

Music and Society 1

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Why?

Why do composers write different kinds of music?

Music has different social functions:

- * to tell a story: ballads, legends, epic songs
- * to instill moral and courage in battle: war songs
- * to arouse emotions: courtship and love songs, political songs
- * to intensify poetry and drama: lyrical songs, incidental music, oratorios (stories from the bible), operas
- * to entertain: chamber music, orchestral music, dance music
- * “taffel musik” (background music)

Music reflects the society and venue it is written for:

- * the type of patron or audience it addressed – the church, nobility, middle class, peasants – and their demands, tastes, and interests. **Each class tended to develop its own characteristic music to satisfy its needs**
- * the status of the composer -- whether he was employed by the church (often a monk or a musician), a nobleman (a composer treated as a servant) or a free individual
- * where the music was and is performed – in a religious setting, at court, in a salon, concert hall, at home, **indoors or outdoors**

Why has music changed over time?

* Changes in social structure and needs:

the rise and fall of monarchies, republics, free cities;
the rise of the middle class; religion; cultural events,
entertainment, musical interchange; explorations,
travel, war, and peace

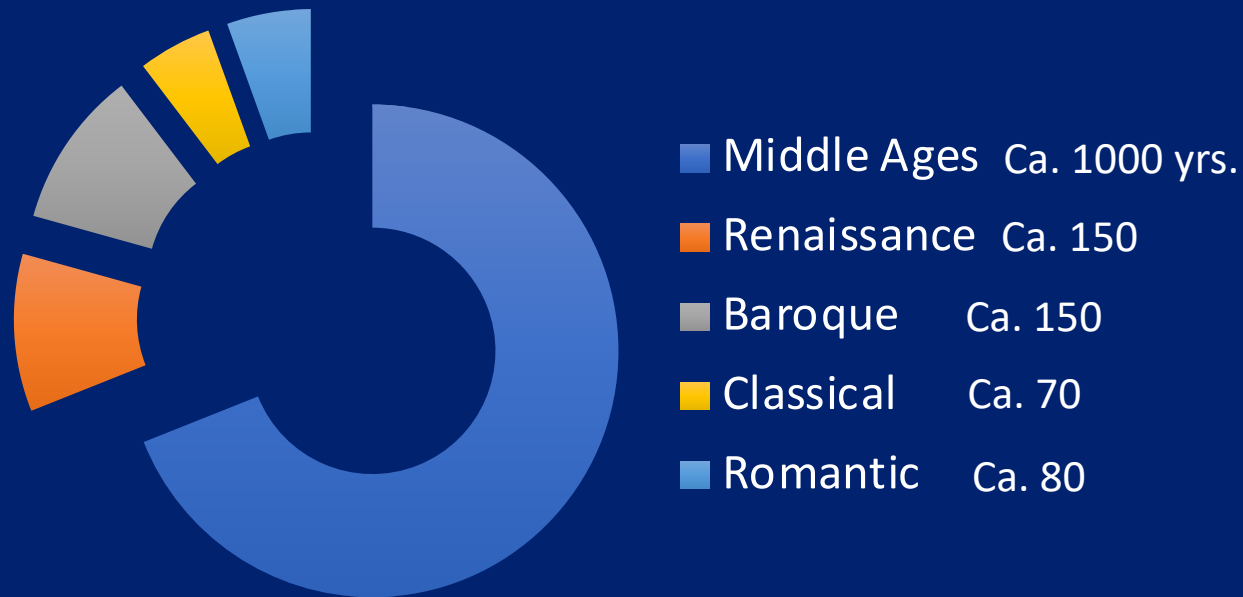
* Changes in musical function:

new forms, styles, and instruments
new innovations like opera and oratorios
better, larger, professional orchestras
music moves out of the home and into the concert hall
performances become public events

What were musical game changers?

- *** Music notation and printing (scores)
- *** Universal tuning of instruments
 - ** New instruments (piano, violin, trumpet valves)
 - ** Virtuoso performers and innovative composers
 - * Building of opera houses and concert halls
 - * Copyrights

Music time periods



The Middle Ages is the longest period in music history:
End of Roman Empire (476) – Fall of Constantinople (1453)

In the 15th Century division of European history into three parts:

- * Classical Antiquity, ancient Greece and Rome until 476 (the end of the Roman Empire)
- * The Modern Age -- **the Renaissance** -- ca. 1450 onwards

* What came in between = the Middle Ages

The anonymous composer


During the Middle Ages, the **Catholic Church** controlled all learning as well as cultivated and determined all the arts

- * Composers were anonymous
They were God's servants

Early: No music notation -> few historic sources
-> Only church music survives

Music was memorized

Medieval Music (with some exceptions) was:

- * composed for and by the Roman Catholic Church for use in churches and monasteries
- * called plainchant or plainsong, **chant** was **the only music allowed** for performance in the Roman Catholic Church
- * expressionless, non-declamatory:
chant is musical prayer 
- * **music's purpose:** make people receptive to the divine text, help articulate important words, induce spiritual thoughts
 - * no instrumental accompaniment
 - * the congregation was not allowed to sing!

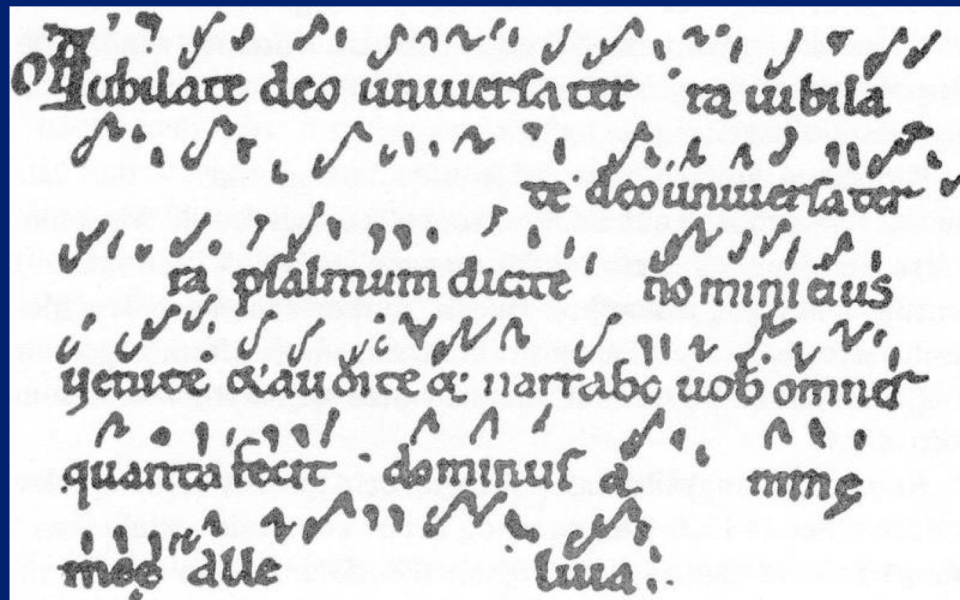
From ca. 450 – 800:

The coexistence of secular and Christian cultures, kings and the Catholic Church
Local church liturgies

590: Pope Gregory Ist (540-604)

First monk to become pope. Started standardizing church music. **Chant** is the oldest music still performed in its original form.

Opening of the first cathedral schools



A dove singing chant dictated by the Holy Spirit into Pope Gregory's ear = **Gregorian Chant**

Some historic events:

768: Charlemagne becomes king of the Franks

789: Charlemagne orders all subjects to become Christian, all churches to follow the liturgy of the Catholic Church, and all cathedrals and monasteries to have schools

Cathedral schools mainly taught the nobility's children, and aimed at Church careers.

Girls were therefore excluded from the schools

800: Charlemagne crowned Emperor of the Holy Roman Empire, which lasts for 1,000 years

Music is incorporated into learning and taught in the

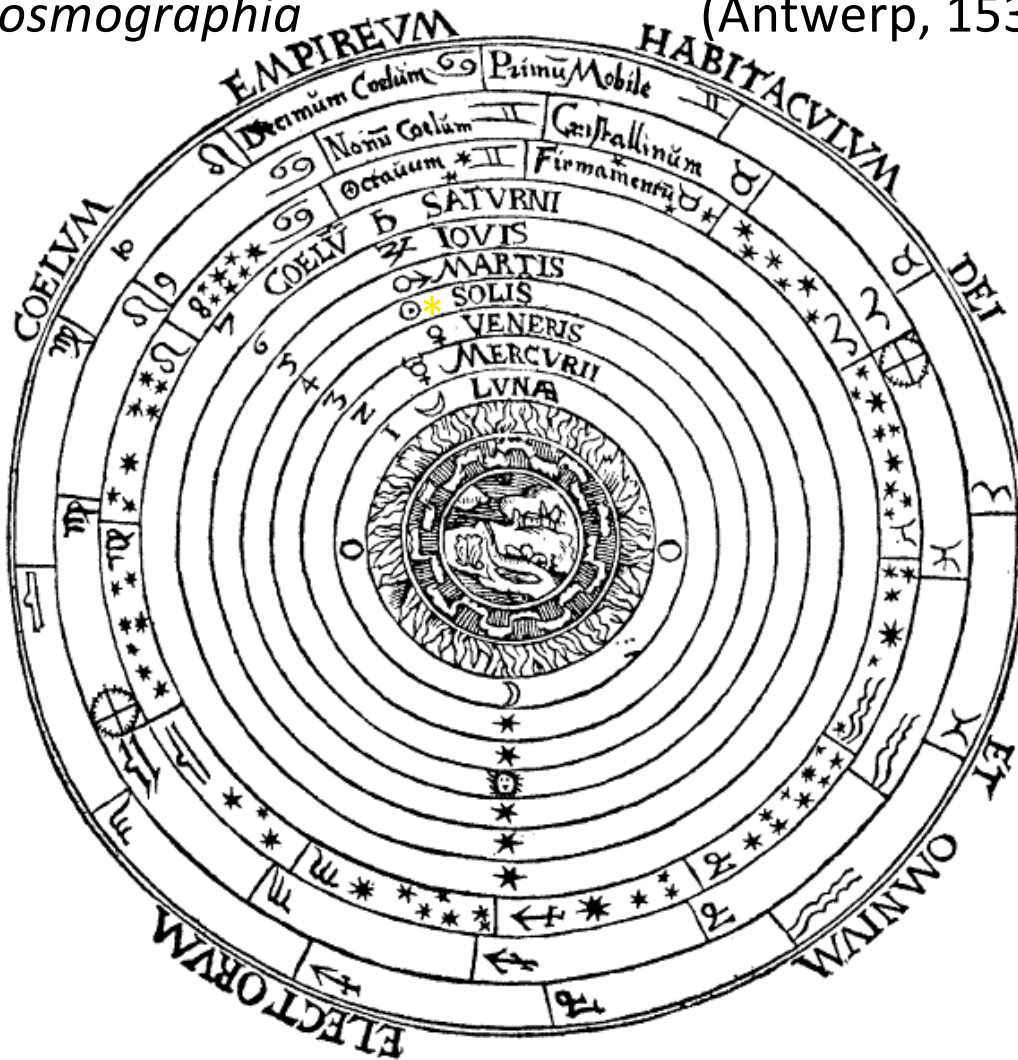
Cathedral Schools

- * The most prominent in the 12th C. is **Notre Dame in Paris**
- * The students are taught “**the psalms, the notes, chant, calculation, and grammar,**” in addition to **rhetoric, literal understanding and philosophy** (Liberal arts curriculum)
- * Start as choirboys. Become composers, musicians, priests
- * All the students are employed by the church or by Royal Chapels after graduation
- ** Church music develops according to very strict rules ****

The reason being:

Pythagoras (580-505 B.C.) thought that music reflected “the music of the spheres” created by the motion of the Sun, Moon, and Planets around the Celestial Fire

Geocentric celestial spheres From Peter Apian's *Cosmographia* (Antwerp, 1539)



After Aristotle, ca. 340 B.C.

Starting in the middle:
Earth, Water, Air, Fire
The planets
Three outer spheres:
Firmament
The Crystalline Heaven*
The Primum Mobile*
Coelum Empireum
Habitaculum Dei et
Omnium Electorum
(The Empyrean Heaven, the
Abode of God and the
Blessed)

*Seem to represent the Zodiac

Perfect world view for the Church

Pythagoras had discovered that all musical intervals could be expressed through mathematical ratios, e.g.,:

octave = 2:1; a fifth 3:2; a fourth 4:3

The philosopher **Boethius** (480-524) also thought that music and numbers were connected because music could be expressed through numbers and “heard” through acoustics. He called the first three Pythagorean intervals

perfect (consonant) and the other intervals **imperfect**

Perfect for the Church: **TRINITY**

* Before 10th C: Chant, one voice, free flowing



10th C: Two voices built on chant. Only the **three perfect intervals** allowed due to the **holy trinity** (P4, P5, P8 + Unison)

The chant = melody is in the **upper voice**, **new in lower voice**

Tu Pa - tris sem - pi - ter - nus es Fi - li - us.

11th C:

The chant = melody is in the **lower voice** and **new is on top**.

Gives the composer room for creativity

Cun - cti - po - tens ge - ni - tor De - us,
om - ni - cre - a - tor, e - - lei - son.

Leonin: *Alleluia Pascha Nostrum*, 12th Century

New
material

[0] [Soloist]

Duplum

Chant

Al - le - lu -

- ia



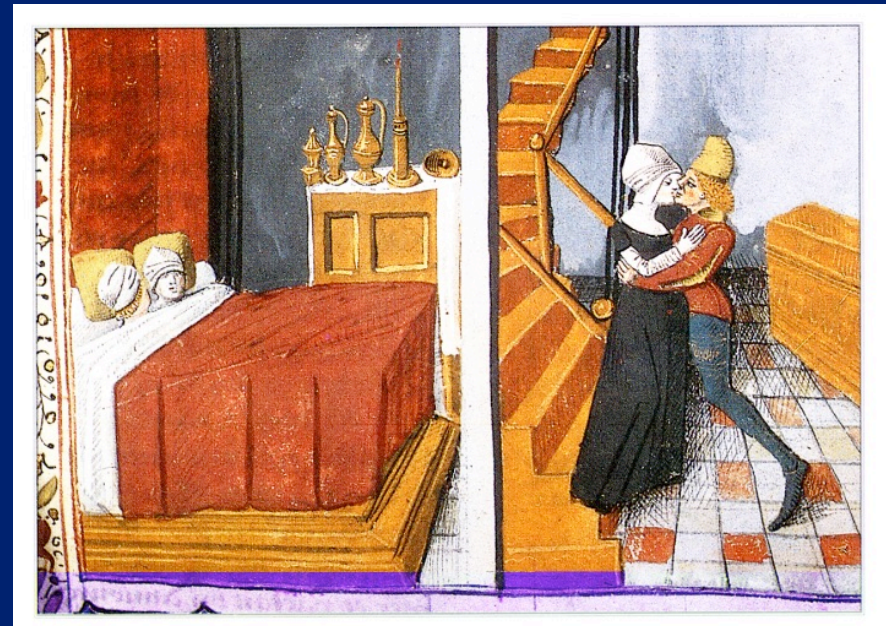
Troubadours (Trouvères): poet-composers in 11th to 13th C. southern and northern France, many of noble birth. They worked and performed at courts. Very cultivated. Same as the German Minnesingers (love-singers). Influenced all later European lyrical poetry. Wrote many songs about love:



Unrequited love



Unfulfilled love



Illicit love

One of the most famous troubadours was:

Bernhart of Ventadorn, c. 1135-1194



- * not of noble birth
- * wrote many poems to his patron's wife, Marguerite
- * later lived at the court of Eleanor of Aquitaine, wife of Henry II
- * 45 poems, 18 with music survive
- * died in a monastery

In general, troubadour lyrics were of much higher quality than the music, which was often borrowed and reused



*Can vei la lauzeta mover
When I see the lark beat his wings*

Alas, I thought I knew so much about love,
and really I know so little,
for I cannot keep myself from loving her
from whom I shall have no favor.
She has stolen from me my heart, myself,
herself, and all the world.
When she left me, I had nothing left
but desire and a yearning heart.

Bernart de Ventadorn



The Troubadour songs set the precedence for medieval poetry

* **Canso** (originally called *vers*): **the love song**

* **Alba (dawn song)**: the knight's servant urges him to leave his lady's bed before the castle awakens

* **Pastorela**: a love request of a knight to a shepherdess often ending with consensual sex or rape, then departure or escape.

* **Sirventes**: Political poem or satire

* **Tenso**: Debate between two poets, usually about love or ethics

There are about 2,600 poems and 200 melodies extant

Ca. 1025: Guido d'Arezzo invents music notation

The image shows a page from a medieval manuscript. On the left, a miniature depicts two figures, likely Guido d'Arezzo and a companion, standing on a raised platform. One figure holds a scroll, and the other appears to be playing a stringed instrument. The miniature is framed by an ornate arch and decorated with floral and foliate patterns. To the right of the miniature, the text reads: "Natiuitate scōꝝ apłōꝝ pe tri et pauli pñ cipum omnis ecclesie scē dei. 2. Troytus." Below this text, there are several staves of musical notation. The notation consists of square neumes on a four-line red staff. The first staff begins with a C-clef (soprano clef), and the second staff begins with an F-clef (alto clef). The text continues: "scio ue re quia misit do mi n' xxxv" and "ange lus su um et eri puit". The page is decorated with a large blue initial 'D' on the left margin, which is part of a larger decorative border.

C clef

F clef



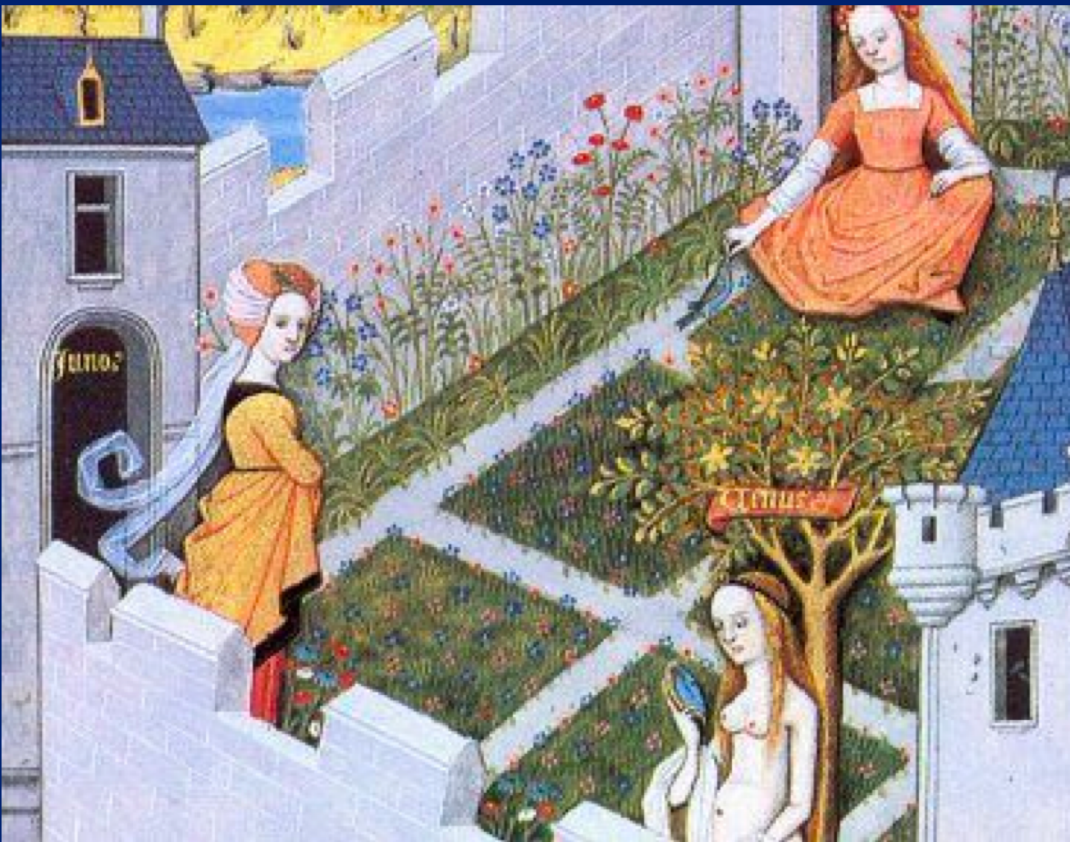
An illuminated score showing monks singing together. Books were very expensive, so they had to share. Made from calf or sheep skin illuminated with gold and silver.

End of 13th C:
Giotto de
Bordone
invents the
perspective

*The Adoration
of the Magi*
(ca. 1305)
Scenes from
the life of
Christ in the
*Capella degli
Scrovegni* in
Padua. With
Halley's comet
in 1301?



Medieval art before the invention of perspective



Trial and error



1088: First independent university founded by students



Lecture at the University of Bologna, ca. 1350

Saint Francis of Assisi (1182-1226) Basilica. His life told in pictures

“What scripture is to the
educated, images are to the
ignorant ... they read in them
what they cannot read in books.”
(Pope Gregory I)



Art changed and so did music

What more could composers invent without breaking the rules the church had imposed on them?

Add more melodies?

With different texts? In different languages?

Po - vite se - cours ai en - co - te te - co - vité

gau - de cho - rus om - ni - um fi -

Angelus

2nd added melody

French

1st added melody

Latin

Chant

Even add melodies with non-religious (secular) texts?

Called the Medieval Motet (from French *mot* for word)

Ex.6

Y - po - cri - te pseu - do - pon - ti - fi - ces, ec - cle - si - e du - ti car ni - fi - ces, in ca - pu - lis e - pu
Vel - - ut stel - le fir - ma - men - ti ful - gent fa - cta pre - la
Et gau - - - - - de

lis - ca - li - ces ge - mi - nant, in la - ci - nis fru - ti - ces se - mi - nant in ca - the - dris cum lo -
to - - rum ba - ses sa - cti fun - da - men - - ti - - - - - fens vir -

- ve ful - mi - nant ut iu - di - ces et vin - di - ces
- tu - tum, vi - a mo - rum, de - cor or - na - men - ti,

2nd added melody and text
1st added melody and text
chant

The intervals in blue are perfect, red are clashing. The music is set vertically. Composition construction (like making a crossword puzzle)

The Medieval Motet, ca. 1350

- * One or two new **texted melodies** are added on top of **the chant**, which now consist of **long notes** often played by an instrument
- * **The texts** are *different*, even in **different languages**, e.g., Italian and French
- * Sometimes one melody has a **secular (worldly) text**, e.g., **a love song**, and the other a **sacred (religious) text**, e.g., about **the Virgin Mary**
- * *Each tune is composed to fit the chant, not to each other*, which often lead to **strange dissonances** (harsh sounds or clashes, see previous slide)
- * The voices move at **different speeds** due to the poems having different lengths = **totally confusing!**

Amours mi font:

Loving makes me wrongly suffer pain,
because my lady, who has killed me,
does not deign while I am in misery
to comfort me.

And if I always served her very well,
I certainly never lied to her.

That I am entirely at her mercy,
I don't deny,

and so I wish from now on to be
in her good graces,

and every day I clasp my hands
and cry for pity,

O Lord, that she grants me mercy.

En mai:

In May, when the rose blooms,
and I hear the birds sing,
I like by whatever means
to strive for joy.

This is it: I want to love.

I don't believe

that she yet knows

where my pains of love come from
that will slay me.

Never in my life

have I known love's pleasure,

but I if I don't have your help,

your love, your solace,

brunette without lover,

you will have killed me.

Chant: The Virgin, mother of God, is the branch, her **son is the flower**



Two categories of musicians:

Singers/composers

- * educated in Cathedral schools
- * permanent positions
- * stayed in one place

Instrumentalists

- * educated within the family
- * hired for each performance
exception: organists
- * travelled around

Two categories of instruments:

Indoor (soft) instruments

Strings:

harp and lute

vielle and rebec (violin-like)

Flutes:

recorder (end-blown)

Organs

Outdoor (loud) instruments:

Trumpets (short and long)

***Shawm** (kind of oboe)

Bagpipe

Drums

David Munrow plays a saltarello, a medieval dance, on the shawm

