

UNIT 1: Antiquity and Middle Ages

LISTENING ACTIVITIES-PAGE 19

Seikilos Epitaph

1. Listen to the Seikilos Epitaph, one of the few fragments preserved of the music from Ancient Greece. It appeared carved on a funerary pillar in Seikilos (Tralles). But far from being a mournful lament, it is a song that encourages us to enjoy our short lives.

Observe the most outstanding musical characteristics of this example:

- Performed by a female voice with accompaniment of instruments (kind of zills) and a lyre (plucked string).
- Use of a monodic texture with heterophonic accompaniment of instruments which introduce the melody and repeat the last notes.
- Written in a Phrygian mode or D scale with a melodic range of an octave.

The Seikilos Epitaph is one of the few fragments of music with musical notation that remain from Ancient Greece. It appeared carved on a funerary pillar in Seikilos (Tralles) in Asia Minor. According to Giovanni Comotti "it is the result of the melomania of a musician who wanted to have a short composition carved on the memorial stone of his own grave".

It is a song with a Bacchic character that encourages us to enjoy this short life.

The original score answers to a Phrygian mode transposed to a 2nd ascending major (upon E). However, we chose to present the score in this book in Phrygian mode (D'-D) in order to facilitate the comprehension of the modal scale it uses; and to be able to carry out a short performance activity if you think it would be useful. The analysis of the listening will lead us to insist on the characteristic monodic texture with heterophonic accompaniment of Greek music. We will highlight the introduction of zills over the Mese and the Final of the mode (the first two notes of the melody), the plucking of the lyre as the voice's base and the repetition of the last notes of the melody at the end.

Expansion suggestion

As we said before, we can use the simplicity of this score to carry out a short performance activity.

By imitating the heterophonic texture, we will alternate the voice and bar instruments (glockenspiels). We will perform a little plucking of the melody with the guitar (as if it were the Greek lyre) and we will accompany the beginning and ending of the phrase by softly hitting the triangle and the zills.

LISTENING ACTIVITIES-PAGE 21

Puer natus est nobis

2. Listen to this example of Gregorian chant with the help of the score:

Observe its most outstanding musical characteristics:

- A cappella vocal singing performed by male voices.
- Monodic texture, with a single melodic line.
- Free rhythm following the expression and phrasing of the text.
- Neumatic style or adorned with two or three notes per syllable.
- Mode VII or Authentic Tetrardus, typical of youth and joy.

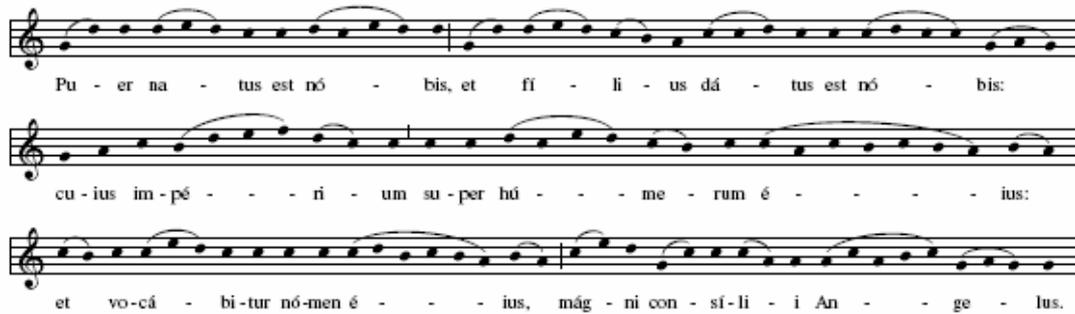
We will briefly talk about the fragment of Gregorian chant, its liturgical function and its most relevant musical characteristics.

Puer natus est nobis It is the introit of the Christmas mass (Isaiah 9, 5), the first of the songs of the mass, which belongs to the Proper (songs that change depending on the festivity), which has the function of accompanying

the entry of the celebrant “establishing the tone” of the celebration. It is written in neumatic style (typical of the introit) with some ornamented passages in order to highlight the most important words of the text. It uses a mode VII: Authentic Tetrads (final G, recited D), the highest-pitched of the octoechos with an “angelic” character, typical of youth and jubilation.

The fragment that we give you in the listening only has the two first phrases of the antiphony, although we could explain on the score the usual continuation with the verse from the Psalm.

We can ask the students to transcribe some of the fragments to make sure that they understand what we explained, or to make possible an activity performance. We offer you the corresponding transcription:



Pu - er na - tus est nó - bis, et fi - li - us dá - tus est nó - bis:
 cu - ius im - pé - - - ri - um su - per hú - - - me - rum é - - - ius:
 et vo - cá - bi - tur nó - men é - - - ius, mág - ni con - sí - li - i An - ge - lus.

LISTENING ACTIVITIES-PAGE 22

Alfonso X the Wise. *Cantiga no. 47, Virgen Santa Maria*

3. Listen to this cantiga which tells how the Virgin saved a friar from the temptations of drinking.

We will introduce this piece as an example of cantiga of “miragre” with a clear, narrative style. We will highlight the main goal of cantigas, which were composed to be performed in public, with clear references to the audience, and responding to the tradition that began in the first centuries of Christianity regarding the praising and dissemination of the Virgin. We will analyze on the score the most relevant characteristics:

- Virelai form, structured in stanzas and coplas (8 coplas or stanzas in all), very frequent in the troubadours repertoire.
- Robust and popular melody, in G mode, with an ambitus of 7th (F - E’).

We can use this moment to do a little performance activity (the listening can be used as backup). We suggest that you perform the score with bar instruments and recorders. We can also play a bourdon with metallophones upon the final with the mode (G-D) and add percussion instruments in the chorus to set the beat.

PERFORMANCE-PAGE 23

1. Play this song by Adam de la Halle [*Robins m’aime*] (1245-1287), recognized as the greatest of the French trouvères.

It is a song belonging to *Jeu de Robin et Marion*, a staged pastorela with characters, dialogues and sung fragments, that was represented in the Neapolitan court of Charles of Anjou around the year 1284. The song *Robins m’aime* appears at the beginning, performed by Marion, a shepherd in love with Robin.

Observe in the melody of the score (instrumental accompaniment is added) the most important characteristics:

- F Mode (Tritus) with a melodic range of sixth.
- Ternary rhythm.
- Two-phrase structure: a (4 measures) and b (6 measures).

We will present Adam de la Halle and his work.

The pastorela is one of the most appreciated genres by troubadours. It has a strophic form, presented first as a monologue and then as a dialog between a knight and the little peasant, which makes way in a natural way to its dramatization. The fragment *Robins m'aime* appears at the beginning of the game performed by Marion (the little peasant in love with the shepherd Robin), who rejects the insinuations of the gallant (or rather bold) knight.

Prior to the performance, we will analyze with the score the most important elements: its F mode (Tritus) with a melodic ambitus of 6th (E-C'), its ternary rhythm, and the structure composed by two phrases: a (4 measures) and b (6 measures), which result in the form monophonic Rondo, characteristic of great part of the troubadours' repertoire: a b a a b a a b.

In this arrangement that we present you, we chose to simplify the performance by adding a second bourdon voice over the end of the mode (with metallophones) and a third and fourth voices as rhythmic backup (with jingles and hand drums respectively).

We start the group performance separating all the voices. First the accompaniment with metallophones, rattles and hand drums. Then the melody with the glockenspiels. Finally, we will interpret the complete score with all the voices. If necessary, we will divide the score into two parts to make sure it works out well and work first one part, then another and then we will perform it whole.

PERFORMANCE-PAGE 24

2. Perform this cantiga which presents the Virgin as a star capable of guiding the devoted towards Heaven. Alfonso X the Wise. Cantiga no. 100. Santa María strela do día

We propose the same performance as the first one, working first the accompaniment voices with hand drums and claves or wooden boxes and later the melody, in this case with voices.

LISTENING ACTIVITIES-PAGE 26

Perotin. *Sederunt principes*

4. Listen to this organum quadruplum (four voices) by Perotin.

It is an organum composed over the singing of the first word "Sederunt" of the Gregorian chant, including this text of the Bible:

The princes sat and spoke against me, and the enemies have persecuted me.

a) Observe the most outstanding musical characteristics of this example:

- Lower voice (tenor) of the Gregorian chant in very long values, so as to facilitate the development of polyphony.
- The three higher voices use modal rhythm with metric schemes repeated all the time.
- Perfect consonances of 4th, 5th and 8ve, especially in cadences.

b) How would you define the sonority of this polyphony? See the table of adjectives on page 6 of the annex to explain the feeling that evokes in you.

We will briefly talk about Perotin and the so-called "Notre Dame School", and his main contributions of extending the composition of the organum from three to four voices. It is the quadruplum organum (four voices) composed from the intonation of the first word (Sederunt) of the Gradual St. Stephen's Day, whose text sings:

"The princes sat and spoke against me, and the enemies have persecuted me."

We have to make the students notice the writing of the three higher voices that use a modal rhythm and the lower voice (tenor) extracted from the Gregorian chant and sung in very long values. We will also highlight the cadences, marked by consonances of 4th, 5th, and 8^{ve}.

He also uses the exchange of voices, imitating entries and motivic repetition within the same voice.

These resources pave the way for extraordinarily long compositions (the whole piece is twenty minutes long) that seem to emulate the size and magnificence of the cathedral. This is the reason why this composer is remembered as Perotin “the Great”.

To identify the sonority of this piece, we can refer students to the list of adjectives on page 6.

LISTENING ACTIVITIES-PAGE 27

Raimbaut de Vaqueiras. *Kalenda maya*

5. Listen to this estampie, a sung dance composed by Raimbaut for his beloved Beatriz.

Observe the most outstanding musical characteristics:

- Ternary rhythm with a clear dance character.
- Structure formed by three phrases or puncta which are repeated: a a b b' c c'.
- Dare to dance: the estampie was a dance in which dancers, holding hands, moved in a circle taking very marked steps.

We will remember Raimbaut de Vaqueiras' life, who worked at the service of Bonifacio de Monferrato. He went with him to Italy (and when the Marquee crossed over to Romania he took them with him) and also participated with him in the 4th Crusade. Some biographies point out that Raimbaut was knighted when he saved the marquee's life in one of the battles in which they took part.

Only five songs with music by Raimbaut have been preserved, among them *Kalenda maya* (The First of May), a sung estampie or stampede that he composed for his beloved Beatriz, his protector's sister. Although he wrote the poem from the melody of a dance the he heard from a couple of French troubadours, *Kalenda maya* is actually a love song, addressed to his lady, in order to give her husband real reasons to be jealous (Beatriz was Enrico del Carretto's wife).

We will use this listening to connect the troubadours' music with the popular environment and, in particular with the dance, one of the favorite hobbies in the Middle Ages.

We will make the students pay attention to the danceable ternary rhythm and to the typical structure of the estampie, formed in this case by three phrases or puncta that are repeated (a a b b' c c'). In the second and third phrases we will analyze both endings, open and closed.

WOMEN IN MUSIC-PAGE 28

This section aims at vindicating the importance of women in music, by also reviewing their role in society and history, in the development of culture and in art in general.

We would like to highlight the contribution of women to the world of music, a contribution made in circumstances and conditions very different from the ones enjoyed by men.

In the Middle Ages, we find renowned female names who enjoyed great recognition as composers. This is the case of the German abbess Hildegard von Bingen (1098-1179), in religious music, and of Beatriz de Dia (1140-1212), known as the Countess of Day, one of the great “trobairitz” or troubadour women, in the profane song.

Compile information on the two composers and on the works we give as an example:

- Look for information about the two composers and the works we present as an example:

Hildegard von Bingen was an abbess, monacal leader, mystic, prophetess, doctor, composer and German writer. Considered by current specialists as one of the most fascinating and multifaceted personalities of the European

West, it was defined among the most influential women of the Middle Ages. With an unusual culture for her time, she was the youngest of ten children in a wealthy German noble family. Being the youngest, she was delivered to the Church as was common at that time. She came to have a great influence as abbess.

Beatriz de Dia is better known as the Countess of Day and, although the sources are scarce, we can reach her life through a vita: «The Countess of Day was the wife of William IX, a beautiful and good lady. And she fell in love with Raimbaut d'Orange and made many beautiful songs about him».

From this text, it has been concluded that she was a *trobairitz* married to William IX, Duke of Aquitaine, but in love with the troubadour Raimbaut d'Orange.

A very small group of women who wanted to follow in the footsteps of those troubadours formed the "*trobairitz*" group, that is, the women troubadours. They wanted to capture in their work the deepest love feelings and, although historiography has forgotten them, the musical and poetic richness of some of their compositions are at the height of the poems of their male companions. This is the case of Beatriz de Dia.

SELF-ASSESSMENT-PAGE 30

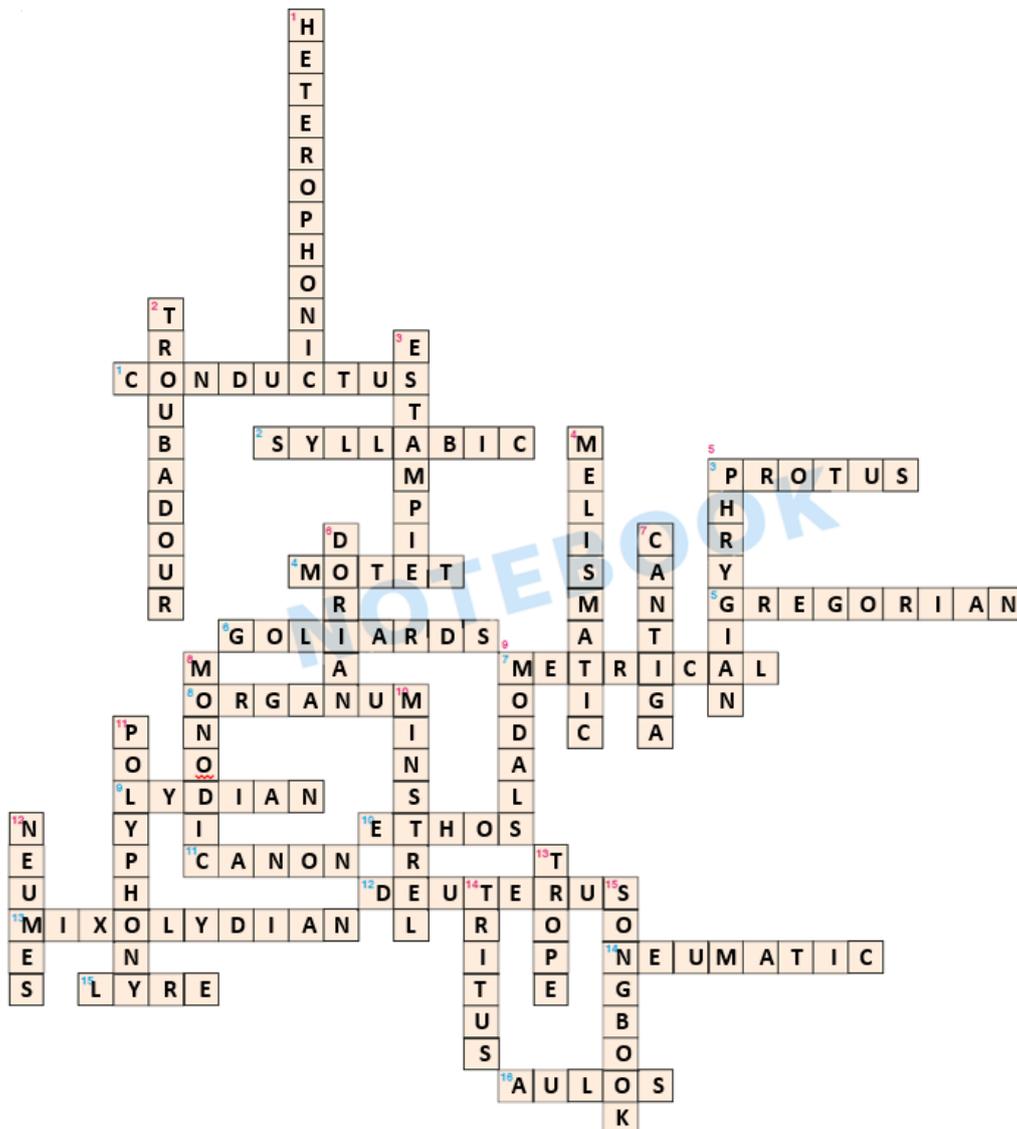
1. CROSSWORD. Solve this word-search puzzle in your notebook by answering the definitions shown below:
ACROSS

1. Polyphonic form of Ars Antiqua composed upon newly-created melodies and not upon Gregorian chant.
2. Simple singing style with one note per syllable.
3. Gregorian mode with D as a final note.
4. Polyphonic form of Ars Antiqua in which voices move in different rhythms, singing different texts.
5. Christian singing unified under the pontificate of Gregory the Great.
6. Students and vagabond friars who sang secular songs in Latin.
7. Feet used to measure the durations employed in Greece and by musicians of Ars Antiqua.
8. First form of primitive polyphony based on the parallel movement of voices at a fourth or fifth distance.
9. Greek mode upon the initial note C in descending order.
10. Feelings that provoked the different Greek scales, also gathered by Gregorian modes.
11. Polyphonic song of Ars Nova in which voices perform the same melody but with successive entrances at different times.
12. Gregorian mode with E as its final note.
13. Greek mode upon the initial note B in descending order.
14. Style of ornamented singing with two or three notes per syllable.
15. Plucked string instrument from Ancient Greece associated with the worship of Apollo.
16. Double reed wind instrument from Ancient Greece associated with the worship of Dionysus.

DOWN

1. Instrumental accompaniment used in Greece and in troubadours' music, imitating or repeating parts of the vocal melody.
2. Poet and musician of noble origin who sang in his language about courtly love and the knightly spirit.
3. Generic name for certain medieval dances with phrases repeated with open and closed endings.
4. Type of florid singing with more than three notes per syllable.
5. Greek mode upon the initial note D in descending order.
6. Greek mode upon the initial note E in descending order.
7. Name of the songs of troubadours in Spain.
8. Primitive texture with just one melodic line, used in Greece and in the Middle Ages.
9. Different scales depending on the initial note, used in Greece and in the Middle Ages.
10. Travelling musician who entertained his audience with secular songs.
11. Texture with several voices at the same time that appeared in the late 9th century with the intention of ornamenting the Gregorian chant.
12. First notation symbols employed to remember the Gregorian chant.

13. New text added to melismas in order to make the chant syllabic.
14. Gregorian mode with F as its final note.
15. Luxurious manuscript that gathering troubadour's songs.



SELF-ASSESSMENT-PAGE 31

2. COMPLETE THE SENTENCES. Copy in your notebook and complete the following statements:

- a) Music was for Greeks an art of _____ origin.
- b) The concept of music in Greece encompasses _____.
- c) Music in Greece had a _____ texture with _____ accompaniment.
- d) The four main scales or modes of Greek music are _____.
- e) The most important instruments in Ancient Greece were _____.
- f) The driving force of the unification and expansion of the Christian chant was _____.
- g) The Gregorian chant was destined for _____, it has a _____ texture with a text in _____ and _____ rhythm.
- h) The eight Gregorian modes are _____.
- i) The music of troubadours appeared in _____.

- j) The songs of troubadours are written in _____ and have a _____ texture.
 k) Polyphony appeared _____ and developed into three periods.
 l) Medieval dances are called _____ and structured in _____.
 m) Instruments were used in the Middle Ages to _____.
 n) The main examples of music of troubadours in Spain are _____.
 o) The main composers of the Middle Ages are _____.
 p) Amongst women composers of the Middle Ages, the following stand out: _____.
- a) Music was for Greeks an art of divine origin.
 b) The concept of music in Greece encompasses sound, poetry and dance.
 c) Music in Greece had a monodic texture with heterophonic accompaniment.
 d) The four main scales or modes of Greek music are Doric, Phrygian, Lydian and Mixolydian.
 e) The most important instruments in Ancient Greece were lyre and the aulos.
 f) The driving force of the unification and expansion of the Christian chant was Pope Gregory I the Great.
 g) The Gregorian chant was destined for the liturgy, it has a monodic texture with a text in Latin and free rhythm.
 h) The eight Gregorian modes are Protus, Deuterus, Tritus and Tetrardus (subdivided in Authentic and Plagal depending on the reciting string).
 i) The music of troubadours appeared in the 11th Century (in the south of France).
 j) The songs of troubadours are written in vernacular languages and have a monodic texture.
 k) Polyphony appeared in the late 9th Century and developed into three periods.
 l) Medieval dances are called estampies and structured in several phrases that are repeated with an open and closed ending.
 m) Instruments were used in the Middle Ages to accompany songs and to perform dances.
 n) The main examples of music of troubadours in Spain are cantigas.
 o) The main composers of the Middle Ages are Leonin and Perotin.
 p) Amongst women composers of the Middle Ages, the following stand out: Hildegard von Bingen and Beatriz de Dia.

LISTENING-PAGES 32-35

Carl Orff. *Carmina Burana. O Fortuna*

1. Listen to this fragment that starts the famous *Carmina Burana* composed by Orff in the year 1936. The cantata is based on 24 Latin poems from the 13th century found in the German monastery of Beuron and which represent the repertoire of goliards of the Middle Ages.

Read the translation of the text and follow the track with the help of the simplified score shown.

Fortuna imperatrix mundi

O Fortuna, velut luna

statu variabilis,

semper crescis aut decrescis;

vita detestabilis

nunc obdurat et tunc curat

ludo mentis aciem,

egestatem, potestatem

dissolvit ut glaciem.

Sors immanis et inanis,

rota tu volubilis,

status malus, vana salus

semper dissolubilis,

obumbrata et velata

Fortuna: Empress of the World

Oh Fortune, like the moon

you are changeable,

ever waxing and waning;

hateful life

first oppresses and then soothes

as fancy takes it;

poverty and power

it melts them like ice.

Fate, monstrous and empty,

you whirling wheel,

you are malevolent,

well-being is vain

and always fades to nothing,

*mihi quoque niteris,
nunc per ludum dorsum nudum
fero tui sceleris.
Sors salutis et virtutis
mihi nunc contraria,
est affectus et defectus
semper in angaria;
hac in hora sine mora
corde pulsum tangite,
quod per sortem sternit fortem,
mecum omnes plangite.*

*shadowed and veiled
you plague me too;
now through the game
I bring my bare back
to your villainy.
Fate is against me
in health and virtue,
driven on and weighted down,
always enslaved.
So at this hour without delay
pluck the vibrating strings;
since Fate strikes down the strong man,
everyone weep with me!*

We will use the information that appears on the page to talk about Carl Orff and his work, connecting the medieval secular song with 20th century music.

We will remember the songs of goliards as a secular repertoire (although in Latin), with a satirical and burlesque character and a theme centered in political and religious critique, love (from a direct, carnal perspective), the tavern (“I intend to live inside a tavern”) and fortune (bad luck). Carl Orff selected 24 of these poems in order to form *Carmina Burana*, maintaining the title of the collection discovered in 1803 in the Benedictine monastery of Beuron.

The piece *O Fortuna* is one of the most famous and impressive fragments of the cantata, and the one that begins and ends the cycle.

We will highlight the rhythmic strength of this piece and its deliberate simplicity, where wind sections and percussion stand out over the string in order to achieve an old-fashioned sound of extraordinary force.

We will analyze on the score the simplicity of the harmony and the structure, formed by two phrases (a and b) of 8 measures, divided at the same time into semi-phrases of 4 measures for each verse of the text. We can ask the students to identify and point out the correspondence between musical phrases and verses by making a little diagram that will be quite useful for simplifying the performance.

PERFORMANCE-PAGE 36

1. Now perform the melody of the previous listening recognizing its different phrases and the order in which they appear.

a) Look closely at its structure:

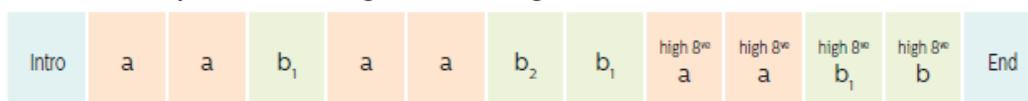
It consists of a first introductory phrase, two different musical phrases (a and b) which alternate and a final phrase (derived from b).

All the phrases are formed by 8 measures each.

Phrase b is presented with two different endings: b₁ with closed end (descending) and b₂ with open end (ascending). Also note the change of rhythm at the end of b.

b) Rehearse the interpretation of the different phrases:

c) Perform it with the help of the listening and following its formal outline:



It is recommended to begin the performance of the main phrases with bar instruments such as glockenspiels and then incorporate new phrases from the score presented in previous pages.

PERFORMANCE-PAGE 37

2. Perform this anonymous English canon called Sumer is icumen in. It dates from the mid-13th century. It is the oldest surviving example of six-voice polyphony: the four upper voices in canon and the two lower voices in ostinato.

The text talks about the arrival of summer:

Also known as *Summer has come!*, it is an anonymous English “rota” (round or canon) that dates back to the middle of the 13th century. It is the oldest example that we have of six-voice polyphony: four higher voices in canon and two lower voices in an ostinato (on the score that we give you we have reduced the ostinato to one voice). The text has a clear secular theme, and it talks about the arrival of summer: “The summer has come. Happy you sing, cu, cu. Grow, and blow and jump. Sing cu, cu.”

We can begin the performance (voices backed up by bar instruments) by first preparing the ostinato to then add the higher voice. Depending on the level of difficulty that the class is ready for, we will have two, three or the four voices in the canon. The students will perceive a clearly modern sonority, very different from Perotin’s example, in which we can talk about major tonality and polyphony based on consonances of 3rd, besides a prominently popular character.

3. Perform this canon collected in the *Llibre Vermell*, a codex copied at the end of the 14th century for entertaining pilgrims who visited the monastery of Montserrat with pieces of popular character like canons, polyphonic songs and sung dances.

You can add to your interpretation a bass line made of half notes (played by metallophones) with the consonance of 5th D-A.

Try to alternate the interpretation of the voice with exclusively instrumental parts.

We can present this piece by expanding the information about the *Llibre Vermell*. The songs it contains are written in Catalan, Occitan and Latin and are all of unknown author. Although the collection was copied at the end of the 14th century, it is believed that most of the music is earlier. Ten pieces have reached us: three canons or caças, two polyphonic songs and five dances.