



MUSIC THROUGH HISTORY



**2º ESO
LOMCE**

ESTER LÓPEZ CARRICHES

JORGE BENAYAS AYUSO



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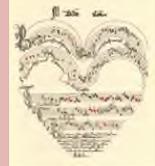


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LESSON 1.- FUNDAMENTALS OF MUSIC THEORY

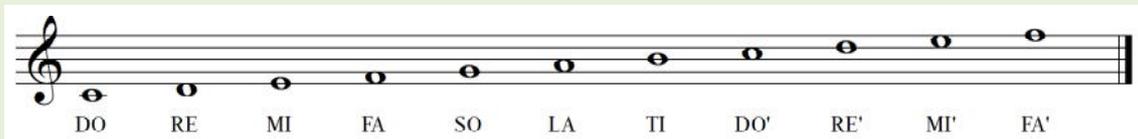
1.- PITCH AND MELODY

We have two ways of naming the different pitches:

Letters	C	D	E	F	G	A	B
Syllables	do	re	mi	fa	so	la	ti

The pitches are written on the **staff**. The **clef**, at the beginning of every staff, indicates the line of a specific pitch.

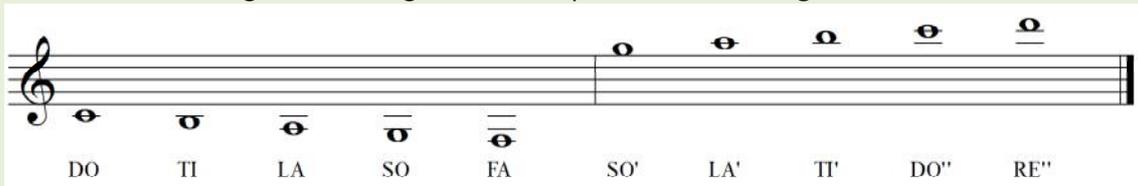
The **treble clef** indicates that *so* is on the second line.



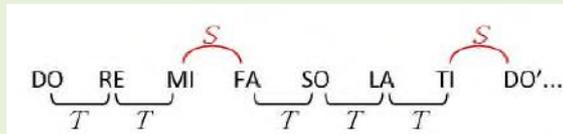
The **bass clef** indicates that *fa* (5 notes below middle C or C4) is on the fourth line. Low pitches are written with this clef.



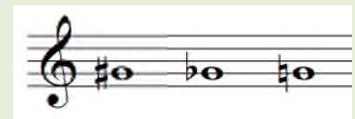
When the staff is not enough to write higher or lower pitches we add **ledger lines** above or below the staff:



The difference in pitch between two consecutive notes can be a **tone** or a **semitone** (also called whole step and half step), following this pattern:



The **accidentals** change the pitch of a note by a semitone: the **sharp** raises it a semitone, the **flat** lowers it a semitone and the **natural** cancels the effect of a sharp or a flat within the same bar.

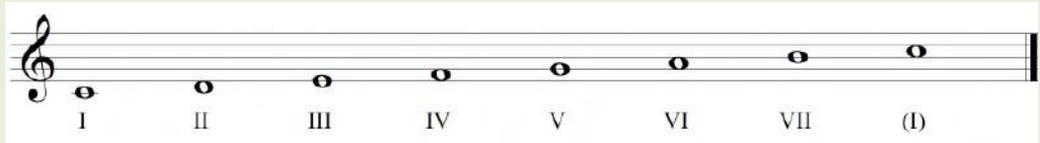


An **interval** is the difference in pitch between two notes. There are ascending and descending intervals and they are named with an ordinal number, counting the two notes and all the notes included between them:

Do-re: 2nd Do-mi: 3rd (*do-re-mi*) Do-fa: 4th (*do-re-mi-fa*) (*Etcetera*)

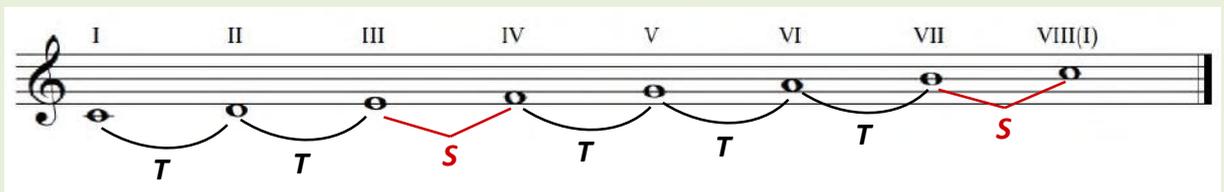
The **SCALES** are series of notes arranged according to specific intervals. There are many different scales in the world and they have evolved over time.

The scales can start with any note so the notes are considered like roman numerals, because the important thing is to know their position in the scale. They are called **degrees**.

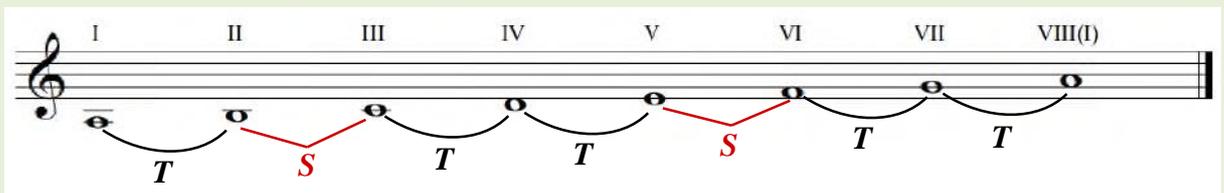


In our culture, the most common scales are the **major** and the **minor** scales. Both of them have tones and semitones. They have 8 degrees (7 different notes plus de repetition of the first one):

- a) The **major scale** has its semitones between the degrees *III-IV* and *VII-VIII*. Music based on this scale seems to us happy, relaxed...



- b) The **minor scale** has its semitones between the degrees *II-III* and *VI-VI* (with several variations). Music based on this scale seems to us sad, melancholic...



Other examples of scales are:

- **Pentatonic scale:** It has five different sounds. There aren't any semitones alone. It's the oldest kind of scale, it can be found in all the world and it's maybe the origin of the rest of scales.
- **Chromatic scale:** It has 12 different sounds, all of them with a semitone between them. The effect of this scale is mysterious, tense...
- **Whole tone scale:** all their notes are separated by a tone. The effect of this scale is exotic, different, old and new at the same time.

Scales	Diatonic scales		Pentatonic	Chromatic
	Major	Minor		
Number of sounds	7+1	7+1	5+1	12+1
Intervals	Tones and semitones	Tones and semitones	No semitones	Just semitones
Pattern	T-T-S-T-T-T-S	T-S-T-T-S-T-T	Like a major scale without the IV and VII degrees	All the semitones included in an octave

The **MELODIES** are combinations of the different notes of a specific scale with a musical meaning.

Their lines are mostly *wavy*, but sometimes they have skips or leaps. They can have at times horizontal, descending or ascending lines.

A melody has a *narrow range* if there is not a big difference between its highest and lowest note and a *wide range* if there is a big difference between them.

Melodies can be simple or complicated and decorated. They can have few or many notes. They usually have repetitions inside them to give coherence and remember them easily.

Examples of melodies:

Melody A

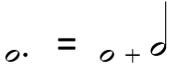
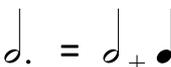
Melody B

Melody C

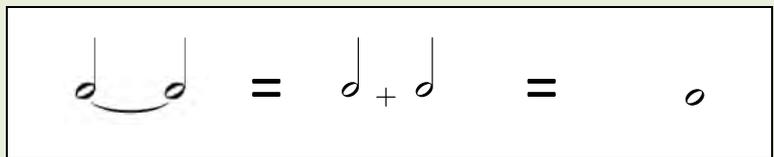
Handwriting practice area consisting of four sets of empty musical staves, each set containing five horizontal lines.

DOTS AND TIES make notes and rests last longer.

- The **dot** makes a note half of its duration longer.

	4 beats + 2 beats = 6 beats
	2 beats + 1 beat = 3 beats
	1 beat + half a beat = a beat and a half

- The **tie** sums the durations of two notes with the same pitch and any duration.

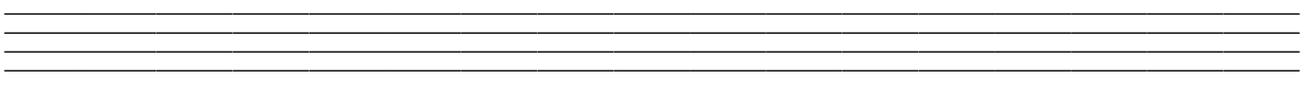
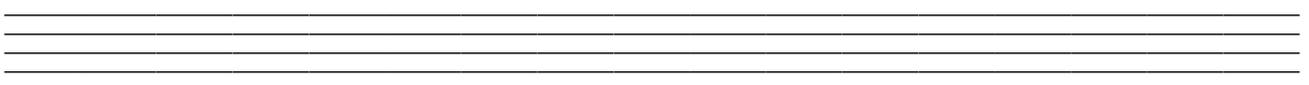
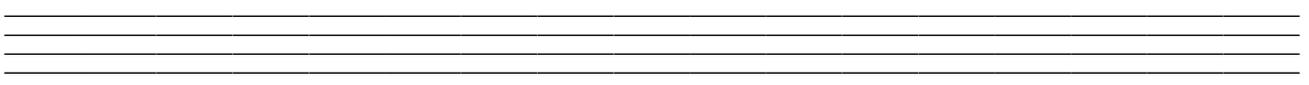
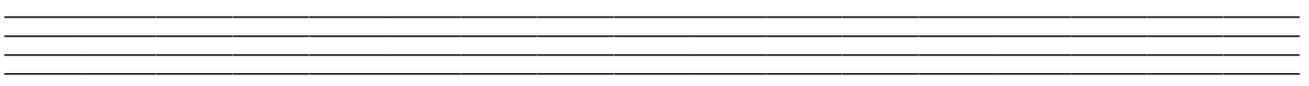
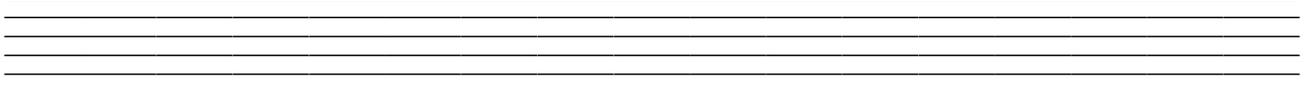
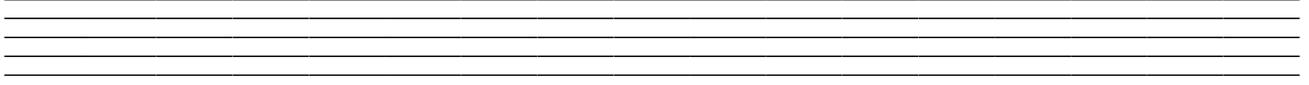
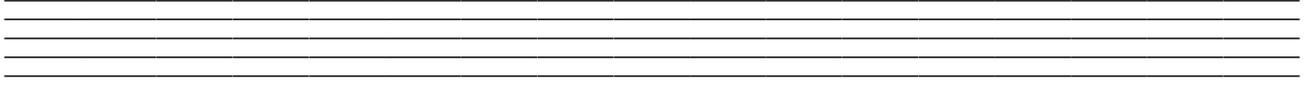
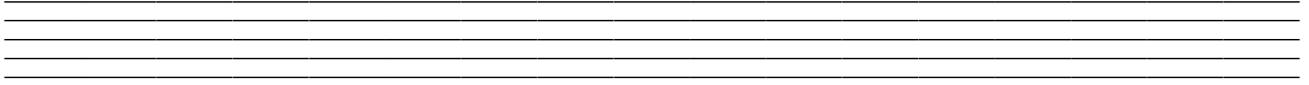
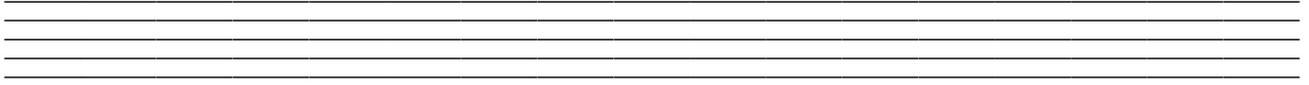
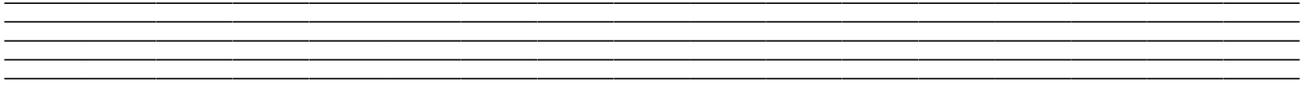
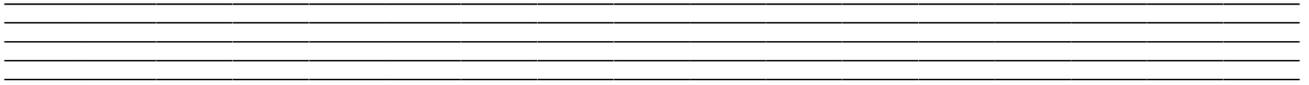


The **BARS OR MEASURES** are divisions of the rhythm in units with the same number of beats. Basically there are duple, triple and quadruple meters (bars with two, three or four beats).

The **time signature** at the beginning of a score indicates the kind of meter with two numbers: the *upper number* indicates the number of beats in each bar and the *bottom number* symbolizes the note that lasts a beat: 2 is the minim, 4 is the crotchet and 8 is the quaver.

Examples of the most common time signatures:

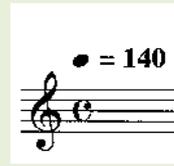
Time signature	Meaning
2/4	There are two crotchets in every bar
3/4	There are three crotchets in every bar
4/4	There are four crotchets in every bar
3/8	There are three quavers in every bar
2/2	There are two minims in every bar
3/2	There are three minims in every bar
2/8	There are two quavers in every bar



TEMPO is the speed of music.

We can express the *tempo* of a musical piece...:

- With the number of **beats per minute or BPM**.
The highest the number of BPM, the fastest the *tempo*.
- With **Italian words** to indicate the approximate number of BPM.
Simplifying, these are the most important words:



Largo = very slow, around 40-60 BPM (like our heartbeat when we are sleeping)

Adagio = slow, around 60-80 BPM (like our heartbeat when we are sitting)

Andante = intermediate, around 80-100 BPM (when we are standing)

Allegro = fast, around 100-120 BPM (when we are walking)

Presto o vivace = very fast, more than 120 BPM (when we are running)

Sometimes the music speeds up or slows down gradually; there are two Italian words to indicate that:

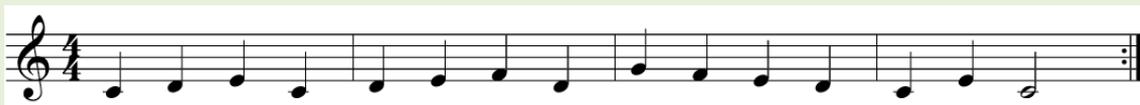
Accelerando or just **accel.** = gradually **speeding up**

Ritardando or just **rit.** = gradually **slowing down**

There are many repetitions in music. We use **REPETITION MARKS** to avoid writing the same again.

Use of the double bar line with two dots:

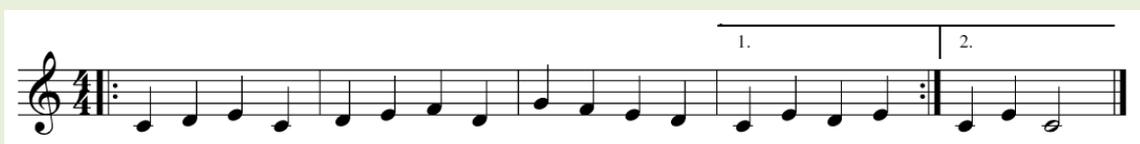
- Example 1. To repeat **everything from the beginning**. We play bars 1234 and again 1234.



- Example 2. To repeat one **excerpt included between double bars**. We play the bars 1234 and then 234.



- Example 3. To repeat an excerpt but with a **different ending** with the indication 1st ending and 2nd ending: the first time the excerpt finishes with **ending 1**, the second time we skip ending 1 and we play **ending 2**. We play 1234 and then 1235.



3.- THE INTENSITY IN MUSIC: DYNAMICS

The composers show in the scores the volume or intensity of every passage with Italian words or their abbreviations. This is called **dynamics**:

ABBREVIATION	ITALIAN WORD	MEANING
<i>pp</i>	<i>pianissimo.</i>	VERY SOFT
<i>p</i>	<i>piano</i>	SOFT
<i>mf</i>	<i>mezzo forte</i>	INTERMEDIATE
<i>f</i>	<i>forte</i>	LOUD
<i>ff</i>	<i>fortissimo</i>	VERY LOUD

Sometimes a passage gets gradually softer or gradually louder. There are two ways of expressing it:

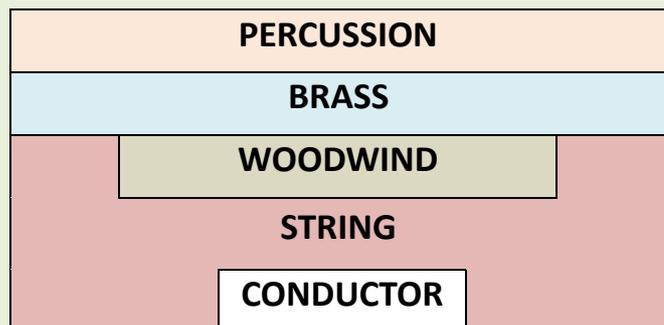
ITALIAN WORD AND ABBREVIATION	HAIRPIN	MEANING
<i>Crescendo o cresc.</i>		GRADUALLY GETTING LOUDER
<i>Diminuendo o dim.</i> <i>Decrescendo o decresc.</i>		GRADUALLY GETTING SOFTER

4.- MUSICAL ENSEMBLES AND TYPES OF VOICES

The orchestra is the oldest and most important ensemble in Western music.

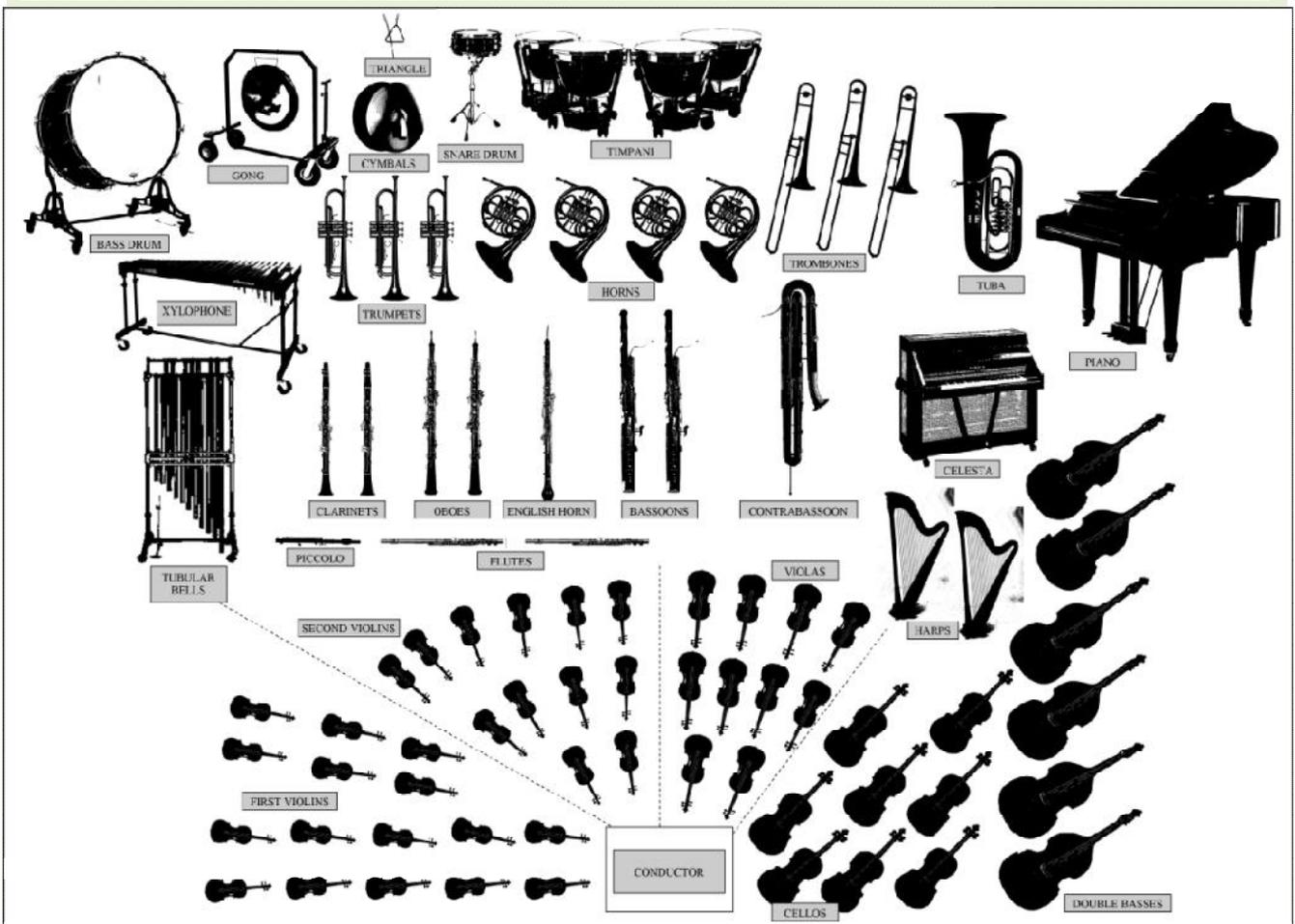
There are many other instruments and ensembles in our culture and around the world.

The orchestra has 4 sections, arranged like this:



The instruments of the orchestra are:

Strings	Bowed		Violin, viola, cello, double bass
	Plucked		Harp (and sometimes guitar)
	Struck		Piano
Wind	Woodwind	Edge	Flute, piccolo
		Single-reed	Clarinet (sometimes bass clarinet)
		Double reed	Oboe, English horn, bassoon, contrabassoon
	Brass		Trumpet, trombone, horn, tuba
Percussion	Pitched		Xylophone, vibraphone, tubular bells, celesta, timpani
	Unpitched		Cymbals, bass drum, snare drum, triangle, gong, woodblock, etc.



The **HUMAN VOICE** is like a natural instrument where the vocal cords vibrate when we exhale and its sound is amplified by our body.

In music, voices are classified according to the **range or tessitura**, depending on the pitches they are able to sing:

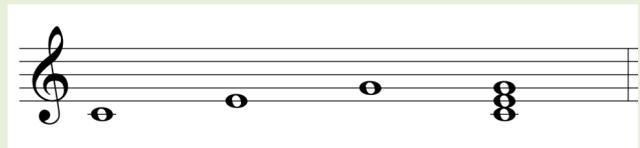
Female	<i>Tessitura/Vocal range</i>	Male
Soprano	<i>High-pitched voice</i>	Tenor
Mezzo-soprano	<i>Medium voice</i>	Baritone
Contralto	<i>Low-pitched voice</i>	Bass

Voices can also be described according to the **timbre**, other qualities not related to the pitch, for example smooth, warm, thin, agile, raspy, loud, *rajá*, etc. Every music style requires a specific timbre.

5.- HARMONY, TEXTURE AND FORM

The **HARMONY** is the use of **simultaneous pitches**. The study of harmony involves **chords**. The basic chord is called **triad** and it is formed by **three notes** separated by intervals of thirds.

The notes of some chords go together really well. These nice-sounding chords are called **concord**. Other chords have clashing notes which disagree. These clashing chords are called **discord**.

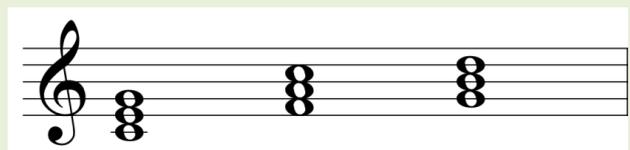


To make accompaniments more interesting and varied we can use **arpeggios**, that means playing the notes of a chord separately; we can invert the positions of the notes of the chords and also play the chords with different rhythmic patterns.

The **primary chords** are the most important and frequent chords. They harmonize with all the notes in a scale. They are written over the degrees:

I (tonic), IV (subdominant) and V (dominant).

In the example on the right, in C Major, they are: do (I), fa (IV) and so (V).



MUSICAL PHRASES

Music is like a language. We can compare some elements of the musical form with some elements of language:

- ✓ **Musical phrases** are like sentences. They usually are 8 bars long and have a musical meaning. Sometimes they are formed by two **semiphrases**, with a **question-answer** structure.
- ✓ Phrases end with a **cadence**. Cadences are like the full stops or commas in language. They consist of a specific progression of chords that make us feel that the phrase finishes or makes a pause.
- ✓ The musical phrases organize in different sections or passages and shape the musical piece, the same way as paragraphs and chapters make a book.

MUSICAL TEXTURE

The **musical texture** is the number of melodies in a musical piece and the relationship between them.

There are four main kinds of texture:

a) **Monophonic texture** means a single melodic line with no accompaniment.



b) If we accompany a melody with chords we get the **melody and accompaniment**. Pop-rock music use this texture.

Two staves in 4/4 time. The top staff contains the same melodic line as in (a). The bottom staff contains a chord accompaniment consisting of four chords: C major, D major, E major, and F major, each held for a full measure.

c) If there are several melodies with the same rhythm, then we have the **homophony**:

Three staves in 4/4 time, all containing the same melodic line as in (a). The lines are parallel, illustrating homophony.

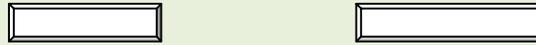
d) If there are several independent melodies, which don't move together, we get the **polyphony or counterpoint**. It is the most complicated texture.

Three staves in 4/4 time. The top staff contains the same melodic line as in (a). The middle and bottom staves contain independent melodic lines that do not move together, illustrating polyphony or counterpoint.

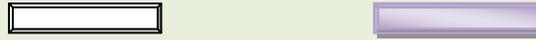
MUSICAL FORM

There are three basic strategies to build a piece of music: repetition, variation and contrast.

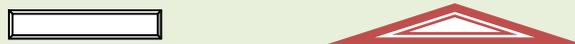
1) **Repetition:** The phrase or passage is repeated exactly (AA).



2) **Variation:** A phrase or section is repeated but with some changes (in pitch, rhythm, texture, timbres, etc.) (AA').



3) **Contrast:** the two consecutive phrases or sections are totally different (AB).



The **basic musical forms** are composed with the three basic procedures above:

- **Strophic form (AAA):** A phrase or section that is repeated several times. It is common in children’s songs.
- **Binary form (AB):** It has two different sections.
- **Ternary form (ABA):** the third passage is a repetition of the first one.
- **Rondo form (ABACA...):** It has a recurring theme: A (like a chorus), that contrasts with passages called episodes (B, C, etc)
- **Theme and variations form (A-A'-A''-A'''-...):** It is similar to the strophic form, but A is varied each time with changes in pitch, rhythm, texture, tempo, timbres...

Another form appeared in the 18th century, as an evolution of the ternary form: the **SONATA FORM**

A: Exposition: It presents two different themes connected by a bridge. They have different keys and sometimes different moods. It’s like the statement of two different ideas.

B: Development: Those themes overlap, interrupt each other, change of key and mood...It’s like an argument between those two ideas.

A: Recapitulation: The “argument” comes to an end. The two themes are played in the same key and one of them can change to become closer to the other theme in mood.

