, quadrivium, Romanesque
   b) grammar, logic, diatonic, rhetoric
   c) arithmetic, geometry, astronomy, practical music
   d) mechanical arts, architecture, sculpture, painting, theoretical music

22 Copy the words in bold. Then write the correct definitions.
   major scale: several independent melodic lines that are performed simultaneously
   minor scale: tone-tone-semitone-tone-tune-tone-semitone
   texture: way in which the different melodic lines are combined
   monophony: tone-semitone-tone-tone-semitone-tone
   polyphony: only one melodic line

23 Define the terms using the words provided.
   • Modal scale: final note, Gregorian mode, eight, melody, tenor note.
   • Rhythmic mode: combination, long, breve, six, trochee, iamb, dactyl, note values.

24 Copy the correct sentences and correct the wrong ones.
   a) Liturgical music was for the court and popular contexts.
   b) Secular music was exclusively for religious events.
   c) Liturgical vocal music evolved from plainsong to early polyphony.
   d) The first neumes were written on top of the words to show the changes of pitch.
   e) The neumatic notational system was written on one-line staves.

25 Copy the scores. Then complete the second melody in parallel motion and the third in contrary motion.

26 Copy the scores. Then complete the second melody in parallel motion and the third in contrary motion.

27 Look at the scores. Which style of Gregorian chant does each one belong to?

28 Complete the sentences with the terms provided.
   a) In the ______ century, polyphony was born when a second voice was added to ______.
   b) At the end of the ______ century ______ appeared. It included the first symbols related to metre and assigned different note values depending on the ______ of the note.
   c) ______ is the earliest polyphonic form. It consisted of adding a second voice in parallel motion to a Gregorian melody.
   d) ______ appeared later. It consisted of adding a new voice to a Gregorian melody that moved in ______ motion to the other voice.
   e) ______ was a new composition for two to four voices. The same text was sung by all the voices, with the same rhythm, in the ______ style. The main characteristic of this form was its strong and solemn rhythm, because it was created to be performed in ______.
Correct and complete the table.

<table>
<thead>
<tr>
<th>Secular vocal music</th>
<th>Gregorian chant</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monophonic texture.</td>
<td>Anonymous.</td>
</tr>
<tr>
<td>It uses modal scales and rhythmic modes.</td>
<td>It serves a liturgical text in Latin.</td>
</tr>
<tr>
<td>Performed by minstrels.</td>
<td></td>
</tr>
</tbody>
</table>

Define the terms in your own words: vernacular, songbook, minstrel, goliard.

Draw a table and classify the medieval instruments into families. Then describe their characteristics briefly.

- psaltery
- carillon
- rebec
- hurdy-gurdy
- portative organ
- square hand drum
- shawm

Look at this medieval picture. Then do some research and find the names of the instruments and how they’re played.

Find out who Kassia was. Then answer the questions.
- Which century did she live in?
- Where was she born?
- Why was she punished?
- What type of works did she compose?
- Find one of her works on the Internet and listen to it. How would you describe her music?

KEY CONCEPTS

Music in the Middle Ages

**Characteristics**
- Gregorian modes: the final and tenor notes determined which mode it was.
- Rhythmic modes: trochee, dactyl and iamb.
- Medieval textures.
  - Monophony: a single melodic line.
  - Polyphony: several melodic lines that move in parallel or contrary motion, or one moves and the other, called the drone, remains static.

**Vocal music**
- Secular monophonic
  - Monophonic texture with instrumental accompaniment.
  - Created to entertain, with a text about religion, love or history, generally in the vernacular.
  - Performed by minstrels and goliards.
  - Compiled in songbooks.
- Liturgical monophonic
  - Monophonic texture without instrumental accompaniment.
  - Created to entertain, with a text about religion, love or history, generally in the vernacular.
  - Performed by male voices (soloist or choir).
- Liturgical polyphonic
  - It appeared in the 9th century with the addition of a second voice to plainsong.
  - Forms: organum, discantus and conductus.
  - Written in mensural notation.

**Instruments**
- Chordophones: harp, psaltery, rebec and hurdy-gurdy.
- Aerophones: shawm, cornamuse and portative organ.
- Idiophones: tejoletas and carillon.
- Membranophones: square hand drum and tabor.
A present-day chanson de geste

In the Middle Ages, minstrels recited or sang epic poems called chansons de geste. These compositions told the news of the period, with varying degrees of truthfulness.

If we had to choose a musical style that describes present-day reality, it would definitely be rap. We could say that rappers are the minstrels of today. Since it appeared in around 1970, rap has become an important instrument of social criticism and a way to fight against social exclusion.

Read the article about the worrying problem of bullying in schools that is happening nowadays all over the world.

Racist bullying

Heated debate on immigration blamed for increase in children reporting abuse

More than 1,400 children and young people contacted ChildLine for counselling about racist bullying in 2013, up 69% on the previous 12 months. Islamophobia is a particular issue in schools, according to the charity, with young Muslims reporting that they're called 'terrorists' and 'bombers' by classmates.

Children who have poor English or a strong accent are often called 'freshies', an abusive term that highlights their struggle to fit in.

Sue Minto, head of ChildLine, said: 'There's so much more of a focus in the news at the moment about immigrants... it's a real discussion topic and children aren't immune to the conversations that happen around them. Some children are told, even if they're born in the UK, to pack their bags and go back to where they belong. It's very worrying.

This past year, it really seems to be something children and young people are suffering from.'

The charity's report found that the majority of the racist bullying affecting children was happening in schools.

Several young people who had the courage to tell a teacher then found that nothing happened or that they were given advice to simply ignore the bullies, which they found unhelpful and ineffective. Others were reluctant to speak out, fearing that the situation would become worse.

A Department for Education spokeswoman said: 'No child should have to suffer the fear and victimisation of bullying. Every school must have measures to prevent it and children will soon be taught how to stay safe online, including how to avoid cyber-bullying, from the age of five.'

Adapted from The Independent, 8 January 2014

Be a reporter of your times. To do this, follow the instructions.

1 Listen to the backing track. Pay attention to the metre and the tempo, and follow the structure.

<table>
<thead>
<tr>
<th>4/4</th>
<th>intro (2 bars)</th>
<th>verse 1 (8 bars)</th>
<th>chorus (4 bars)</th>
<th>verse 2 (8 bars)</th>
<th>chorus (4 bars)</th>
<th>end (2 bars)</th>
</tr>
</thead>
</table>

2 Write some lyrics about bullying in schools and rap them over the backing track.

- Pay attention to the strong beats of each bar and try to make the tonic syllables coincide with them.
- Make sure that the lyrics rhyme.
- You can use onomatopoeias or even the words from the article.

3 Perform the lyrics over the backing track. Pay attention to vocalisation and breathing. Finally, record your creation.
The stolen codex

On 5th July 2011, one of the most valuable treasures in the cathedral of Santiago de Compostela mysteriously disappeared: the *Codex Calixtinus*. The book, kept in a security case in the cathedral’s archives, disappeared as if by magic.

A codex is a book from before the invention of the printing press. It’s written by hand and consists of a set of booklets that are sewn together. The codex in the cathedral of Santiago was written in the 12th century. Its name comes from Pope Callixtus II, because it’s thought that he decided to compile it, although we cannot be entirely sure of this.

It’s a beautifully illustrated manuscript that combines liturgical texts, sermons, homilies, stories about James the Apostle, as well as a useful guide for travellers, with information about the pilgrims route to Santiago de Compostela, accommodation, works of art and advice for pilgrims.

All this makes it a literary gem, but it’s also exceptional from a musical point of view. It contains 22 polyphonic pieces of music and they’re some of the oldest compositions for several voices that exist in Europe. One of these compositions is the hymn *Congaudeant Catholici*. It’s the first known composition for three voices in the whole Western repertoire.

The *Codex Calixtinus* is a unique source of knowledge about medieval literature and music. This is why, at the time, many people compared the tragedy of its disappearance with the collapse of the Portico of Glory. Thanks to the codex, we have been able to study different types of musical notation and the role of music in the liturgy of the period, but there was still a lot more to discover in the book.

Who could have taken it?

The police interrogated the users of the archives, both religious people and those working there, and looked for the book all over the cathedral. Since this was a Romanesque building, there were many passages and hidden corners. They even searched the organ! One day, in one of the ten chapels of the temple, a hidden copy of all the keys to the archives was found. This clue finally led them to the thief: an electrician with years of experience working in the cathedral and who had also stolen other documents and objects.

After a search that lasted nearly a year, the *Codex Calixtinus* was returned to its home of more than 800 years, and the codex was now more popular than ever. Today it awaits the visits of experts from all over the world who hope to reveal all its secrets.

**ACTIVITIES**

34 What is a codex?
35 Where is the *Codex Calixtinus* kept? Why does it have this name?
36 What is its content? Why is it important from a musical point of view?
37 What is special about the hymn *Congaudeant Catholici*? Find a recording of this piece of music on the Internet and listen to it.
38 Today, is notation still as important as it was in the Middle Ages for keeping a record of music?
39 Find the name of two other medieval codices that contain music. Write a short text about them.