

# A WORLD OF SOUNDS **C**

Germán Monferrer Quintana  
Juan Ángel Picazo López

**TABARCA  
ECIR  
MARFIL**



## CONTENTS

### UNIT 1

*THE ORIGIN OF OUR MUSIC.* The Middle Ages ..... 6

### UNIT 2

*POLYPHONY COMES INTO FASHION.* The Renaissance ..... 26

### UNIT 3

*MUSIC AS A LUXURY.* The Baroque ..... 46

### UNIT 4

*ORDER AND CLARITY IN MUSIC.* The Classical Period ..... 66

### UNIT 5

*MUSIC AS AN EXPRESSION OF FEELINGS.* Romanticism ..... 88

### UNIT 6

*THE MUSICAL REVOLUTION.* Contemporary music ..... 112

#### BLOCK 2. LISTEN AND LOOK

List of listening exercises and videos ..... 142

#### BLOCK 5. MUSICAL CREATION AND PRACTICE

List of ukulele bases and creation ..... 148

#### BOCK 6. MUSICAL INTERPRETATION

List of interpretation bases ..... 149

Most used UKULELE chords ..... 150

Table of positions on the soprano and tenor recorders ..... 151

UNITES	1. MUSICAL CONTEXTS AND CULTURES	2. LISTEN AND LOOK	3. OTHER INFORMATION OF INTEREST
<p><b>1</b> THE ORIGIN OF OUR MUSIC</p> <p>The MIDDLE AGE</p>	<p><b>1.1. Travelling through history</b> The Middle Age</p> <p><b>Interesting fact</b> Activities 8 Videos</p>	<p><b>2.1. Religious music</b> <b>2.2. Secular music</b> <b>2.3. Instruments</b> <b>2.4. Ordering concepts</b></p> <p>Activities 10 Videos 12 Listening exercises</p>	<p><b>3.1. The winds of change</b> <b>3.2. Composers and songwriters</b> <b>3.3. Assimilating concepts</b></p> <p>Activities 2 Videos 4 Listening exercises</p>
<p><b>2</b> POLYPHONY BECOMES FASHIONABLE</p> <p>The RENAISSANCE PERIOD</p>	<p><b>1.1. Travelling through history</b> The Renaissance Period</p> <p><b>Interesting fact</b> Activities 11 Videos</p>	<p><b>2.1. Religious music</b> <b>2.2. Secular music</b> <b>2.3. Instruments</b> <b>2.4. Ordering concepts</b></p> <p>Activities 5 Videos 7 Listening exercises</p>	<p><b>3.1. Religious forms</b> <b>3.2. Secular forms</b> <b>3.3. Spain</b> <b>3.4. Composers and songwriters</b> <b>3.5. Assimilating concepts</b></p> <p>Activities 2 Videos 3 Listening exercises</p>
<p><b>3</b> MUSIC AS A LUXURY</p> <p>The BAROQUE PERIOD</p>	<p><b>1.1. Travelling through history</b> The Baroque Period</p> <p><b>Interesting fact</b> Activities 9 Videos</p>	<p><b>2.1. Instrumental music</b> <b>2.2. Vocal music</b> <b>2.3. Instruments</b> <b>2.4. Ordering concepts</b></p> <p>Activities 6 Videos 21 Listening exercises</p>	<p><b>3.1. Instrumental forms</b> <b>3.2. Vocal forms</b> <b>3.3. Spain</b> <b>3.4. Composers and songwriters</b> <b>3.5. Assimilating concepts</b></p> <p>Activities 14 Videos 3 Listening exercises</p>
<p><b>4</b> ORDER AND CLARITY IN MUSIC</p> <p>CLASSICISM</p>	<p><b>1.1. Travelling through history</b> Classicism</p> <p><b>Interesting fact</b> Activities 6 Videos</p>	<p><b>2.1. Instrumental music</b> <b>2.2. Vocal music</b> <b>2.3. Instruments</b> <b>2.4. Ordering concepts</b></p> <p>Activities 6 Videos (book) 13 Videos (workbook) 9 Listening exercises</p>	<p><b>3.1. Instrumental forms</b> <b>3.2. Composers and songwriters</b> <b>3.3. Assimilating concepts</b></p> <p>Activities 5 Videos 5 Listening exercises</p>
<p><b>5</b> MUSIC AS AN EXPRESSION OF FEELINGS</p> <p>The ROMANTICISM PERIOD</p>	<p><b>1.1. Travelling through history</b> Romanticism and Nationalism</p> <p><b>Interesting fact</b> Activities 6 Videos</p>	<p><b>2.1. Instrumental music</b> <b>2.2. Vocal music</b> <b>2.3. Instruments</b> <b>2.4. Ordering concepts</b></p> <p>Activities 11 Videos (book) 6 Videos (workbook) 18 Listening exercises</p>	<p><b>3.1. Nationalism</b> <b>3.2. Composers in the Romanticism Period</b> <b>3.3. Composers of Nationalism</b> <b>3.4. Assimilating concepts</b></p> <p>Activities 13 Videos 6 Listening exercises</p>
<p><b>6</b> THE MUSIC REVOLUTION</p> <p>CONTEMPORARY MUSIC</p>	<p><b>1.1. Travelling through history</b> Impressionism and contemporary music</p> <p><b>Interesting fact</b> Activities 10 Videos</p>	<p><b>2.1. Impressionist music</b> <b>2.2. Contemporary music</b> <b>2.3. Instruments</b> <b>2.4. Ordering concepts</b></p> <p>Activities 17 Videos 11 Listening exercises</p>	<p><b>3.1. Sheet music</b> <b>3.2. Composers and songwriters</b> <b>3.3. Assimilating concepts</b></p> <p>Activities 11 Videos</p>

4. THE INFLUENCE OF MUSIC ON TODAY'S MUSIC	5. CREATION AND PRACTICE	6. MUSICAL INTERPRETATION
<p><b>4.1. The Middle Age in today's music</b></p> <p>Activities 6 Videos</p>	<p><b>5.1. Music creation</b> – Pitch – Duration Activities</p> <p><b>5.2. Creation and improvisation</b> 1 base</p> <p><b>5.4. Ukulele practice</b> 1 Video 1 base</p> <p><b>5.5. Digital resources</b></p>	<p><b>Quen a Omagen</b> (two voices) <b>Ut queant laxis</b> <b>Gladiator</b> (Orff instrumental)</p> <p>3 Videos</p>
<p><b>4.1. The Renaissance Period in today's music</b></p> <p>Activities 8 Videos</p>	<p><b>5.1. Music creation</b> – The time signatures – The bars Activities</p> <p><b>5.2. Creation and improvisation</b> 1 base</p> <p><b>5.3. Stage creation</b></p> <p><b>5.4. Ukulele practice</b> 1 Video 1 base</p> <p><b>5.5. Digital resources</b></p>	<p><b>Ay, triste que vengo</b> (two voices) <b>Una sañosa porfía</b> <b>Mamma mia</b></p> <p>3 Videos</p>
<p><b>4.1. The Baroque Period in today's music</b></p> <p>Activities 7 Videos</p>	<p><b>5.1. Music creation</b> – Intervals – Tones and semitones – Altered notes Activities</p> <p><b>5.2. Creation and improvisation</b> 1 base</p> <p><b>5.4. Ukulele practice</b> 1 Video 1 base</p> <p><b>5.5. Digital resources</b></p>	<p><b>The Autumn</b> (two voices) <b>Ara in D</b> <b>Pagan festival</b> (Orff instrumental)</p> <p>3 Videos</p>
<p><b>4.1. The Classicism Period in today's music</b></p> <p>Activities 4 Videos</p>	<p><b>5.1. Music creation</b> – Harmonic intervals – Harmony Activities</p> <p><b>5.2. Creation and improvisation</b> 1 base</p> <p><b>5.3. Stage creation</b></p> <p><b>5.4. Ukulele practice</b> 1 Video 1 base</p> <p><b>5.5. Digital resources</b></p>	<p><b>The Emperor's Quartet</b> (two voices) <b>Dona nobis pacem</b> <b>The Wall</b></p> <p>3 Videos</p>
<p><b>4.1. Romanticism and Nationalism in contemporary music</b></p> <p>Activities 7 Videos</p>	<p><b>5.1. Music creation</b> – Tempo – Tempo indications Activities</p> <p><b>5.2. Creation and improvisation</b> 1 base</p> <p><b>5.4. Ukulele practice</b> 1 Video 1 base</p> <p><b>5.5. Digital resources</b></p>	<p><b>The Vltava</b> (two voices) <b>Prince Igor</b> <b>O son do ar</b> (Orff instrumental)</p> <p>3 Videos</p>
<p><b>4.1. Contemporary music in today's music</b></p> <p>Activities 9 Videos</p>	<p><b>5.1. Music creation</b> – Tresillos – Dosillos Activities</p> <p><b>5.2. Creation and improvisation</b> 1 base</p> <p><b>5.3. Stage creation</b></p> <p><b>5.4. Ukulele practice</b> 1 Video 4 bases</p> <p><b>5.5. Digital resources</b></p>	<p><b>Radioactivity</b> Fauré <b>Pavana</b> Ravel <b>Bolero</b></p> <p>3 Videos</p>

# UNIT 1. THE ORIGIN OF OUR MUSIC

## The Middle Ages



### BLOCK 1 MUSICAL CONTEXTS AND CULTURES

#### 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.



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 and fleeing the dark and gloomy atmosphere Romanic art.



Video 4



Video 5



Video 6



Video 7

On the **musical scene**, we find music divided into **religious music**, driving by Pope Gregori I the Great, 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**, played by **minstrels and troubadours**, used for fun and entertainment amongst the people and the nobles, reflecting in song and dance people's feelings, hopes and desires.

Do the exercises given in your **WORKBOOK** **page. 6**

### INTERESTING FACT

More than 2,500 years ago in Greece, it was thought that different types of music directly represented moods and passions (courage, temperance, etc.), but also their opposites, persuading those who listened to their qualities, good or bad. *The Doctrine of Ethos* was a treaty that established the kind of music that was the most appropriate to achieve perfect harmony between the body, the mind and the universe, or to create certain sensations in those who listen to it.



Video 8



You have just learned about the great interest inspired by the theoretical knowledge of music in ancient Greece. The scientific study of the quantifiable components of music, the scales and their intervals, the mathematical proportions that govern them and their influence on human knowledge, however, seemed only destined to be studied exclusively by the male gender. In the third century BC however, it was philosopher and aristocrat Ptolemais de Cyrene who wrote an impressive treatise on the Pythagorean harmonic theory which was widely disseminated and aroused great admiration among the most brilliant philosophers of the time.

## BLOCK 2 LISTEN AND LOOK

### 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.



Pope Gregory the Great



Video 9



Video 10



Video 11

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).



The consolidation of thought from bygone days is reflected in the work of the poet Dante Alighieri entitled **Convivio** (banquet of wisdom). The author of the **Divine Comedy** reaffirms the Greek cosmic connection of music and the universe, by comparing the seven liberal arts with the seven planets, which were believed to make up the solar system in the year 1300. Thus within the Trivium, grammar corresponded to the Moon, logic to Mercury and rhetoric to Venus. In the Quadrivium, arithmetic corresponded to the Sun, music to Mars, geometry to Jupiter and astronomy to Saturn.

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.



Video 12

Do the exercises given in your  
WORKBOOK  
pages. 7-9



## 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.



Joglers

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.



Video 13

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 **minnesanger** in Germany.



Video 14

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.



Video 15

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).

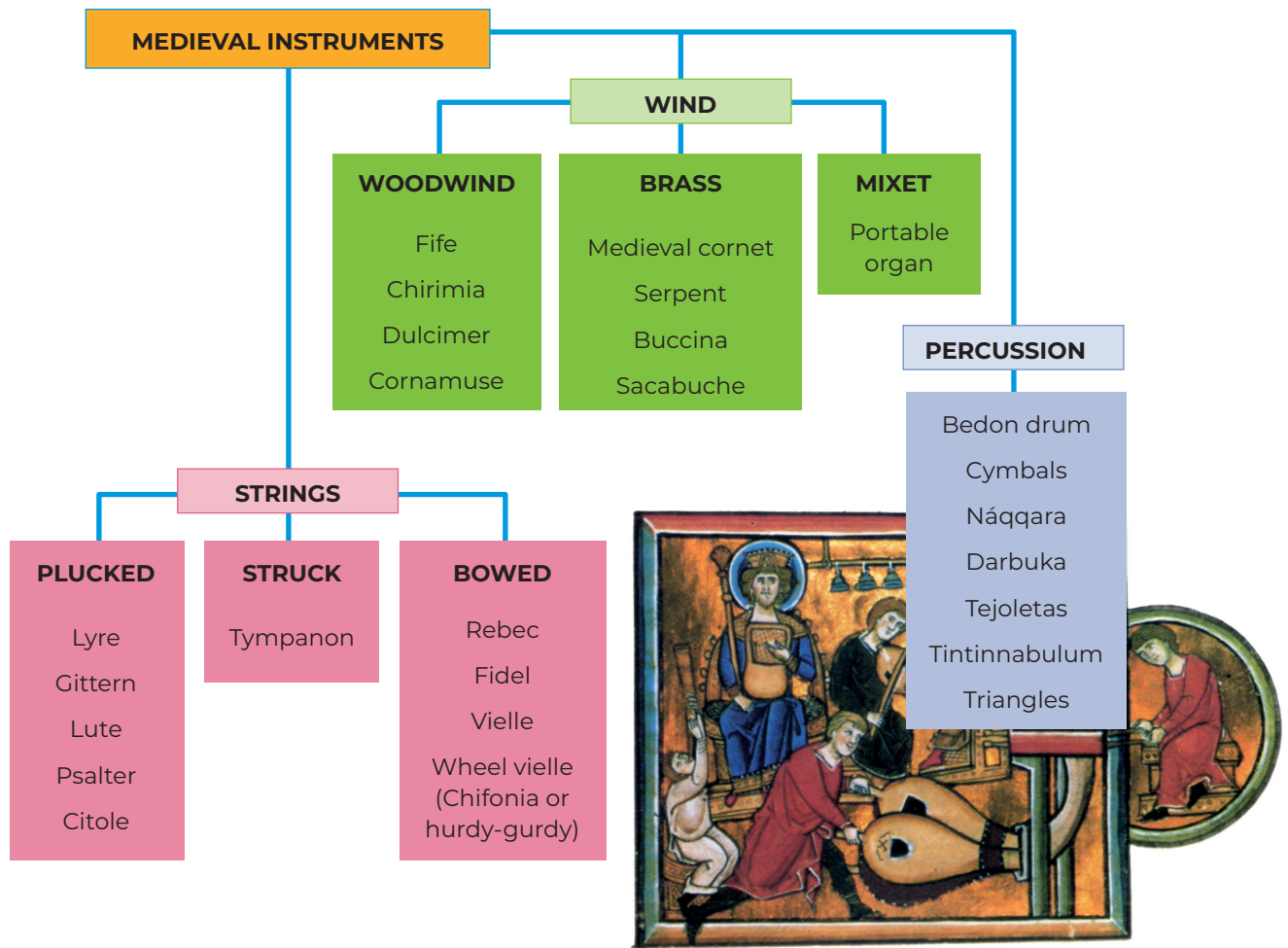
Do the exercises given in your  
WORKBOOK  
pages. 10-11



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



## 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 **citole**s (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



Video 16



Cornamuse



Fifes

## WIND FAMILY

### Woodwinds

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



Buccina (Latin plural)



Serpent

### 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).

## 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).



Video 17



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



Video 18

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



### 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.

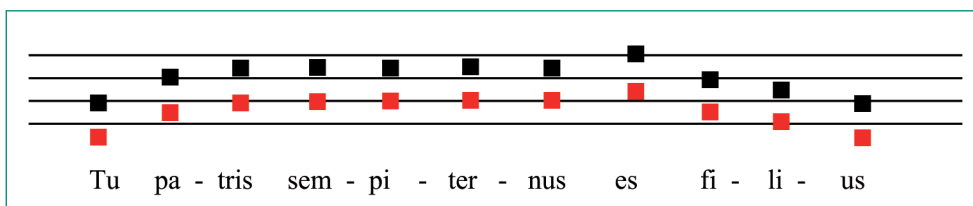


#### a) The first polyphonic manifestations (9th to 11th C)

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.

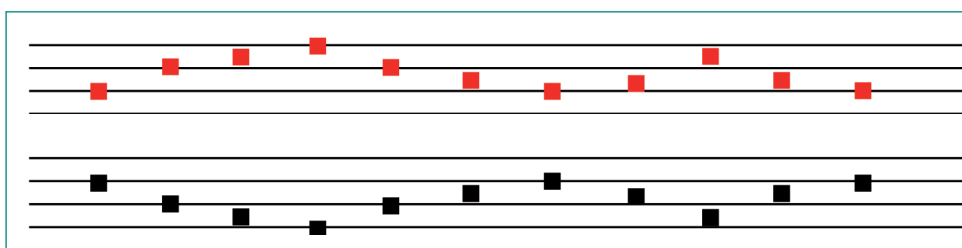
##### The *organum*

- 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.



##### 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).

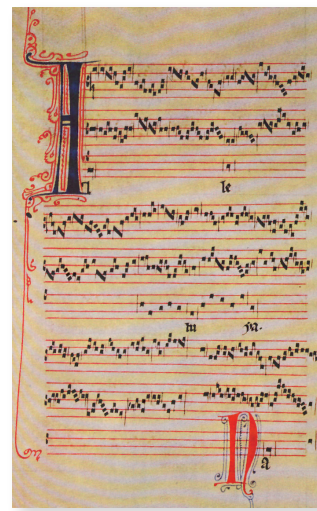


## b) Ars Antiqua period (12-13th C)

In this period polyphony progressively came 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.



Perotin sheet music

## 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:

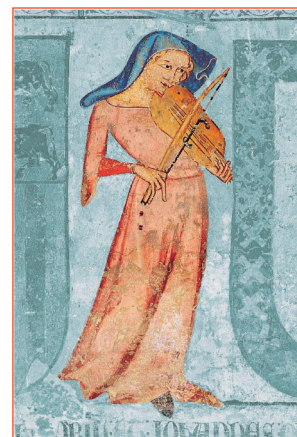
- The centre of music composition continued to be in France.
- The Musical Treatise by Philippe de Vitry was published, entitled *Ars nova*, in which the following developments were shown:
  - a) All musical signs and notations used until then were codified.
  - b) New concepts such as time signatures 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.

Do the exercises given in your  
WORKBOOK  
page. 15 ✓

## 3.2. COMPOSERS OF THE MIDDLE AGE

### The role of women in musical composition during the Middle Age

In a Medieval world dominated by men, most women composers belonged to the liturgical field. Trained in lyrics and singing, the nuns wrote their compositions to be performed by their sisters in the congregation. Such is the case of **Tekla**, an abbess from Constantinople who in the 9th century had already composed a kanon of nine sections based on the nine biblical songs dedicated to the Virgin.



However, there were also certain women belonging to high social classes with a careful education, such as **Kassia** (Saint Casiana), the first Byzantine composer whose music composed in the ninth century has been completely preserved. Some fifty liturgical works, 261 literary pieces in the form of poems, epigrams and moral sentences are attributed to her and she is the only composer who wrote a penitential hymn to Mary Magdalene. Twenty three of her hymns were also sung in the official Orthodox liturgy, in the matins and vespers.

In the twelfth century, **Hildegard of Bingen** wrote valuable treatises on biology and medicine and composed the work *Symphonia harmonie celestium revelationum*, breaking with some of the limits of liturgical composition established at the time, in addition to seventy seven songs and a musical liturgical drama in honour of Mary and the local saints, as well as about God and the Holy Spirit.



Hildegarda de Bingen

In the 13th century in the Las Huelgas Monastery (Burgos), the nuns were trained in singing with two and three voices and the office of singer (cantrix) was the most important after that of prioress. **Sancha García** was a singer and later abbess in 1204. The singer was responsible for organising the choir, appointing the soloists, choosing the correct songs for each liturgical occasion, preparing the table for the week and adopting the music for the festivities of the local saints.



Codex of Las Huelgas

The piece *Fa fa mi fa / Ut re mi ut*, included in the Las Huelgas Codex, known as «solfeggio exercise,» is considered a unique example in that codex. The piece, copied in the manuscript at a date close to 1330, refers to «Cadurcensis virgins or golden nuns from the Dorada or Lume-Dieu Monastery in France» and encourages them to sing and defend polyphony, at a time in which this was questioned by the pope.

In the following video, you'll find out what the famous piece *Fa fa mi fa / Ut re mi ut* consisted of, included in the Codex of Las Huelgas de Burgos, known as the «solfeggio exercise.»



Video 19

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*.



Leonin

### 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.

### 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.



Perotin

### Other composers from this period

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

In England: **Walter Odington**.

In Germany: **Franco of Cologne**.



Video 20

Do the exercises given in your  
WORKBOOK  
pages. 16-17 ✓✓

### 3.3. ASSIMILATING CONCEPTS

Do the exercises given in your  
WORKBOOK  
pages. 17-19 ✓✓



## BLOCK 4 THE INFLUENCE OF THE ERA ON MUSIC

### 4.1. THE MIDDLE AGE IN TODAY'S MUSIC

Despite the time that has passed, the Medieval world is still present in numerous musical styles today, through its lyrics, aesthetics, instruments, etc.

In **pop music**, there are Medieval references in some song lyrics that allude to the honour of the knights, to love... as well as songs dedicated to characters from this distant era such as Robin Hood and Joan of Arc, to whom the band **OMD** (Orchestral Manoeuvres in the Dark) dedicated a song which achieved great success.



OMD



Video 21

Rock and especially **heavy metal** are some of the styles most inspired by the Medieval world, both aesthetically and because of the content of their lyrics. The most outstanding bands include **Epica**, **Nightwish**, **Temptation**, **White Skull**, **Bolt Thrower**, **Blind** and **Corvux Corax**, who mix purely Medieval instruments and melodies with rock and symphonic rhythms, as you'll see in the following video.



Epica



Video 22

This connection between the music of our century and that of the Middle Age is also present in Spain, through **Medieval rock**. The band **Ñu**, as well as **Tierra Santa**, who dedicated lyrics to the Crusades, El Cid and the Reconquest, are clear examples of the influence of the Middle Age.



Tierra Santa



Video 23

**Celtic music**, despite having very old popular and Medieval origins, is still alive today. Ancestral instruments of these cultures are still fully in use, with songs and performers that have achieved great success such as **Carlos Núñez**, **Hevia** and **Céltica**, among others.



Hevia



Carlos Núñez



Video 24



Curious experiments have been carried out in recent times, merging **Gregorian chant** with electronic sounds, dance and various rhythm bases. The most prominent bands in this style of experimental music include **E Nomine, Gregorian, Era** and **Enigma**.



Gregorian

Like the ancient **Medieval troubadours** who went from one place to another, with their instruments, singing their songs and entertaining the people with shows, similar musicians can be found in today's music: the **singer/songwriters**, authors of their own songs, who usually write lyrics based on social, political, personal and even philosophical themes.

The protest song is an example of this, with critical and dissenting lyrics in certain situations. In Spain, singer/songwriters such as **Paco Ibáñez, Luis Eduardo Aute, Joan Manuel Serrat** and **Víctor Manuel**, along with others of international fame, such as **Bob Dylan, Joan Báez** and **Leonard Cohen**, among others, symbolise the fight against unfair situations and denouncing society's nonconformity in the advent of war, political and moral situations, through direct music that is highly moving.



Joan Manuel Serrat

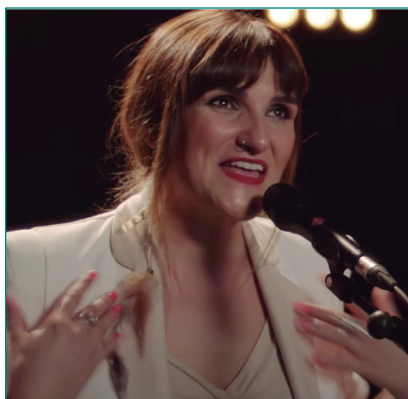


Bob Dylan

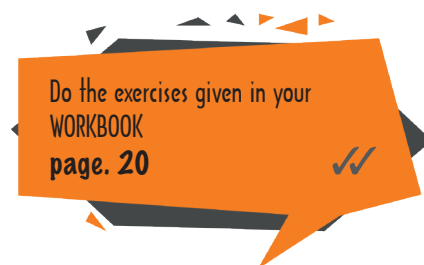
In addition to these, other singer/songwriters from the international and Spanish scene opt for more commercial music, with lyrics close to the people, in which they pour out their most personal and intimate experiences, as did **Neil Young, Neil Diamond, Tom Waits, Pablo López, Joan Manuel Serrat, Rosana, Pedro Guerra, Rosalía, Joaquín Sabina, Pablo Alborán, Manuel Carrasco** and **Roza-lén**, among many others.



Rosalía



Roza-lén



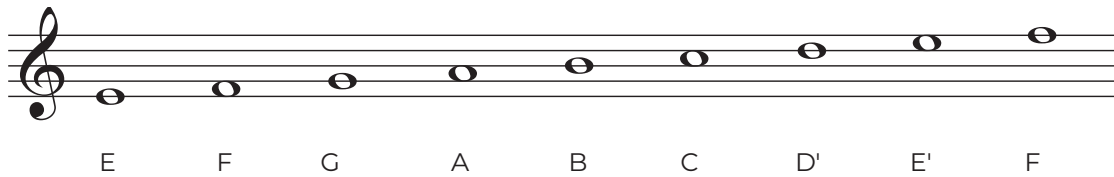
## 5.1 MUSICAL CREATION

### 5.1.1. PITCH

#### Musical Notes

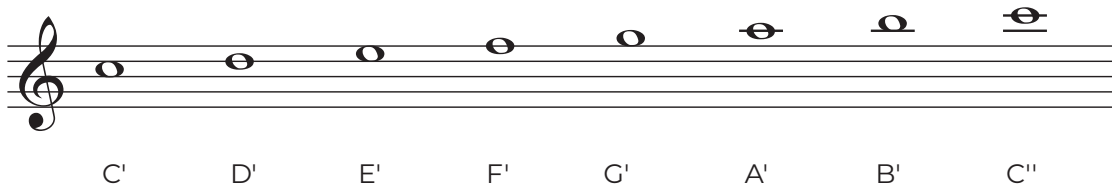
Notes are placed on the **staff**, which contains **five lines** and **four spaces** laid out horizontally in parallel.

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.

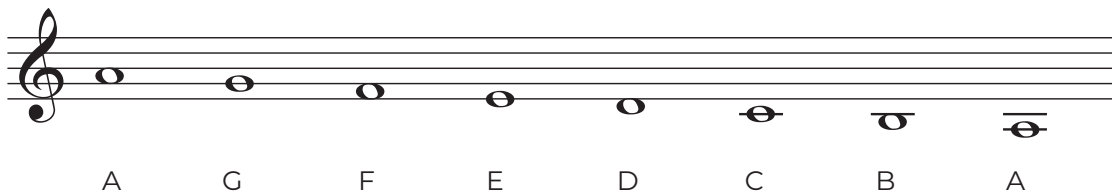


#### Lines and ledger lines

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.

## 5.1.2. DURATION

### Musical notation

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

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

### 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**.

Do the exercises given in your  
WORKBOOK  
pages. 21-22 ✓

## 5.2. CREATION AND IMPROVISATION

Show your ability as a composer and instrumentalist by composing a simple melody and improvising.

Do the exercises given in your  
WORKBOOK  
page. 23 ✓

## 5.4. UKULELE PRACTICE

### WARM-UP

1. To begin, hold the plectrum correctly.
2. Practice on the ukulele strings by muting the strings with the left hand.

### TUNING

There are tools available that help to tune, applications for mobile phones, tablets and computers and even tuners that can be placed on the instrument. However, and although there are tools that can help you to tune an instrument, it is also good to put them aside little by little, because if you train your ears daily, you can perfect your listening and auditory education.

sol do mi la

4.<sup>a</sup> 3.<sup>a</sup> 2.<sup>a</sup> 1.<sup>a</sup>

STRING

### PRACTICE 1

Tune the ukulele using a tuner or simply by listening to the notes on the piano or any other instrument. If the note is out of tune too low, tighten the string by turning the corresponding peg to the left and vice versa, if the note is out of tune too high, loosen the string by turning it to the right.

### PRACTICE 2

First, hold the ukulele correctly. Then play each of the strings (without pressing any frets) with the thumb of the right hand, or with a plectrum, strumming the strings downward. Start with the fourth string, then the third, then the second and finish with the first and repeat several times, until you become confident in the movements. Once you have achieved a certain mastery, play the next piece.



## 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

Flute 1

1 7 Rem 9 10 11

Rem 12 13 14 15 16

Rem 17 18 19 20

Rem 21 22 23 24

25 Sol 26 27 Rem 28

29 Sol 30 31 Rem 32

Rem 33 34 35 36

Rem 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.

# CANTIGA QUEN A OMAGEN CANTIGA 353

Flute 2

## Quen a omagen 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' errar

*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*



Video 28



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

Si ♭ 9 Mm 10 Lam 11 Do 12 Rem 13 Si ♭

Ut que-ant la xis re-so-na-re fi-bris mi-ra ges

14 Solm Fa 15 Rem 16 Solm 17 Si ♭ 18

to rum, fa-mu-li tu o rum, sol-ve-po-lu-ti,

Fa 19 Lam 20 Fa Solm 21 Rem 22

la-bi-i re a-tum Sanc-te Io-an-nes.



## INTERPRETATIONS FOR ORFF INSTRUMENT

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](http://www.tabarcallibres.com)



# GLADIATOR



3 **4** La (sus<sub>4</sub>) 5 Rem 6 7 Do 8

9 Fa 10 11 Do 12 13

Solm 14 15 Rem 16 Do Fa 17 Solm 18 La (sus<sub>4</sub>)

19 Rem 20 21 Do 22 23

Fa 24 25 Do 26 27 Solm 28 29

Rem 30 Do Fa 31 Solm, La (sus<sub>4</sub>) Rem 33 34 35

**5** Solm 41 Dom 42 Fa 43 Rem 44 Dom, 45

Mi<sub>b</sub> 46 47 Dom, 48 Fa 49 Rem 50 Solm 51

52 Solm 53 Dom 54 Fa 55 Rem, 56 Dom, 57

Mi<sub>b</sub> 58 59 Dom, 60 Fa 61 Rem 62 Solm 63



# UNIT 2. POLYPHONY COMES INTO FASHION

## The Renaissance



### BLOCK 1 MUSICAL CONTEXTS AND CULTURES

## 1.1. TOUR OF HISTORY

### 1.1.1. Chronology. Historical and sociocultural aspects

This period extends from the 15th century (1410-1420) to the 16th century (1564).

The term **Renaissance** indicates the interest shown during this period in the culture of classical Greece and Rome, during which the ideals of harmony, balance and proportion were reflected in all the arts: painting, sculpture and architecture, and overriding importance was given to beauty, values and reason.

On the **social scene**, the Christian concept in which God is the centre of the universe (**theocentrism**) is modified by a new idea or movement: **Humanism**, which defends the idea that man is the centre of the universe (**anthropomorphism**) and the “measure of all things”.

This change of mentality conflicts with the dogmatic ideas of the Church, which attempts to punish “offenders” of the faith, such as investigators, scientists and even simple town and country folk.

Modern ideas begin to disrupt society at this time. Humanism looked towards nature, mankind, discoveries and scientific advances, rejecting the corruption and abuses of the church. Within the Catholic Church itself, there was growing discontent.

The German friar Martin Luther finally rebelled against Rome, and over 1,500 years of unity came to an end, producing the division between the Catholics and the Protestants.

On the **cultural scene**, three main events mark this period:

1. **Geographical discoveries**, especially the discovery of America and the urge to travel and conquer new worlds..
2. **The configuration of the Nation States**, through numerous wars that lay the foundations for the political organisation of Europe as we know it today.



Video 1



Video 2



Video 3



Video 4



Video 5

3. **The invention of the printing press** by Johann Gutenberg made it much easier to print books instead of copying them by hand, which was how copies were made in the Middle Ages. This facilitated multiple copies of one original and gave more people access to the written word. Printing also helped music to reach a wider audience, along with other knowledge.



On the **musical scene**, within religious music both the Catholic and the Protestant churches were interested in promoting the use of music as an ideal instrument for transmitting their ideals to people of the day, normally in singing.

On the other hand, *profane music* was being cultivated by the higher classes of society as a sign of refinement and distinction. Playing an instrument became a normal past-time for many people, and music was frequently included as entertainment at social gatherings.

In this period a series of *changes* occur with respect to the former period, the Middle Ages:

1. The most important centres of music move from France (Middle Ages) to Italy.
2. Composers begin to sign their works, meaning that music now finally stops being anonymous (Middle Ages).
3. Although vocal music is still more dominant than instrumental music, and religious music more than profane, these roles now begin to change.

Musicians in this period began by singing in choirs, as boys, where they received a solid cultural and musical training. In time, if they showed aptitudes, they could achieve positions as *chapelmasters* in a church or a court, where they were paid to perform in official acts and religious ceremonies.



*Patrons of the arts* began to arise in this period, from rich and powerful families, such as the *Medicis* or the *Sforza* in Italy. These men belonged to the nobility or the clergy and provided economic support to artists (musicians, painters, sculptors...) and scientists, so they could carry out what they considered to be important works for society



The new Humanist approaches that placed the human being at the centre of the Universe and measure of all things, however, didn't seem to apply in the same way to the female gender at this time.

Thus, women's relationship with music was decided by prominent male personalities and by the Church, establishing that «women can only access music and reading to glorify God.» In 1523, Juan Luis Vives states in his work *Institutione Feminae* that «women shouldn't learn music or listen to it, because it corrupts them.»

Contrary to these and many other patriarchal ideas of the time, Maddalena Casulana, in the dedication of her first book of madrigals to Isabella de Medici in 1568, writes: «I wish to show the world, as much as I can in this musical profession, the erroneous vanity that only men possess the gifts of art and intellect and that these gifts are never given to women.»



Do the exercises given in your  
WORKBOOK  
page. 24

## BLOCK 2 LISTEN AND LOOK

### 2.1. RELIGIOUS MUSIC IN THE RENAISSANCE

Around this time, the unity of the church was broken and Christianity was divided into two factions: Catholics and Protestants.

Both would struggle to attract the greatest number of believers and attempted to indoctrinate them using all measures at their disposal. In relation to music, both churches established a series of *ideas* and *aims* that were quite clear:



#### THE PROTESTANT CHURCH

- Martin Luther firmly believed in the power of vocal music to transmit the principles of the Protestant Church to people of the period.
- To get closer to ordinary people he decreed that the vernacular language (German) should be used, as it was easy to understand and had a simple texture.

#### THE CATHOLIC CHURCH

- Rome reacted rapidly at the Council of Trent and considered music as the ideal means to counteract the new ideas being put forward by the Protestants and conserve their believers.
- Although they continued to use Latin, attempts were made to simplify vocal music and the complex polyphony that now made it difficult to transmit meaning to the faithful.

To achieve their aims, both churches took a series of new measures:

- a) The Protestant Church created the **chorale**: These were songs accompanied by the organ, simple in form, in the vernacular language (German), initially using a monophonic texture, although they later developed to polyphony (homophonic texture) and were easily understandable by faithful Protestants.
- b) The *Catholic Church* continued to use Latin in its liturgies but tried to simplify the texts and the complex polyphony that had been developed, as this made it too difficult for believers to understand the messages the church was trying to transmit.



Martin Lutero

To satisfy these aims, two vocal forms were used:

- The **Mass**, a work with a polyphonic texture using various voices, *a capella* or with an organ accompaniment, using any of the following songs: *Kyrie Eleison* (Lord Have Mercy), *Gloria*, *Credo*, *Sanctus* and *Agnus Dei* (Lamb of God).
- The **Motet**, from the French term “mot” meaning “word”. This was a polyphonic work using three, four or more voices, sung *a capella* and of a dramatic nature.

Do the exercises given in your  
WORKBOOK  
pages. 25-29 ✓✓



Video 12

## 2.2. PROFANE MUSIC IN THE RENAISSANCE

The first polyphonic manifestations were of a religious nature and based on the *cantus firmus*\*. During the Renaissance and especially in the 16th century, *polyphonic profane music* developed and began to rival in importance with religious music, presenting the following characteristics:

1. It was played in courtly settings (courts and palaces).
2. Poets and musicians collaborated in creating texts in the vulgar tongue of their area (different in each country).
3. The themes most often used were satirical, erotic, carnivalesque, etc. with a civic purpose (non-religious) and for entertainment, fun and dancing.
4. Profane music began to take over from religious music, reflecting human sentiments (love, hate, etc.) and moods (joy, anger, etc.), in accordance with the new ideas of humanism, giving man a central place in the universe.

For enjoyment, new musical forms were cultivated in the period and used for dancing. Some of these were slow and stately, such as the *pavanes*, *allemandes*...; and others fast and lively, such as the *galliard*, *courante*, *sarabande*, *gavotte*, *branle*..., which were more dramatic. We will come back to these later and analyse them in detail.



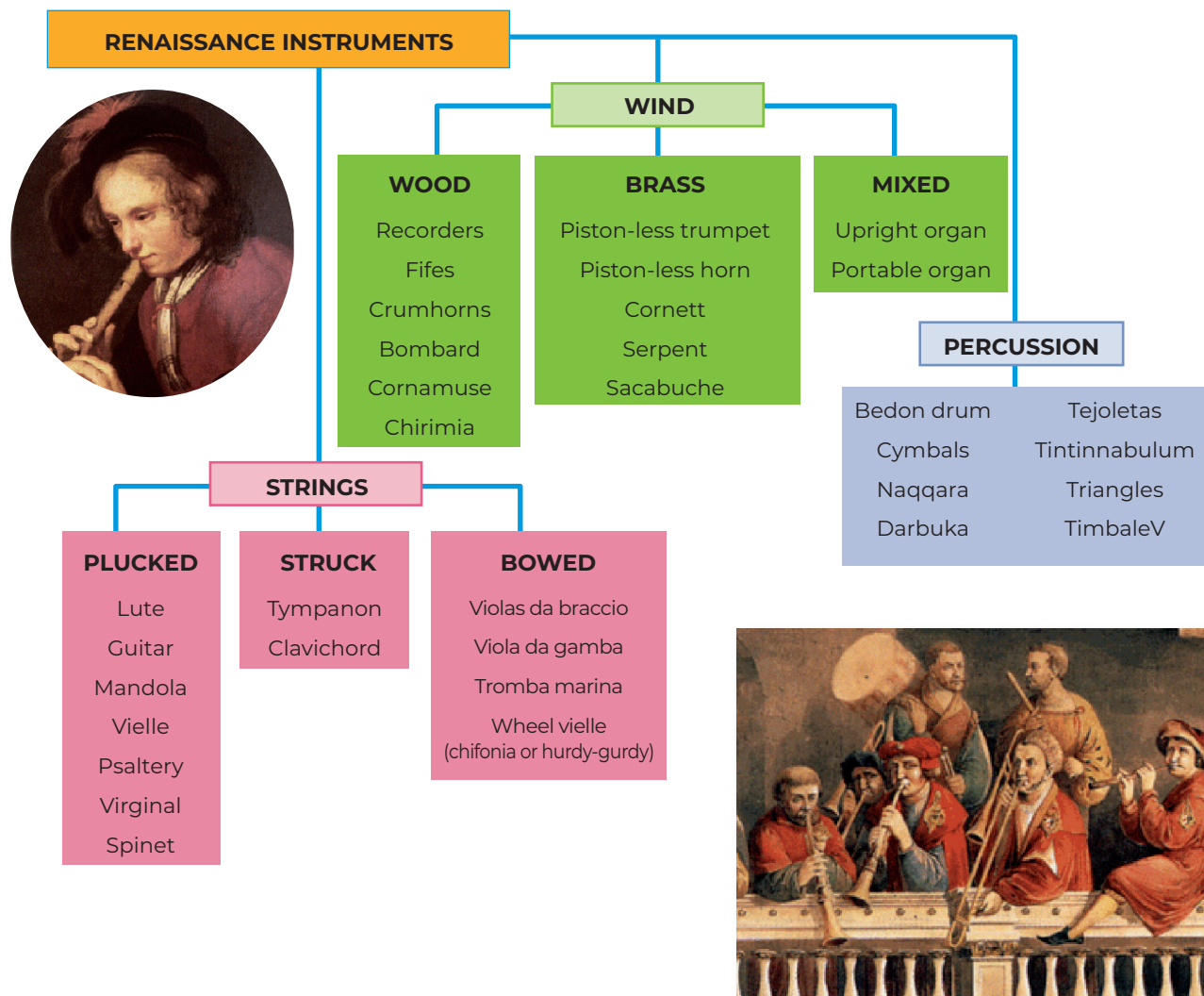
Do the exercises given in your  
WORKBOOK  
pages. 30-31 ✓✓



Video 13

\* Cantus firmus: (fixed song) A melody extracted from Gregorian chants.

## 2.3. DISCOVERY INSTRUMENTS OF THE RENAISSANCE



During the Renaissance a great variety of instruments were used, and these began to be classified into families. But composers in this period did not yet specify on their scores the number or type of instruments that should play their music, and normally it was played with the instruments they had available at any given time.

So we can say that the orchestra as such, with a specific number of musicians and instruments, did not yet exist. The only criterion that was used was to group instruments together according to their levels of sound, with two major divisions:

- ✓ **Haut, or high sounding, instruments:** Formed of instruments that were loud, high-pitched and therefore used to play in open-air celebrations and processions, such as woodwind and percussion instruments.
- ✓ **Bas, or low sounding, instruments:** Formed of instruments that were softer and lower in volume, used to play indoors in palaces, churches, such as the string instruments of today and woodwinds.

But gradually instruments became classified in families according to their technique, material or sound quality.

## STRING FAMILY

### Plucked strings

The **lute** (highly appreciated throughout Europe, except in Spain because of its Arabic origins), the **guitar**, the **mandola** (a precursor of the mandolin) and the **vielle** (the most popular instrument in Spain). Keyboard instruments: the **psaltery**, the **virginal** and the **spinet** (ancestor of the future harpsichord in the Baroque).



Spinet

### Struck strings

The **tympanon** and the **clavichord** (ancestors of the future piano).

### Bowed strings

**Viola family:** **da braccio** (which will become the future violin and viola) and **da gamba** (the future cello), **Tromba marina** (either triangular or trapezoidal in shape) and the **wheel vielle** (in Spain **chifonia** or **hurdy-gurdy**, an instrument still used today dating from the Middle Ages).



Psaltery



Clavichord



Viola de gamba



Video 14

## WIND FAMILY

### Woodwinds

**Recorders** (flauta dulce) and **fifes** (small, high-pitched transverse flutes), **crumhorns** and **bombards** (precursors of the bassoon), **cornamuses** (similar to Galician bagpipes) and **chirimias** (the primitive oboe from the Middle Ages).



Chirimia

### Brass

**Piston-less trumpet** and **piston-less tromba** (ancestors of present-day trumpets and trombones with pistons), **cornett**, **serpentón** (a snake-shaped instrument from the Middle Ages with a low sound), and the **sacabuche** (forerunner of the trombone from the Middle Ages).



Sacabuche



Trunk

 **Mixed wind instruments**

**Pipe organs** and **portable organs** (used in processions, and usually hung from the neck or shoulders, played with the right hand while the left hand activates a bellows that pushes air into the mechanism).



Video 15

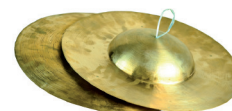


Portable organ

**PERCUSSION FAMILY**

The period continued to use a wide variety of percussion instruments from the Middle Ages and older cultures:

The **bedon drum** (a drum with snares), the cymbals(plates), the **naqqara** or **na-kar** (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**



Cymbals

Added to these in the Renaissance was the **timbale** (a membranous instrument hit with sticks).



Video 16



Instruments from left to right: psaltery, tromba marina, lute, trumpet, caramillo



Instruments from left to right: trumpet, trumpet, portable organ, harp and viola da braccio

Do the exercises given in your  
WORKBOOK  
pages. 31-32 ✓

## 2.4. ORDERING CONCEPTS

Now that you've studied the basic concepts of religious and profane music in the Renaissance, 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. 32-33 ✓



Laut

## BLOCK 3 OTHER USEFUL DATA

Protestant liturgy, just like its Catholic counterpart, used a series of religious forms aimed at strengthening its evangelical purpose.

### 3.1. PROTESTANT RELIGIOUS FORMS IN THIS PERIOD

#### THE PROTESTANT CHURCH

##### **Laudi Spirituali**

In an age of plagues and wars, groups of penitents flagellated themselves until their backs were all bloody and torn while singing in Italian a series of verses and refrains in binary rhythm, begging for mercy from God or the Virgin Mary and forgiveness for sin.

##### **Lutheran chorale**

Rejecting the corruption in the Catholic Church, Luther is said to have nailed a manuscript called the *Ninety-Five Theses* to the door of Castle Church in Wittenberg on October 31, 1517, asking for changes in the church. He was excommunicated. He defied the Pope's authority by burning the writ in public. And so the new Protestant church was founded in Germany, and began to use one solo voice in German accompanied by an organ.

##### **Anglican hymn**

King Henry VIII of England broke with Rome as well. He declared himself to be supreme head of the English church, now called the Anglican Church, which began using simple music in four voices.

Henry VII also added laws concerning the dissolution of monasteries and established the death penalty for witchcraft and sodomy (homosexual practises).

### 3.2. PROFANE MUSIC IN THIS PERIOD

##### **Villancicos**

Used in Spain and very popular in the reign of the Catholic Monarchs, this name comes from villano (villa), meaning "village", and is not what we now call a Christmas carol.

##### **Madrigals**

Used in Italy to reflect human sentiments, with amorous, satirical or humorous themes.

##### **Chansons**

Used in France to transmit the virtues of knight gallant and chivalry, telling of their amazing feats and adventures.

##### **Renaissance dances**

In this period it was expected that cultivated people knew how to dance at social affairs, so lessons were given by professional dance teachers. There were a wide variety of dances: slow and stately such as *pavanes*, *allemandes* or *almains*,...; fast and lively dances such as *galliards*, *courantes*, *canarios*, *sarabande*, *gavotte*, *branle*...

Do the exercises given in your  
WORKBOOK  
page. 34



### 3.3. WHAT WAS HAPPENING IN SPAIN?

This period coincided with what is known as the Golden Age (*Siglo de Oro*) of Spanish music. Spanish composers were internationally known and occupied important positions both at home and abroad, especially in Italy, in the service of the Pope.

The majority of this music has been preserved in *Cancioneros*, among which are the songbooks of **Colombina**, **Palacio**, **Upsala** and **Medinaceli**...

In Spain there were various important schools:

- Catalan school: **Joan Pujol** and **Mateo Flecha**.
- Andalusian school: **Cristóbal de Morales** and **Francisco Guerrero**.
- Castilian school: **Juan del Encina** and **Tomás Luis de Victoria**.



### 3.4. COMPOSERS OF THE RENAISSANCE PERIOD

#### The role of women in musical composition during the Renaissance Period

Access to culture in general and music in particular was greatly limited for the women of this time.

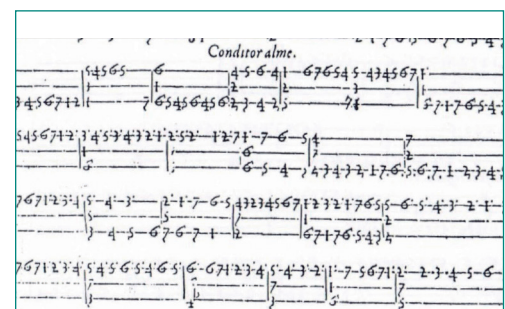
Becoming a nun was almost the only possible way for a woman who wanted a musical career. If they proved to have musical knowledge that was useful for the congregation, they were also exempted from paying a dowry and for this reason they were organists in convent seclusion, supporting religious services.

An example of this is the nun **Bernardina Clavijo del Castillo**, daughter of the organist Bernardo Clavijo, of whom it was said in the 17th century that «she is a monster of nature on the keyboard and harp» and **Sister Luisa de la Ascensión**, granddaughter of the great organist and composer Antonio de Cabezón, who played the organ in the monastery of Santa Clara de Carrión.

Among them all however, **Gracia Baptista** is distinguished. A nun and excellent Spanish organist and composer who lived in Ávila and who symbolises an example of a leading female in Spanish music of the 16th century.

Considered the composer of the first polyphonic work for keyboard composed by a woman in all of Europe, entitled *Conditor Almae*, it was included in 1557 in a famous compilation in which works by great composers of the time appeared, such as Antonio de Cabezón and Luis de Narváez.

The next video shows this work written for three voices, following the Renaissance compositional principles through a contrapuntal play between the voices and based on the *cantus firmus* of the Advent hymn *Conditor, alme siderum/aeterna lux credentium*.



*Conditor almae*

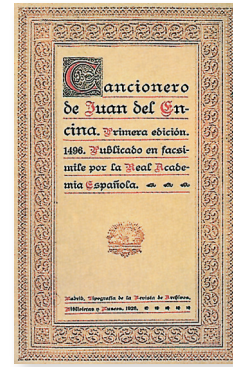


Video 17

### Juan del Encina. *The poet who sang to love*

He was the most important composer of Spanish secular music of this time and a versatile artist who was distinguished, in addition to being a composer, as a poet and playwright.

He was a cultured man who studied Law in Salamanca, the city where he was born in 1469, where his brother Diego was Professor of Music at the University of this same city.



Cancionero de Juan del Encina

### Tomás Luis de Victoria. *The prince of Spanish polyphony*

He is the greatest Spanish polyphony musician of all time. Born in Ávila in 1548, he was the seventh of eleven children. At the age of 19, he moved to Rome to study for the priesthood. Appointed reader, exorcist and ordained priest, his work is exclusively religious, with motets, masses, hymns, psalms and religious songs.

Interestingly, he died almost forgotten in 1611 at the Real Convento de las Clarisas Descalzas in Madrid, where he had remained for seven years as a simple organist, after having been in the service of Empress Maria of Austria and in the most important Spanish cathedrals of the time.



Tomás Luis de Victoria

### Pierluigi da Palestrina. *Religiousness through vocals*

Born in 1524 in Palestrina, a small town near Rome, he was appointed choirmaster and organist at the age of 20 in the cathedral in his hometown. He achieved the honour of being appointed cantor of the Sistine Chapel, but soon after he was dismissed as he was a married man and this contravened the regulations of the Sistine Chapel.

After the death of his wife, he asked the pope to grant him holy orders, but after five weeks, he suddenly forgot his grief and religious vocation and married a wealthy Roman widow.

### Other composers from this period.

French-Flemish school: **Orlando di Lassus, Josquin des Près, Guillaume Dufay.**

Dutch school: **Jacob Obrecht.**

English school: **John Dowland.**



Do the exercises given in your  
WORKBOOK  
pages. 34-35 ✓✓

## 3.2 ASSIMILATING CONCEPTS

Do the exercises given in your  
WORKBOOK  
pages. 35-37 ✓✓



## BLOCK 4 THE INFLUENCE OF THE ERA ON MUSIC

### 4.1. THE RENAISSANCE PERIOD IN TODAY'S MUSIC

As in the Renaissance Period, the use of choral music is also a widely used resource in today's music. There are bands that use their vocals as if they were authentic choirs.

#### RELIGIOUS CHORAL MUSIC

**Gospel** is a religious genre, but unlike the Christian music of the Renaissance Period where the songs were sober and serious, gospel has a light, even festive character.



The word gospel is derived from the Anglo-Saxon word godspell and means “word of God.” They are evangelical songs with lyrics that usually reflect the values of Christian life and that seek to bring the faithful closer to God. Gospel music has its roots in the ancient “spirituals” that were sung by black Africans who came as slaves to the New World. They had a marked religious sense and they quickly adopted Christianity as their religion when they arrived. In Africa, their place of origin, they would start their religious ceremonies with songs and dances and this custom was also applied during the celebration of the Christian liturgy, since they were convinced that the best way to approach God was through music. One example is the song Oh Happy Day by **Edwin Hawkins**, which you’ll see below.



Video 19

## VOCALS IN POPULAR MUSIC

Throughout the history of pop music, there have always been bands for whom the vocals are the most important element. Examples of this are, among many others, those shown below. Observe how they use choral music in the interpretations of their different styles:

### ▶ Lyrical style

The **Il Divo** quartet is made up of singers of various nationalities (English, American, Mexican and Swiss). In songs like Ave Maria, Adagio, Caruso, Nessun Dorma, etc., they use their powerful vocals with an extremely academic lyrical technique, as you'll see in the following video.



Video 20



Il Divo

### ▶ Pop style

The American quintet **Backstreet Boys** base their success on the polyphonic use of their vocals and on their staging, with very showy and spectacular dances along with countless very catchy pop songs, such as Quit Playing Games, I Want It That way, Larger Than Life and Everybody, which you will see next.



Video 21



Backstreet Boys

### ▶ Jazz style

**The Manhattan Transfer** is an American band that bases its compositions on vocal music and its ingenious arrangements for vocals. Although their musical style is mainly focused on jazz, they have also performed other musical genres with hit songs such as Candy, Gloria, Spice of Life, Operator, etc.



Video 22



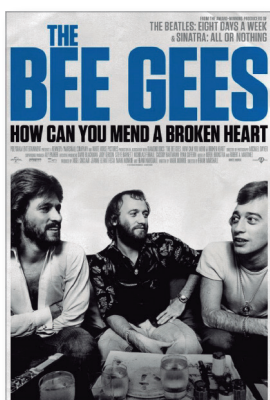
The Manhattan Transfer

## BANDS THAT PLACE IMPORTANCE UPON THE VOCALS IN THEIR COMPOSITIONS

The four geniuses from Liverpool known as **The Beatles** usually use choral techniques in their vocals. From their ballads, to their pop and rock songs, their vocals have always been one of their hallmarks, in countless hits such as Michelle, Yesterday, Penny Lane, Eleanor Rigby, Let it Be... and those you'll see below.



Video 23



Video 24

The **Bee Gees** were a band that rose to fame in the 1970s, especially for their disco music and for putting their vocals on the soundtrack of the movie Saturday Night Fever, in which John Travolta starred. Formed by brothers Barry, Robin and Maurice Gibb, they developed different musical styles including soft rock, ballads, disco music and pop. It was very characteristic to use the falsetto (high-pitched voice) in their vocals, which gave their choirs a special timbre, present in countless hits such as You Should be Dancing, How Deep is Your Love, Night Fever, Stayin' Alive, Tragedy, etc.

The band **Abba** was also one of the most important in pop music of the 1970s. This Swedish band added significant choral parts with female vocals to their melodies. Abba's rise to fame was in 1974, when they won the Eurovision Song Contest with the song Waterloo. Other great successes included Mamma Mia, Dancing Queen, SOS, Chiquitita and I do, I do, I do, I do, I do.



Video 25



The English band **Queen** shows off their great mastery of vocals in many of their compositions. In much of their repertoire they mix operatic choirs with an intense rock sound, sometimes combined with highly sensitive parts. This band commanded by **Freddie Mercury** amazed music critics and rock music fans with great hits like I Want To Break Free, The Show Must Go On, Under Pressure, etc. and above all with the use of the vocals in Bohemian Rhapsody.



Video 26



Freddie Mercury



Do the exercises given in your  
WORKBOOK  
page. 38



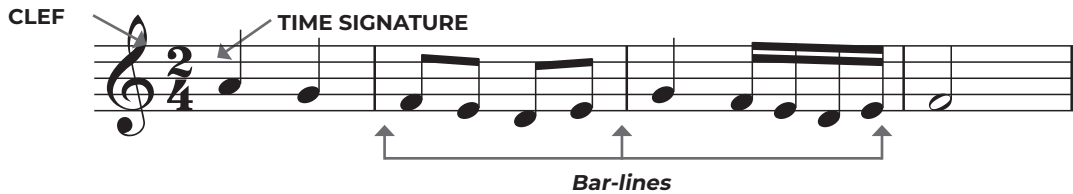
## BLOCK 5 CREATION AND PRACTICE

### 5.1. MUSICAL CREATION

#### 5.1.1. TIME SIGNATURES

The notes on a staff are divided into bars as indicated by the time signature, giving the number of beats to a bar.

Time signatures are written on the staff at the beginning, just after the clef.



The **upper number** gives us the number of beats in a bar or measure, the space between two bar-lines.

The **lower number** gives the type of notes that make up one bar.

The scheme is like this:  $1 = \bullet$ ;  $2 = \text{crotchet}$ ;  $4 = \text{quaver}$ ;  $8 = \text{quaver}$ ;  $16 = \text{quaver}$

The time signature of **two-fours** indicates that each bar (space between two bar-lines) can contain two crotchets or equivalent notes.

$$\frac{2}{4} = \text{crotchet} \leftarrow \text{two}$$

The time signature of **six-eights** indicates that each bar (space between two bar-lines) can contain six quavers or equivalent notes.

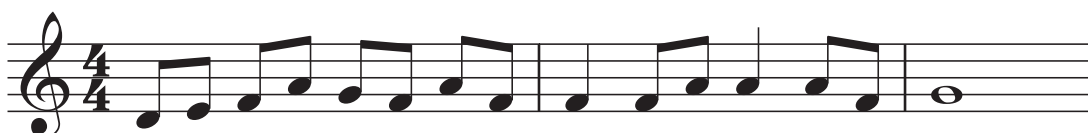
$$\frac{6}{8} = \text{quaver} \leftarrow \text{six}$$

The **upper number**, in addition to indicating the number of beats to a bar, can also indicate to which of two divisions a time signature belongs.

The scheme is like this:

SIMPLE TIME SIGNATURES (with beats divisible by two)	COMPOUND TIME SIGNATURES (with beats divisible by three)
2 = two beats	6 = two beats
3 = three beats	9 = three beats
4 = four beats	12 = four beats

In **simple time signatures** (with beats divisible by two) quavers are usually grouped into twos.



In **compound time signatures** (with beats divisible by three) quavers are usually grouped into threes.



### SUMMARY CHART

TIME SIGNATURES	SIMPLE	COMPOUND
<b>BINARY</b>		
<b>TERNARY</b>		
<b>QUATERNARY</b>		

Do the exercises given in your  
WORKBOOK  
pages. 39-40 ✓

## 5.2. CREATION AND IMPROVISATION

Show your ability as a composer and instrumentalist by composing a simple melody and improvising.

Do the exercises given in your  
WORKBOOK  
page. 41 ✓

## 5.3. STAGE CREATION

Here, you can learn about some aspects related to the most relevant Renaissance dances, through the link <https://www.youtube.com/watch?v=JpsGqrg8z6k> where you can see how some of the two most important dances of the Renaissance Period are danced, such as the *gallarda* and *pavana*.







## BLOCK 6 MUSICAL INTERPRETATION



Now you are going to play a piece by the composer Juan del Encina. This is a *villancico* based on a poem about courtly love, included in the *Cancionero de Palacio*, from around 1496. Juan del Encina, a multifaceted artist, presents a simple compositional style in this song, with clear phrases in homophonic texture, as you have already heard in the Listening Exercises of this unit.

### AY, TRISTE QUE VENGO

Flute 1

Juan del Encina

2 3 4 5 6

Lam 7 8 Mim 9 Fa 10 Sol 11 Fa 12 Mim

¡Ay tris - te que ven - go ven - ci - do de a - mor ma - gü e - ra pas -  
Lam 13 14 Mim 15 Fa 16 Mi Lam 17 18

tor. Mas sa - no ne fue - ra no ir al mer - ca - do que no que vi -  
Con vis - ta a<sup>19</sup> la - gue - ra mi - ré - ma y<sup>20</sup> mi - ró - me<sup>21</sup> yo no sé<sup>22</sup> quien<sup>23</sup>  
Mim Fa Mi Lam Mim Fa

nie - ra tan a - que - ren - cia - do que ven - go cui - ta - do ven - ci - do de a  
e - ra más e - lla a - gra - dó - me y fue - se y de - xó - me ven - ci - do de a  
Sol 25 Fa 26 Lam 27 28 Mi 29

mor, ma - gü e - ra pas - tor. Di jue - ves en vi - lla vi e -  
mor, ma - gü e - ra pas - tor. De ver su pre - sen - cia que -  
Fa 30 Mi Lam 31 32 Mim 33 Fa 34 Mim Lam 35

ra u - na do - ña - ta; qui - se re - que - ri - lla, y a - ba - lló la pa - ta: a -  
dá ca - ri - ño - so<sup>36</sup> que - dé sin he - men - cia<sup>37</sup> que - dé sin re - po - so<sup>38</sup> que -  
Mim Fa Sol Fa Mim Lam

que - lla me ma - ta ven - ci - do de a - mor, ma - gü e - ra pas - tor.  
dé muy cui - do - so, ven - ci - do de a - mor, ma - gü e - ra pas - tor.

# AY, TRISTE QUE VENGO

Flute 2

Juan del Encina

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

Ay, triste, que vengo  
vencido d'amor  
magüera pastor.

Más sano me fuera  
no ir al mercado  
que no que viniera  
tan aquerenciado:  
que vengo, cuitado,  
vencido d'amor  
magüera pastor.

Di jueves en villa  
viera una doñata,  
quise requerilla  
y aballó la pata.  
Aquella me mata,  
vencido d'amor  
magüera pastor.

Con vista halaguera  
miréla y miróme.  
Yo no sé quién era  
mas ella agradóme;  
y fuese y dexóme  
vencido d'amor  
magüera pastor.

De ver su presencia  
quedá cariñoso,  
quedé sin hemencia,  
quedé sin reposo,  
quedé muy cuidadoso,  
vencido d'amor  
magüera pastor.



Video 28



Proyección 29

The title of this piece means, in Spanish *una colérica obstinación* and in English *A Merciless Persistence* composed by Juan del Encina, a musician at the service of the Duke of Alba, pertaining to the Castilian School.

The original text to the song refers to the historical event of the taking of Granada by the Christians, and this song is the lament of the last Moorish King, who has just been vanquished.

## UNA SAÑOSA PORFÍA

Juan del Encina

2 3 4 5 6 7

8 **Rem** **La** 9 **Rem** **Do** 10 **Rem** **La** 11

**La** 12 **Rem** 13 **Do** **Fa** 14 **Do** 15 **Fa**

**Do** 16 **Rem** **La** 17 18 **Rem** 19 **Do**

**Do** 20 **Sol** **Do** 21 22 **Sol** 23 **La**

**Rem** 24 **La** 25 **Fa** 26 **Do**

27 **Fa** **Do** 28 **Rem** **La** 29



Now you are going to play a well-known song composed by the Swedish group **Abba**, which was later used in the musical *Mamma Mia* and a film of the same name.



Proyección 30

# MAMMA MIA

Musical score for 'Mamma Mia' in 4/4 time, featuring a key signature of one flat (Bb). The score consists of ten staves of music with corresponding chord names and measure numbers.

Staff 1: Measure 9: Fa; Measure 10: Si b; Measure 11: Si b

Staff 2: Measure 12: Fa; Measure 13: Fa; Measure 14: Si b; Measure 15: Si b; Measure 16: Fa; Measure 17: Fa

Staff 3: Measure 18: Fa; Measure 19: Fa; Measure 20: Fa; Measure 21: Si b

Staff 4: Measure 22: Si b; Measure 23: Do; Measure 24: Fa; Measure 25: Do; Measure 26: Fa; Measure 27: Do; Measure 28: Do; Measure 29: Fa; Measure 30: Fa

Staff 5: Measure 31: Mi b; Measure 32: Si b; Measure 33: Fa; Measure 34: Fa

Staff 6: Measure 35: Mi b; Measure 36: Si b; Measure 37: Fa; Measure 38: Do; Measure 39: Rem; Measure 40: Lam

Staff 7: Measure 41: Si b; Measure 42: Mi b; Measure 43: Si b; Measure 44: Fa

Staff 8: Measure 45: Mi b; Measure 46: Si b

Staff 9: Measure 47: Fa; Measure 48: Fa; Measure 49: Mi b; Measure 50: Si b