

A WORLD OF SOUNDS **C**

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1. The origin of our music

The Middle Ages



BLOCK 1 CULTURAL CONTEXT

1.1. A TOUR OF HISTORY

1.1.1. Chronology. Historical and socio-cultural aspects

This period starts at the end of the 5th century with the invasion of the Goths and the Fall of the Roman Empire, coinciding with the maximum expansion of Christianity, and ends sometime in the early the 15th century.

On the **social scene**, the foundations were being built for the formation of the future European states. But before this happened, for a long time Europe was fragmented into many small territories dominated by powerful *feudal lords* who often fought amongst themselves for greater power and possessions.

At the same time, Christianity continued to expand throughout Europe and then worldwide under the Popes, through an extensive network of *monasteries* and *abbeys* that crossed most frontiers. This is also the time of the *Crusades*, which were military expeditions led by Christian kings attempting to recover holy places in and around Jerusalem, which had fallen into the hands of the Muslims.



Christ Pantocrator. Romanesque art



On the **cultural scene**, although some powerful courts initiate to some extent *flourishing cultural movements*, most cultural life was concentrated in monasteries and abbeys, where the arts and sciences were studied by monks, who inherited the legacy of Ancient Greece and Rome and made great advances in all areas of knowledge, preserving, translating and writing many books and manuscripts.



This period can be divided into two phases:

1. The **Low Middle Ages: from 476 (5th C) to around the year 1000 (11th C)**, in which the Western Roman Empire lost its political, social and economic vitality as various “barbarians” invade its frontiers.
2. The **High Middle Ages: from the 11th C to the 15th C**, in which many changes occur, such as the birth of new towns and cities (burghs) within the feudal framework, reaching their maximum splendour in the 13th century with the construction of the impressive Gothic cathedrals that inspired man to look to the heavens, reflecting the change in mentality in this period.



On the **musical scene**, we find music divided into *religious music*, in which the Gregorian chant is used to transmit to people the ideas of the Christian Church through prayer and song.

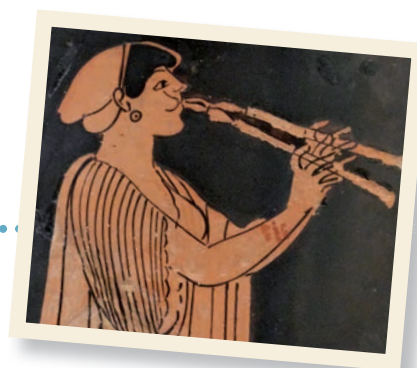


And on the other hand, there is *profane or popular music*, used for fun and entertainment amongst the people and the nobles, reflecting in song and dance people’s feelings, hopes and desires.



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Do the exercises given in your **WORKBOOK**.



CURIOSLY ENOUGH

Over 2500 years ago in Ancient Greece, different types of music were used to represent the human passions and desires and characters (bravery, temperance, etc.), and their opposites, and were used to inspire these in listeners. The **doctrine of Ethos** was the study of what kind of music was most appropriate for achieving perfect harmony in body and mind with the universe, and create certain sensations in people.



BLOCK 2 MUSICAL CONTEXT

2.1. RELIGIOUS MUSIC IN THE MIDDLE AGES

The Christian Church in the Middle Ages prohibited singing by women and the use of instruments because it was thought that this would distract the faithful in their worship.

Similarly, the Church disapproved of the use of music for simple entertainment in singing and dancing, as this would only push Christians back into the ancient world full of pagan gods and rites.



This is why music was used exclusively for prayer and contemplation, for the purpose of reminding believers that the only true source of existence was God, and man had to be prepared to die like a Christian and finally meet his Creator.



The schools set up for teaching music were called *scholae cantorum*, which preserved and transmitted songs and chants. These chants were unified and compiled in the 7th century by Pope Gregory the Great, who established a series of conditions so that all churches could celebrate mass in the same way. This is how the religious music called **Gregorian chants** appeared, which were *monodic songs* (one single melody), sung *a cappella* (voices only with no instruments), and in *Latin*. These became the official singing style of the Catholic Church.



In this period music was no longer considered to be a mere entertainment and became a science, forming part of the *Quadrivium*, the four arts or disciplines, along with arithmetic, geometry and astronomy, taught after the *Trivium* (grammar, logic and rhetoric).

As proof of the importance of **music** throughout the centuries we can see how it plays an essential role in today's society, and furthers cultural education, strengthening skills and attitudes through the use of one single but universal language.



Do the exercises given in your
WORKBOOK.

pages 7-9



Pope Gregory the Great



Detail of a Medieval musical score

2.2. PROFANE MUSIC IN THE MIDDLE AGES

Although the Church disapproved of the use of music without a religious purpose, popular songs and dances had always existed amongst the population.

Among the first disseminators of this type of music were the **joglers**, who made their living by staging shows featuring conjuring tricks, acrobatics and sometimes trained animals, at castles and in villages, and played songs taken from other composers on a variety of instruments. They were often considered outcasts or marginals, and the Church even refused to administer the last sacraments to them when they were about to die.



Joglers

In the 12th century the **troubadours** appeared, who actually wrote music and text in poetry form. They were cultured and refined persons and often sang in courts and palaces. As themes for their songs they took knightly ideals (bravery, honour, gallantry...) and love (faithfulness, loyalty, self-sacrifice...) and accompanied their songs using a variety of instruments (harps, lutes...).

They did not use Latin in their songs, as in religious music, but employed the vulgar tongue of their area (different in each country) and were highly respected, as in some cases, they even belonged to the nobility.

Other variants of the troubadours were the **trouvères** in the north of France and the **minnesänger** in Germany.



Important troubadours in Spain were **Martín Codax de Vigo**, author of the *Cantigas de Amigo*, and **Alfonso X the Wise** (1221-1284), a king who promoted the arts and sciences and wrote some of the 417 melodies included in the *Cantigas**, works dedicated to the Virgin Mary composed around the second half of the 13th century in Galician-Portuguese (which was considered as the aristocratic language and ideal for poetry at the time) narrating the miracles performed by the Mother of God in worldly affairs. These were profane musical works despite having a religious content, as the Virgin Mary was presented as a woman with human feelings intent on guiding worldly men towards God.

The most frequently used musical forms were structures with refrains such as the **ballad** and the **virelai** (rondos), the **rondeau** (French dance) and the **pastorela** (Medieval dance in which a knight would meet a shepherdess).

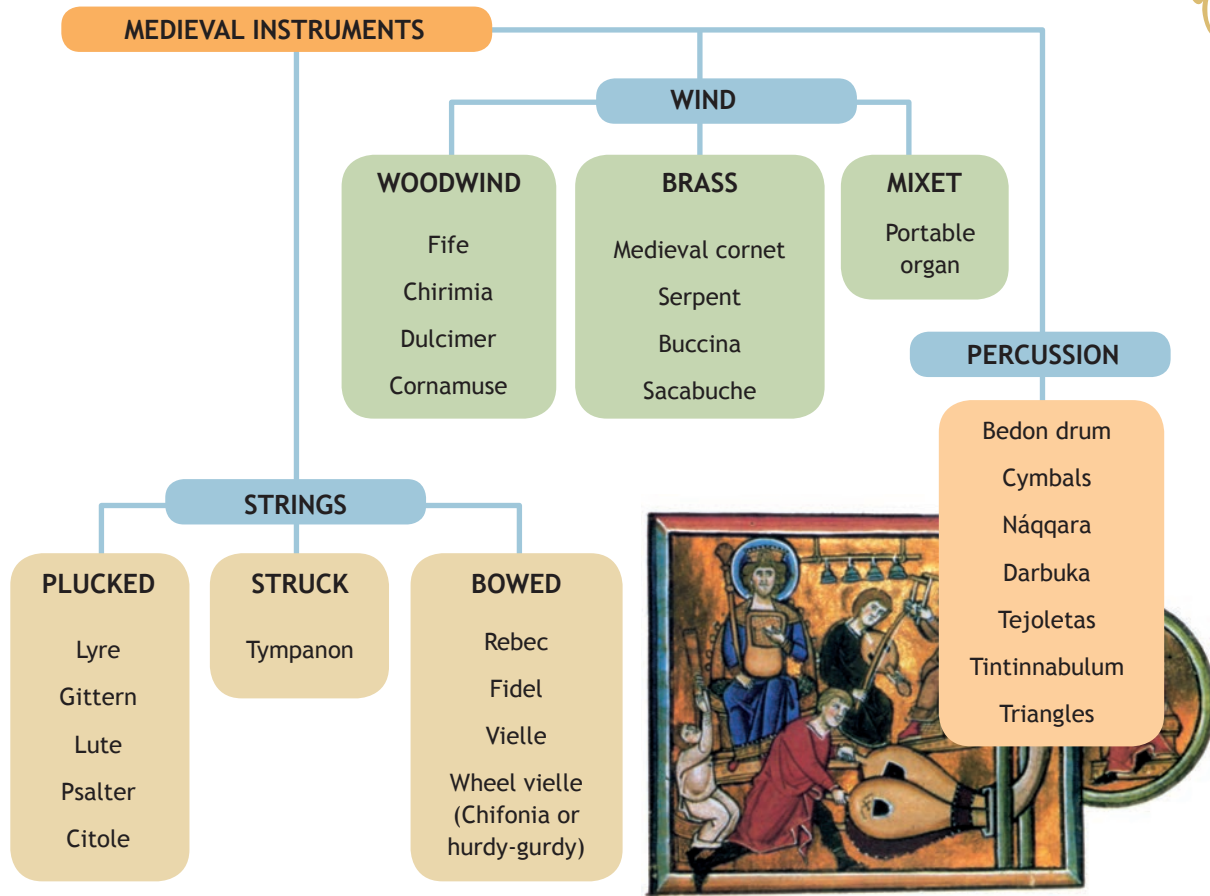
*Cantiga: religious or profane composition in which music was combined with poetry in Galician-Portuguese.



pages 10-11

Do the exercises given in your **WORKBOOK**.

2.3. DISCOVER MEDIEVAL INSTRUMENTS



INSTRUMENT MUSEUM

STRING FAMILY

✓ Plucked strings

Lyres and **gitterns** (derived from ancient harps of Greek origin), **lutes** (of Arabic origin), **psalteries** (ancestors of the later clavichord) and **citoles** (ancestors of the guitar).



Lute



Psalteries



Tympanon

✓ **Struck string instrument**

Tympanons (played by hitting the strings with a small hammer, which would later become the clavichord and even later, the piano).

✓ **Bowed strings**

The **rebec** (with a pear shape) and the **fidel** (oval shape), the **vielle** (much later to become the violin family) and the **wheel vielle** (sounded by turning a handle that strikes the strings). In Spain this was called the **chifonia or the hurdy-gurdy (zanfona)**.



Lute and rebec



Chifonias



Cornamuse



Fifes

WIND FAMILY

✓ **Woodwinds**

Fifes (which would later become transverse flutes), **chirimias** (primitive oboes), **dulcimers** (still used today in traditional music), **cornamus-es** (Galician bagpipes decorated with the carved heads of men and animals).



Buccine (Latin plural)

✓ **Brass**

The **medieval cornet** (a horn that would give way to current-day cornets), the **serpent** (a snake-shaped horn with a low sound), the **buccina** (a straight trumpet used to announce the arrival of a prince or king), the **sacabuche** (trombone).



Serpent

✓ **Mixed**

Portable organs (small-sized, usually hung from the neck or shoulders and played with the right hand while the left hand activates a bellows that pushes air into the mechanism).



Portable organ



PERCUSSION FAMILY

A wide variety of percussion instruments were used, even derived from ancient cultures: The **bedon drum** (a drum with snares), the **cymbals** (plates), the **naqqara or nakar** (tambours), the **darbuka** (a small cup-shaped tambourine with a ceramic body played against the shoulder), the **tejoletas** (rudimentary castanets made from pieces of tile), the **tintinnabulum** (small bells on sticks, originally Roman), and **triangles**.



Cymbals



Chirimia and tejoletas



Albogón and darbuka

Do the exercises given in your WORKBOOK.

pages 12-13

2.4. ORDERING CONCEPTS

Now that you've studied the basic concepts of religious and profane music in the Middle Ages, do the exercises in your Activity Workbook and you'll get a summary of the essential features of music in this period.

Do the exercises given in your WORKBOOK.

pages 13-14



BLOCK 3 OTHER USEFUL DATA**3.1. AIRS OF RENEWAL IN MEDIEVAL MUSIC****Polyphony is born: simultaneous melodies arise**

A new form of making music appears in this period called **polyphony**, (poly = many; phone = sound or voice) becoming even more popular than the Gregorian chants which had reigned supreme during the Middle Ages.

a) The first polyphonic manifestations (9th to 11th C)

The first experiences in polyphony began above all in the Abbey of St Martial in Limoges, France, and thanks to these, the Church found a way to solemnise liturgical singing.

The organum

- This was the simplest polyphonic form comprising 2 melodies.
- It was built over the *cantus firmus* (the fixed melody of Gregorian chants), to which a second melody was added at a distance of a higher 8th, a lower 5th or a higher 4th.
- It is also called a **parallel organum** because of its *parallel movement* of two melody lines.

Tu pa - tris sem - pi - ter - nus es fi - li - us

The discantus

- This is a variant of the organum which still has only 2 melodies, but is more complex.
- In contrast to the organum (two voices in parallel movement), the discantus does the opposite, in a way: when one tone goes higher, the second tone goes lower and vice versa, respecting the harmonic intervals.
- It eventually evolved into *counterpoint* (*punctum contra punctum* = note against note).

b) Ars Antiqua period (12-13th C)

In this period polyphony progressively come into style, marking the decadence of Gregorian chants.

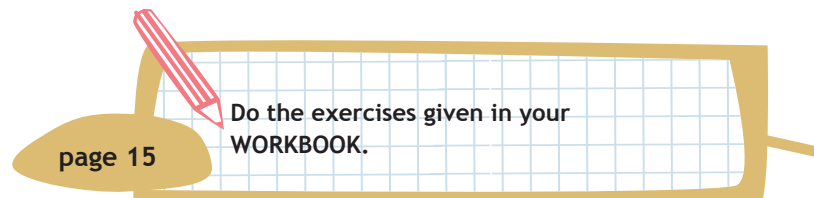
The main novelties arising in this period are:

- Composers are no longer anonymous and begin signing their works.
- The centre of compositional music becomes Notre Dame in Paris.
- Major composers: **Magister Leoninus (Léonin)** and **Magister Perotinus (Pérotin)**.
- *New polyphonic forms* appear:
 - *Conductus*, with a processional rhythm no longer based on Gregorian chants.
 - The *motet*, in which 2 or 3 voices sing varying lyrics over different rhythms, which eventually take over from the conductus.

c) Ars Nova (14th C to the Renaissance)

This period makes a break with everything that had come before and the compositional technique of composers developed as follows:

- The centre of music composition continued to be in France.
- The Musical Treatise by **Philippe de Vitry** was published, entitled *Ars nova*, in which the following developments were shown:
 - a) All musical signs and notations used until then were codified.
 - b) New concepts such as time signatures and metrical units were introduced.
- Major composers: **Guillaume de Machaut** and **Philippe de Vitry**.
- *New, more elaborate polyphonic forms* arose, reflecting the change of mindset by Gothic composers, who sought the pleasure and purely sonorous effect of music.



3.2. COMPOSERS



Until the 12th century the majority of works were anonymous, and it is only from this century on that we can talk about music by *known composers*. Among the first composers who put their signatures to their music were two monks from the musical period known as:

Ars Antiqua (12-13th C)

Magister Leoninus “Léonin”

It seems he was an outstanding organist, and was probably a monk in the Notre Dame cathedral in Paris, and helped initiate the *organum* and *the discantus*. Creative phase of religious music with a new style, the *organum* and *discantus*.



Magister Perotinus “Pérotin”

Born in Paris around 1155, but known to have died in 1230. He was the successor to Léonin at Notre Dame and was considered to be a great composer and interpreter of the *discantus*. The creation of the *organum* with three or four voices around the year 1200 was an important step in developing polyphony, which until then had only been written for two voices.

A score by Pérotin

Ars Nova (14th century)

Philippe de Vitry

Born in Paris in 1291, it is believed that de Vitry studied at the University of Paris, as he is often referred to in documents of the time as “Magister”. He was also a diplomat and soldier, and it is known that in 1351 he became bishop of Meaux, located to the east of Paris. He was a leading French musical theorist, and the treatise “Ars nova notandi” from the 14th century is attributed to him, giving its name to the entire musical movement of this period and breaking free from the way music had been composed and understood until his day.

Guillaume de Machaut

French poet and composer, secretary to John I, Count of Luxembourg and King of Bohemia, canon, accompanying him on military expeditions and travels, he was the maximum exponent of Ars Nova and the most celebrated composer in the 14th century. Born in 1300, he composed numerous motets, songs and ballads, in which he introduced many technical innovations, focusing on rhythm and measures. His most outstanding work was *Messe de Notre Dame*, the earliest known complete setting of the Ordinary of the Mass by a single composer. He died in 1377 in Rheims, after surviving the Black Death that desolated Europe and supervising a compilation of his extensive works.

Other composers from this period

In Italy: **Francesco Landini** and **Johannes de Garlandia**.

In England: **Walter Odington**.

In Germany: **Franco of Cologne**.



Do the exercises given in your
WORKBOOK.

pages 16-17

3.3. ASSIMILATING CONCEPTS

pages 17-19

Do the exercises given in your
WORKBOOK.

BLOCK 4 PRESENT-DAY MUSIC

4.1. The Middle Ages in present-day music

The Medieval world still survives in present-day music. In **pop music** we can find many references to Medieval music in song lyrics, mentioning chivalry and love, and songs dedicated to legendary characters such as *Robin Hood* and *Joan of Arc*, to whom the group **OMD** (*Orchestral Manoeuvres in the Dark*) dedicated a song which was a big hit.



Rock and especially **heavy metal** are the styles that have taken inspiration from the Medieval world, both aesthetically and in the use of lyrics. Among the more important groups are: **Épica**, **Nightwish**, **Temptation**, **White Skull**, **Bolt Thrower** and **Blind**. Another example of a group combining instruments and melodies that are basically Medieval with rock and symphonic music is **Corvus Corax**.



Corvus Corax



Within **Spanish rock** there are two main groups related to Medieval music. The group called **Ñu**, who describe themselves as Medieval Rock, and **Tierra Santa**, a band that dedicates lyrics to the Crusades, the Cid and the Reconquest, with clear references to Medieval influences. The group called **Mägo de Oz** can also be included in this style, although more for their looks than their musical style.



Celtic music, despite having ancient and Medieval and popular origins, is still alive today. The ancestral instruments of these cultures are still being used today, with songs written by composers who have had big hits in recent years, such as **Hevia** and **Carlos Núñez**.



Hevia



Carlos Núñez



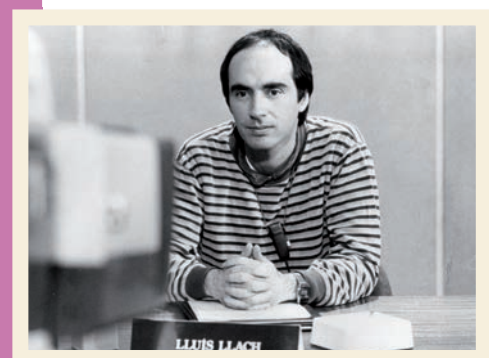
In recent years some curious experiments have been made by combining **Gregorian chants** with electronic sounds, dance and a variety of rhythmic beats. Among the groups standing out in this style of **experimental music** are: **E nomine**, **Gregorian**, **Era** and **Enigma**.



Bob Dylan

In pop music, folk music and present-day rock we can also find musicians like the **troubadours** of old who travel from city to city entertaining people, singing their own songs and accompanying themselves on instruments. We can call these musician **singer-songwriters**. They write their own lyrics and music and usually focus on social, political, personal and even philosophical themes. From the 1960s they wrote what are called **protest songs**, in many places, and even in countries where there was no freedom of expression. Today the term does not have the same meaning of social criticism as in the past, and these musicians may use any kind of theme in their songs.

Among the most outstanding singer-songwriters on the international panorama were **Joan Báez**, **Bob Dylan**, **Neil Young**, **Leonard Cohen**, **Neil Diamond** and **Tom Waits**, among others.



Lluís Llach

The **protest song** in Spain had a precursor in **Paco Ibáñez**, who sought exile in France during the Franco dictatorship and composed music for many of the Spanish poets of all ages. **Raimon** was the first to put Catalan poetry to music. For many decades **Lluís Llach**, **Joan Manuel Serrat**, **Víctor Manuel** and **Luis Eduardo Aute** were highly successful.



Later a whole generation of singer-songwriters began to appear, creating music of a more commercial nature, with lyrics closer to people's feelings, among whom were **Rosana**, **Pedro Guerra**, **Joaquín Sabina** and **Ismael Serrano**. There are also pop rock singers who can be classified as singer-songwriters, such as **Fito**, **Manolo García**, **Alejandro Sanz**, **Antonio Flores**...



Alejandro Sanz

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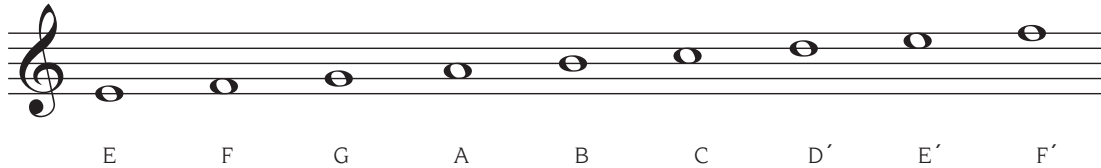
Do the exercises given in your
WORKBOOK.

BLOCK 5 MUSICAL CREATION

5.1. PITCH Musical Notes

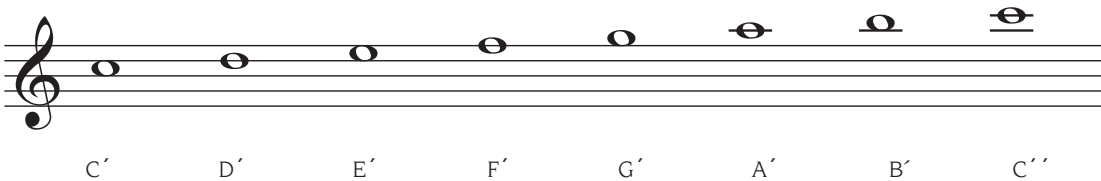
Notes are placed on the **staff**, which contains **five lines** and **four spaces** laid out horizontally in parallel.

When we write the notes on the staff following the order of lines and spaces from the bottom to the top we get an ascending scale.

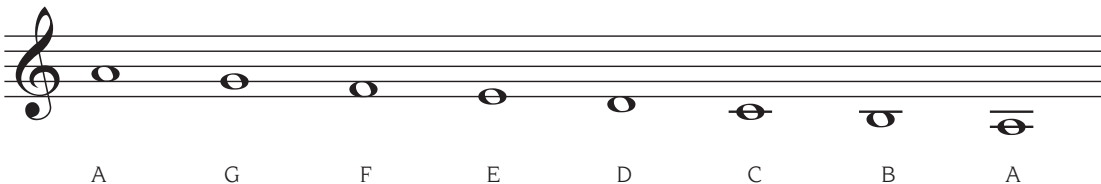


Lines and ledger lines

When we need to write notes that are higher or lower than the ones above, we have to use **ledger lines** creating **additional spaces**, which are short additional lines that are only written directly under or over the note.



Placed in ascending order.



Placed in descending order.

Clefs

Clefs are signs that are placed at the beginning of each staff to indicate which note is which. Most scores use the G clef, meaning G is played on the second line, but there are others clefs such as the F-clef and the C-clef.



G



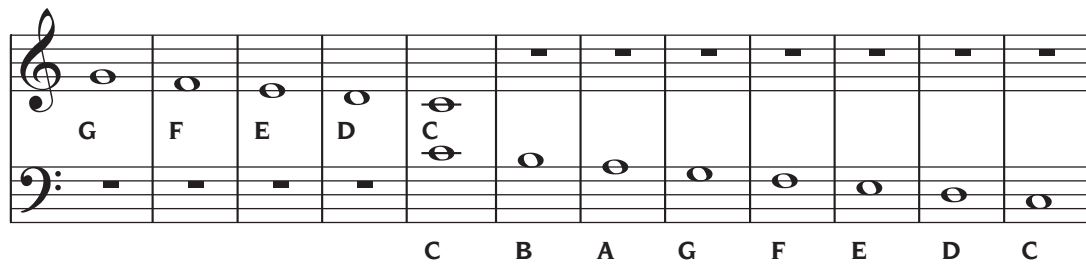
F



C

Different clefs are used to facilitate writing the notes within the staff when they would otherwise occupy very many ledger lines above or below.

Note that the F-clef actually represents the position of notes that would occupy lower ledger lines in this example.



5.2. DURATION

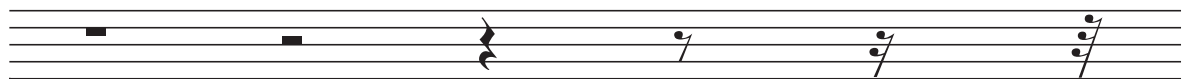
Musical notations

Musical notes are signs that represent different **durations of sound**.



Semibreve Minim Crotchet Quaver Semiquaver Demisemiquaver

Another group of symbols called rests represent **periods of silence** that correspond in duration to the notes above.



Semibreve Minim Crotchet Quaver Semiquaver Demisemiquaver

Duration modifiers

A **TIE** is a **curved line** that joins two or more notes together, of the same name and pitch.



The **DOT** is a **stop** (.) placed to the **right of a note head** to increase its time-value by **half**.

$$1 + 0.5 = 1 + 0.5$$



$$2 + 1 = 2 + 1$$



Do the exercises given in your **WORKBOOK**.

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BLOCK 6 MUSICAL INTERPRETATION

This *cantiga* forms part of many songs of profane nature in the collection called *Cantigas de Santa María*. Remember that “cantiga” refers to compositions in which, although profane, the general theme focuses on the miracles performed by the Virgin Mary, the Mother of God.



Cantiga Quen a Omagen Cantiga 353

Recorder 1

8 9 10 11
12 13 14 15
16 17 18 19
20 21 22 23
24 25 26 27
28 29 30 31
32 33 34 35
36 37 38
39 40 41

Quen a o - ma - gen da__ Vir - gen et de
seu Fi llo__ on - rrar, de - les se - ra muit on__ rra - do no seu
ben, que non. a__ par. E de tal ra - zón com es - ta vos di__
rei, se vos prou - guer, mi - ra - gre que fez a__ Vir - gen, que sem
pre nos so__ ben__ quer, per - que a - ja - mos o__ rey - no de seu
Fill ond a__ mo - ller pri - mei - ro nos dei - tou__
fo - ra, que foi ma - la - ment. er__ rar.

Recorder 2 *Cantiga Quen a Omagen Cantiga 353*

1 2 3 4 5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40 41

Quen a imagen Cantiga 353

Quen a omagen da virgen
 et de seu fillo onrrar?
 d'eles sera muit' onrrado
 no seu ben, que non a par.
 e de tal razon com'esta
 vos direi, se vos prouguer,
 miragre que fez a virgen,
 que sempre nosso ben quer,
 porque ajamos o reyno
 de seu fill' ond'a moller
 primeiro nos deitou fora,
 que foi malament' error

*He who honours the image
 Of the Virgin and Her Son,
 Will be honoured in return
 With good far better than none.
 For such a reason as this,
 I would tell you, if you would,
 Of miracles done by Her
 Who always seeketh our good.
 And then we'll find the Kingdom
 Of Her most beloved Son,
 Where Eve first committed sin,
 With the apple she failed to shun*

Since it was sometimes difficult for singers to memorise all the melodies they used in oral transmission, a system was designed to facilitate the musical notation system. The appearance of the “neumes” first, and the two coloured lines afterwards (red for F sounds and yellow for C sounds, as a general guide) eventually led to the four-line staff. This process culminated in the 12th century by the monk Guido of Arezzo inventing the solfège system using the first syllables of the Hymn to St John the Baptist, starting with Ut for Do, and continuing to Si, which is used in Spanish notation.



Hymn to St John the Baptist "Ut queant laxis"

1 2 3 4 5 6 7 8

9 10 11 12 13

14 15 16 17 18

19 20 21 22

Ut que-ant la xis re-so-na-re fi-bris mi ra ges
to rum, fa-mu-li tu o rum, sol ve po-lu-ti,
la-bi-i re a-tum Sanc-te Io-an-nes.



INTERPRETATIONS FOR ORFF INSTRUMENTS

In this section you can use the Orff instrument interpretation instructions for a musical piece that you can download from the website www.tabarcallibres.com

Gladiator

4

5 6 7 8

9 10 11 12 13

14 15 16 17 18

19 20 21 22 23

24 25 26 27 28 29

30 31 32 33 34 35

41 42 43 44 45

5

46 47 48 49 50 51

52 53 54 55 56 57

58 59 60 61 62 63