

Musical Thoughts

By Julio Albertos



ESO 3rd Guide to Music

Name

Group

Music Teacher

My lessons are on ...

Day	Hour

	Unit One	Unit Two	Unit Three	Unit Four	Unit Five	Unit Six	Unit Seven
Exam Mark							

My Target Tracker

During each unit your teacher will set you at target that will help you to improve your work. Use this page to make a log of your targets so that you can refer back to them when preparing for the next ones.

Date:	Unit 1 - Music Elements	Self Assessment Mark:
My Targets:		
Date:	Unit 2 - Antiquity and Middle Ages	S/A Mark:
My Targets:		
Date:	Unit 3 - Renaissance	S/A Mark:
My Targets:		
Date:	Unit 4 - Baroque	S/A Mark:
My Targets:		
Date:	Unit 5 - Classical	S/A Mark:
My Targets:		
Date:	Unit 6 - Romantic	S/A Mark:
My Targets:		
Date:	Unit 7 - 20th century	S/A Mark:
My Targets:		

Welcome to Bilingual 3rd Music

This booklet now belongs to you and it is your passport to get a better understanding of music!

Each week you will complete the pages either during the lesson or as homework and your teacher will use this booklet to assess your work, so keep it safe at all times.

Here is a list of the units that you will be studying:

1. Music Elements
2. Antiquity and Middle Ages
3. Renaissance
4. Baroque
5. Classical
6. Romantic
7. 20th century

Within each unit you will be developing a lot of skills, look out for a box like this as it will tell you what personal, learning and thinking skills you are using.

Creative Thinking

- You are creating your own musical idea!

PERSONAL, LEARNING AND THINKING SKILLS

Independent Enquirer: allows pupils to access information from different sources, analyse information and evaluate how important it is, before reasoning out ideas to make the best decision.

Effective Participator: allows pupils to get involved with your local community, understand and respect the religious and cultural diversity that exists there and learn to be aware of the growing presence of technology.

Creative Thinker: allows pupils to be resourceful, apply information they already know to new tasks, be enterprising and think of new ways to complete a task and synthesise by using information from different sources to create something new.

Team Worker: allows pupils to relate effectively to each other, know how to take on roles within a team, coach others to make progress and lead example.

Reflective Learner: allows pupils to be responsible for their learning, be resilient even when situations are difficult, know how to manage their feelings and emotions and manage their own learning by being self-reliant.

Self-Manager: allows pupils to manage time and organise their tasks to meet deadlines, manage change and adapt positively to new situations, manage risks by being aware of potential problems and manage their success and failure by reflecting on their experiences and not being afraid to make mistakes.

Self Assessment

You will also complete a self assessment task at the end of each unit. Compare it with the mark you have reached in the exams. When you know your examination mark you will fill in the grid on the front cover.

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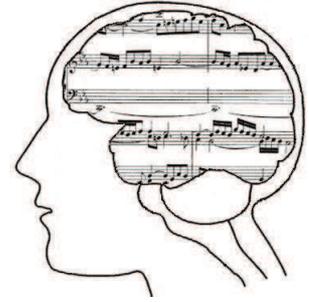
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Music Elements



First of all, what do we know about music elements?

Exercise 1

Discuss in pairs and write in the box below every word and concept that you recall about this subject.

Essentially, music is sound with intention, organized by humans to move something in the listeners.

To know what sound is, how sound works and what sound properties are it is necessary to understand music.

1. SOUND AND SILENCE

We hear sounds all the time. All sounds are a form of energy produced by the **vibration** of an object. The vibration makes the air around the object vibrate too. These air vibrations are called **sound waves**. Sound waves travel outwards and bring the sound to our ears. Our ears send a message to our brain and we hear the sound.

Sound waves are **concentric** - the centre is the object that produces the sound and the waves spread around it. So, if you are behind the object you can still hear the sound.

Sound can travel through many different kinds of matter, including **solids, liquids and gases**. It travels at about **340 meters per second** through air, but it goes faster through liquids and even faster through solids such as iron.

Sound differs from noise in the way the waves are organized: sound waves are regular and tidy, while noise waves are irregular and untidy.

Exercise 2

What is silence?

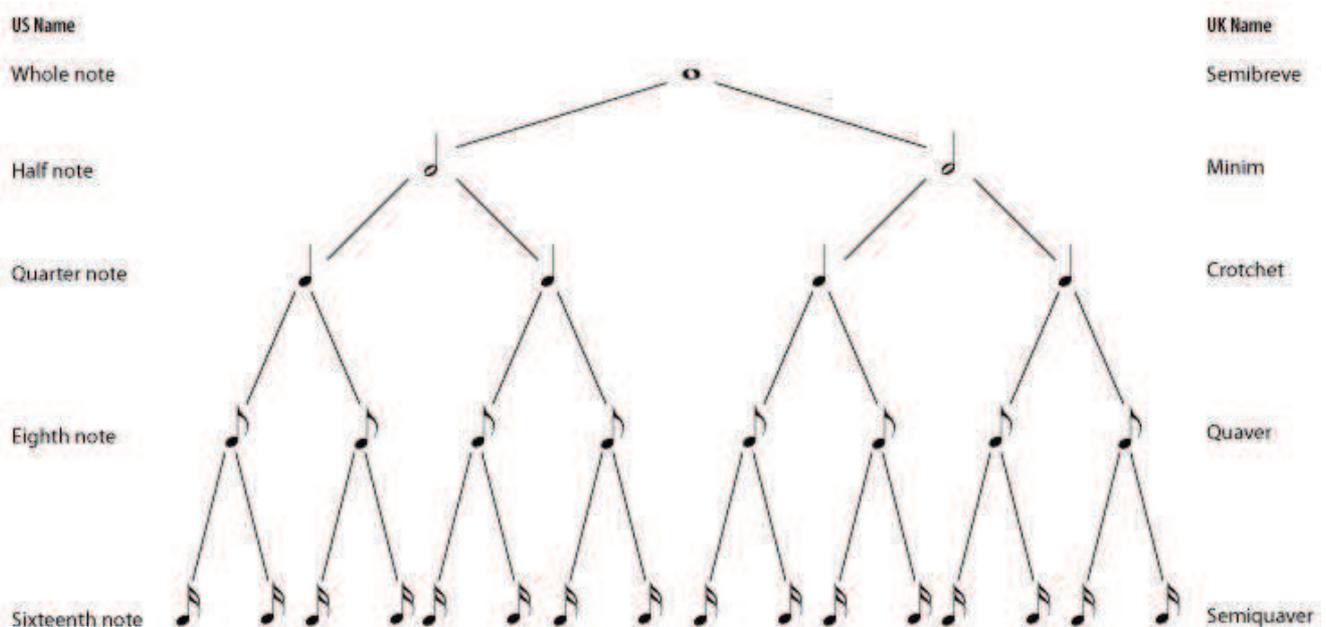
Is total silence possible?

Discuss in groups

2. SOUND PROPERTIES

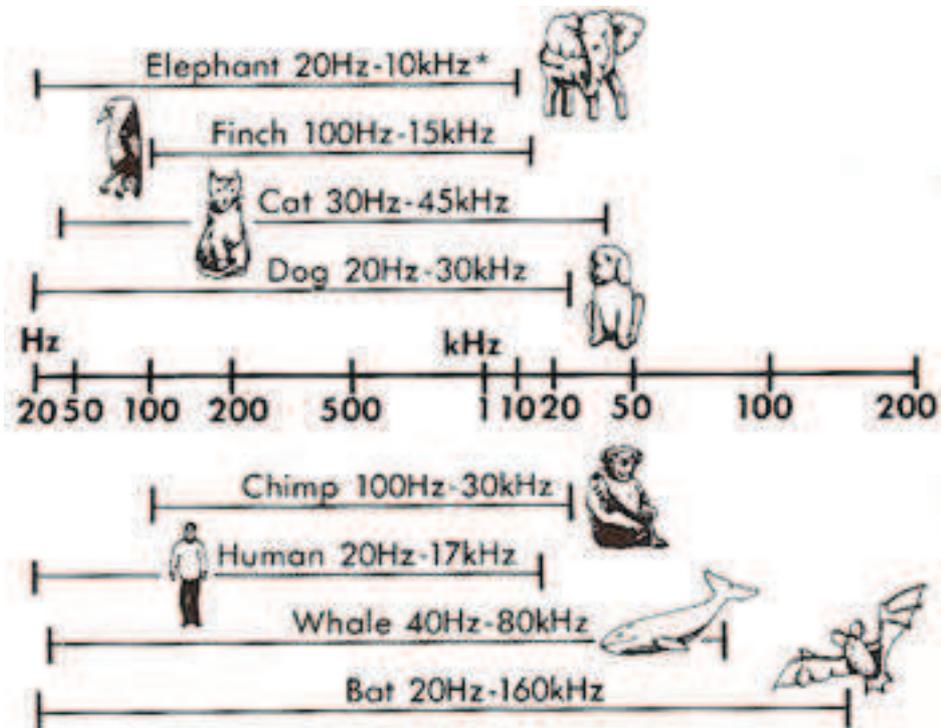
1. **Duration**: the property of sound that refers to a sound's length is **duration**. It distinguishes **long sounds** from **short sounds**. It is related to **persistence**, a scientific term that says how long the sound wave exists. It is measured in **seconds**.

In music, we represent sound duration with **note values**.



The pattern continues with the thirty second note (demi-semi-quaver), and the sixtyfourth note (the hemi-demi-semi-quaver).

2. **Pitch** is the sound property that distinguishes **high sounds** from **low sounds**. It is related to **frequency**, a scientific concept that tells us the number of vibrations per second of a sound wave. A scientific term for **vibrations per second** is **Hertz**, abbreviated Hz. A high sound has a lot of vibrations per second (a lot of Hz), while a low sound has few vibrations per second (not many Hz).



The

Human range of hearing is limited (we cannot hear certain frequencies) and it ranges more or less from **20Hz** to **20.000Hz**. Sounds with a frequency lower than 20Hz are called **infrasounds**, while sounds higher than 20.000Hz are called **ultrasounds**. Some animals can hear ultrasounds (for example bats). Natural events (like earthquakes) can create infrasounds.

In music, we represent the sound pitch with **musical notes**.



3. Intensity is the sound property which relates to volume. It is also known as loudness and tells us how **loud or soft the sound is**. The scientific term for loudness is **wave amplitude**, and the measurement unit for the wave amplitude is the **decibel**, abbreviated **dB**.

Sounds louder than 120 dB are painful for humans: continuous exposure to such loud sounds can damage the ear, causing **hearing loss** and even **deafness**.

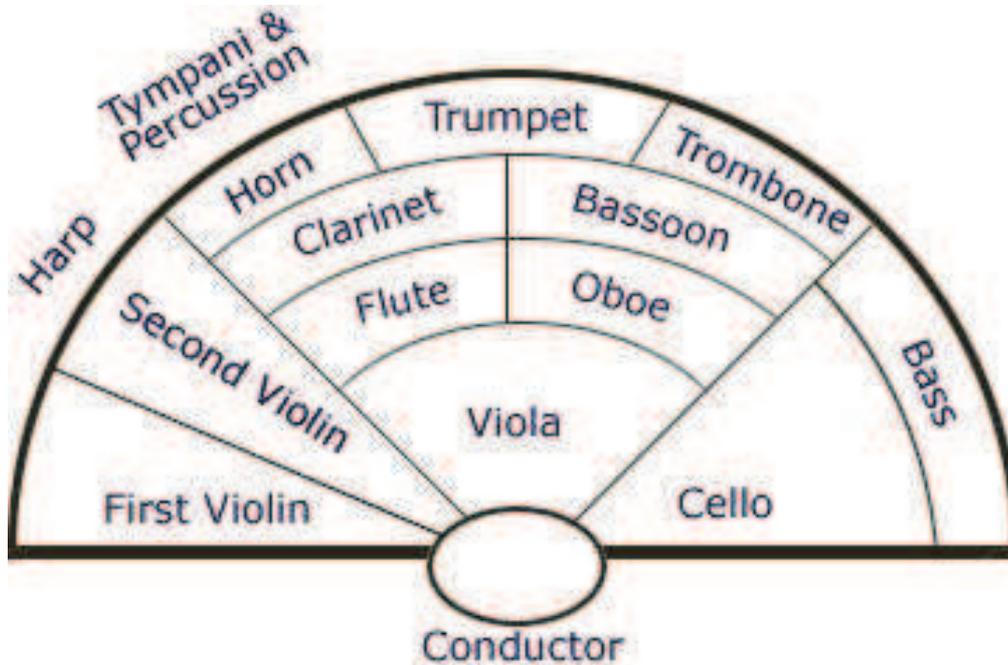
decibels	Example	Outcomes
150 dB	Rocket blast off	
140 dB	Jet plane (25 meters)	<i>Short exposure can cause permanent damage</i>
130 dB	Pneumatic drill	<i>Threshold of pain</i>
120 dB	Emergency siren	<i>Threshold of discomfort</i>
110 dB	Car horn	
100 dB	Electric drill	
90 dB	Heavy traffic	<i>Sustained exposure may result in hearing loss</i>
80 dB	Ringling phone	
70 dB	Alarm clock	
60 dB	Normal conversation	
50 dB	Average home	
40 dB	Quiet library	
30 dB	Quiet house at night	
20 dB	Leaves rustling	
10 dB	Breathing	
0 dB	Silence	<i>Threshold of hearing</i>

In music, we represent intensity with **dynamics**, which are Italian words used to express the different degrees of intensity.

piano	<i>p</i>	soft
pianissimo	<i>pp</i>	very soft
mezzo piano	<i>mp</i>	slightly soft
forte	<i>f</i>	loud
fortissimo	<i>ff</i>	very loud
mezzo forte	<i>mf</i>	slightly loud
fortepiano	<i>fp</i>	loud then soft
sforzando	<i>sfz</i>	sudden accent
crescendo		gradually louder
diminuendo		gradually softer

4. **Timbre** is the sound property which makes it possible to **identify the object or voice** that produces it. For example, we can distinguish a violin from a piano, even if they play the same sound with identical pitch, duration and intensity.

Timbre is represented in music by the different instruments or voices.

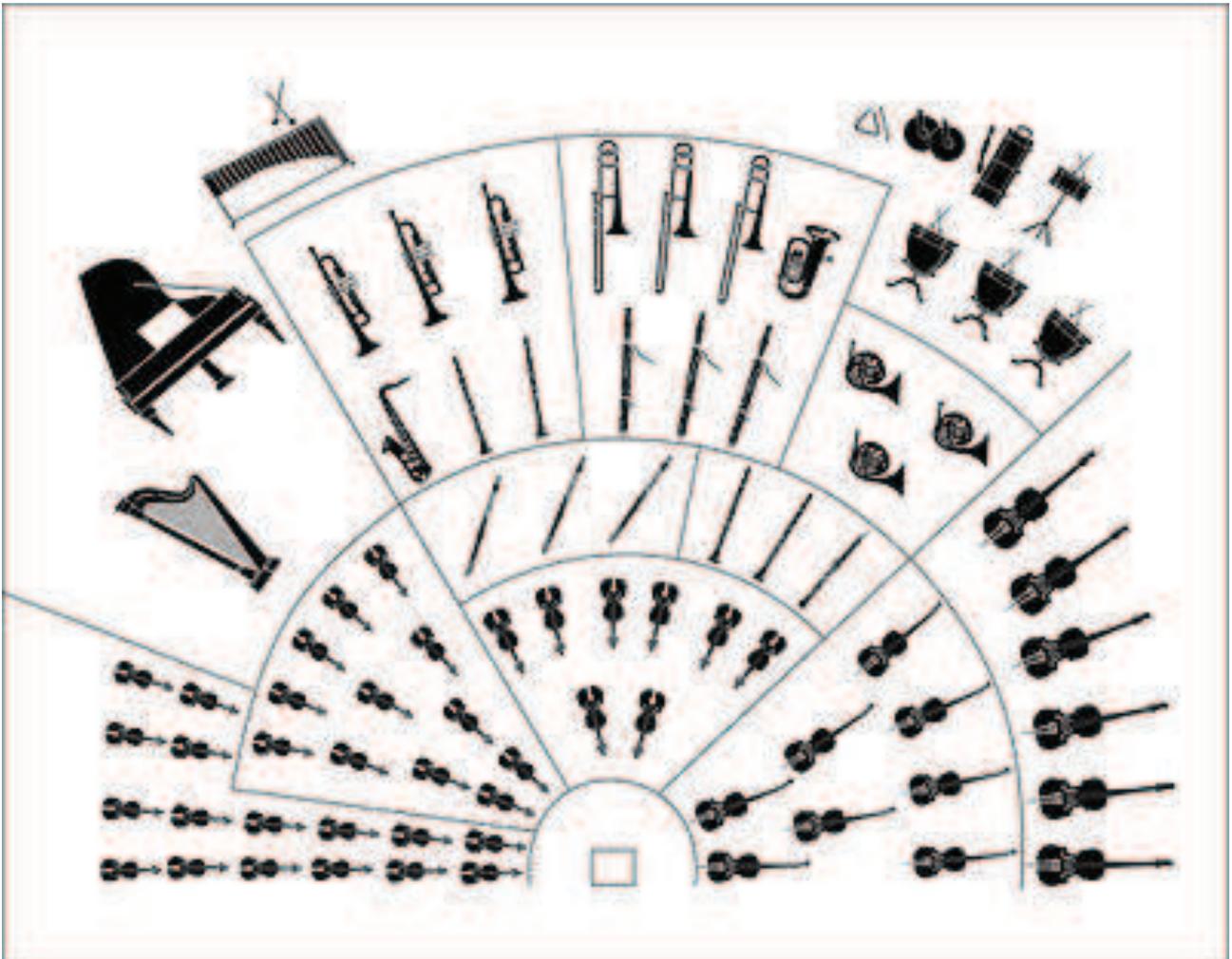


Voices ranges

Exercise 3 - Complete the sentences:

- a) The vibrations produced by the movement of an object and transmitted into the air are called _____.
- b) Sound travels through the air at a speed of about _____.
- c) Duration in music is represented in _____.
- d) Pitch is the sound quality that distinguishes _____ sounds from _____.
- e) A frequency lower than 20Hz is called _____, while any frequency higher than 20.000Hz is called _____.
- f) In music, we represent dynamics with _____ used to express the different degrees of intensity.
- g) Sounds louder than _____ are painful and can cause hearing loss.
- h) The property of sound which allows us to _____ the object that produces the sound is _____.

Exercise 4 - Could you label all the instruments in the orchestra?



5. Dynamics refers to the volume of a sound or note, specifically the loudness or softness of the sounds and it is also applied to written or printed musical notation used to indicate any change of perceived loudness.



6. Tempo is the speed or pace of a given piece. Tempo directions are traditionally given in Italian.

Slow:

- *Larghissimo* – very, very slow (19 BPM and under)
- *Grave* – slow and solemn (20–40 BPM)
- *Lento* – slowly (40–45 BPM)
- *Largo* – broadly (45–50 BPM)
- *Larghetto* – rather broadly (50–55 BPM)
- *Adagio* – slow and stately (literally, "at ease") (55–65 BPM)
- *Adagietto* – rather slow (65–69 BPM)
- *Andante moderato* – a bit slower than andante (69–72 BPM)
- *Andante* – at a walking pace (73–77 BPM)
- *Andantino* – slightly faster than andante (although in some cases it can be taken to mean slightly slower than andante) (78–83 BPM)
- *Marcia moderato* – moderately, in the manner of a march (83–85 BPM)
- *Moderato* – moderately (86–97 BPM)

Fast:

- *Allegretto* – moderately fast (98–109 BPM)
- *Allegro* – fast, quickly and bright (109–132 BPM)
- *Vivace* – lively and fast (132–140 BPM) (quicker than allegro)
- *Vivacissimo* – very fast and lively (140–150 BPM)
- *Allegrissimo* – very fast (150–167 BPM)
- *Presto* – very fast (168–177 BPM)
- *Prestissimo* – extremely fast (178 BPM and over)

7. Mood or *character* is the feeling that music transmits. Mood markings affect tempo markings and dynamics markings as well. Sometimes, combined with tempo and dynamics, they are called expression markings.

Expression markings indicate the disposition of the piece, but they do not give specific instructions for how to communicate that mood. It is up to the performers to find opportunities for expression within the notated pitches and rhythms of the piece. This is one of the most subtle and challenging aspects of music performance. Although there are many works in the canon of art music that are performed over and over again, and each performance may be technically perfect (without wrong notes or other errors), they are nonetheless unique because of the variations in these nuances brought to the piece by each ensemble and each performer.

General expression markings are simply adjectives or phrases that describe the overall mood or temperament of a piece. The majority of these markings are in Italian, but they may appear in any language.

<i>Mood</i>	Definition
<i>agitato</i>	agitated
<i>appassionato</i>	passionate
<i>animato</i>	animated, lively
<i>cantabile</i>	singing (lyrical)
<i>con brio</i>	with gusto
<i>dolce</i>	sweet
<i>energico</i>	strong,

<i>Mood</i>	Definition
<i>espressivo</i>	expressive
<i>leggiero</i>	light, gentle
<i>maestoso</i>	majestic, stately
<i>pesante</i>	heavy
<i>scherzando</i>	playful
<i>sostenuto</i>	sustained
<i>malinconico</i>	melancholic

8. Articulation refers to the musical performance technique that affects the transition or continuity of a single note, or between multiple notes or sounds.

Examples of articulations in single notes: 

From left to right: staccato, staccatissimo, martellato, marcato, tenuto.

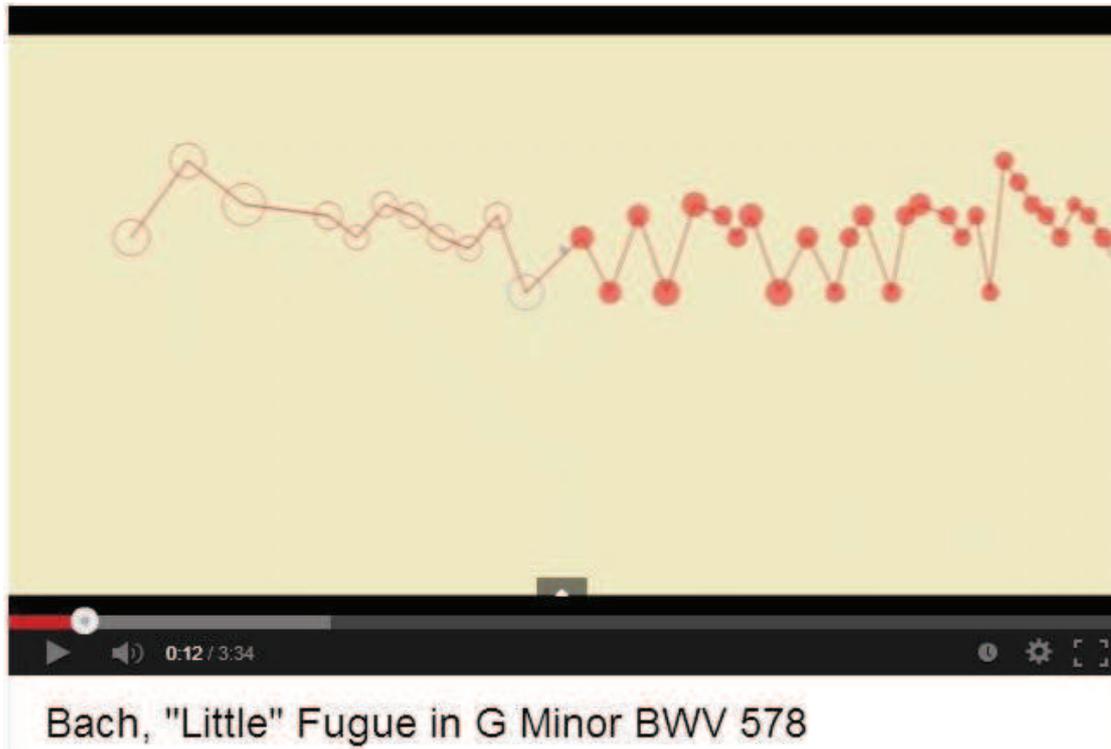
Articulations in a passage of notes:



9. Form is the structure of a musical composition. We can notice that structure by listening to the layout of a composition as divided into sections. Musical form depends on the sequence of those sections in time and it can be defined as the organization of musical elements in time.

The most complex form is the fugue, whose main representative was J. S. Bach. He lived in the period in which the fugue had its peak.

Another Bach's fugue: http://www.youtube.com/watch?v=p1XD1MSES_8



BASICS OF FORM

Form is the large-scale organization or shape of a piece of music. Formal structure helps listeners perceive a piece as logical or coherent. Form is shaped by repeating material, varying familiar material, and introducing contrasting material.

We will begin by looking at these basic principles (repetition, contrast, variation) by examining forms used in both popular and art music to see the ways these principles are applied.

PRINCIPLES OF FORM

Repetition

When we describe a piece as 'catchy' we are really saying that it is easy to remember. Repetition is what allows sections of music to become familiar and fixed in our memories in that way. Repetition is also used in long pieces to maintain a sense of coherence and unity.

Although any element of music can be repeated (a note, a rhythm, a harmony, etc.), formal repetition refers to the recurrence of entire sections. In notation, these repetitions are represented by repeat signs.

Contrast

Contrast is used to create variety and build drama and tension. By withholding familiar material and using contrasting music instead, the composer can create discomfort, longing, or disorientation in an audience. In longer pieces, repetition helps create cohesion, but alone it is not enough to hold the attention of an audience. Contrast is introduced into these pieces to maintain interest and spread out repetition. Drama can also be achieved through the use of contrasting material. Following a quiet section with a loud one, or a slow section with a fast one can surprise audiences, while following a lifeless section with a triumphant one can invigorate them.

Variation

Variation is essentially a combination of the principles of repetition and contrast. Variation occurs when a section returns, but is not identical to its previous iteration(s). Some aspects of the section remain the same so that it is (usually) recognizable, but others are changed to create variety. Thus variation allows for both the familiarity of repetition and the interest of contrast.

FORMAL ARCHETYPES

All pieces with formal organization can be seen as expanded or modified versions of the basic ones below (we have already talked about **fugue**):

Strophic - one section repeats over and over again: AAA etc.

Binary - two contrasting sections: AB (sections may be repeated: AABB).

Ternary - two contrasting sections, the first section returns: ABA (sections may be repeated, resulting in AABBA or AABBA) - this form is distinct from binary form because the A part returns after the B section.

Rondo - one section returns over and over again (a refrain), alternating with contrasting sections - there are several different versions of rondo form (ABACA, ABACABA, etc.), but it is always defined by many returns to the A section separated by contrasting material.

Theme and Variations - same material returns but is slightly or substantially varied from its original form: A A1 A2 A3 etc.

Sonata - Exposition - Development - Recapitulation (ternary form with repetition of the 1st section themes in the 3rd section).

Extra Optional Sections

There are two optional sections that can be added onto any form: an introduction at the beginning, and a coda at the end. An introduction is designed to grab the attention of listeners and 'set the stage' for the body of the piece. A coda (from the Italian word for 'tail') is designed to bring a greater sense of closure to a piece than would be possible within the body of the form.

Sometimes called intro and outro, when they are added do not change its fundamental form - these sections are considered ancillary and simply provide a frame for the main substance of the piece.

Composite Forms

Sometimes a large work, like a symphony, consists of several distinct movements or smaller pieces that are related but different from each other. These large works are called composite forms. Each movement of a composite form may be ternary, binary, or any form, but it is seen as belonging to a larger meta-form. This is similar to the idea of a concept album in popular music. Each piece is distinct from the others, but the collection is conceived as a whole.

Examples of composite forms include symphonies (usually 4 movements), concertos (3 movements), song cycles (groups of several songs telling a story or sharing a theme), and suites (collections of stylized dance movements).

No Form

It is important to note that there are some pieces that do not fit into any of the forms discussed above. This occurs when pieces lack formal repetition and variation, and do not divide into two contrasting sections as in binary form. These pieces do not follow a fixed form, but are through-composed, meaning that the composer created new material for each section of the piece. Many examples of this can be found in Renaissance madrigals, Romantic art songs and Contemporary music, but there are a few through-composed pieces in popular music as well. These include [Queen's "Bohemian Rhapsody"](#) and [The Beatles' "Happiness is a Warm Gun"](#).

Queen:

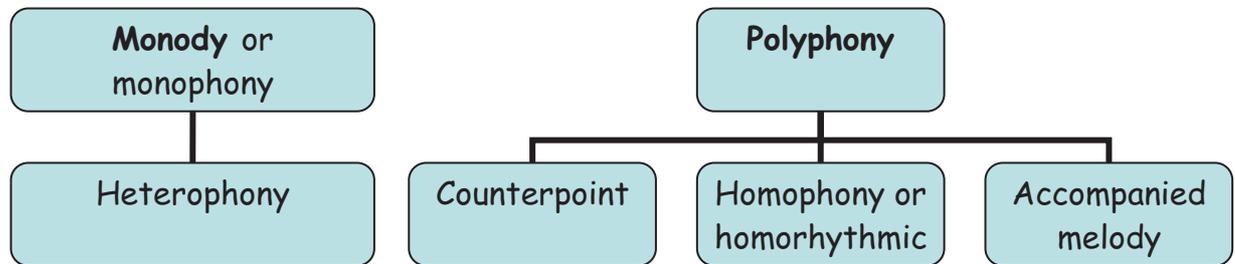
<http://www.youtube.com/watch?v=fJ9rUzIMcZQ>

The Beatles:

<http://www.youtube.com/watch?v=PUhIEEwSSSo>



10. Texture is the disposition or the way of weaving the musical elements of a composition. It is reflected in the visual aspect of the score. It is regarded as the way that the melodic, rhythmic, and harmonic materials are combined in a composition, thus determining the overall quality of the sound in a piece.



Monophonic texture consists of a single melody alone.

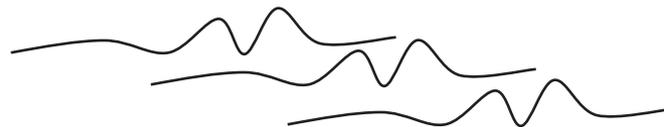


Heterophony consists of several instruments or voices making the same melody with slight variations between them.

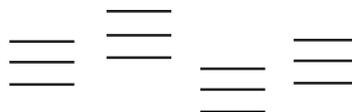
Polyphonic texture consists of two or more melodies performed together at the same time.



Counterpoint is a kind of polyphony with all voices separated in rhythm, melody and, in vocal music, even text.



Homophonic texture consists of chordal harmony with the same rhythm and note values for all voices.



Accompanied melody consists of a main melody with secondary accompanied voices or instruments. This is the most frequent texture nowadays.

Although pure textures are not as common in music as is supposed, apart from the beginnings of some historical styles, we must consider these textures to get a better appreciation of music as a whole.

11. **Genre** is the classification of music according to its function and use. To know what the genre of a piece of music is, we must ask ourselves: "*For what purpose was this piece of music composed?*"

Some examples of music genres in a names' cloud



Many times it concerns the content, like those genres divided in *descriptive, programmatic, dramatic, abstract*, etc. Also, it can involve the target audience, depending on the public, like *artistic music* or *popular music*.

12. **Style** is the peculiar musical language of a composer, a geographic area, a historical period or a community, depending on available resources and knowledge of musical elements (*tradition*).



Of course, all of them have a lot of different subtypes. In that sense, we can state that Bach, for example, belonging to the end of the Baroque period, created his own style. The same is applied to many pop or rock artists and groups.

The next page shows a timeline of music evolution in historical western music with main composers, historical events and contemporary celebrities.

End of Unit Assessment

I have really enjoyed....

The thing I found the most challenging was...

For the next unit I must try to...

Teacher Comments:

Reflective Thinker:

- *You are evaluating your progress and looking for areas of improvement.*

Definitions & Vocabulary

1. Rhythm

2. Melody

3. Harmony

4. Timbre

5. Dynamics

6. Tempo

7. Mood

8. Articulation

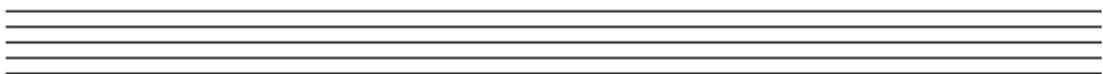
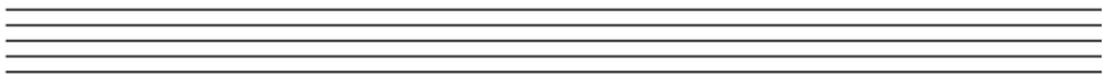
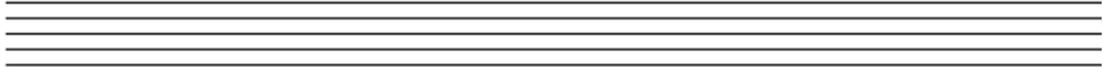
9. Form

10. Texture

11. Genre

12. Style

Unit 1 – Music Elements



Antiquity and Middle Ages



To start with, we are going to listen to some ancient music.

Seikilos Epitaph

This is one of the oldest surviving examples of a complete musical composition, including text and musical notation. It is roughly dated back to the second century B.C. to the first century A.C. At any rate, it was written by a greek poet, born in Sicily. The song's text is introduced with the following inscription:

"I am a tombstone, an image. Seikilos placed me here as an everlasting sign of deathless remembrance"

Ἦ ὄσον ζῆς, φαί νου, μη δέν ὄλ ως σύ λυ ποῦ·
πρὸς ὀλ ἰ γον ἐ στί τὸ ζῆν, τὸ τέ λος ὁ χρόνος ἀπαι τεῖ.

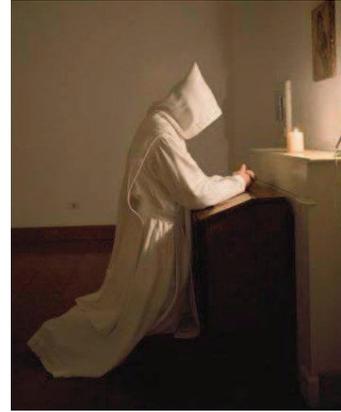
Hoson zēs phainou *pros oligon esti to zēn*
While you live, shine life exists only for a short while
mēden holōs sy lypou *to telos ho chronos apaitēi.*
have no grief at all and time demands its toll.

There are some other cases of ancient music, such as Hurrian Songs, for example, dated back to 1400 B.C. (3400 years ago!), but Seikilos Epitaph is the best preserved and its music transcription is generally accepted.



Now we can try playing it with recorders and make our own track.

SACRED AND SECULAR MUSIC IN THE MIDDLE AGES



EARLY MIDDLE AGES REPERTOIRE: Sung for praying to God

In the Middle Ages, the main religion in Europe was Catholicism. The music for church was called Gregorian chant after Pope "Gregorius Magnus", who was the head of the Western or Catholic Church from 590 to 604. Gregorian chant, sometimes also called Plainchant, consisted of prayers in Latin sung by monks. In terms of music, all these prayers were in monophonic texture and *a capella*, without any instrumental accompaniment; bear in mind that most of the instruments were brought from Crusades as they were considered "impure" by Catholic believers. Moreover, this repertoire didn't have any beat time. The "rhythm" was established by the current accentuation of the words.

The background of Gregorian chant lies on three branches:

- Liturgical chant from Byzantium.
- Psalms and Hymns from Judaism.
- Theoretical writings from ancient Greece.

Byzantium, the Eastern Roman Empire (324-1453)

When speaking about Byzantine music in a broader sense, both the ecclesiastic and the secular music of Byzantium are predictable. Byzantine chant survives until today, as part of the uninterrupted liturgical life of the Church, and flourishes in countries like Greece, Romania, Bulgaria, Serbia and elsewhere. Byzantine music is also present in concert programs and entered university curricula in the Balkan and several other countries. However, as occurs with most secular traditions which are based on oral transmission, there is a restricted number of written sources.

Then, the term Byzantine music is currently applied to the chant of the Orthodox Church and other Christian communities that follow the Byzantine rite.

Gregorian Chant

Gregorian chant is the central tradition of Western plainchant, a form of monophonic, unaccompanied sacred song of the western Roman Catholic Church. Gregorian chant developed mainly in western and central Europe during the 9th and 10th centuries, with later additions and redactions. Although popular legend credits Pope St. Gregory the Great with inventing Gregorian chant, it was probably a legend spread out for the reformers of Carolingian period (after Charlemagne: 748-814, at the end of the 8th century and the beginning of 9th century) with the purpose of having a single repertoire sung throughout Europe.

There are two important events in the Catholic rite which are sung with plainchant: **The Mass** and **the Divine Office**.

1) THE MASS

This is the most important service which consists of several parts. Some of them are invariable that is to say they are always in every Mass. Other parts vary depending on the festivity. For instance, Christmas Day is a happy and lively day; to celebrate it, monks usually sing "Alleluia" which means "happiness". While in Lent, a sad period, they don't sing Alleluia but "Requiem" (funeral text).

PERMANENT OR INVARIABLE PARTS OF THE CATHOLIC MASS (ORDINARY OF THE HOLY MASS)

ORDINARY MASS PART	SIMBOLISM OR MEANING
Kyrie	Greek text vestige of Charlemagne's empire. It asks for compassion for the parishioners.
Gloria	In Latin. The prayer is "Glory to God in the highest, and on earth peace among men..."
Credo	Dogma of Faith: "I believe in God, the Father almighty, creator of heaven and earth..."
Sanctus	The prayer in Latin: "Holy, holy, holy is the Lord of hosts; the whole earth is full of his glory..."
Agnus Dei	The prayer is "Lamb of God, Who takes away the sin of the world..."

Kyrie XI taken from the *Graduale Romanum* in Gregorian notation.

I. **K** Y-ri- e * e- lé- i-son. *ij.* Chri-ste

e- lé- i-son. *ij.* Ký-ri- e e- lé- i-son. *ij.* Ký-

ri- e * e- lé- i-son.

Same Kyrie in approximate modern notation:

Ky - ri - e - le - son

Chri-ste e - le - i - son

Ky - ri - e - le - i - son

Ky - ri - e - e - le - i - son



Let's try to play it with the recorders and then sing it.

SOME OF THE VARIABLE PARTS OF THE CATHOLIC MASS (PROPER OF THE HOLY MASS)

- Alleluia
- Requiem
- Offertory
- Communion

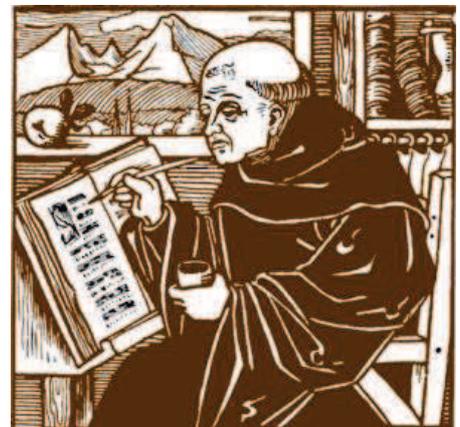
2) THE DIVINE OFFICE

All these prayers are normally sung at different times in a day to mainly remember the Passion of Christ:

LITURGY OF THE HOURS - THE PRAYS	MEANING
Matutinum	To give thanks for a new day
Laudes	It's sung at dawn.
Prima	It reminds us of the cock's crow and when Peter denied having met Christ.
Tertia	It reminds us when Christ's was captured.
Sexta	It reminds us of Christ's trial.
Nona	The time of Christ's death (notice this time is a Roman one; it would currently be 3 p.m.).
Vesperae	At sunset to give thanks for the day that is about to finish.
Completorium	Specially dedicated to the Virgin Mary.

A revision of Gregorian Chant characteristics:

- Religious text written always in Latin.
- Monophonic texture.
- There isn't a beat or regular metric accent.
- Vocal music without instruments (a capella).
- Anonymous composers.



Mainly, the choir is formed by male voices.

In some cases, by female voices, but a mixed choir is never found.

SECULAR MUSIC: TROUVADOURS SING ABOUT LOVE.

Trovadours (noblemen, poets and courtiers) began secular or profane poetry in the South of France in the last part of XI century. During XII they were imitated by **Trouvères** (in the North of France) and **Minnesinger** in Germany, all of them with songs written in their own languages.

They were proud of their own creative talent since they knew how to compose music but surprisingly for us, they were ashamed of playing instruments. That is why this task was usually assigned to **Minstrels**, a kind of professional instrument player.

Jongleurs were people who belonged to the lowest social classes. They used to travel through villages to make a living by playing and singing and also performing juggling acts. The importance of these figures lies in their good memory, as they used to learn the whole musical repertoire by heart. Good examples of these songs would be "Romances" (ballads) and "Epic songs".

MAIN TYPES OF SECULAR SONGS

- **CHANSON:** French song focused on unrequited love.
- **ALBA:** The song of a lover as dawn approaches, often with a watchman warning of the approach of a lady's jealous husband (court love topic).
- **PASTORELLA:** the tale of the love request of a knight to a shepherdess.
- **CRUSADE OR EPIC SONG:** a song about the Crusades, usually encouraging knights to fight.
- **BALLAD:** Dance music.



A revision of Secular Music characteristics:

- Secular text in romance language.
- Heterophony (instruments are doubled).
- Regular beat suitable to dance.
- Vocal and instrumental music.
- Known composers.

Female and male singers are common in medieval secular music.

Berenguer de Palou (fl. 1160-1209), was a Catalan troubadour. Of his whole repertoire twelve *cansos* survive, and a relatively high proportion—eight—with melodies.



Tant m'abelis

Berenguer de Palou



Tant m'abelis

- Berenguier de Palou

Tant m'abelis jois et amors et chans
ert alegrier deports e cortezia,
que l'mon non a ricor ni manentia
don mielhs d'aisso'm tengues per benonans
doncs, sai ieu ben que midons ten las claus
de totz los bes qu'ieu aten ni esper
e ren d'aiso sens lieys non puesc aver.

Sa gran valors e sos humils semblans
son gen parlar e sa bella paria,
m'an fait ancse voler senhoria
plus que d'autra qu'ieu vis pueys ni dabans;
e si'l sieu cors amoros e suaus
e sa merce no'm denha retenir,
ja d'als amors no'm pot far mon plazer.

So much I love

So much I love joy and love and song,
mirth, sport and courtesy,
that in the world there is no wealth nor riches
that could make me feel happier.
Therefore I know well that my lady holds the keys
of all the good that I expect and hope for,
and none of this can I have without her.

Her great courage and her modest look,
her gentle speech and her fair company
have made me always love her dominion
more than any other's I have seen before or since;
and if her loving and tender heart
deigns not to keep me under her mercy,
love cannot please me with anything else.

As Berenguer de Palou did, many others trovadours like **Raimbaut de Vaqueiras**, **Bernart de Ventadorn**, **Adam de la Halle**, etc. developed the *courtly love* conception. **Courtly love** was born in the lyric, first appearing with Provençal poets in the 11th century, including itinerant and courtly minstrels such as the French troubadours and trouvères.

Cantigas de Santa Maria

The Cantigas de Santa Maria are a set of manuscripts that were written during the reign of Alfonso X "El Sabio" (1221-1284). It is credited as one of the largest collections of monophonic songs from the Middle Ages.

The Cantigas are composed of 420 poems characterized by the mention of the Virgin Mary in every song, while every tenth song is a hymn.

The manuscripts have survived in four codices: two at El Escorial, one at Madrid's National Library, and one in Florence, Italy. Some have colored miniatures showing pairs of musicians playing a wide variety of instruments.

The relevance of this work is enormous because it presents a huge variety of modal songs. Composed from unknown authors it is generally believed that many of them could be popular songs whose lyrics were adapted to the Marian theme.



Quen a omagen Cantiga de Santa María # 353

CHORAL

SOLOIST

CHORAL

Fine,

The musical score is written on four staves. The first staff is labeled 'CHORAL' and contains measures 1 through 6. The second staff is labeled 'SOLOIST' and contains measures 7 through 12. The third staff is labeled 'CHORAL' and contains measures 13 through 18. The fourth staff contains measures 19 through 24 and ends with 'Fine,'. The music is in 2/2 time and features a simple melody with some rests and accidentals.

LATE MEDIEVAL MUSIC



The beginnings of Poliphony

Organum

Although it is likely that organum was practiced much earlier, we see the first written evidence of a practice of improvising polyphonic music at the end of the ninth century in an anonymous treatise called *Musica Endiriadis*. Between this time and the mid-thirteenth century different types of organum were developed, each one a little more sophisticated than the previous:

Types of Early Organum (9th-11th centuries)

Parallel Organum - Strict homophony with a second voice singing a 5th below the original voice. It is "syllabic", meaning there is only one note per syllable. For example:

Tu pa-tris sem-pi-ter-nus es fi-li-us.
You of the father are the everlasting son (from the *Te Deum*)

Modified Parallel Organum - Strict organum with each of the voices doubled at the octave. This style is also syllabic. For example:

Tu pa-tris sem-pi-ter-nus es fi-li-us.
You of the father are the everlasting son (from the *Te Deum*)

Notice the slight alteration in the *organal* voice at the end, in order to avoid the tritone interval. This need to avoid the tritone led to a system in which the organal voice gained a slight degree of independence, resulting in Organum with Oblique Motion.

Organum with Oblique Motion - Here the *organal* voice moves in generally the same direction as the original voice: sometimes it is parallel (same direction) and at other times the *organal* voice stays on one pitch - in order to avoid the tritone interval - while the original voice moves (oblique motion). The music is still syllabic. For example:

Tu hu-mi-les fa-mu-li mo-du-lis ve-ne-ran-do pi-is
 Your humble servants, worshipping with pious melodies... (from the sequence Rex coeli)

This freedom in the organal voice continued to develop to what is called Free Organum.

Free Organum - Organum with Oblique Motion gains greater and greater freedom, finally appearing like this in the 11th century:

Intervals 1 5 8 5 1 4 4 4 1 1 5 8 11 8 8 4 1 8 5 8

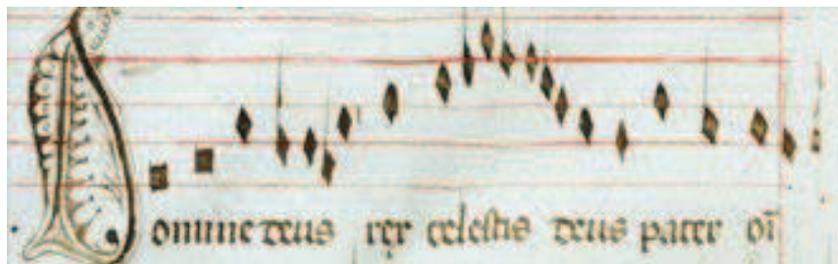
However, it continues to move note against note. In addition, notice that the organal voice is now above the original voice and that the intervals are restricted. Unisons, 4ths, 5ths and octaves are considered as consonant (stable and pleasing) intervals.

Ars Antiqua: Notre Dame School of Organum, Léonin and Pérotin

In the 12th century music thrived in Paris and especially at Notre Dame. The University of Paris established a school of music in 1100, giving music the same academic status as sciences. In 1150, a school of music was established at the cathedral itself, where the development of music in the new *organal* style was fostered by some of the more important musicians in Europe. The style would be soon recognized by the name of **Ars Antiqua**, and two of the most prominent of that art were Léonin and Pérotin.

Léonin (Leoninus) was active at Notre Dame from ca. 1163 until his death ca. 1201. He composed a cycle of polyphonic organum for most of the chants of the liturgical year. This collection, entitled *Magnus Liber Organi*, (*Great Book of Polyphony*) became the most celebrated polyphonic repertory of the middle ages. The pieces in *Magnus Liber Organi*, composed in both the florid *organal* style and *discant* style, were intended to replace sections of the chant for various parts of the Mass and Office.

Pérotin (Perotinus) (fl. 1183) continued and expanded the contributions of Léonin. He replaced many of Léonin's settings in the florid organal style with the music in the new discant style. He also replaced many of Léonin's discant *clausulae* with newer versions of his own, which are generally called substitute *clausulae*. In addition, Pérotin expanded these composition to include three and four voices (organum triplum and organum quadruplum).

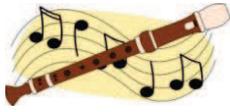


Ars Nova

Stylistically, the music of the *ars nova* differed from the preceding era in several ways. Developments in notation allowed notes to be written with greater independence of rhythm, shunning the limitations of the rhythmic modes which prevailed in the thirteenth century; secular music acquired much of the polyphonic sophistication previously found only in sacred music; and new techniques and forms, such as isorhythm and the isorhythmic motet, became prevalent. The overall aesthetic effect of these changes was to create music of greater expressiveness and variety than had been the case in the thirteenth century. Indeed the sudden historical change which occurred, with its startling new degree of musical expressiveness, can be linked to the introduction of perspective in painting, and it is useful to consider that the changes to the musical art in the period of the *ars nova* were contemporary with the great early Renaissance revolutions in painting and literature.

The greatest composer of the new musical style was undoubtedly **Guillaume de Machaut**, who also had an equally distinguished career as a canon at Reims Cathedral and as a poet. The *ars nova* style is nowhere more perfectly displayed than in his considerable body of motets, *lais*, *virelais*, *rondeaux*, and *ballades*.

Now, let's finish with some musical practice from the late Middle Ages:



STELLA SPLENDENS

Llibre Vermell de Monserrat (S. XIV)

The first system of musical notation for 'Stella Splendens'. It consists of two staves in 2/4 time. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a dotted quarter note, followed by eighth and quarter notes, and includes a slur over a group of notes. The lower staff begins with a bass clef and provides a simple accompaniment of quarter and eighth notes.

The second system of musical notation, starting at measure 10. It continues the two-staff format. The upper staff ends with a fermata over a half note, and the word 'Fine' is written above the staff. The lower staff also ends with a fermata over a half note.

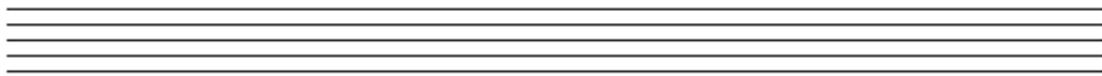
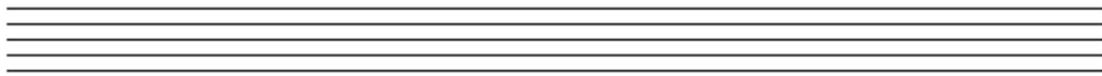
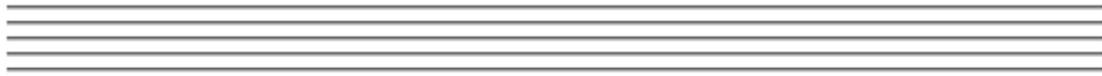
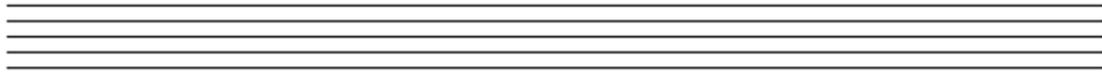
Coplas

The 'Coplas' section, starting at measure 20. It features a more complex rhythmic pattern with many eighth and sixteenth notes. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef. The music is characterized by frequent rests and intricate melodic lines.

The third system of musical notation, starting at measure 33. It continues the two-staff format. The upper staff has a treble clef and a key signature of one flat. The melody includes a fermata over a half note. The lower staff has a bass clef and provides accompaniment.

The fourth system of musical notation, starting at measure 45. It continues the two-staff format. The upper staff ends with a fermata over a half note and the word 'D.C.' (Da Capo) written above the staff. The lower staff also ends with a fermata over a half note.

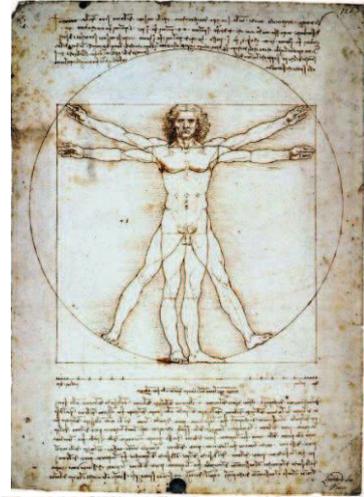
Unit 2 – Antiquity and Middle Ages



Renaissance

Focused on the human being

As early as 1550, Giorgio Vasari coined the term "Rinascità". Much later, in 1840, it was used by the French historian Jules Michelet to refer to this era. It means re-birth, alluding the discovery of values of ancient Greece and Rome.



Vitruvian Man, by Leonardo da Vinci

Renaissance is the progressive, intellectual and cultural era in the 15th-16th century starting in North Italy and spreading out to the rest of Europe. Compass, gunpowder and printing press, new techniques and discoveries were made everywhere. New worlds were conquered and the flourishing of commerce brought an age of enrichment and development in all aspects of life.

Pico della Mirandola, in his *Oration on the Dignity of Man (De hominis dignitate)* which has been called the "Manifesto of the Renaissance", attempted to remap the human landscape to center all attention on human capacity and perspective.

Features of Renaissance music

- Vocal music was still predominant.
- Composers signed their works.
- Polyphony techniques were highly developed, prevailing over monody.
- Also, polyphony reached secular music, beyond the religious sphere.
- Composers were trying to draw a link between music and lyrics.
- Compositions tended to be more human, freer and more expressive.



The Lute Player, by Caravaggio

- Music reflected the feelings and moods of human beings.
- Instruments were grouped by loud and soft intensity.
- Vocal and instrumental music were interchangeable.
- The printing press encouraged the circulation of written music.

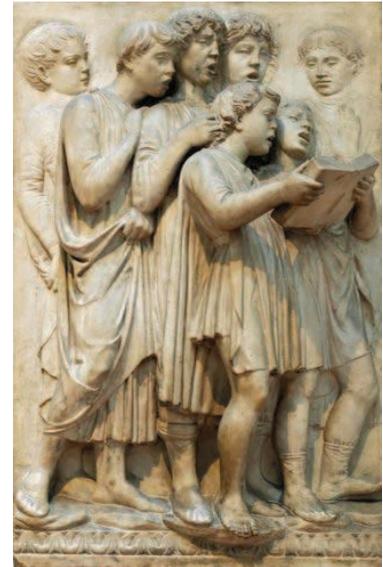
The bloom of polyphony

While polyphonic music began to grow, vocal music became the most important genre.

Renaissance music originated and developed most fully in Italy and then gradually spread out in modified forms. It reached Central Europe, France, Spain and England.

Many vocal forms from Ars Antiqua and Nova remained and developed. By the end of the 16th century, music was becoming very popular. Both sacred and secular music stood out as composers freed themselves from the restrictive techniques of medieval music.

Manuals of instructions for players and singers became important and musical studies were published. The rise of music printing was one of the main reasons for the growth in music. Much printed music of this time was made in the form of part books - one small volume, usually of oblong format, for each voice or part. Part books were primarily used at home or in social gatherings. Most church choirs continued to use large handwritten choir books.



Singing Angels, Florence Cathedral, by Luca della Robbia

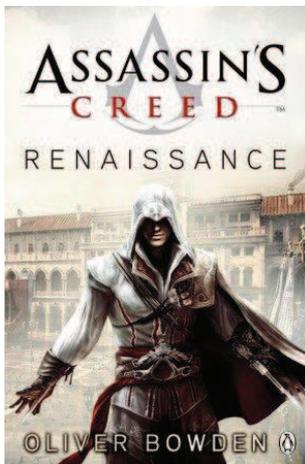


Josquin des Prez: Mille regretz (vocal version)

<https://www.youtube.com/watch?v=sWabVE9YHjw>

Tomás Luis de Victoria(attributed): Ave María

https://www.youtube.com/watch?v=YXyqPDU0_fm



Novel based on a 2009 game



Santa Maria Novella, in Florence



Jan van Eyck, Ghent Altarpiece

Religious vocal music

Religious music in the Renaissance period achieved an international character. The main composers travelled and worked throughout Europe.

Principal liturgical forms in the Renaissance period were motets and masses. **Motet** is a religious piece of music made up of several parts with lyrics in Latin. The name comes from the old French word *mot*. Normally the texture is polyphonic. **Mass** continued as the choral composition about the main prayers of the Eucharistic liturgy (Kyrie, Gloria, Credo, Sanctus and Agnus Dei).

The most important composers of religious vocal genres are Josquin des Prez, Orlando di Lasso, Giovanni Pierluigi da Palestrina, and in Spain, Cristóbal de Morales, Francisco Guerrero and Tomás Luis de Victoria.



Basilica di Santa Maria del Fiore, Florence Cathedral

Sacred music was composed for the Catholic Church. Much of this music survived only by manuscripts that were used in the great cathedrals and monasteries of Europe. Some instruments may have been used, but the music was primarily for a cappella choir.

Renaissance sacred music was an extension of the Gregorian Chant from the Medieval period, a style of music also unaccompanied by instruments. The texts were the same as in Gregorian Chant: the Roman liturgy sung in Latin.

Thus, composers continued to live as they had done in the Middle Ages. Composers still depended on employment from the monarchs or church hierarchy. As before the chief patronage was from the Church; but steadily growing support came from secular sources as well. The number of professional musicians and interested amateurs increased. The effects resulted in more instrumental and secular music. As more people began to play and sing, a new kind of writing about music appeared.



Palestrina: Jesu, Rex admirabilis

<http://www.youtube.com/watch?v=BXQuOQccCWA&fmt=18>

Secular vocal music

Secular vocal music style is associated with the different national styles. Principal secular vocal genres included the **madrigal**, the **chanson** and the **villancico**. The most important characteristic of all of them is the relationship between text and music: the music has to be a reflection of the text.

In Italy, the madrigal was the most important secular form of music of its time. The madrigal reached its formal and historical zenith by the second half of the 16th century. In a madrigal the number of voices varies from two to eight. It's written in Italian and normally the lyrics are about love. Besides Palestrina and di Lasso, already mentioned, Marenzio, Arcadelt and Gesualdo were important composers of madrigals.



Arcadelt: Il bianco e dolce cigno

<https://www.youtube.com/watch?v=XITlmDJ9-Hk>

Carlo Gesualdo: Sesto libro di madrigali: VI. "Io parto" e non più dissi

<https://www.youtube.com/watch?v=TBC-45-FfVQ>

In France, the chanson was a piece of music with lyrics in French. In general, written in more homophonic style, chansons were simpler than madrigals. Des Prez in the 15th century and Sermisy and Janequin later, were composers of *chansons*, often featured in four voices. This genre sometimes was meant to be evocative of certain imagery such as birds, battles or the marketplace. Many early instrumental works were ornamented variations (diminutions) on chansons, with this genre becoming the canzone, a progenitor of the sonata.



Josquin des Prez: El grillo

<https://www.youtube.com/watch?v=OI-bQ0RkArA>

Jannequin: Le chant des oiseaux

<https://www.youtube.com/watch?v=XIQG0iKrTfU>

The Villancico was a type of popular song developed in Spain and its colonies. It means song of "villanos", inhabitants of villas or cities. Derived from medieval dance forms, the 15th century Spanish villancico was in the vernacular language and frequently associated with rustic themes. The poetic form of the Spanish villancico was that of an estribillo (or refrain) and coplas (stanzas), with or without an introduction.

Many remaining villancicos have been preserved in **cancioneros**.

Cancioneros are collections of vocal and instrumental music pieces compiled in books, such as *Cancionero de Uppsala*, *Cancionero de Medinaceli* or *Cancionero de Palacio*.

Cancionero de Palacio is a Spanish manuscript of Renaissance music. The works in it were compiled during a time span of around 40 years, from the mid-1470s until the beginning of the 16th century, approximately coinciding with the reign of the Catholic Monarchs. It contains more than 450 pieces of music.

Cancionero de Uppsala: Riu riu chiu (attributed to Mateo Flecha)

<https://www.youtube.com/watch?v=GDp5Hl-FtFQ>

Cancionero de Palacio: Dindirindin (Anonymous)

Vocal version: <https://www.youtube.com/watch?v=flbHcPyvhpw>

Version with instruments: <https://www.youtube.com/watch?v=Cue7fJjLJs>

Cancionero de Palacio: Folia “Rodrigo Martinez” (Anonymous)

<https://www.youtube.com/watch?v=ZNHXIXgrJhE>

Printed music

Those collections of musical pieces were widespread between noblemen, either to be sung, played and danced. But with the arrival of music printing they become easier to achieve by bourgeois and merchants.

The first printed music appeared in 1520 in England. Printing inevitably gave a plentiful supply of new music. Instead of handwritten scores, with errors and variants, musicians could now buy scores that were cheaper and accurate. One of the main printers was the frenchman Pierre Attaignant.

Apart of having published more than 1500 chansons, Attaignant's major contribution to music printing consisted of popularizing the single-impression method for music printing, which he first employed in 1528. In this system, the individual notes were printed directly onto segments of staff, and so the notes, staff lines, and text could all be printed with one send through the printing press.

John Dowland: I saw my Lady Weepe

<https://www.youtube.com/watch?v=BP5rKwHvhQ0>

Instrumental music

While much emphasis of the music of this period was built around choral music for church performance, instrumental music developed considerably, old instruments were improved and new ones appeared.

Purely instrumental music included consort music for recorder or viol and other instruments. A *consort* is an ensemble of different instruments that could be a *broken consort* (if there are instruments from different families), or a *whole consort* (if all the instruments were from the same family). Common genres were toccata, prelude, ricercar, canzona and dances like basse danse, pavane, galliard, saltarello, allemande, courante, etc.

Variation was one of the most important techniques of the composers and players. In Spain, we called them *diferencias*.

The first ensembles of instruments appeared in the Renaissance period. Normally, they were grouped by family or level of loudness they produce.

The main brass instruments in the Renaissance were the cornet, the trumpet and the sackbut. In the woodwind family we could find recorders and traverse flutes.

The string family was used in many circumstances, both sacred and secular. A few members of this family include viol, lyre, lute and harpsichord.

Some Renaissance percussion instruments include the triangle, the tambourine, the bells and various kinds of drums.

In Spain we had a really interesting string instrument: the vihuela. The most important composer-players were Luys de Narváez or Luys de Milán.

Luys de Narvaéz: Guárdame las vacas

<https://www.youtube.com/watch?v=9nrBGSfJKSk>

Giorgio Mainerio: Shiarazula Marazula

<https://www.youtube.com/watch?v=GAwGz3-2XXA>

Josquin des Prez: Mille Regretz (cornett and organ version)

<https://www.youtube.com/watch?v=QYruB57dJ60>



Let's try to play that cheerful dance from 1578

Schiarazula Marazula

Giogio Mainerio

The first system of the musical score for 'Schiarazula Marazula'. It consists of five staves. The top staff is in treble clef with a 2/4 time signature. It begins with a repeat sign and contains a melody with eighth and quarter notes. A first ending bracket labeled '1.' spans the final two measures, and a second ending bracket labeled '2.' spans the final measure. The second staff is in treble clef and provides a harmonic accompaniment with quarter and half notes. The third and fourth staves are in alto clef and provide a rhythmic accompaniment with eighth notes and rests. The fifth staff is in bass clef and provides a bass line with quarter and eighth notes.

The second system of the musical score for 'Schiarazula Marazula'. It consists of five staves. The top staff is in treble clef with a 2/4 time signature. It begins with a repeat sign and contains a melody with eighth and quarter notes. A first ending bracket labeled '1.' spans the final two measures, and a second ending bracket labeled '2.' spans the final measure. The second staff is in treble clef and provides a harmonic accompaniment with quarter and half notes. The third and fourth staves are in alto clef and provide a rhythmic accompaniment with eighth notes and rests. The fifth staff is in bass clef and provides a bass line with quarter and eighth notes.

Illustrations and listening

- <http://www.music.iastate.edu/antiqua/instrumt.html>
- <http://www.educationscotland.gov.uk/learnlisteningonline/higherandadvancedhigher/musicaltopics/chambermusic/instruments.asp>



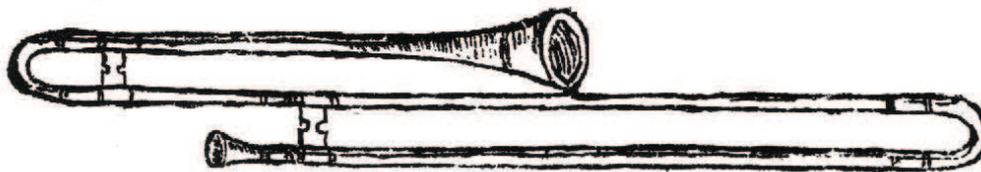
Shawm



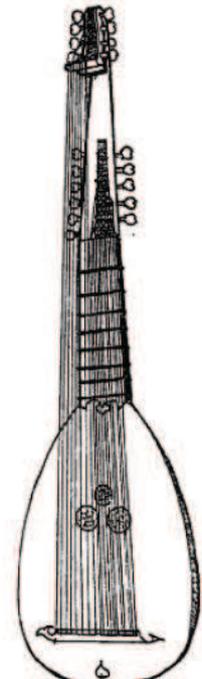
Recorder



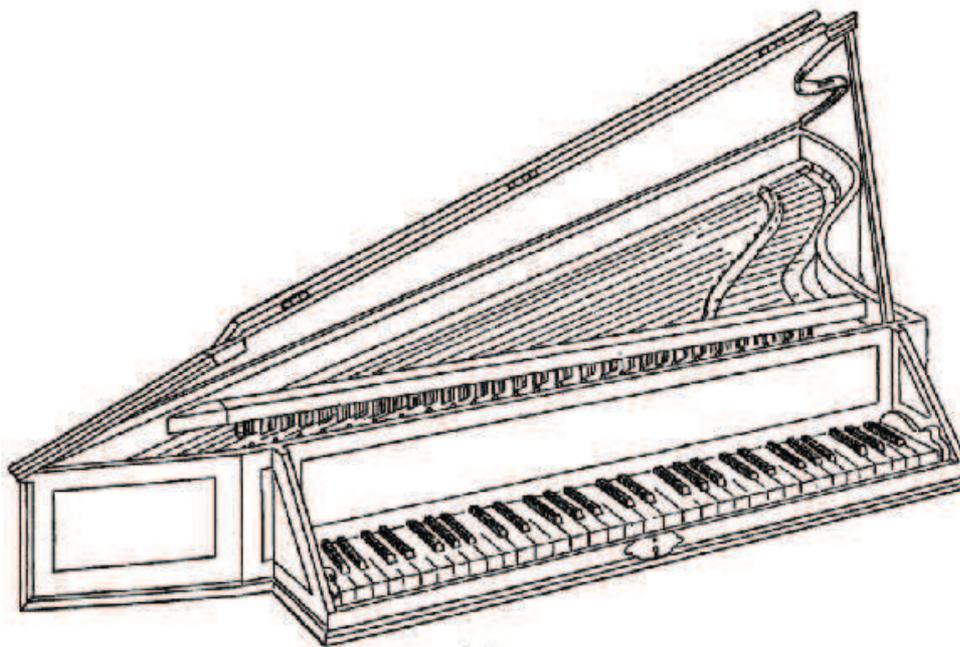
Cornett



Sackbut



Theorbo



Spinnet



Viola da Gamba

Many other instruments were used, mostly grouped in consorts, but here are some of the most common.

SOME USEFUL TERMS

ANTHEM: Besides many motets and masses composed for Catholic Church services, some composers wrote Anthems to be sung by the choir during services in Protestant Churches. The Anthem grew out of the motet, but it was sung in English not Latin.

BASSE DANSE: It was the most popular court dance in the 15th and early 16th centuries, especially at the Burgundian court, often in a combination of 6/4 and 3/2 time. The word *basse* describes the nature of the dance, in which partners move quietly and gracefully in a slow gliding or walking motion without leaving the floor.

GERMAN CHORALE: In 16th Century Germany, where the Protestant church led by Martin Luther was seeking ways of bringing its people into a more direct contact with God, there grew a tradition of hymn writing to be sung in German by the whole congregation -rather than in Latin by a trained choir. These tunes are generally newly composed, sometimes adopted from plainchant or even popular songs.

MADRIGAL: Alongside these developments in Renaissance Church Music, there was a rich flowering of secular songs, called *madrigals*. These were amazingly varied in style and expressed every kind of human mood and emotion. Some are very contrapuntal in texture, making greater use of imitation, while others are chordal, joyful with clear dance-like rhythms.

MOTETS AND MASSES: The main forms of church music were the mass and the motet. This was music of the Catholic Church. Composers were now writing their music for at least four parts. (Composers had begun to explore the range of pitch below tenor by writing a part we now call Bass.) Music was still based on Modes.

POLYCHORAL: There were two organ lofts and two choir galleries set high up on the opposite sides of the St. Mark's Cathedral in Venice. This gave composers opportunities to write for two separate choirs. Pieces in this style are described as polychoral - meaning music for more than one choir. A phrase from the left is answered by the same, or perhaps a different phrase from the right. Venetians were fond of using instruments as well as voices in their church music and so they included various instruments, each group linked to its own choir. Some of the most impressive polychoral pieces are by Giovanni Gabrieli.

EXERCISES

Make a guess

What is the name of that instrument?

https://www.youtube.com/watch?v=J4z8W_qO3bQ



Gap fill

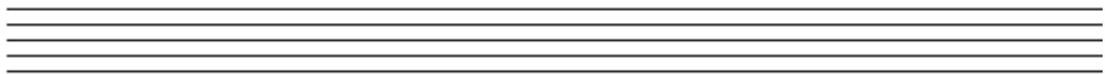
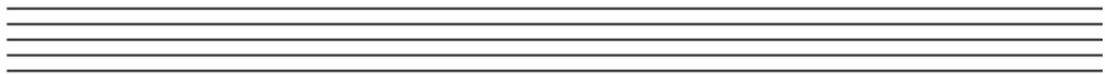
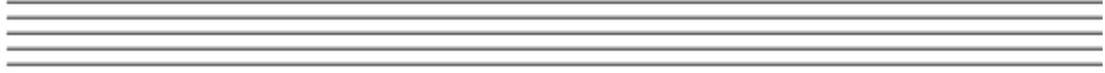
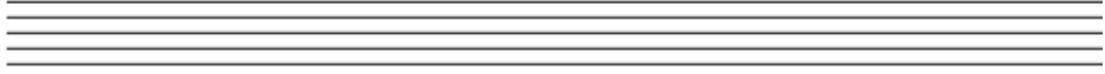
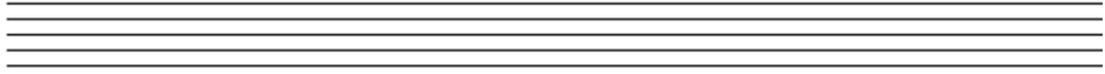
- a) Renaissance music originated and developed in _____.
- b) Principal liturgical forms in the Renaissance period were _____ and _____.
- c) In a _____ the number of voices varies from two to _____. It's written in Italian and normally the lyrics are about _____.
- d) A _____ is an ensemble of different instruments either from the same or various families.
- e) A _____ is a piece of music written for two separate choirs.

Practising a dance

Tylman Susato: Sing with love the miracle of your joy!



Unit 3 – Renaissance



Baroque



Drama, affections and contrasts

A "barrueco", a term of Spanish origin coined by jewellers, is a large, irregularly-shaped pearl. It indicates the extravagant and grotesque fashions of design in music, crafts and visual arts. The term "Baroque" was initially used in a pejorative sense, to underline the excesses and abundance of details, which contrasted the clear and sober Renaissance.

From 1600, the premiere of the first preserved opera, to 1750, the year of Johann Sebastian Bach's death, a new way to make music began in Italy and France and expanded later to the rest of Europe.

As a way to counteract the advance of the Protestant Reformation, the Council of Trent (1545-63) answered many questions of Catholicism, and addressed the representational arts by demanding that paintings and sculptures in church contexts should appeal also to the illiterate. By facilitating a more emotional art, the Catholic Church tried to conquer the spirit through people's heart.

Changes in society and in art

Europe saw a widespread break-down in politics, economics and society caused by a complex series of demographic, religious, economic and political problems called the **General Crisis**.

Many countries were governed by the **absolute monarchy**. This system was supported by the enrichment through colonial exploitation, big taxes and total control over the population.

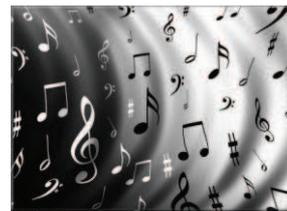
Huge advances in mathematics, physics, astronomy and other sciences, made the **scientific revolution** possible.



Altarpiece by José de Churriguera (1707).
San Esteban Protomartir Church.

Baroque art is full of ornamentation and dramatically intense, pursuing to explore form and contrast of light and shadow. Its late and most exaggerate period is commonly called Rococo.

Features of Baroque music



- **Unity of mood:** the *doctrine of affection* establishes that what is happy will be happy throughout and what is sad continues to the end. Composers molded the musical language to fit moods by using some definite rhythms and melodic patterns which are addressed to define certain expressions, such as rage, heroism, sorrow, or joy.
- **Contrast:** between instrumental and vocal groups, different timbres or tempos and from a movement to another drastic changes are delivered, covering a large amount of emotional states and surpassing all expressions that music had been able to create until then.
- **Mechanical rhythm:** unity of mood in baroque is first conveyed by the continuity of rhythm. Rhythmic patterns heard at the beginning of the piece are reiterated many times throughout the piece. This relentless drive compelled the music to push forward. This forward motion is hardly ever interrupted.
- **Continuous melody:** Baroque music creates a feeling of continuity. An opening melody will be heard over and over again in the course of the piece. Even if the character of the piece is constant, the passage is melodically varied. Many baroque melodies are complex and elaborate. They are not easy to sing or play. Baroque melodies give an impression of dynamic expansion rather than balance and symmetry. It gives a whole feeling of a jumble yet a theme is distinctly heard.
- **Terraced dynamics:** the dynamics of the piece also stay constant for a certain period of time before it shifts to another level. When the dynamics change, it does suddenly. Therefore, terraced dynamics are a distinctive property of baroque music. Gradual changes such as crescendo and decrescendo are unheard. This is partly due to the fact that the manuals of keyboard instruments were not able to provide an intermediate sound, just soft or loud sounds.
- **New textures:** accompanied melody is increasingly dominant, a texture in which a voice stands out from the rest that remains as accompaniment. Sometimes, two or more melodic lines compete for the listener's attention and imitation between different lines is very common. The whole structure is supported by *basso continuo* and figured bass.
- **New forms:** instrumental forms such as sonata, concerto and suite, grow in importance. Vocal forms such as opera and oratorio begin their successful journey.

Instrumental music

Independent from voice: instrumental music reaches its maturity becoming autonomous from vocal forms, consolidating a genre itself.

Perfection of instruments' making: violin *luthiers* and their dynasties achieve a level never surpassed since then. Family names like Amati, Stradivari or Guarneri will go in history as the best instrument makers ever.



Virtuosity: composers write music thinking of specialized interpreters and help them improve their skills. A virtuoso is an individual who possesses outstanding technical ability with superior execution in music, by singing or playing an instrument.

The birth of the orchestra: both in the concertato style (one or more soloists) or in the concerto grosso (large and small groups contrasting with each other), the orchestra becomes a group of musicians of a varied number of string, woodwind, brass and percussion instruments.

The basso continuo parts provided the harmonic structure of the music. The continuo group must include at least one instrument capable of playing chords (harpsichord, organ, lute...) and one instrument playing melodies in the bass register such as *viola da gamba* or bassoon.

The **figured bass** consists of a bass-line with notes on a musical staff plus added numbers and accidentals under the staff to indicate what chords must be played.

DIDO

Thy hand, Bel - in - da! dark - - ness shades me, On thy
bos - om let me rest, More I would, but death in -
vades me Death is now a wel come guest! *pp*

Example of basso continuo and figured bass: just the upper and lower melodies are written; the rest is left to the ability of musicians. Numbers under the bass line symbolize the improvised notes of harmony.

Listenings

Many instrumental forms were created and developed in the baroque period but some of the most important are *sonata da camera*, *sonata da chiesa*, *concerto grosso*, *solo concerto* and *suite*.



Corelli: Concerto Grosso op. 6 num. 8 "Christmas"
<https://www.youtube.com/watch?v=XFQ2oTYp5Z8>

Vivaldi: Mandolin concerto
<https://www.youtube.com/watch?v=LPIZbBH-FNY>

Bach: Sonata for viola da gamba and harpsichord -
Adagio <https://www.youtube.com/watch?v=VgqrKFT7u0U>

Suite

The suite is a set of instrumental pieces whose names were extracted from original traditional dances. Usually it is preceded by an overture.

The "classical" suite, developed during the 17th century in France, consisted of allemande, courante, sarabande, and gigue, in that order.

Many later suites included other movements placed between sarabande and gigue: common examples are the minuet, gavotte, passepied, and bourrée.

The addition of an overture to make up an "overture-suite" was extremely popular with German composers; Telemann claimed to have written over 200 overture-suites; J. S. Bach had his four orchestral suites along with multiple suites for lute, cello, violin, flute, and other instruments, as well as English suites, French suites and Partitas for keyboard; Haendel put his *Water Music* and *Music for the Royal Fireworks* in this form, as well as 22 keyboard suites.

François Couperin's later suites often dispensed entirely with the standard dances and consisted entirely of character pieces with fanciful names.

By the 1750s, the suite had come to be seen as old-fashioned, superseded by the symphony and concerto, and few composers were still writing suites during that time.



The **zarabanda** is an air evolved from a dance of Spanish colonies and included in the suite. Mentioned by Cervantes and Lope de Vega, among others, and banned several times in Spain due to its indecency and obscenity, it spread out later on in slow form to Italy and France.

This one, composed by Haendel originally for harpsichord and inspired in the Spanish dance "*La Folia*", is presented as an arrangement in four voices that can be played on any melodic instrument: recorders, xylophones, etc.

Sarabande

Haendel

Adagio

A musical score for a Sarabande in D minor by George Frideric Haendel. The score is arranged for four voices, shown as four staves. The time signature is 3/4. The key signature has two flats (B-flat and E-flat). The music is in a slow, adagio tempo. The score consists of two systems of four staves each. The first system contains the first 16 measures, and the second system contains the final 8 measures, ending with a double bar line and repeat dots. The notation includes various note values, rests, and accidentals.

Sarabande, from Suite in D minor for harpsichord by Haendel:

<http://www.youtube.com/watch?v=bVRkn5CgrhU#t=12>

Secular vocal music: Opera



The Italian word *opera* means "work" and it was used as *opera in musica*, referring to Jacopo Peri's *Dafne*: this piece was the earliest composition considered opera, written around 1597 under the inspiration of a circle of Florentine humanists who gathered as the "*Camerata de' Bardi*".

Significantly, *Dafne* was an attempt to revive the classical Greek drama, part of the wider revival of antiquity characteristic of the Renaissance. The members of the *Camerata* considered that the "chorus" parts of Greek dramas were originally sung, and possibly even the entire text of all roles; opera was thus conceived as a way of restoring those dramas.

Since *Dafne* was unfortunately lost, a later work by Peri, *Euridice*, dating from 1600, is the first opera score to have survived to the present day.

The honour of being the first opera still to be regularly performed, however, goes to Claudio Monteverdi's favola in musica *L'Orfeo*, first performed before the Accademia degl'Invaghiti on 24 February 1607 in Mantua, Italy.

Musical theatre spread quickly throughout Europe and many styles were created depending on noblemen's taste. In the eighteenth century those styles were differentiated in *opera seria* and *opera comique*. Also, the most popular musical theatre was in France *tragédie en musique* (or *tragédie lyrique*) and *opera ballet*, in Spain *zarzuela*, and *masque* in Great Britain.



Aria "*Vi ricorda o boschi ombrosi*" in two different versions, from the Orfeo:

<http://www.youtube.com/watch?v=0IJByVg110>

<http://www.youtube.com/watch?v=vrSpC8nByUI>

Religious vocal forms

The most used musical forms in churches were Oratorio, Passion, Mass, Cantata. In religious settings neither dramatic performance nor stage were allowed but biblical stories could be told by singing.

A **choral** (or chorale) is a melody to which a hymn is sung by a Christian congregation. In a four-part setting of a chorale the sopranos sing the melody along with three lower voices. Chorales tend to be simple and easy singing tunes, as Martin Luther recommended for the faithful.

Choral 3

Ach Gott und Herr, wie gross und schwer

Bach

Adagio

Ach Gott und Herr, wie gross und schwer sind mein' be-gang-ne— Sün-den! Da

ist Nie-mand, der hel-fen kann, in die-ser Welt zu-fin-den.

Listenings

François Couperin: *Les barricades mystérieuses*, for harpsichord
<https://www.youtube.com/watch?v=2F8aQB-HY6k>

Les barricades mystérieuses (the mysterious barricades) was composed in 1717 for the harpsichord by François Couperin. It is the fifth piece in his "Ordre 6ème de clavecin" in B flat major in his second book of collected harpsichord pieces (Pièces de Clavecin). It is emblematic of the *style brisé* characteristic of French baroque keyboard music.



Many other instruments were used, mostly grouped in consorts. Bach, in his **Brandenburg Concertos**, used some in a lot of different combinations.

With this link you can watch and listen to the whole set of six Brandenburg Concerts played with baroque instruments (it lasts one hour and a half!) or you can pick a single movement here:

Brandenburg Concerts: http://www.youtube.com/watch?v=jXKIy_2p5U

Bach: Choral number 3

Vocal version: http://www.youtube.com/watch?v=UC_NjzkZSc4

Organ version: <http://www.youtube.com/watch?v=bIOUD3wUSz4>

Exercises

Guessing game

In groups, look for the terms below and write a definition of each. Then, one person from each group will explain it to the rest of the class, not saying any keyword and with no gestures, to make them guess what form is being explained.

Sonata da camera _____

Sonata da chiesa _____

Concerto grosso _____

Solo concerto _____

Suite (baroque) _____

Opera _____

Oratorio _____

Cantata _____

Gap fill

Watch and listen carefully to the video filling in the missing verbs in the text.

The secret of the Stradivarius:

<https://www.youtube.com/watch?v=SwUHx-ZAAf0>

“Only a Stradivarius sounds like this. These violins, _____ by the Italian master Antonio Stradivari in the late seventeenth and early eighteenth centuries, are the most sought after in the world.

French and German scientists have been trying to _____ if some of the secret is in the varnish that Stradivari used. They analyzed samples from five violins in the Paris’ Musée de la Musique. The result was a blow for simplicity.

- There have been many suppositions that there could be fossilized amber, propolis, all kind of strange materials which would have explain the singularity of the varnish. We have _____ that Stradivari used very simple ingredients to make his varnish.

The instrument maker used a mixture of oil, resin and pigments to coat his violins. But precisely how the master _____ these ingredients remains a mystery. It seems we will have to wait a while longer before anyone _____ with a perfect copy of the Stradivarius.”

Listening

Differences between the baroque violin and the modern violin:

<https://www.youtube.com/watch?v=UhTqpmHu5yg>

Can you name three differences between baroque and modern violins?

- 1) _____
- 2) _____
- 3) _____

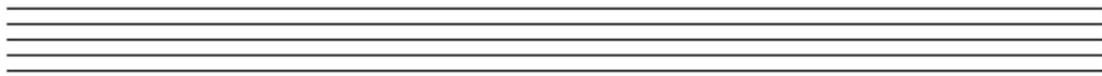
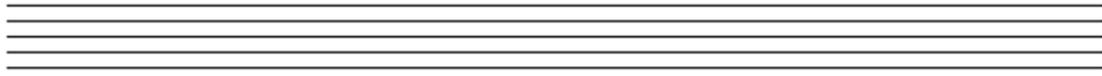
Make a summary

The quality of sound (more about Stradivarius violins):

<https://www.youtube.com/watch?v=Wd6DoBooeLM>

By pairs, explain to each other about these violins and write it down:

Unit 4 – Baroque



Classical



1st encyclopedia of the world at the Teylers museum in Haarlem, Netherlands

Balance, beauty and refinement

In art and in history, classical periods are characterized by the search of beauty patterns in all disciplines. Those patterns have passed through ages far beyond typical fashions, being recognized as belonging to all humankind. This period is the age of elegance, symmetry, and proportion in musical forms, which are typical of any classicism.

Social progress due to science advances

During the 18th century, the Enlightenment ideals promoted by Rousseau, Diderot, d'Alembert and many others, were embraced by many monarchies of Europe. But later on, those ideals culminated in both, the American and the French revolutions, set in 1776 and 1789 respectively. Then European monarchies feared losing their power and soon they formed coalitions for the counter-revolution.



Antoine de Lavoisier (1743-1794)

Philosophy and science increased in prominence. Philosophers, like Kant, historians, as Winkelmann, and scientists, such as Lavoisier, Jenner, Gauss, Franklin, Volta or Galvani, dreamed of a brighter age of progress and advance of society.

The Industrial Revolution started to act on the minds of all thinking men of the late 18th. Men, who knew nothing but back breaking labor, mostly in agriculture, increasingly turned their minds to invent devices which would give them more for less labor.

Neoclassicism in Art

Neoclassicism is the name given to Western movements in the decorative and visual arts, literature, theatre, music, and architecture that draw inspiration from the classical art and culture of Ancient Greece or Ancient Rome. The main neoclassical movement coincided with the 18th century Age of Enlightenment, and continued into the early 19th century.



Madame Récamier painted by Jacques-Louis David in 1800

Classical music

Before 1750, with the generation of Bach's sons, a new manner was gaining ground, and by the second half of the century, it was almost universally accepted. From Vienna to Paris, Rome, St. Petersburg, or even overseas cities of North and South America, this new way to compose music became the first "common style" which prevailed in all western culture. As a rule of thumb, it is set from 1750 to 1800, but many authors attribute this period more extension in time, roughly from 1730 to 1820.



Haydn



Mozart



Beethoven

The main composers of this period, who remain the most important models of the classical age, were Joseph Haydn (1732-1809), Wolfgang Amadeus Mozart (1756-1791), and Ludwig van Beethoven (1770-1827). They are called the Viennese Classicism, due to the fact that all of them worked at some time in Vienna. Occasionally, Franz Schubert is included in that term because he was born there. However, Beethoven and Schubert are also regarded either as Romantic composers or, at least, composers who were part of the transition to the Romantic style.

Composers of the classical period used to work as servants for monarchies, nobility or ecclesiastic hierarchy in exchange of a salary, which provides them economic stability. In this sense, a composer was considered as an artisan more than an independent artist, which Romanticism will bring. In the second half of 18th century musicians were considered skilled craftspeople of high craftsmanship, and the music they made maybe was not indispensable, but a grateful complement to make life more comfortable.

In their work as composers, they acted like music architects, imagining all progressions and changes in their minds before starting to write. For this purpose a new concept of form has to be developed, and music evolved from old baroque style to new characteristics of the common style.

Main characteristics

Classical music has a lighter, clearer texture than Baroque music and is less complex. It is mainly homophonic, in which the melody is featured above chordal accompaniment.

Variety and contrast within a piece became more pronounced than before. Variety of keys, melodies, rhythms and dynamics (using crescendo, diminuendo, sforzando, etc.), along with frequent changes of mood and timbre were more commonplace in the Classical period than they had been in the Baroque. Melodies tended to be shorter than those of Baroque music, with clear-cut phrases and clearly marked cadences.

The orchestra increased in size and range; the harpsichord continuo fell out of use, and the woodwind became a self-contained section. As a solo instrument, the harpsichord was replaced by the piano (or pianoforte). Early piano music was light in texture, but it later became richer, more sonorous and more powerful.



Pianoforte by Johann Andreas Stein built in Augsburg in 1793. Stein instruments were a personal favorite of Mozart.

Much more importance was given to the instrumental genre, in which the main types were sonata, trio, string quartet, symphony, concerto, serenade and divertimento. Sonata form developed and became the most important form. It was used to build up the first movement of most large-scale works, but also other movements and single pieces (such as overtures).

In the vocal genre, opera continued growing in importance and it was still in Italian. But, unlike Baroque opera, it was addressed to the popular classes, not to the noblemen, so it became much shorter in duration, and mythological or historical themes were substituted by daily situations, occasionally with social criticism.



Instrumental musical forms

The most important musical form established in this period, which goes until the XX century, is the sonata form.

- **Sonata form:** the sonata as a form is applied to the first movement of sonatas, symphonies, quartets, concertos, etc. It consists in three parts:

1. *Exposition:* melodic themes are presented, could be one, two or a group of themes, contrasting each other in mood or character.

2. *Development:* where the harmonic and textural possibilities of the thematic material are explored, changing tonality, texture, etc.

3. *Recapitulation:* where the thematic material of the exposition is repeated and returns to the tonic key.

Often, it may begin with an *Introduction*, before the exposition, and it may conclude with a *Coda*, beyond the final cadence of the recapitulation.

Other forms commonly used within the musical compositions were:

- **Theme and variations:** A A₁ A₂ A₃ A₄ ...
- **Minuet or scherzo:** in 3/4 time signature, it is usually followed by a **trio** to make a ternary part form (ABA)
- **Rondo:** A B A C A B' A

So that, a typical sonata may have four movements, in which the first one is an allegro in *sonata form*; in the second could have a tempo lento, such as *theme and variations* or another form such as *lied*, third a *minuetto* or a *scherzo*, and forth a *rondo*. More or less the same is applied to symphonies, quartets, and other musical pieces with four movements.

The usual four-movement form in the Classicism period became:

1. An opening sonata form or allegro
2. A slow movement, such as adagio or theme and variations
3. A minuet or a scherzo with a trio
4. An allegro, rondo, or sonata form

In concertos consisting of a soloist accompanied by the orchestra, since they have three movements, the compositional forms could be slightly different.

An example of theme and variation in classical symphony:

Second movement of Haydn Symphony no. 103, The Drumroll

<http://www.youtube.com/watch?v=42ykkxoKNZc>

Opera

The age of enlightenment brought to opera order and classical taste. Christoph Willibald Gluck turned his back on the Baroque concept of "showcasing fantastic singers" and opted for coherence and dramatic sensibility in telling the story of an opera supported by the music with his first reformed one, *Orfeo ed Euridice*. By the time Wolfgang Mozart came around, he had all the ingredients available for writing opera music that is emotional but not without restraints. The story had to be told in a believable manner, too. And this was a blessing because singing became much easier than it was in the Baroque Period.

The preference of orchestral *accompanied recitative* over *secco recitative*, where the sung speech is only accompanied by a harpsichord, surfaced toward the end of this era. At the same time, the surge in popularity of the *opera buffe*, (comic opera with a story on everyday life, such as Pergolesi's *La Serva Padrona*) among the common folks while the nobles still preferred the more serious story and the formal structure of the *opera seria* (dramatic works with mythological or heroic theme). Also, this period benefitted from a few key additional instruments to the orchestra, such as the clarinets. Besides, emerging in this period is the genre of *Singspiel* (German opera where the songs are connected by spoken dialog rather than sung speech).



1. GLUCK's *Orphée et Eurydice*:

<http://www.youtube.com/watch?v=xQ65B0ly8Uc>

This is another retelling of the famous myth of Orpheus. Orphée, the marvelously sympathetic Thracian musician, lost his wife Eurydice to a snake bite. His lament is so unbearably heart-wrenching that Jupiter cries 'Uncle!' and sends his messenger, Cupid, to offer him a deal allowing him to descend to Hades (the Land of the Dead) to try to reason with the furies to reclaim his wife.



2. MOZART's *Die Zauberflöte*

<http://www.youtube.com/watch?hl=en-GB&v=DvuKxL4LOqc&gl=GB>

This is a *Singspiel*, with spoken German dialog between singing numbers. The ambitious Queen of the Night wants her husband's 7 Circles of Stars magical thing back, even if it means ordering her own daughter to murder a priest to regain it for her. Motherly love is often intense like that. Fortunately, the young Prince Tamino, her daughter Pamina, and their helper Papageno, learn quickly to listen to the priest (Sarastro) instead of the Queen. The opera is based on the Masonic theme and is full of Masonic symbolism and numerology.



Das klinget so herrlich

(Monostatos and slaves)

Die Zauberflöte, KV 620

W. A. Mozart



That sounds so pretty!
That sounds so lovely!
Never have I seen
Or heard the like!

Das klinget so herrlich!
Das klinget so schön!
Nie hab ich so etwas
Gehört und gesehn!

This is a famous tune from *The Magic Flute*, where Papageno sounds his magic bells to enchant Monostatos and his slaves and to escape of them.

<http://www.youtube.com/watch?v=KrwCAqUEBJI>



Left: Monostatos and slaves choir.

Right: Emanuel Schikaneder as the first Papageno in *Die Zauberflöte*. Front page of the original edition of the libretto, attributed to himself.



A comparison of the Baroque and the Classical Periods

Period	Baroque (1600-1750)	Classical (1750-1820)
Historical Events	<ul style="list-style-type: none"> ❖ Isaac Newton conducted experiments with gravity. ❖ Colonies in the new world settled. 	<ul style="list-style-type: none"> ❖ Age of Enlightenment. ❖ American colonies declared independence from England. ❖ French Revolution.
Major Composers	<ul style="list-style-type: none"> ❖ Vivaldi. ❖ Haendel. ❖ Bach. 	<ul style="list-style-type: none"> ❖ Haydn. ❖ Mozart. ❖ Beethoven.
Philosophy	<ul style="list-style-type: none"> ❖ Man is at the center of a complicated, but wonderful universe. ❖ This world is the best of all possible worlds. 	<ul style="list-style-type: none"> ❖ A return to the classical ideals of the ancient Greeks. ❖ Balance and order in design and construction.
Musical Developments	<ul style="list-style-type: none"> ❖ Complex layered melodies polyphonic counterpoint. ❖ Fugue. ❖ Concerto: Grosso and Solo. ❖ Opera in Italian. ❖ Oratorio. ❖ Patronage system: most composers were servants to wealthy patrons or the church. 	<ul style="list-style-type: none"> ❖ Emphasis on musical form. ❖ Very little polyphony, except for simple counter melody. ❖ Solo Concerto standardized. ❖ Symphony Developed. ❖ Opera became important. ❖ Public concerts started. ❖ Patronage system continues but begins to break down.
Instrumental Music	<ul style="list-style-type: none"> ❖ Orchestra "concept" begun. The orchestra was a group of string instruments, like today with harpsichord and a smattering of wind instruments (recorder, flute oboe bassoon, trumpet & French horn). Timpani, from the percussion section was used quite sparingly. ❖ The main social instrument was the harpsichord. 	<ul style="list-style-type: none"> ❖ The orchestra was enlarged from that of the baroque orchestra, but not as big as in present day. The clarinet was added. A few more percussion instruments were used (snare drum, bass drum, cymbals & triangle). The orchestra was organized into its present four sections (woodwinds, brass, percussion and of course, strings). ❖ The piano became the main instrument and continues on to present day.
Vocal music	<ul style="list-style-type: none"> ❖ Opera was a new form growing in popularity at the beginning of the baroque period. Italy was the center of operatic creation. ❖ Oratorio (unstaged religious form) became a much popular art form. 	<ul style="list-style-type: none"> ❖ Opera became more grand and sophisticated. ❖ It was still in Italian. Mozart, at the end of his short life, was one of the first composers to write an opera in his native language (German) rather than in Italian.

EXERCISES

Riddles - Who am I?

- ① I said "The music is not in the notes, but in the silence between."
 I learned to speak 5 different languages.
 I could play a piece of music perfectly after hearing it only once.
 I could write music before I could write words.
- ② My father was a wheelwright.
 I spent much of my career as a court musician for a single wealthy family.
 I wrote more than a hundred symphonies.
 I visited London twice in my mature years.
- ③ My father and grandfather were both musicians.
 I said "Music is a higher revelation than all wisdom and philosophy".
 I established myself in Vienna although I was not born in Austria.
 I published many of my works in life, becoming economically independent.

① ② ③

Complete the chart

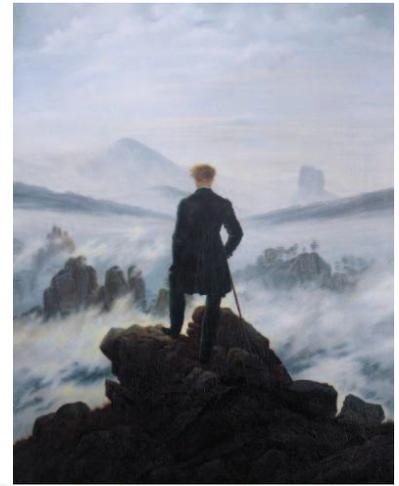
Baroque opera	Differences between and	Classical opera
		
<input type="text"/>	 is addressed to (audience)	 <input type="text"/>
<input type="text"/>	 the themes are	 <input type="text"/>
<input type="text"/>	 the duration is	 <input type="text"/>
<input type="text"/>	 the features are	 <input type="text"/>
<input type="text"/>	 the main composers are	 <input type="text"/>

Romantic

Overflow of feelings

Roman means novel in both French and German languages which anticipates the literary origin of this movement.

Those novels and poems tended to happen in distant places or ancient ages, either history or fantasy themes, with a clearly melodramatic plot. From the very beginning the term "romantic" was used as an adjective and it was opposed to classic, in an attempt to express something somehow indescribable and profoundly emotional. This is best summed up by Wordsworth who stated that "all good poetry is the spontaneous overflow of powerful feelings."



Caspar David Friedrich, (1818)
The wanderer above the sea of fog

Social and historical context

The 19th century is a period characterized by deep changes in all cultural, social, political, economical, etc., aspects of western society. Some of the most important are:

- The Industrial Revolution, which propitiates the massive production.
- Railways and telegraphs promote a new era in transport and communication. Photography is in high demand for personal portraits.
- The new bourgeois class defends the liberal democracy, with parliament representatives, in replacement of the absolute monarchy.

In general, Romanticism emerged as a reaction against "The Age of Enlightenment", which emphasized reason and logic. Pioneers of the Romantic period wanted to break away from the conventions of the previous period and make way for individuality and experimentation.

Fine arts



Thomas Cole, The Voyage of Life: Youth (1842)

Romantics stress the awe of nature in art and language and the experience of sublimity through a connection to natural forces.

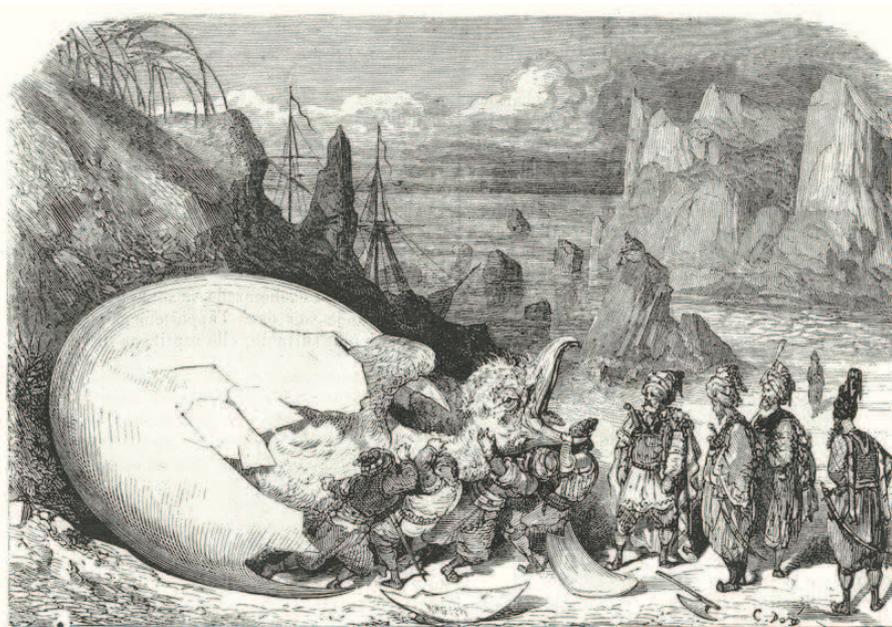
Both in Art as in Philosophy, Romantics reject the rationalization of nature by the previous thinkers of the Enlightenment period, by legitimizing the imagination as critical authority and the intuition as ruler.

Characteristics of musical Romanticism

1. Freedom of form and design: The main source of inspiration lies on the feelings, so form doesn't have to be constricted to any specific rule.
2. Individuality of style: This era puts an unprecedented emphasis on self expression and individuality of style aims expression. Romantics explored their own universe.
3. Geniuses with great technical virtuosity: Composers and performers are considered geniuses that mark the link between the inner forces of nature and common people.
4. Nationalism and exoticism: Nationalism is when a composer deliberately create music with a specific national identity using folk songs, dances, legends and history. Many times as a reaction against German influence, composers look for the exotic sounds of far-off lands.
5. Program music: Instrumental music associated with a story, poem, idea or a scene. The highlight of this program music is the *Symphonic Poem or Tone Poem*.

The merely practical man, therefore, uses his intellect for that for which nature destined it, namely for comprehending the relations of things partly to one another, partly to the will of the knowing individual. The genius, on the other hand, uses his intellect contrary to its destiny, for comprehending the objective nature of things. His mind therefore belongs not to himself, but to the world, to the elucidation of which it will in some sense contribute.

The nature of genius according to Arthur Schopenhauer's *The World as Will and Representation* (1819)



An episode from the 5th voyage of Sinbad the Sailor in the "One Thousand and One Nights". Illustration by Gustavo Doré (1865).

In 1888, the Russian composer Nikolai Rimsky-Korsakov completed his Op. 35 *Scheherazade*, in four movements, based upon four of the tales from *The Nights*: "*The Sea and Sinbad's Ship*", "*The Kalendar Prince*", "*The Young Prince and The Young Princess*", and "*Festival at Baghdad*".

Rimsky-Korsakov, *Scheherazade*: <https://www.youtube.com/watch?v=SQNymNaTr-Y>

6. Expressive tone: Compositions had rich and sensuous sound, using tone color to obtain variety of moods and atmosphere with larger orchestras, that could grow up to 100 musicians or even more.

7. Expanded range of dynamics, pitch and tempo: Instead of *ff* and *pp* romantics used *ffff* and *pppp*. They also used frequent crescendos and decrescendos and sudden dynamic changes. The range of pitch expanded too, they used piccolo and contra bassoon and expanded the range of keys on the piano.



8. Colorful harmony: New chords were explored using chromatic harmony, which uses chords containing tones not found in the major and minor scale. Chromatic chords add color and emotion to romantic music

9. From miniature to monumental: Some pieces for piano, or piano and voice, were very short while others, like symphonies or operas, can take from one to several hours to perform.



“Schubertiades” were events to listen the music of Schubert, piano and voice mostly. Those friendly meetings gather intellectuals, artists, poets but also common people.

Wasserflut (Flood): <https://www.youtube.com/watch?v=TEKoACr4qFc>
An Die Musik (To Music): https://www.youtube.com/watch?v=Bm_AKMV0ME0

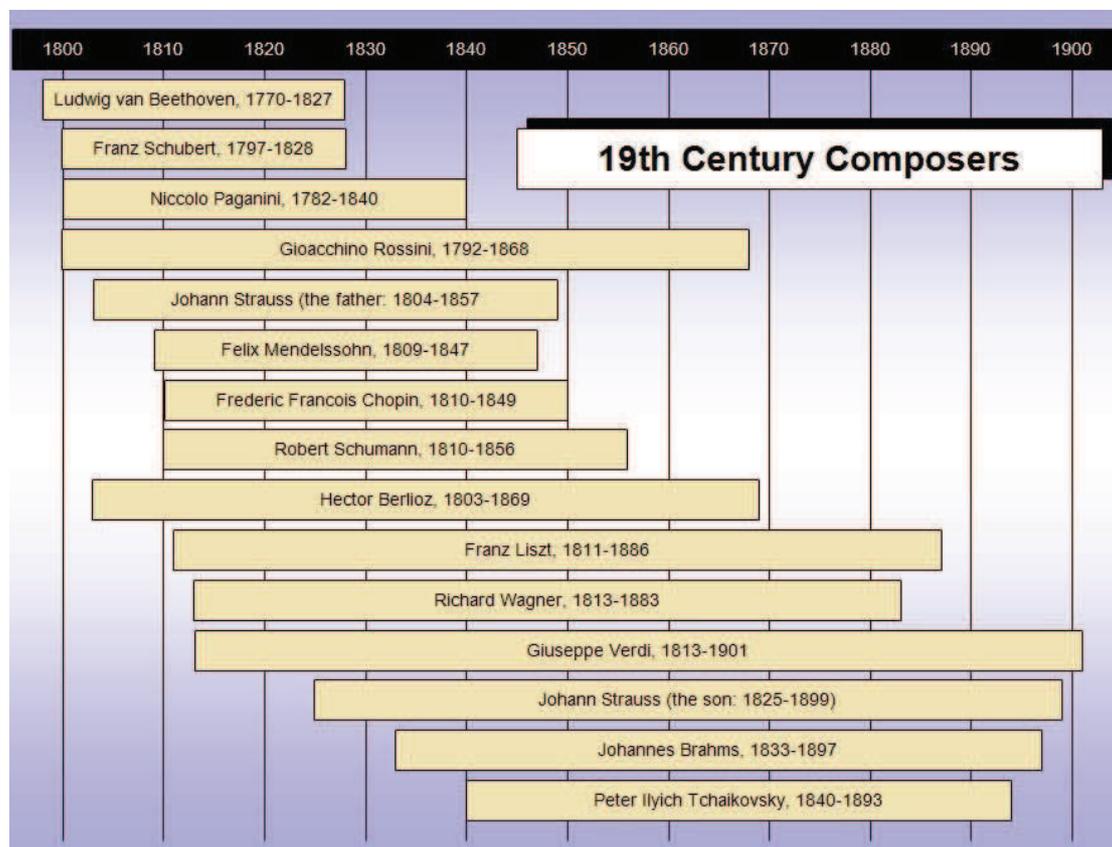
Composers of the Romanticism

The music created in that period involved an emphasis on emotions, which can be observed in the compositions made by Beethoven, who played an important role in the transition from the classical to the Romantic age.

The Romantic period in Music was also ushered in by artists who expressed themselves freely and personally, defying conventions and letting themselves be inspired by emotional heights. The desire to release emotion and achieve freedom is succinctly expressed in the watchword term "Sturm und Drang" ("storm and stress") which comes from a play (1776) by the German author Friedrich von Klinger. Literary works such as Goethe's *Faust* (1808), about a man who defies convention, and novels by E.T.A. Hoffmann (1776-1822) and others, inspired musicians.

Beethoven pioneered Romanticism and expanded previously strict formulas for symphonies and sonatas, and introduced a whole new approach to music, giving his works references to other aspects of life - for example, his 'Pastoral' Symphony No. 6 describes countryside scenes.

Apart from Beethoven that bridged the Classical and Romantic periods in both his life and works, significant composers of this time were Schubert, Berlioz, Mendelssohn, Chopin, Schumann, Liszt, Wagner, Verdi, Mussorgsky, Tchaikovsky, Dvorak, Grieg, Rimsky-Korsakov and Puccini.



The Romantic era gave birth to the virtuoso. Liszt was one of the greatest of his time, and wrote demanding piano music to show off his own brilliance. Chopin is also among the outstanding composer-performers from this time. Paganini stood out as a virtuoso violinist and composer.

In the world of opera, cue the entrance of Verdi in the middle of the Romantic era. He turned Italian opera on its head by introducing new subject material, often with social, political or nationalistic themes, and combined these with a direct approach to composing.

Germany's Richard Wagner also played a key role in developing the operatic genre. Before Wagner, the action and music in opera was split into short pieces or 'numbers' much like a modern-day musical show. Wagner's operas are written as long, continuous sweeps of music. The characters and ideas are given short signature melodies called leitmotifs.

Wagner's ideas dominated most music, from the large-scale symphonies of Bruckner and Mahler to the heroic tone poems and operas of Richard Strauss, even reaching Italy, where Verdi and Puccini started to produce operas according to many of Wagner's rules.

A late and even more spectacular Romanticism can be represented by Richard Strauss, Gustav Mahler, Edward Elgar or Sergei Rachmaninoff.



Performance of Mahler 8th, "Symphony of a Thousand"

These composers and many others brought an extent cycle of Romanticism and Nationalism through our times. For instance, in Spain, Isaac Albéniz, Enrique Granados, Manuel de Falla and Joaquín Turina were the most relevant in composing national music, but a fully 20th century composer as Joaquín Rodrigo (1901 - 1999) is still considered within the Nationalism.

Classic FM's Fast and Friendly Guides to the Romantic Era and to Brahms:

<http://www.youtube.com/watch?v=5gWWDxek0Qw#t=16>

<http://www.youtube.com/watch?v=cK0x26rl670>

New instrumental forms

Although the piano sonata, the string quartet and the orchestral symphony still prevail, new forms were created to fit the romantic sensibility. At the beginning of 19th century many pieces for piano emerged from a rich variety of types, ranging from **short pieces** such as the waltz, mazurka, polonaise, etc., as well as **music in free form** such as the fantasy, arabesque, rhapsody, romanza, ballade and nocturne.



Beethoven, Piano Sonata No.14 "Quasi Una Fantasia", Opus 27 No.2, *Moonlight Sonata* (1801):

<https://www.youtube.com/watch?v=OsOUcikyGRk>

Chopin, Prelude in E minor, Op. 28, num. 4 (1839):

https://www.youtube.com/watch?v=o3I_djOvvD8

Those intimate and little piano pieces were sold out thorough Europe in brand new editions and became favorites in families entertainment.

In the symphonic palette, descriptive music canvas promotes spectacular, dramatic, and dynamic climax in the **Symphonic Poem** or Tone Poem. Made generally in one movement, that kind of works with programmatic content was first created by Liszt, with 13 symphony poems, and adopted later by many others in their compositions, such as Berlioz's *Symphony Fantastique*, Saint Saens' *Danse Macabre*, or Mussorgsky's *Night on Bald Mountain*.

Nationalism is prevalent in many works, due to a reaction against the hegemony of German music as much as to the construction of the own national identity. A first attempt can be noted in Chopin's polonaises and mazurkas, or Liszt's Hungarian Rhapsodies. But definitely was Glinka the major influence for the rest of composers, starting with *the Five*, Russian composers Balakirev, Cui, Mussorgsky, Borodin and Rimsky-Korsakov.

That influence soon reached other countries: the Czech composer Smetana, with his piece *Má Vlast (My Country)* which includes six symphonic poems, Sibelius' *Finlandia*, or Norwegian composer Grieg's Suites *Peer Gynt* (based on a drama of Norwegian playwright Ibsen) are just some of the best known examples of that spirit. Of course, Spain, France, and other European countries also had their national composers.

Borodin: *In the Steppes of Central Asia*

<https://www.youtube.com/watch?v=Dq4bOmxKVQQ>

In this highly descriptive piece, two melodies, Arab and Russian respectively, mix together over the line of the horizon.



Vocal forms

Music in the Theatre: the Opera

German, French and Italian rivalry

In the German scene, Weber revolutionizes the genre which reaches its zenith with Wagner, who creates a new way to represent opera of major importance: the Wagnerian drama. Thus, Wagner creates a total work of art, that is to say, a synthesis of all the arts (music, painting, literature, dance, etc.). Besides, he created the "Leitmotif": musical themes associated with individual characters, places, ideas or plot elements. It is a kind of sign of identity. Some of his operas are the four-cycle opera: "Der Ring des Nibelungen", "Tannhäuser", "Die Meistersinger von Nürnberg" and "Parsifal".



A recent performance of Bizet's Carmen

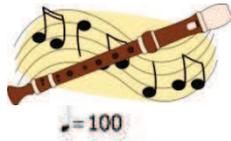
Meyerbeer created a type of French opera with a combination of musical attractions, songs and dances. Bizet, another French composer, had an exotic inspiration in his Operas: such as "Les pêcheurs de perles" and "Carmen".

The first major composer of Italian opera was Rossini ("Il barbiere di Siviglia", "Guillaume Tell"...), but after him the greatest G. Verdi came who, in addition to being a great composer, exalted the ideas of nationalism in the "New Italy" that was arising. In such a way, he was considered the national symbol. Among his works are: "Nabucco", "Rigoletto", "La Traviata", "Aida", "Otello", etc.

Later on, a new operatic Italian movement came: the "Verismo", consisting basically in representing the real life in the Operas. Puccini and Leoncavallo are composers who belong to this movement.

Singing in the living room: the Lied

The word "lied" means "song" in German (plural: lieder) and it basically refers to an art song accompanied by the piano. They are usually brief pieces with themes such as love and nature. The piano part usually describes the atmosphere given by the text through different musical resources. Schubert and Schumann were outstanding composers of lieder.



La donna é mobile Rigoletto, by Verdi

Recorder $\text{♩} = 100$



Italian

1. La donna è mobile
Qual piuma al vento,
muta d'accento
e di pensiero.

Sempre un amabile,
leggiadro viso,
in pianto o in riso,
è menzognero.

Refrain

La donna è mobil'.
Qual piuma al vento,
muta d'accento
e di pensier'!

2. È sempre misero
chi a lei s'affida,
chi le confida
mal cauto il cuore!

Pur mai non sentesi
felice appieno
chi su quel seno
non liba amore!

Refrain

La donna è mobil'
Qual piuma al vento,
muta d'accento
e di pensier'!

English

Woman is flighty.
Like a feather in the wind,
she changes in voice
and in thought.

Always a lovely,
pretty face,
in tears or in laughter,
it's untrue.

Refrain

Woman is flighty.
like a feather in the wind,
she changes in voice
and in thought!

Always miserable
is he who trusts her,
he who confides in her
his unwary heart!

Yet one never feels
fully happy
who from that bosom
does not drink love!

Refrain

Woman is flighty.
Like a feather in the wind,
she changes her words,
and her thoughts!

*What do you think about that? Are nowadays women considered fickle?
Couldn't this be a nearly extinct conventionalism on gender issues?*

Homework

Answer the following questions:

1.- What did Schubert say when Beethoven died?

2.- What piece of music did a 20 years old Mendelssohn conduct?

3.- Why did Schumann abandon his concert career?

4.- At what age did Chopin make his first compositions?

5.- Why is Symphonie Fantastique of Berlioz a piece of programme music?

6.- Where did Brahms start to play piano to contribute his family's income?

7.- How many ballets did Tchaikovsky compose and what are they?

8.-What did Rossini be famous for after he retired from composing?

9.- How many operas did Verdi compose? And how many piano pieces?

10.- Whose composer daughter did Wagner marry with? What year was that?

20th Century



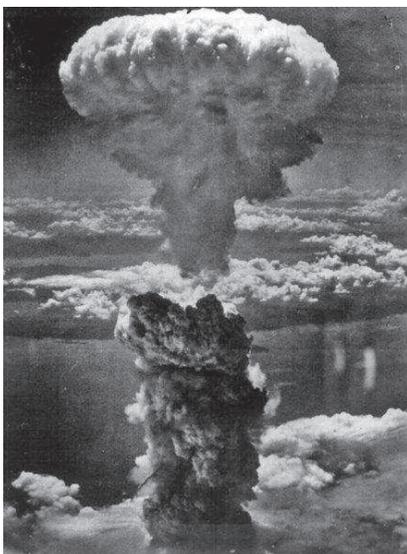
Breaking the rules

From the post romanticism to the most avant-garde and contemporary music composers, as plastic artists did, made a thrilling travel through the twentieth century and beyond by experimentation.

The wind of change is blowing free and that was faster than ever before. To find new sources of inspiration was just the starting point of a new paradigm: how to show new aesthetics and new ways of expression by breaking all previous rules. The avant-garde pushes the boundaries of what is accepted as the norm, mainly in the cultural realm.

A tumultuous period

The century had the first global-scale wars between several world powers across multiple continents in World War I and World War II. But many other issues transformed the world in those hundred years more rapidly and widely than any past century:



The mushroom cloud resulting from the nuclear explosion over Nagasaki rises 18 km into the air.

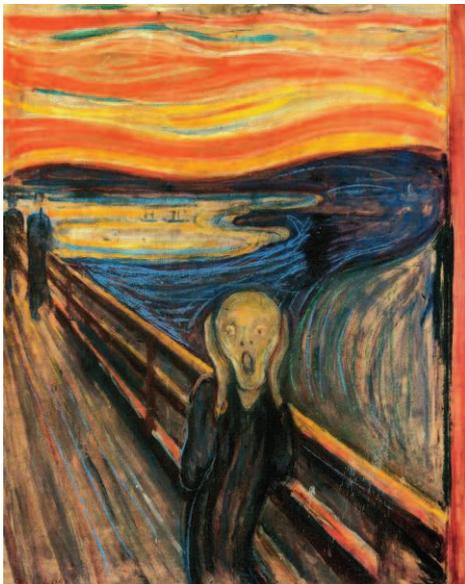
- An accelerated scientific understanding increased the velocity of sciences by making discoveries in all fields of knowledge, such as Physics, Medicine, warfare and space technologies, etc.
- More efficient communications and faster transportation. This century started with horses, slow trains, simple automobiles and planes made out of wood, and ended with powered cars, high-speed rails, commercial air travels, and space shuttles.
- Mass media, telecommunications, and information technology made the world's knowledge more widely available. Phone technology, for instance, has lately experimented huge advancements.
- Economic globalization, climate change, pollution and nuclear issues, genetically modified food, overpopulated cities are just some of the new troubles that the 20th century human being has to face to.

Literature and visual arts

Starting with symbolism in literature and impressionism in painting at the end of 19th century, through expressionism, cubism and abstract art, surrealism and Dadaism, minimalism and pop art, urban and postmodern art, artists tried to make their way in the avant-garde labyrinth.

20th Century was a hodgepodge of creative conceptions, with multiple currents overlapping each other. Besides, the rise of the cinema from the last years of 19th century showed the chance of getting the art away from cultural elite, taking it to masses.

Post-romanticism, avant-garde and beyond



Munch, The Scream (1893)

In some senses, the Romantic era in music never ended. Expressionism did not react against the Romantic aesthetic, but stretched its language. Many composers continued to write such music throughout the 20th century. As Richard Strauss or Gustav Mahler did, other composers expanded the music out of the boundaries of tonal centre, while remaining yet tonal composers.

On the other hand, others looked for experimentation to get rid of classical limits founding new concepts in academic music and new layouts for writing music.

A complex musical score for a contemporary piece, featuring multiple staves with various musical notations, including dynamics like mf, f, p, mp, ff, and ppp, and performance instructions such as 'legno' and 'ord'.

A sample of contemporary music writing.

Whilst there was a pronounced backlash against post romantic composers in academic music circles from mid-century, various forms of "Neo-romanticism" have since restored the ideals of melody, traditional harmonies and emotional expression among many younger creators.

Debussy, an outset

Claude Debussy (1862-1918) was a French composer related with symbolism and whose music was called *impressionism*.

Debussy's music is noted for its sensory content and frequent avoiding of tonality.

The features of Debussy's music established a new concept of tonality in European music:

- Glittering passages which distract from occasional absence of tonality;
- Frequent use of parallel chords which can be considered as non-functional harmonies;
- Bitonality, or at least bitonal chords;
- Use of the whole-tone, pentatonic and other exotic scales;
- Unprepared modulations, without any harmonic bridge.

Some of his main pictorial pieces are the orchestral "Prélude à l'après-midi d'un faune" and "La mer" or the "Préludes" for solo piano.



Listening

"La cathédrale engloutie" (The Sunken Cathedral) is a prelude for solo piano. It was published in 1910 and it is characteristic of Debussy in its form, harmony, and content.

This prelude is an example of a musical depiction, or allusion, of an image or idea. Debussy quite often named his pieces with the exact image that he was composing about. Because this piece is based on a Breton legend, it can be considered program music. Scholars and academic critics clearly frame this Debussy's piece within the impressionism.

<https://www.youtube.com/watch?v=NsdIkUSjXv8>



Impression, soleil levant (1872)
by Claude Monet

"Clair de lune (The Moonlight) is perhaps the best known piece of Debussy. It belongs to "Suite Bergamasque" for solo piano, composed in 1890. Most probably the name was inspired by the poem "Clair de lune" by Paul Verlaine. Since it is a very genuine example of descriptive music it has been used as soundtrack in nearly twenty movies.

<https://www.youtube.com/watch?v=LlvUepMa31o>

Schoenberg, the way out of tonality

Arnold Schoenberg (1875-1951) was an Austrian composer and painter, associated with the expressionist movement in German poetry and art, and leader of the Second Viennese School. After his move to the United States in 1934, he altered the spelling of his surname from Schönberg to Schoenberg.



Schoenberg's approach, both in terms of harmony and development, has been one of the most influential of 20th-century musical thought. Many European and American composers from at least three generations have consciously extended his thinking, whereas others have reacted against it.

Schoenberg was known early in his career for simultaneously extending the traditionally opposed German Romantic styles of Brahms and Wagner. Later, his name would come to personify innovations in atonality that would become the most polemical feature of 20th-century art music. In the 1920s, Schoenberg developed the *twelve-tone technique* (called also dodecaphony) an influential compositional method of manipulating an ordered series of all twelve notes in the chromatic scale.

Listening

"Verklärte Nacht" ("Transfigured Night"), Op. 4, is a string sextet in one movement composed by Arnold Schoenberg in 1899 and his earliest important work. Composed in just three weeks, the work was inspired by Richard Dehmel's poem of the same name. The movement can be divided into five distinct sections which refer to the five stanzas of Dehmel's poem.

<https://www.youtube.com/watch?v=vqODySSxYpc>

"Pierrot Lunaire", Op. 21 ("Pierrot in the Moonlight"), is a melodrama by Arnold Schoenberg. It is a setting of 21 selected poems of Albert Giraud's cycle of French poems translated to German. The première of the work was on 1912.

The narrator delivers the poems in the *Sprechstimme* style. Schoenberg had previously used a combination of spoken text with instrumental accompaniment, called "melodrama", and it was a genre much in vogue at the end of the nineteenth century. The work is atonal but does not use the twelve-tone technique that Schoenberg would devise eight years later.

<https://www.youtube.com/watch?v=bd2cBUJmDr8>

Stravinsky, the eclecticism as a style

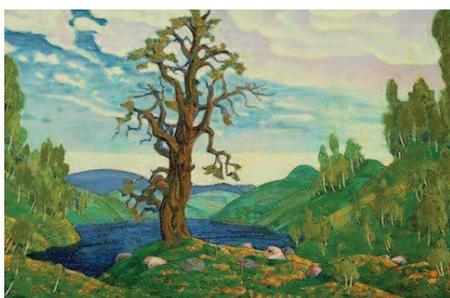
Igor Stravinsky (1882-1971) was a Russian composer, pianist and conductor. Later naturalized French and American, he is widely considered one of the most important and prevailing composers of the 20th century.



Stravinsky's compositional career was notable for its stylistic diversity. He first achieved international fame with three ballets commissioned by Sergei Diaghilev and first performed in Paris by Diaghilev's Ballets Russes: *The Firebird* (1910), *Petrushka* (1911) and *The Rite of Spring* (1913). The last of these transformed the way in which subsequent composers thought about rhythmic structure and was largely responsible for Stravinsky's enduring reputation as a musical revolutionary who pushed the boundaries of musical design.

His *Russian phase* was followed in the 1920s by a period in which he turned to *neoclassical music*. The works from this period tended to make use of traditional musical forms (concerto grosso, fugue and symphony), often paying tribute to the music of earlier masters, such as J.S. Bach and Tchaikovsky. In the 1950s up to the end of his days, Stravinsky adopted *twelve-tone techniques*.

Listening



Part of the original designs for "The Sacre du Printemps".

"The Rite of Spring" ("Le Sacre du printemps") is a ballet and orchestral concert work written for the 1913 Paris season of Sergei Diaghilev's Ballets Russes company. When first performed, at the Théâtre des Champs-Élysées on 29 May 1913, the avant-garde nature of the music and choreography caused a sensation and a near-riot in the audience.

Although designed as a work for the stage, with specific passages accompanying characters and action, the music achieved equal if not greater recognition as a concert piece, and is widely considered to be one of the most influential musical works of the 20th century.

<https://www.youtube.com/watch?v=BryIQ9QpXwI> (ballet version)

<https://www.youtube.com/watch?v=02tkp6eeh40> (animated graphs score)

Varèse, an open admission to the noise

Edgar Varese (1883-1965) was an innovative French-born composer who spent the greater part of his career in the United States.



Varèse's music emphasizes timbre and rhythm. He was the inventor of the term "organized sound", a phrase meaning that certain timbres and rhythms can be grouped together, sublimating into a whole new definition of music. He challenged traditional conceptions of noise and instead found ways to transform noise into music; Varèse believed that noise was, subjectively, "any sound one doesn't like", and he perceived music as a mere organized collection of noises, laying in composers' responsibility the organization of noises in a pleasing way for the listener. Although his complete surviving works only last about three hours, he has been recognized as an influence by several major composers of the late 20th century.

Varèse saw potential in using electronic mediums for sound production, and his use of new instruments and electronic resources led to his being known as the "Father of Electronic Music".

Listening

"Ionization" (1929-1931) is a musical composition written for thirteen percussionists, the first concert hall composition for percussion ensemble alone. The premiere of 1933 was described as "a sock in the jaw".

<http://www.youtube.com/watch?v=a9mg4KHqRPw>

"Density 21.5" is a piece of music for solo flute written by Edgard Varèse in 1936 and revised in 1946. The piece was composed at the request of a renamed flutist for the premiere of his platinum flute. It makes reference to the density of platinum which is about 21.5 grams per cubic centimeter.

<http://www.youtube.com/watch?v=cCFkOf8szes>

"Poème électronique" is an 8-minute piece of electronic music by composer Edgard Varèse, written in 1958. Varèse composed the piece with the intention of creating a liberation between sounds and as a result uses noises not usually considered "musical" throughout the piece.

<http://www.youtube.com/watch?v=WQKyYmU2tPg>

Cage, the creativity at random

John Cage (1912-1992), an American composer, was also influenced by Varèse and his ideals of non-conventional sounds and uncertainty. Thus, Cage thought that every sound could be included in a music piece. "Living room music" for a vocal quartet and percussion is a good example of this premise, where the percussion part can be played by using any object or element, including the architectural ones: tables, walls...



But experimentation with sound went further when Cage began to introduce screws, pieces of wood and rub between the pianoforte strings to get "different" and a wider array of sounds. "A book of music" of "Sonatas" is a good example of this technique.

Later on, chance and probability came up in his compositions. Influenced by Zen ideas Cage thought that human beings should not take part in the composing process. In that way, new values to measure music different from bars and conventional time signatures were introduced, turning them into proportional relationships reckoned carefully by precise mathematical calculations.

Furthermore, this search for uncertainty and lack of intentionality carried him to create "Music of changes" in which, every element (melody, silence, duration, tempo...) was selected by using navigation charts and also launching coins into the air. Similarly, in "Music for piano" chance covers every musical element, being the performers responsible for making the decisions about values of notes, dynamics and so on.

But it was 4' 33'' that turned out to be his masterpiece. Paradoxically, in this music piece there is just silence. It can be played by any set of instruments and consists of three movements of silence. The whole piece lasts 4 minutes and 33 seconds. This composition is the best example of uncertainty because the surrounding sounds are those that shape the final result: the buzzing of the air-conditioning machine, the feet and laughs of the audience...

Listening

Living room music - <http://www.youtube.com/watch?v=O4RRUzpr10Q>

Sonata II - <http://www.youtube.com/watch?v=pUTXNxFvjDw>

4' 33" - <http://www.youtube.com/watch?v=JTEFKFiXSx4>

O Fortuna

Carmina Burana

Carl Orff

Pesante

Recorders

O For - tu - na, ve - lut Lu - na sta - tu va - ri - a - bi - lis

Drum

Bass xil.

Allegro

p

sem - per cres - cis aut de - cres - cis vi - ta de - te - sta - bi - lis
nunc ob - du - rat et tunc cu - rat lu - do - men - tis a - ci - em e - ge - sta - tem,

p

p

po - te - sta - tem dis - sol - vit et gla - ci - em sors im - ma - nis et i - na - nis,
sta - tus ma - lus, va - na sa - lus

ro - ta tu vo - li - bi - lis ob - um - bra - ta et ve - la - ta mi - hi quo - que ni - te - ris
sem - per dis - so - lu - bi - lis,

Unit 7 – 20th Century

nuns per lu-dum dor-sum nu-dum fe-ro tu-i sce-le-ris *f* sors sa-lu-tis
est af-fec-tus

et vir-tu-tis mi-hi nunc con-tra-ri-a, Hac in ho-ra si-ne mo-ra
et de-fec-tus sem-per in an-ga-ri-a

cor-de pul-sum tan-gi-te; quod per sor-tem ste-nit for-tem, me-cum o-

Rallentando
m-mes plan-gi te

Performance

On previous two pages, there is a school version of "O Fortuna", opening section of "Carmina Burana", by German composer Carl Orff (1895 -1982).

This is a scenic cantata composed by Carl Orff in 1935 and 1936, based on 24 poems from the medieval collection of Beuren Abbey in Germany, a Benedictine monastery founded in the first half of 8th century. Its full Latin title is "Carmina Burana: Cantiones profanæ cantoribus et choris cantandæ comitantibus instrumentis atque imaginibus magicis" (Songs of Beuern: Secular songs for singers and choruses to be sung together with instruments and magic images).

Homework and classwork

Look for information about any of the next pieces and present it orally to your class partners. You can organize yourselves in groups and use any technological resource to make your presentation:

1. Ligeti, "Artikulation":

http://www.youtube.com/watch?v=71hNI_skTZQ

2. Penderecki, "Threnody":

<http://www.youtube.com/watch?v=HilGthRhWP8>

3. Berio, "Sequenza III":

<http://www.youtube.com/watch?v=E0TTd2roL6s>

4. Messiaen, "Le merle noir":

<http://www.youtube.com/watch?v=lyaeV0kabtg>

5. Copland, "Fanfare for the Common Man":

http://www.youtube.com/watch?v=FLMVBOB1_Ts

6. Ives, "The Unanswered Question":

<http://www.youtube.com/watch?v=kkaOz48cq2g>

7. Barber, "Adagio for Strings":

<http://www.youtube.com/watch?v=CcflwUYyoXk>

8. Gorecki, "3rd Symphony" (second movement):

<http://www.youtube.com/watch?v=8MkjkoNo92I>

9. Reich, "Piano Phase":

<https://www.youtube.com/watch?v=i0345c6zNfM>

Worksheet For Musical Analysis

TITLE / YEAR

COMPOSER / PERFORMERS

ABOUT THE COMPOSER AND HIS WORKS

RHYTHM / MELODY / HARMONY / TIMBRE

Instrumental / vocal ensemble:

DYNAMICS / TEMPO / MOOD / ARTICULATION

FORM / TEXTURE / GENRE / STYLE

PERSONAL APPRAISAL
