

# UN MUNDO DE SONIDOS C

## WORKBOOK

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**TABARCA  
ECIR  
MARFIL**



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# UNIT 1. THE ORIGIN OF OUR MUSIC

## *The Middle Ages*

### **BLOCK 1** MUSICAL CONTEXTS AND CULTURES

#### **1. Choose the right answer corresponding to the beginning statement from the ones given.**

##### **Chronology of the Middle Ages**

- The Middle Ages is a historical period starting with the birth of Christianity and concluding at the end of the 14th century.
- The Middle Ages is a historical period starting with the birth of Christianity and concluding at the end of the 15th century.
- The Middle Ages is a historical period starting with the fall of the Roman Empire and concluding at the end of the 16th century.

##### **Stages of the Middle Ages**

- The Middle Ages can be divided into three stages, in this order: the Early Middle Ages; the Middle Middle Ages, and the Late Middle Ages.
- The Middle Ages can be divided into two stages, in this order: the Late Middle Ages and the Early Middle Ages.
- The Middle Ages can be divided into two stages, in this order: the Early Middle Ages and the Late Middle Ages.

##### **Religious music in the Middle Age**

- Religious music in this period is mostly concentrated in monasteries and abbeys.
- Religious music in this period is mostly concentrated in concert halls and churches.
- There was no religious music in this period.

##### **Profane music in the Middle Ages**

- This music is interpreted mainly by famous composers.
- Profane music in the Middle Ages is interpreted by famous singers in concert halls.
- Profane music was mostly cultivated by joglars and troubadours in popular songs.

##### **Who is Pope Gregory I “The Great”**

- He is the Pope we have today in Rome.
- He was the Pope who unified and recompiled religious music, giving rise to the official music of the Catholic Church, called “Gregorian chants”.
- He was a composer, appointed pope, who composed all the religious music in the Middle Ages.

**BLOCK 2** LISTEN AND LOOK

2.1. RELIGIOUS MUSIC IN THE MIDDLE AGES

**Listening 1**

**Crux Fidelis**

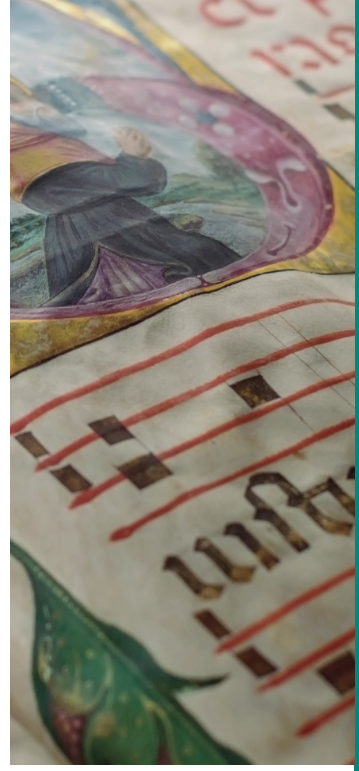
This work is a representative piece of the style known as Gregorian chants. Follow the lyrics as you listen to it.

**Crux Fidelis**

«Crux fidelis, inter omnes  
 Arbor una nobilis:  
 Nulla talem silva profert,  
 Fronde, flore, germine.  
 Dulce lignum, dulce clavo,  
 Dulce pondus sustinens  
 Pange, lingua, gloriosi  
 Praelium certaminis,  
 Et super Crucis trophaeo,  
 Dic triumphum nobilem:  
 Qualiter Redemptor orbis  
 Immolatus vicerit.»

**Faithful cross**

O faithful cross, above all other.  
 One and only noble tree.  
 None in foliage, none in blossom.  
 None in fruit thy peer may be.  
 Sweetest wood and sweetest iron,  
 Sweetest weight is hung on thee.  
 Praise the Saviour now and ever;  
 Praise him, all beneath the skies;  
 Self denying, suffering, dying,  
 On the cross a sacrifice.  
 Victory gaining, life obtaining,  
 Now in glory he doth rise!



**1. CHARACTER**

Gregorian chants were used in prayer, that is, in communicating with God.

a. Choose the words that best define the character of this music.

- FUN
- MEDITATION
- CONTEMPLATION
- ENTERTAINMENT
- REFLEXION
- DANCING

**2. GENRE**

You have already read that Pope Gregory I the Great was in charge of the unification of many chants and songs, which became the official music of the Catholic Church.

Look at the score of this Gregorian chant and answer the questions below.

- a. You know that the pattern on which music is currently written is called the staff, or pentagram. Indicate the numbers of lines on Medieval scores and the name they are given. (remember = tetra = four)  
\_\_\_\_\_
- b. Indicate the difference between these stems and noteheads as compared to present-day notation.  
STEMS \_\_\_\_\_  
NOTEHEADS \_\_\_\_\_
- c. Why do you think the composer's name is not given? \_\_\_\_\_
- d. Read the text and say what languages is used for singing. \_\_\_\_\_

### 3. TEMPO AND BEAT

This music has a natural, "free" rhythm based on the text, as at this time there is no specific concept of beat or time signature as we know it today.

- a. Look at the score and say whether it has a time signature or not. \_\_\_\_\_  
Why? \_\_\_\_\_
- b. What about the size of the bar lines on the score of a Gregorian chant? \_\_\_\_\_  
\_\_\_\_\_

### 4. DYNAMICS AND DYNAMIC MARKINGS

Dynamic markings are signs normally used to indicate changes in intensity in different musical passages as from the 17th century.

- a. Do you think this score has dynamic markings? \_\_\_\_\_
- b. Explain your answer. \_\_\_\_\_  
\_\_\_\_\_

### 5. INSTRUMENTATION

Gregorian chants were sung by choirs of monks, and they have various manners of being interpreted, depending on the combinations of voices and notes.

There are mainly two ways of singing these chants:

1. **Direct:** When the melody is sung by a soloist or by the choir.
2. **Responsorial:** When the soloist and choir alternate throughout the work, responding to each other.

- a. Listen to these exercises and say how they are interpreted.



#### Listening 2

*Adorabo* \_\_\_\_\_



#### Listening 3

*Sanctus* \_\_\_\_\_

b. They always used a certain type of voice, as some types were forbidden. Say which voices they are and why. \_\_\_\_\_

c. Write the name of the voice type that you can hear in this listening exercise. \_\_\_\_\_

## 6. MELODY

In this type of music there are different ways to combine the text with the music.

1. **Syllabic style**: each syllable of the text coincides with one note.
2. **Melismatic style**: each syllable of the text coincides with various notes.

a. Listen to these exercises and say how the melody is combined with the text.



### Listening 4

*Kyrie* \_\_\_\_\_



### Listening 5

*Te lucis ante terminum* \_\_\_\_\_

## 7. TEXTURE

Despite the fact that there are various voices in these chants, they are still quite simple.

a. Do you think these chants have any kind of accompaniment? \_\_\_\_\_

b. What is this kind of singing called? \_\_\_\_\_

c. Mark the name of this type of texture. \_\_\_\_\_

## 8. FORM

Gregorian chants were sung mainly on two important occasions:

- a. At **Holy Mass**, where chants were sung together with readings from the Bible and prayers. During mass chants such as *Kyrie Eleison* (Lord, have mercy), *Gloria*, *Credo*, *Sanctus* and *Agnus Dei* (Lamb of God).
- b. In the **Divine Office**, some chants were sung at specific times throughout the day, when monks gathered to the chapel to pray.

a. Look at the text at the beginning of the score in the above example of a Gregorian chant and find out when the text was sung and why.

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## 2.2. PROFANE MUSIC IN THE MIDDLE AGES

### ▶ Listening 6

#### *Muito devemos varoes Cantiga No. 2*

Muito devemos, varões,  
loar a Santa Maria,  
que sas graças e seus dões  
dá a quen por ela fia.  
Sen muita de bõa manna,  
que deu a un seu prelado,  
que primado foi d'España  
e Affons' era chamado,  
deu-ll' ha tal vestidura  
que trouxe de Parayso,  
ben feyta a ssa mesura,  
porque metera seu siso  
en a loar noyt' e dia.  
Poren devemos, varões...

Good men,  
We should greatly praise Holy Mary,  
for She bestows Her grace and Her gifts  
On him who trusts in Her.  
As a sign of Her good favour,  
She bestowed on a prelate of Hers,  
A primate of Spain called Ildefonso,  
A vestment cut exactly to his measure  
Which She brought from Paradise,  
Because he had devoted all his wisdom  
To praising Her night and day.  
Good men, we should greatly praise...



a. Choose the adjectives that best define the character of this music.

- |                                    |                                    |                                       |                                    |
|------------------------------------|------------------------------------|---------------------------------------|------------------------------------|
| <input type="checkbox"/> GRANDIOSO | <input type="checkbox"/> FOLKLORIC | <input type="checkbox"/> ENTRETAINING | <input type="checkbox"/> DANCEABLE |
| <input type="checkbox"/> STRIDENT  | <input type="checkbox"/> FUNNY     | <input type="checkbox"/> MYSTERIOUS   | <input type="checkbox"/> DISMAL    |

b. Mark the correct statement.

- Canticles were sung by monks.
- Troubadours usually sang this kind of music.
- The Pope was in charge of singing these Medieval songs.

c. You have just listened to a canticle by Alfonso X the Wise. What language is it sung in? \_\_\_\_\_

### ▶ Listening 7

#### *Santa Maria Strela do dia*

d. The rhythm of these compositions was strongly influenced by dance. Find the beat. Say whether it is a free beat or a definite beat. \_\_\_\_\_

e. Do you remember if dynamic markings were written on scores in this period? Why? \_\_\_\_\_  
\_\_\_\_\_

f. As for instrumentation, there are notable differences if we compare it to religious music:

f.1. Explain the difference you can find with respect to the voices used. \_\_\_\_\_  
\_\_\_\_\_

f.2. As for instrumentation, there are also many visible changes. What are they? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

g. These songs were not usually played by professional musicians (they didn't really exist at the time) and therefore they are songs that do not make great demands on the singer's vocal technique. From these melody lines, choose the one that is used in these canticles.

- Zigzag melody (high waves)  
 Non-melodic type  
 Melody line with gentle waves  
 Flat melody line

### Listening 8

**Muito debemos varoes** (final fragment 1)

h. Listen to this brief fragment and pay attention to the melodies played by the flute and the voice.

h.1. Do the voice and the flute interpret the same melody? \_\_\_\_\_

h.2. What kind of texture are they playing? \_\_\_\_\_

### Listening 9

**Muito debemos varoes** (final fragment 2)

i.1. Do the voice and the flute interpret the same melody? \_\_\_\_\_

i.2. What kind of texture are they playing? \_\_\_\_\_

j. Write the name of the musical form corresponding to these statements:

j.1. Rondo singing: \_\_\_\_\_ and  
 \_\_\_\_\_

j.2. Medieval dance of a knight and a shepherdess: \_\_\_\_\_

j.3. Dance of French origin: \_\_\_\_\_





## 2.3. DISCOVER MEDIEVAL INSTRUMENTS

a. This letter soup contains the names of various instruments used to play profane music in the Middle Ages. See if you can find them.

1. In Spain, the name of the bowed instrument sounded by turning a handle that rubs against the strings. \_\_\_\_\_
2. A plucked string instrument of Arabic origin. \_\_\_\_\_
3. A small cup-shaped tambourine with a ceramic body played against the shoulder, pertaining to the percussion family. \_\_\_\_\_
4. In the wind family, a kind of straight trumpet used to announce the arrival of a prince or king. \_\_\_\_\_
5. In the wind family, Galician bagpipes decorated with the carved heads of men and animals. \_\_\_\_\_

I	D	O	P	Ñ	H	Y	E	R	T	W	E	R	C	V	E
Q	A	S	C	X	Z	B	G	B	N	Y	T	M	L	U	L
A	R	T	Y	R	B	U	C	E	U	I	U	K	S	R	L
P	B	Y	I	A	X	C	M	E	B	V	L	S	B	M	E
A	U	R	U	T	V	C	H	J	S	C	B	Z	X	W	I
L	K	V	A	S	Q	I	O	S	B	O	X	E	P	T	V
R	A	N	C	O	R	N	A	M	U	S	E	D	A	W	P
Q	Ñ	P	N	B	T	A	E	D	C	V	U	I	O	N	R



b. To get an idea of what these ancient instruments sounded like, you are going to listen to some of them now. Pay attention to the listening exercises and answer the questions below.

### Listening 10

b.1. The instrument you can hear in this listening exercise is a Medieval instrument that later became the bagpipes. Listen carefully and write its name and the family it belongs to.

\_\_\_\_\_

### Listening 11

b.2. This listening exercise features a Medieval instrument pertaining to the plucked string family. We can say it is the forefather of today's guitar.

What instrument is it? \_\_\_\_\_

## Listening 12

**b.3.** This song has instruments from three different families.

**a.** Give the names of the families of instruments you can hear in this listening exercise.

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**b.** Look up the families in your textbook and say what instruments probably were used in these families.

• Family: \_\_\_\_\_ Instruments \_\_\_\_\_

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• Family: \_\_\_\_\_ Instruments \_\_\_\_\_

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• Family: \_\_\_\_\_ Instruments \_\_\_\_\_

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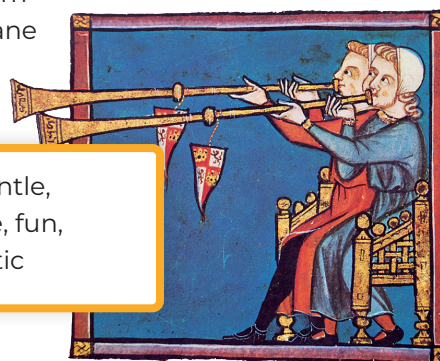


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## 24. ORDERING CONCEPTS

Use the right works in the statements below and you'll get a summary of the essential features of religious music (R.M.) and profane music (P.M.) in the Middle Ages.

rondeau, female, heterophony, troubadours, gentle, male, definite, text, undulating, anonymous, free, fun, intensity, monophony, prayer, Latin, melismatic



### Character

**R.M.** Gregorian chants were used in \_\_\_\_\_ and communicating with God.

**P.M.** Music intended for entertainment and \_\_\_\_\_.

### Genre

**R.M.** These were \_\_\_\_\_ songs because their authorship (until the 9th century) was unknown, and they were written in \_\_\_\_\_

**P.M.** Songs (text and music) were composed by \_\_\_\_\_ and sung in the vernacular language (of each country).



## Tempo and beat

**R.M.** Songs present a \_\_\_\_\_ and natural rhythm based on the text.

**P.M.** These were compositions with a \_\_\_\_\_ rhythm because they were intended to be danced.

## Dynamics and dynamic markings

**R.M.** Gregorian chants used a \_\_\_\_\_ intensity although there were no dynamic markings.

**P.M.** They do not use changes in \_\_\_\_\_ and if at times the sounds are louder, this is due to the number of instruments used.

## Instrumentation

**R.M.** These are chants sung only by \_\_\_\_\_ voices a capella, either in direct or responsorial form

**P.M.** In these songs both male voices and \_\_\_\_\_ voices and all the instruments of the period from the wind, string and percussion families.

## Melody

**R.M.** The way melodies were combined with the text was either (one note = one syllable) or \_\_\_\_\_ (various notes = one syllable).

**P.M.** These songs, usually played by non-professionals, do not make great demands on the singer's vocal technique, being \_\_\_\_\_ melodies (easy to sing and remember).

## Texture

**M.R.** Gregorian chants use a texture called \_\_\_\_\_

**M.P.** These songs mostly use a monophonic texture and in many cases its variety known as \_\_\_\_\_

## Form

**M.R.** Music proceeds in relation to the \_\_\_\_\_ and depending on time and place.

**M.P.** Form is related to text. Among the most usual are: ballads, pastorals virelai and \_\_\_\_\_



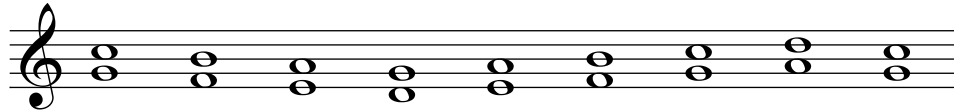
## BLOCK 3 OTHER USEFUL DATA

### 3.1. AIRS OF RENEWAL IN MEDIEVAL MUSIC

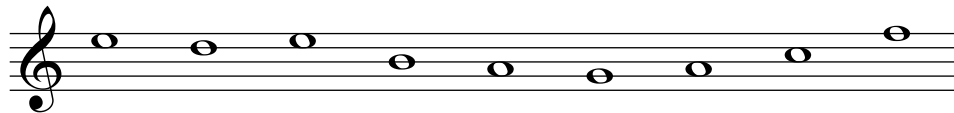
**Polyphony is born: simultaneous melodies arise**

#### 1. Organum

- a. Draw a line to join the noteheads for each of the voices and you will see how the melody line follows the same pattern, but at an interval of a 4th.

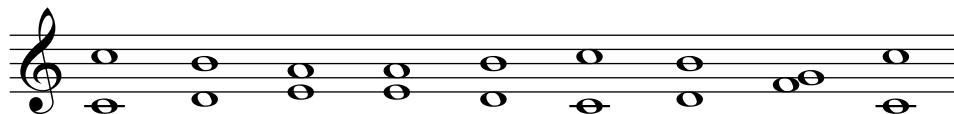


- b. Using the melody given below, write in an organum at an interval of a descending 5th.

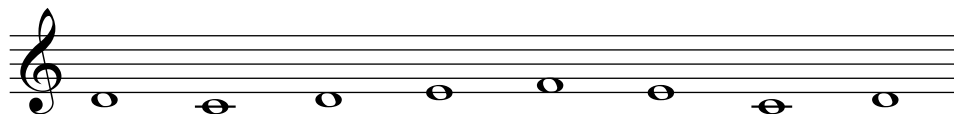


#### 2. The discantus

- a. Draw a line to join the noteheads for each of the voices and write your conclusions.



- b. Using the melody given here, write a diagram for a discantus.



## 3.2. COMPOSERS

### Ars Antiqua Period (12-+13th C)

The motet was the simplest polyphonic form in this period. The first motets used three voices, and sometimes had an organum or a discantus to which were added a third voice. One of the most significant features of the motet was its polytextuality, that is, each voice sang a different text. This is the case of the following score, where the voice of a street vendor is complemented by other voices expressing the happy life of Paris.

**On parole**  
(Motet) *Anonymous*

High  
On pa-ro - le de ba tre et de van-ner et de fo-ir et de han - ner

Tenor  
A Pa-ris soir et ma - tin Truev' on

Low  
Fre - se nou - ve - le! Mue - re fran

- a. If you compare the number of voices in an organum or discantus, what difference can you find? \_\_\_\_\_
- b. Join the heads of the notes singing the two lower voices and answer the following questions.
- b.1. Do they have a parallel or a contrary movement? \_\_\_\_\_
- b.2. If you only count these two voices, what polyphonic style would you get? \_\_\_\_\_
- b.3. Do you think the upper voice moves rhythmically and melodically the same as the lower two, or does it follow a different form? \_\_\_\_\_
- b.4. The language used in this motet is French. Look at the text for each voice and say what is special about them. \_\_\_\_\_

## Ars Nova (14th C To the Renaissance)

### Listening 13

#### **Notre Dame Mass** Guillaume de Machaut

- a.** This is a motet for 4 voices. Do you think they all have the same rhythm (homophonic polyphony) or does each voice move at a different rhythm with an independent melody (counterpoint polyphony)
- \_\_\_\_\_
- b.** As indicated by the title, this is a mass, but Machaut uses a Gregorian chant to which other voices have been added. Listen carefully to the text and answer:
- b.1.** Do you think all the voices sing the same text? \_\_\_\_\_ ¿What difference can you find between this mass the text in the motet above? \_\_\_\_\_
- \_\_\_\_\_
- b.2.** Write the text that is being sung. Bear in mind they sing in the melismatic form (long vocalisations) and therefore they only say one word. \_\_\_\_\_
- \_\_\_\_\_
- b.3.** Go back to the text in the Gregorian chant. Was this same text used there? \_\_\_\_\_ Write its meaning. \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

## 3.3. ASSIMILATING CONCEPTS

In this section you are going to do various activities on the subjects dealt with in this unit so that you can assimilate and consolidate the knowledge you have gained.

- 1. To review certain aspects of the kind of music performed in the Middle Ages, answer the following questions:**
- 1. With an R:** When during the Gregorian chant there is an alternating kind of question and answer between the soloist and the choir, we say it is in the style called \_\_\_\_\_
- 2. With an O:** Name of the first kind of polyphony in which a second voice is added to the first at an interval of a 4th or a 5th. \_\_\_\_\_
- 3. With an M:** When various notes are sounded on one single syllable of text in a Gregorian chant, we say it is in the style called \_\_\_\_\_
- 4. With a C:** Name of the kind of singing in which voices have no musical accompaniment. \_\_\_\_\_
- 5. With an M:** Surname of an important composer and theoretician pertaining to the Ars Nova period. \_\_\_\_\_

**6. With a T:** Name of the pattern used to graphically represent the sounds used in Gregorian chants. \_\_\_\_\_

**7. With an L:** Surname of an important composer and theoretician pertaining to the Ars Antiqua period. \_\_\_\_\_

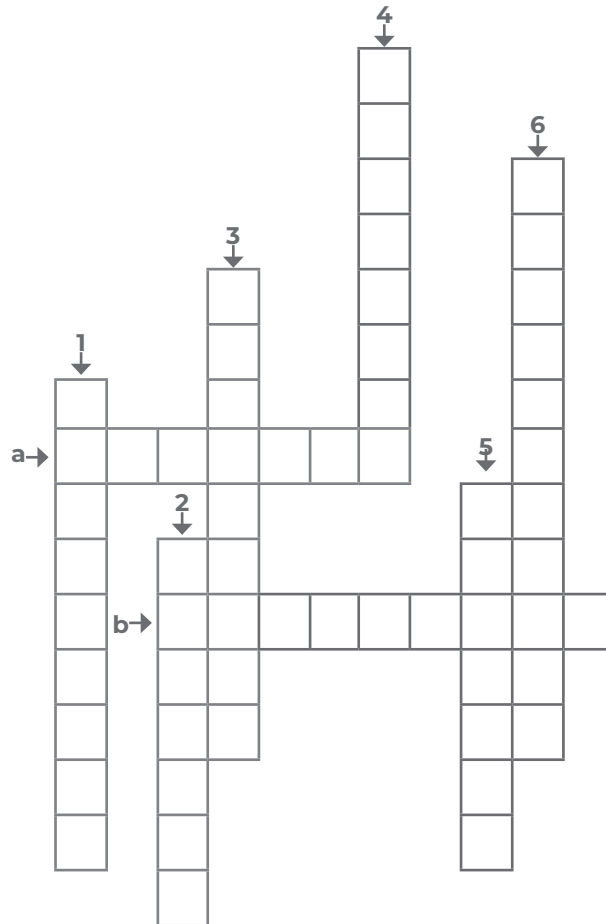
**2. Do the crossword puzzle below and discover some of the historical and socio-cultural aspects of the Middle Ages.**

**1.** Name given to the religious music that became the official singing of the Catholic Church.

\_\_\_\_\_

**2.** Name of the Pope who unified and re-compiled the religious music of his day.

\_\_\_\_\_



**3.** Place where the cultural life of the Middle Ages was mainly promoted and preserved.

\_\_\_\_\_

**4.** Name of the first Byzantine composer of the 9th century who wrote a penitential hymn to Mary Magdalene. \_\_\_\_\_

**5.** In Gregorian chant, when each syllable coincides with a single note, its style is said to be... \_\_\_\_\_

**6.** Name of an abbess of Constantinople who composed a nine-section kanon in the 9th century dedicated to the Virgin. \_\_\_\_\_

**a.** Name of the artistic style of the Middle Ages, used for architecture and art. \_\_\_\_\_


**b.** Name of the genre to which Gregorian chants belong \_\_\_\_\_

**c.** Name given to the people who travelled from village to village and castle to castle to perform music, do acrobatics and show off their trained animals. \_\_\_\_\_





3. Now you are going to hear three different compositions from this period. One is a Gregorian chant, another is a troubadour song and the other is from the Ars Nova period. Identify the style of each one and explain why you classify it in one style or another.

 **Listening 14**


STYLE: \_\_\_\_\_

REASON: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

 **Listening 15**


STYLE: \_\_\_\_\_

REASON: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

 **Listening 16**

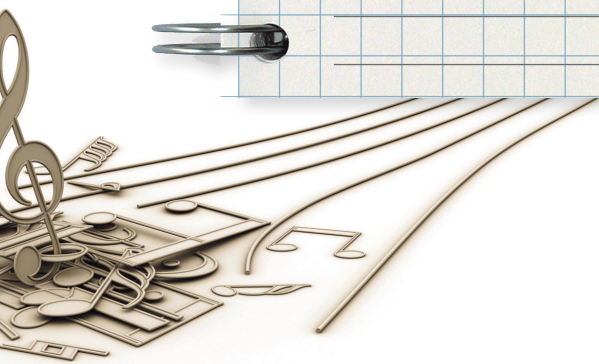
STYLE: \_\_\_\_\_

REASON: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## BLOCK 4 THE INFLUENCE OF THE ERA ON MUSIC

### 4.1. THE MIDDLE AGES IN CURRENT MUSIC

1. Write the number of each musical style next to each musician or group.

- |                      |                       |                |
|----------------------|-----------------------|----------------|
| 1 Pop music          | 2 Heavy metal         | 3 Spanish Rock |
| 4 Celtic music       | 5 Rpxperimental music |                |
| 6 Singer-songwriters | 7 Protest songs       |                |

- |                    |                    |                     |
|--------------------|--------------------|---------------------|
| _____ Joan Báez    | _____ OMD          | _____ Rozalén       |
| _____ Hevia        | _____ Pedro Guerra | _____ Temptation    |
| _____ Céltica      | _____ Épica        | _____ Leonard Cohen |
| _____ Carlos Núñez | _____ Bob Dylan    | _____ Blint         |
| _____ Tierra Santa | _____ Gregorian    |                     |
| _____ Ñu           | _____ Corvux Corax |                     |
| _____ Neil Diamond | _____ Enigma       |                     |



2. Many current groups and musicians use Medieval themes and elements in their work. Using the clues below, write in their names.

- Beginning with **C**: A band that uses ancestral instruments from ancient cultures.  
\_\_\_\_\_
- Beginning with **T**: Name of the band that dedicates lyrics to the Crusades, El Cid and the Reconquest in their songs.. \_\_\_\_\_
- Beginning with **H**: Name of the musician who uses very old and traditional instruments such as bagpipes in his songs. \_\_\_\_\_
- Beginning with **G**: Band that fuses Gregorian chant with electronic sounds, dance and various rhythm bases. \_\_\_\_\_
- Beginning with **R**: A very successful singer/songwriter through commercial music and with lyrics that are very close to the people. \_\_\_\_\_
- Beginning with **O**: A pop music band that dedicated a song to Joan of Arc. \_\_\_\_\_
- Beginning with **D**: Surname of the international singer/songwriter representing the protest song.  
\_\_\_\_\_



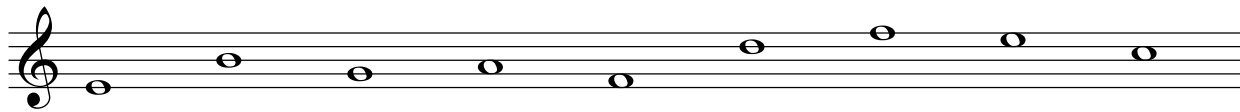
## BLOCK 5 CREATION AND PRACTICE

### 5.1 MUSICAL CREATION

#### 5.1.1. PITCH

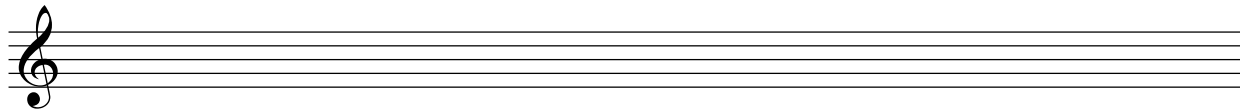
##### Musical notation

1. Write the names of the following sounds: Note that the notes basically go up.



\_\_\_\_\_

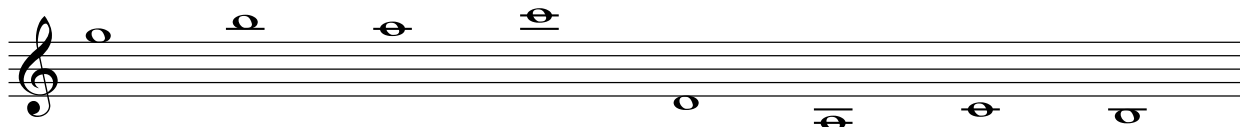
2. Write the following notes on the staff in the correct position.



F      A      D'      D      C      C'      F'      E'      B      G      E

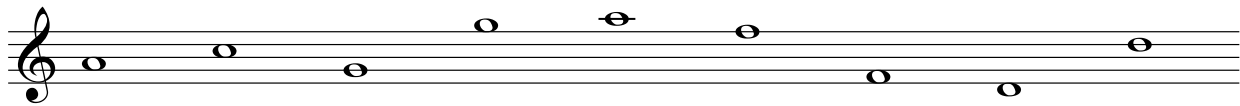
##### Lines and ledger lines

3. Write the names of these notes using ledger lines.



\_\_\_\_\_

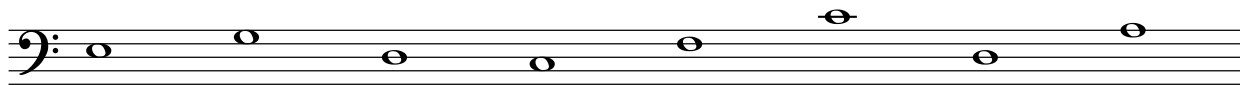
4. Write the name of notes on the following staff.



\_\_\_\_\_

##### Clefs

5. Write the names of these notes, bearing in mind that they are in the F-clef. Note that they are descending order.



\_\_\_\_\_



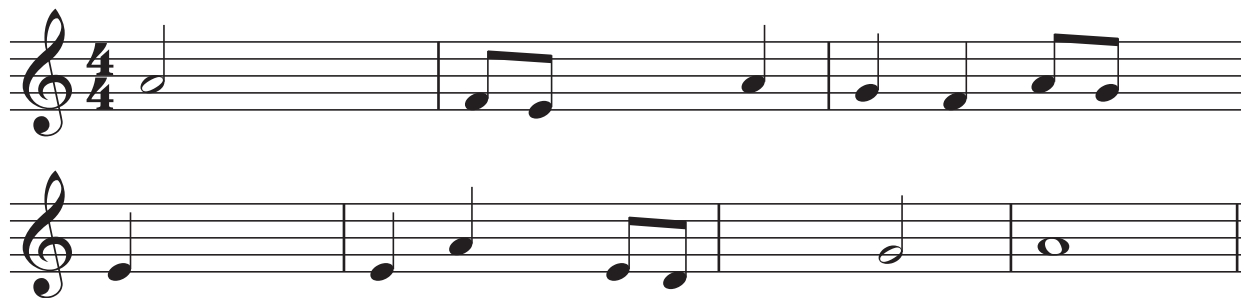
## 5.1.2. DURATION

### Musical notations

6. Connect the rests to the right note figure.








					
					

7. Completa con las figuras de nota o silencio, que estimes conveniente.





### Duration modifiers

8. Draw the note resulting from these ties.

 = <input type="text"/>	 = <input type="text"/>	 = <input type="text"/>	 = <input type="text"/>
 = <input type="text"/>	 = <input type="text"/>	 = <input type="text"/>	

9. Draw the right note in each box.

 =  +  + <input type="text"/>	 =  + <input type="text"/> + <input type="text"/>
 =  +  + <input type="text"/>	 =  +  + <input type="text"/>

10. Transcribe the first staff onto the second blank staff, replacing tied notes with equivalent note forms.

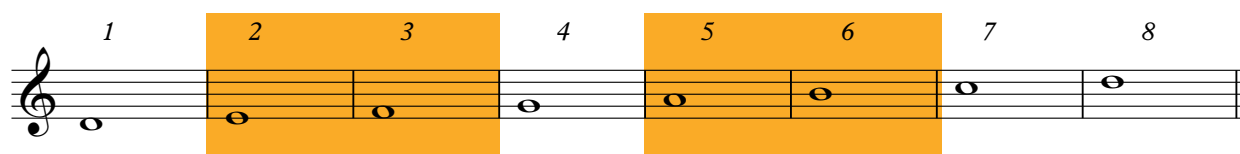


## 5.2. CREATION AND IMPROVISATION

**1. IMPROVISATION.** During the Middle Age, the modal system was reorganised based on the seven ancient Greek modes (Ionian, Doric, Phrygian, Lydian, Mixolydian, Aeolian and Locrian), originally arranged in descending order and now arranged in ascending order, are renamed Medieval ecclesiastical modes. The notes that make up the eight ecclesiastical modes are the result of playing only the white keys on the piano, starting on a certain white key each time and working your way up key by key. The succession of tones and semitones is different for each of the modes, hence their special character and sound.

In this case, the focus is on the **Doric** mode, the second of the seven ancient Greek modes of the major scale. This is formed by starting and ending the major scale from its second note: the D.

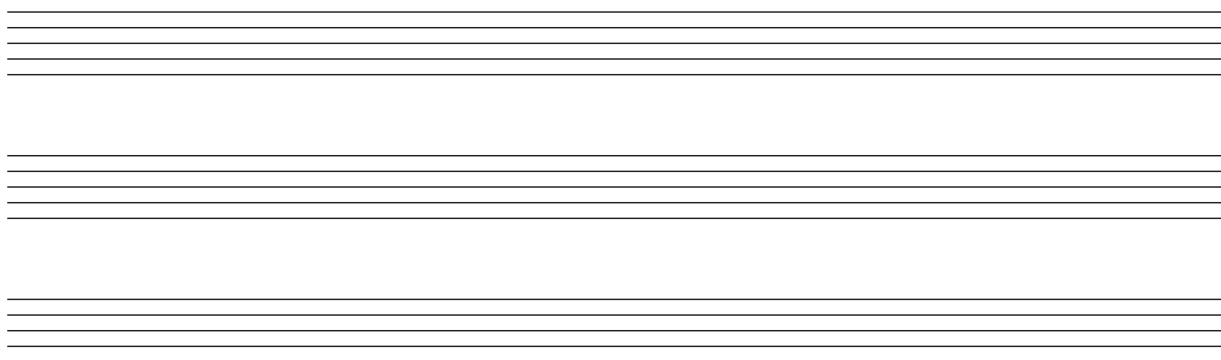
Note that the semitones are found in the Doric mode between II-III and VI-VII degrees.



The Doric mode is one of the most common modes in styles such as rock, jazz, funk and fusion music and it is common to use this mode in Celtic music. It is characterised by a slightly melancholic, dark and smooth sound, but with a dualism between happy and sad.

**a. Try to improvise a melody using the Doric mode notes. Remember, even though it's a free-form activity, you should look for some melodic sense and not make random notes. Awaken the artist in you and enjoy your creation.**

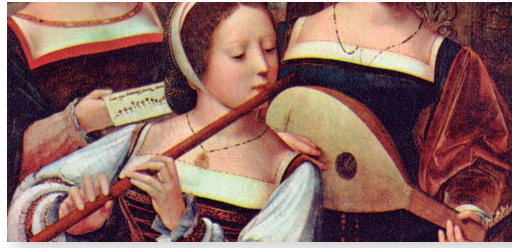
**2. COMPOSITION.** Now that you're familiar with how this scale sounds, invent a melody that you can play with the musical base that accompanies this activity.



### 5.5. DIGITAL RESOURCES

Reinforce and expand the content of this unit by completing the interactive activities on your computer.

# UNIT 2 POLYPHONY COMES INTO FASHION



## The Renaissance

### BLOCK 1 MUSICAL CONTEXTS AND CULTURES

#### 1. Choose the right answer corresponding to the beginning statement from the ones given.

##### Chronology of the Renaissance.

- The Renaissance corresponds to the 20th and 21st centuries.
- The Renaissance is a historical period comprising the 15th and 16th centuries.
- The Renaissance is a historical period comprising the 14th to the 16th centuries.

##### Most important milestones in this period.

- Among the most important milestones of this period were the invention of books, the discovery of Asia and the configuration of villages.
- Among the most important milestones of this period were the invention of the printing press, the discovery of America, and the configuration of the Nation-States.
- Among the most important milestones of this period were the invention of books and the discovery of America.

##### A new concept of society and religion.

- The Medieval Christian concept of God as centre of the universe (theocentrism) was replaced by a new concept in which man was the centre of the universe (anthropocentrism).
- The Medieval Christian concept of God as centre of the universe (anthropocentrism) was replaced by a new concept in which man was the centre of the universe (theocentrism).
- The Medieval Christian concept of man as the centre of the universe (anthropocentrism) was replaced by a new concept in which God was the centre of the universe (theocentrism).

##### The distribution of music and art in the Renaissance

- In this period “patrons of the arts” were born, meaning people of humble birth with little economic means, who gather together to sponsor and protect the arts.
- In this period “patrons of the arts” were born, meaning noblemen and members of the clergy from rich and powerful families who began sponsoring and stimulating the arts.
- In this period “patrons of the arts” were born, meaning skilled craftsmen involved in making musical instruments.

## BLOCK 2 LISTEN AND LOOK

### 2.1. RELIGIOUS MUSIC IN THE RENAISSANCE



#### Listening 1

**Ave María** Tomás Luis de Victoria

This *motet* is one of the most important examples of this period basically used in the Catholic liturgy. The author of this work was one of the leading composers of the day.



#### Ave Maria

«Ave Maria  
 Gratia plena, gratia plena.  
 Dominus tecum, dominus tecum  
 Benedictatu, in mulieribus,  
 et benedictus fructus ventris tui  
 Jesus Christus  
 Sancta Maria Mater Dei  
 Sancta Maria Mater Dei  
 Ora pro nobis, ora pro nobis  
 Peccatoribus  
 nunc et in hora mortis nostrae  
 Amen, amen.»

#### Hail Mary

Hail Mary, full of grace,  
 Our Lord is with thee.  
 Blessed art thou among women,  
 And blessed is the fruit of thy womb,  
 Jesus.  
 Holy Mary, Mother of God,  
 Holy Mary, Mother of God,  
 Pray for us sinners,  
 Now and at the hour of our death.  
 Amen.

#### 1. CHARACTER

Although this music is still related to religious worship, it acquires more expressiveness than in Gregorian chants.

a. From the following statements, mark the ones you think are most suitable to the piece you have listened to.

- This music was probably only composed for a dance.
- It has a deep, mystical character.
- It produces a sensation of dramatic expressiveness.
- This is music used in this period for fun and entertainment.

#### 2. GENRE

This is music of a functional genre (made on request), as composers are usually at the service of a patron: nobles and clerics from rich and powerful families, who become patrons of the arts, and musicians are usually in their service.

Tomás de Victoria spent most of his life under the protection of Felipe I. He was chapel master at the Royal Convent of the Discalced Clarisses in Madrid, in the service of the empress María of Austria, sister to the king.

a. Can we say that the music by this Renaissance composer belonged to the functions genre?

Why? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

This period tries to imitate ancient Greece and Rome. The use of Latin continues amongst many writers and philosophers. The Medieval tradition of using Latin as the official language of the church continues.

b. Look at the original text of this work and say what language it was written in. \_\_\_\_\_

Why was this language used and not another? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### 3. TEMPO AND BEAT

The musical accents are provided by the text, although they are more regular and ordered now (so that the voices can be written one under the other). This type of metric order is known as "tactus".

Note that the four voices are indicated in a different way on this Renaissance score compared to present-day scores. In the 16th century, all parts are separate, whereas today they are written one under another.

**Soprano**

**High**

**Tenor**

**Bass**



**Tu pauperum refugium**

The image shows a musical score for the piece 'Tu pauperum refugium'. It is arranged for four voices: Soprano, High, Tenor, and Bass. The lyrics are: 'Tu pau-pe-rum re-fu-gi-um, tu lan-guo-'. The score is written on a four-line staff (tetragram) for each voice part. The lyrics are written below the notes.



- a. Remember that in the Middle Ages music was written on a tetragram. Do you think this custom still exists in the Renaissance? \_\_\_\_\_ Explain why or why not.

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- b. In the Middle Ages notes hardly had any stems, but in the Renaissance most do have stems. But what different can you see in the noteheads? \_\_\_\_\_

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- c. In relation to the bar-lines, compare them to present-day bar-lines. \_\_\_\_\_

---

- d. How to composers indicate rhythm and beat with regularity and order? \_\_\_\_\_

---

#### 4. DYNAMICS AND DYNAMIC MARKINGS

Although dynamic markings are not yet used on scores, when interpreted, there are changes in intensity for more expressiveness in certain passages.

- a. Do you think this score has dynamic markings (*p*-*m*-*f*-*ff*...)? \_\_\_\_\_

- b. In the listening exercise, there are changes in intensity. How do you think these are produced? \_\_\_\_\_

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## 5. INSTRUMENTATION

Choirs were made up of men only, as female voices were forbidden in the church. Men singing higher notes used the technique known as *false* *setto*. Some perfected this technique to such an extent that listeners might think that they were really women's voices. Towards the end of the Renaissance, married men singers were also forbidden in the Sistine Chapel, so falsetto singers began to be replaced by *castrati*.

The use of instruments was also frowned on by the Church, as they thought this would detract attention from the main purpose, which was giving full attention to worshipping God.

- a. In this recording, since it is quite recent, the higher voices are sung by women. Do you think the same would have happened in the Renaissance period? \_\_\_\_\_ Explain.

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- b. In addition to the voices, can you hear anything else? \_\_\_\_\_

- c. What kind of singing is this known as? \_\_\_\_\_

- d. Why did they only use this type of music? \_\_\_\_\_

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## 6. MELODY

In this type of work, the intention was not to highlight or offset one of more voices, but to fuse everything together into one whole. One single melody line would lose its meaning if it were sung alone.

- a. Do you think any of the voices stands out above the others? \_\_\_\_\_

- b. Why do you think this is so? \_\_\_\_\_

---

## 7. TEXTURE

The *polyphonic texture* is now highly developed, with various melodies occurring at the same time. In the same work, some parts may be in *counterpoint polyphony* (where the same words were repeated by different voices in a series of loops) and others in *homophonic style* (where the voices chanted the same text at the same time)..





## 2.2. PROFANE MUSIC IN THE RENAISSANCE

### Listening 4

**Ay, triste que vengo** Juan del Encina

This is a *pavana*, a Renaissance dance, interpreted by two female voices and one male voice, with an instrumental accompaniment. But originally it was a *villancico* adapted for dancing. The lyrics are taken from a poem about courtly love, from the *Cancionero de Palacio*.



¡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.

How sad, O, am I,  
In love with a sigh...  
Sad shepherd am I.

T'were better I know it,  
To shun going to market,  
So lovelorn and hopeless,  
With heart in distress.  
I come in great sorrow,  
In love with a sigh...  
Sad shepherd am I.

On Thursday at market  
A lass I did see.  
I wanted to court her,  
From me she did flee.  
I felt such great sorrow,  
In love with a sigh...  
Sad shepherd am I.

- a. Profane singing in the Renaissance reflects the concerns and emotions of people, with a civic and entertainment function. Read the text and explain briefly what it is about. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
- b. The language used is the vernacular (vulgar) of the area, as composers of this music wanted it to spread and be understood. What language is used? \_\_\_\_\_
- c. This music is influenced by the rhythm of the pavana. Do you know what a pavana is?
- A bird like a peacock
  - A type of religious music
  - A Renaissance dance
  - A weapon used in war

**d.** Remember that dynamic markings like those of today do not yet exist, but in the example you have just listened to you can appreciate changes in intensity, which gave greater expressiveness to the work. Compare the dynamics of Santa María and indicate which has more dynamic changes and explain why. \_\_\_\_\_

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**e.** As for instrumentation, there are notable differences if we compare it to religious music.

**e.1.** Explain the difference you can find with respect to the voices used. \_\_\_\_\_

---

**e.2.** As for instrumentation, there are also many visible changes. What are they? \_\_\_\_\_

---

**e.3.** Did this happen in the Middle Ages? \_\_\_\_\_

**f.** Since most songs are for dancing, they have rich melodies. Despite this, these songs do not require skilled vocal techniques. Look at the descriptions of melody lines below and choose the best one.

Zigzag melody (high waves)

Non-melodic type

Melody line with gentle waves

Flat melody line

**g.** The favourite texture in this period is polyphony, although profane music is simpler than religious music. What kind of polyphony is used in this piece? \_\_\_\_\_

---

**h.** Music is frequently used for dances. This song is an example of a dance called a pavana. Write the names of other Renaissance dances. \_\_\_\_\_

---

## 2.3. DISCOVER INSTRUMENTS OF THE RENAISSANCE

**a.** Connect the following instruments with their correct family.

**1** String

Timbals

**2** Wind

Clavichord

Fife

**3** Percussion

Psaltery

Naqqara

Bombard



## ▶ Listening 5

**Guárdame las vacas** L. de Narváez

- b. The instrument you can hear in this piece was highly appreciated in Spain, and sounded very much like the lute.

Listen carefully and write its name and the family it belongs to. \_\_\_\_\_

## ▶ Listening 6

**Recercada** D. Ortiz

- c.1. In this piece you can hear the sound of two Renaissance instruments. By listening to the kind of sound they produce, what family do they belong to? \_\_\_\_\_

- c.2. If you have guessed their family correctly, perhaps you want to venture a guess as to the names of the specific instruments you can hear. \_\_\_\_\_

## ▶ Listening 7

**Canario** C. Negri

- d. Two wind instruments can be heard in this listening exercise. What instruments are they? \_\_\_\_\_



## 2.4. ORDERING CONCEPTS

- a. Use the right works in the statements below and you'll get a summary of the essential features of religious music (R. M.) and profane music (P. M.) in the Renaissance.

tactus, expressiveness, Latin, female, male, homophonic, fuse, emotions, vulgar, chorale, flat, dances, motets, *villancicos*, intensity, *cappella*, chanson, polyphonic, simpler, rich, patron

### Character

**R.M.** Music acquires more \_\_\_\_\_ than in Gregorian chants.

**P.M.** Profane music in the Renaissance reflects the concerns and \_\_\_\_\_ of people, with a civic and entertainment function.

### Genre

**R.M.** This is music of a functional genre, as the composer is usually in the service of a \_\_\_\_\_. The language used is \_\_\_\_\_.

**P.M.** The languages used are \_\_\_\_\_ languages (in each area), as composers of this music wanted it to spread and be understood.

### Tempo and beat

**R.M.** The musical accents are provided by the text, although they are more regular and ordered now (so that the voices can be written one under the other). This type of metric order is known as \_\_\_\_\_.

**P.M.** Uniform pulse due to the influence of \_\_\_\_\_.



### Dynamics and dynamic markings

**R.M.** Although dynamic markings are not yet used on scores, when interpreted, there are changes in \_\_\_\_\_ for more expressiveness in certain passages.

**P.M.** Not much change in intensity, using mostly \_\_\_\_\_.



### Instrumentation

**R.M.** These are chants sung only by \_\_\_\_\_, voices, with no accompaniment by instruments, in other words, a \_\_\_\_\_.

**P.M.** These songs have both male and \_\_\_\_\_ voices, and all the instruments of the period as well.



### Melody

**R.M.** In this type of work, the intention was not to highlight or offset one of more voices, but to \_\_\_\_\_ use everything together into one whole. One single melody line would lose its meaning if it were sung alone.

**P.M.** Since most songs are for dancing, they have \_\_\_\_\_ melodies.

### Texture

**R.M.** There is a great development of the \_\_\_\_\_ texture. In the same work, some parts are in counterpoint polyphony, with other parts in \_\_\_\_\_ polyphony.

**P.M.** In profane music, the polyphonic texture is also dominant, although in a \_\_\_\_\_ way.

### Form

**R.M.** Catholic Church: Mass and \_\_\_\_\_ Protestant Church: Lutheran \_\_\_\_\_ Anglican hymn and Laudi spirituali.

**P.M.** Dances, \_\_\_\_\_, madrigals and \_\_\_\_\_.



## BLOCK 3 OTHER USEFUL DATA

### 3.1. PROTESTANT RELIGIOUS MUSIC IN THIS PERIOD

In this period, the Christian Church split up, giving rise to the Protestant Church in addition to the Catholic Church. Each church developed its own style of chants.

1. Of the different musical styles shown below, indicate the country and the language used.

- |                           |                                  |       |
|---------------------------|----------------------------------|-------|
| 1 Lutheran chorale        | <input type="checkbox"/> Italy   | _____ |
| 2 Anglican hymn           | <input type="checkbox"/> Germany | _____ |
| 3 <i>Laudi spirituali</i> | <input type="checkbox"/> England | _____ |

### 3.2. PROFANE MUSIC IN THIS PERIOD

Profane music also grew in importance in this period, with certain forms standing out in different countries.

2. In this activity, connect each style with its corresponding country of origin and theme.

- |                  |                                 |                                                    |
|------------------|---------------------------------|----------------------------------------------------|
| 1 Madrigal       | <input type="checkbox"/> Spain  | <input type="checkbox"/> Not a Christmas carol     |
| 2 <i>Chanson</i> | <input type="checkbox"/> Italy  | <input type="checkbox"/> Reflects human sentiments |
| 3 Villancico     | <input type="checkbox"/> France | <input type="checkbox"/> Reflects knightly virtues |

### 3.3. WHAT WAS HAPPENING IN SPAIN?

### 3.4. RENAISSANCE COMPOSERS

This period was known as the Golden Age (Siglo de Oro) of Spanish music, giving rise to leading composers, even on the international level, and various "schools" became popular.

3. Relate each of the composers shown below with their corresponding "school".

- |                                                 |                     |
|-------------------------------------------------|---------------------|
| <input type="checkbox"/> Cristóbal de Morales   | 1 Catalan school    |
| <input type="checkbox"/> Tomás Luis de Victoria | 2 Andalusian school |
| <input type="checkbox"/> Joan Pujol             | 3 Castilian school  |
| <input type="checkbox"/> Francisco Guerrero     |                     |
| <input type="checkbox"/> Mateo Fletxa           |                     |
| <input type="checkbox"/> Juan del Encina        |                     |





4. In this letter soup there are 2 religious forms, 2 profane forms and 2 surnames of Spanish composers.

### 3.5. ASIMILATING CONCEPTS

In this section you are going to do various activities on the subjects dealt with in this unit so that you can assimilate and consolidate the knowledge you have gained.

5. Answer true (T) or false (F) to the chronology of the Renaissance:

9th to 16th C

1300 TO 1600

15TH AND 16TH C

900 TO 1500

6. Put the following words in the right place in the paragraph below and you will understand why this period in history is called the Renaissance.

**7. If you answer these questions correctly, you will assimilate various basic concepts in relation to this period in history. To help you, we will give you the first letter of each term.**

- 1. With a G:** In the Medieval world, who was considered to be at the centre of the universe?  
\_\_\_\_\_
- 2. With an M:** In the Renaissance, who symbolised the centre of the universe and the measure of all things? \_\_\_\_\_
- 3. With a P (two words):** What technical invention was introduced in this period to enable the fast transmission and spread of knowledge in a way that was unknown until then?  
\_\_\_\_\_
- 4. With a P:** What was the name given to members of powerful and wealthy families such as the Medicis or the Sforzas who sponsored artists in this period? \_\_\_\_\_
- 5. With a P:** In this period there is an event that marks the development of the church and results in a division of Christians into two factions: the Catholic church and the \_\_\_\_\_ church.
- 6. With an H:** What is the name given to the cultural movement that considered man to be the centre of the universe and the measure of all things? \_\_\_\_\_

Now that you know the answers, try and find them in this letter soup.

T	S	S	N	O	R	T	A	P	E	P
I	A	T	N	O	P	I	S	A	U	R
C	D	H	E	R	U	Y	A	Z	F	I
T	B	E	D	E	N	O	M	A	E	N
A	R	R	E	S	L	S	R	P	T	T
C	A	P	I	S	D	O	R	S	A	I
H	U	M	A	N	I	S	M	T	J	N
S	A	S	R	D	C	T	V	H	A	G
I	T	A	O	Z	S	A	X	O	P	P
T	L	G	I	Z	A	S	I	T	A	R
P	A	P	O	R	T	A	B	E	L	E
P	R	O	T	E	S	T	A	N	T	S
O	R	T	O	P	R	O	S	T	E	S





8. Now you are going to listen to three different compositions from this period. State their genre (religious or profane) and explain your choice.



 **Listening 8**

STYLE: \_\_\_\_\_

REASON: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



 **Listening 9**

STYLE: \_\_\_\_\_

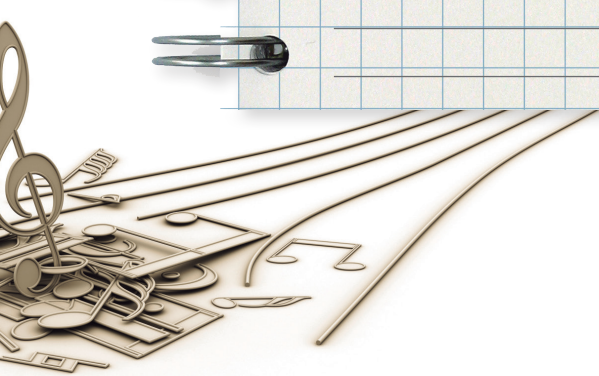
REASON: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



 **Listening 10**

STYLE: \_\_\_\_\_

REASON: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_





## BLOCK 4 THE INFLUENCE OF THE ERA ON MUSIC

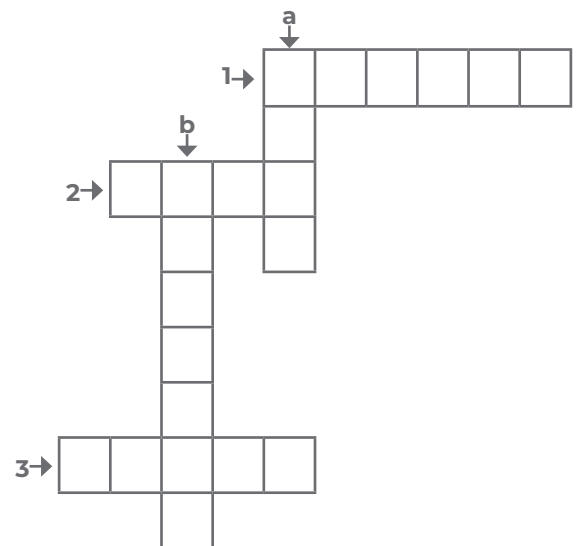
### 4.1. THE INFLUENCE OF THE RENAISSANCE ON MUSIC

1. Write the number of each musical style next to each musician or group.

- |                                        |                                             |                                   |                 |
|----------------------------------------|---------------------------------------------|-----------------------------------|-----------------|
| <b>1</b> Disco                         | <b>2</b> Jazz                               | <b>3</b> Pop                      | <b>4</b> Gospel |
| <b>5</b> Gospel                        | <b>6</b> Lyrical style                      |                                   |                 |
| <input type="checkbox"/> Edwin Hawkins | <input type="checkbox"/> Manhattan Transfer | <input type="checkbox"/> Bee Gees |                 |
| <input type="checkbox"/> Il Divo       | <input type="checkbox"/> Backstreet Boys    |                                   |                 |

2. Using the clues below, find the name of the group and complete the crossword.

- a. Beginning with **B**: Pop band made up of four geniuses from Liverpool who used choral vocals in their compositions. \_\_\_\_\_
- b. Beginning with **Q**: An English band led by Freddie Mercury that mixed operatic choirs with an intense rock sound as well as highly sensitive sounds. \_\_\_\_\_
1. Beginning with **A**: A Swedish pop music band of the 1970s who added major choral parts with female vocals to their melodies, achieving hits such as Mamma Mia and Chiquitita. \_\_\_\_\_
2. Beginning with **G**: An English band led by Freddie Mercury that mixed operatic choirs with an intense rock sound as well as highly sensitive sounds. \_\_\_\_\_



3. Join each song to the right group or singer.

- |                                            |                             |
|--------------------------------------------|-----------------------------|
| <input type="checkbox"/> Bohemian Rhapsody | <b>1</b> Queen              |
| <input type="checkbox"/> Oh happy day      | <b>2</b> The Beatles        |
| <input type="checkbox"/> Under Pressure    | <b>3</b> Abba               |
| <input type="checkbox"/> Stayin alive      | <b>4</b> Bee Gees           |
| <input type="checkbox"/> Candy             | <b>5</b> Manhattan Transfer |
| <input type="checkbox"/> Dancing Queen     | <b>6</b> Il Divo            |
| <input type="checkbox"/> Nessun Dorma      | <b>7</b> Backstreet Boys    |
| <input type="checkbox"/> Bohemian Rhapsody | <b>8</b> Edwin Hawkins      |
| <input type="checkbox"/> Everybody         |                             |



## BLOCK 5 CREATION AND PRACTICE

### 5.1 MUSICAL CREATION

#### 5.1.1. TIME SIGNATURES

##### 1. Complete.

- The upper number indicates the \_\_\_\_\_ of beats to a \_\_\_\_\_.
- The lower number gives the type of \_\_\_\_\_.

##### 2. Define the time signature for each of the following:

Example:  $\frac{2}{4} = \text{crotchet}$       $\frac{6}{8} = \square$       $\frac{9}{8} = \square$       $\frac{3}{4} = \square$       $\frac{2}{2} = \square$

$\frac{3}{2} = \square$       $\frac{3}{16} = \square$       $\frac{12}{8} = \square$       $\frac{4}{4} = \square$       $\frac{6}{16} = \square$

##### 3. Answer the questions below in relation to the examples above.

- How many crotchets are there in a time signature of  $\frac{2}{4}$ ? \_\_\_\_\_
- How many quavers are there in a time signature of  $\frac{6}{8}$ ? \_\_\_\_\_
- How many quavers are there in a time signature of  $\frac{9}{8}$ ? \_\_\_\_\_
- What note type fills a whole bar in  $\frac{3}{4}$  time? \_\_\_\_\_
- What note type fills a whole bar in  $\frac{2}{2}$  time? \_\_\_\_\_
- How many minims fit in a bar in  $\frac{3}{2}$  time? \_\_\_\_\_
- How many semiquavers fit in a bar in  $\frac{3}{16}$  time? \_\_\_\_\_
- How many quavers fit in a bar in  $\frac{12}{8}$  time? \_\_\_\_\_
- What note type fills a whole bar in  $\frac{4}{4}$  time? \_\_\_\_\_
- How many quavers fit in a bar in  $\frac{6}{16}$  time? \_\_\_\_\_

##### 4. Complete.

- The upper number, in addition to indicating the number of beats to a bar, can also indicate to which of \_\_\_\_\_ a time signature belongs

##### 5. In the following examples, say whether they are simple (S) or compound (C) time signatures.

\_\_\_\_\_

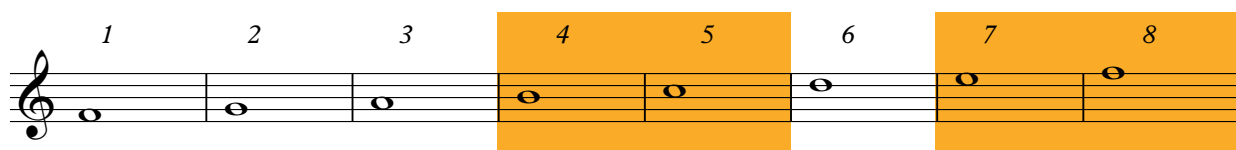


## 5.2. CREATION AND IMPROVISATION

**1. IMPROVISATION.** In the Renaissance Period, modal music continued to prevail. Remember that the notes that make up each of the modes are the result of playing only the white keys on the piano, starting on a certain white key each time and working your way up key by key. The succession of tones and semitones is different for each of the modes, hence their special character and sound.

In this case, the focus was on the **Lydian** mode, the fourth of the seven ancient Greek modes of the major scale. In this case, it is formed by starting and ending the major scale from the fourth note: the F.

Note that the semitones are found in the Lydian mode between IV-V and VII-VIII degrees.



Lydian mode is characterised by a bright sound that evokes a sense of grandeur and is therefore well suited for movie and video game soundtracks.

**a. Try to improvise a melody using the Lydian mode notes. Remember, even though it's a free-form activity, you should look for some melodic sense and not make random notes. Awaken the artist in you and enjoy your creation.**

**2. COMPOSITION.** Now that you're familiar with how this scale sounds, invent a melody that you can play with the musical base that accompanies this activity.



### 5.5. DIGITAL RESOURCES

Reinforce and expand the content of this unit by completing the interactive activities on your computer.