# The Impact of the Medieval Culture on Musical Practices

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## INTRODUCTION

A nation preserves its strength and power when it provides a real contrast between its past, its present, and its future. Through the study of culture, life, thought, and actions of the people within a specific period of history, a person will gain both knowledge and lessons about past and present problems, as well as gain solutions for solving problems for the present and in the future. Another reason for studying the customs, values, and philosophies of the Medieval period is the realization that people of all nations and nationalities are very much alike, including musical practices. For the reasons mentioned above, the title of my unit will be, "The Impact of the Medieval Culture on Musical Practices."

The discourse of this unit will be divided into three musical eras. The eras of discussions are: Antiquity, 500 B.C. to 300 A.D; Romanesque, from 500 to 1100; and Gothic, from 1100 to 1430. The rationale for dividing this unit into three eras is listed below. First of all, in the Antiquity, the musical practices were of non-western origins. Musical practices during this era were influenced by the Greeks and the Hebrews. Historical events between 500 B.C. and 300 A.D. brought about changes in music. Music in the Greek and Hebrew cultures was "used as a purely independent art form" (Wold and Cykler 2). The Greek philosopher, Pythagoras and others believed there was a connection between musical concepts and mathematics.

The Romanesque era is important because the invasions of the Roman Empire by barbarians were instrumental in dividing it into kingdoms. These invasions not only influenced the culture but also had an impact on the music. During this era, sacred music became organized. The Carolingian Empire had a significant impact on music and the arts. Feudalism aided in the establishment or the development of secular music. More importantly, the Medieval musicians created the system of writing musical notations.

The Gothic era is important because of the new structural developments within musical styles and forms. Musical practices and theoretical concepts were regulated during this era. Another development in music was "the struggle between Church and State began. In music it took the form of conflict between sacred and secular" (Wold and Cykler 31).

This unit of study is important to my students for many reasons. The musical practices during this period are in some measure still in existence today. The reconstruction of musical systems by the study of pictorial descriptions of instruments, fragments of notation, and writings about music are possible. Examples of these materials can be found in the study of Mediterranean area, Egyptian, Hebrew, and Greek cultures. Musical performances during this era of various groups (from the Middle East and Africa, etc) as well as other countries of which its folk music has been able to maintain its traditions (in spite of western influences) have acquainted the public as well as creative musicians with rhythms, melodic systems, and instrumental and vocal colors which have remained unexplored by many performers of art music. These elements filtered into medieval music. The religious institutions (such as the Roman Catholic Church, Greek Orthodox, monasteries, etc.) were very influential in the development and specifications of religious music organization within worship services. These influences have continued for a thousand years.

Music was organized according to the specification of the church service. Furthermore, seasonal and geographic considerations were influential factors in musical practices as well as occupational habits that were affected by geographic location. Lastly, many of the philosophical and mathematical-theoretical concepts of music theory were established by writers such as Pythagoras, Isidore (of Seville), Franco (of Cologne), Jacques de Liege, Guido d'Arezzo, Odo of Cluny, and Jean de Muris during the Middle Ages.

The teaching strategies incorporated to develop my curriculum unit will reflect the following principles for implementing the Texas Essential Knowledge and Skills from the state's curriculum guidelines and Project CLEAR from the Houston Independent School District's curriculum guidelines in order to evoke critical thinking. They are: meditative, generative, directive, and collaborative strategies. First, the meditative strategy will be implemented by encouraging the students to utilize research skills for investigating the history of the Medieval Period. This strategy will be used in the analysis of the compositional forms, styles, and structural devices of differing between the vocal and instrumental styles of this era. The meditative strategy will enable the students through an investigation of the epistemological developments (theoretical concepts) and enhance their understanding to their limits and validity as to artistic styles and forms. The functions of music as well as the performance practices and theoretical principles will be examined. The generative strategy will be implemented by encouraging the students to develop insights into the lives and social structures of the people within the medieval society. The students will analyze distinctions between secular music with sacred music, the functions of music, modes, tonalities, other theoretical principles, and the characteristics performing ensembles. The generative strategy will enable the students' enhancement through application of concepts, theories, and practical aesthetic interpretations. The generative strategy will generate critical analysis and knowledge in the philosophical developments of medieval music.

Third, directive strategy will be implemented by me, the instructor. I will introduce the unit and the explanations of background information such as socio-cultural influences, philosophies, and vocabulary list, written exercises, and explanation of procedures for assignments and projects. Finally, the collaborative strategy will be implemented by assigning group projects and discussion groups. The implementations of the above strategies will aid the students in gaining personal enhancements about music history. This unit will enable the students to develop an aesthetic appreciation for medieval culture and music. The students will acquire new skills for synthesizing and evaluating knowledge about the impact of culture on musical practices, performances, and development. In addition, this unit will enable the students to acquire new understandings of the role of music in human lives.

Upon the completion of this unit, the students will have learned through the assignments to make a connection between musical practices and the impact of culture on them. The students will learn that music is the reflection of social implications, spiritual, economic, and the artful blend of diverse cultures. A man's work of art, whether in music, visual art or literature, is always a reflection of himself, the times in which he lives, and his culture.

## UNIT OBJECTIVES

This unit study will include the following objectives from the Texas Essentials Knowledge and Skills in Social Studies and Music for grade 8 (Texas Education Agency Curriculum Codes). The students will examine geographical locations of the medieval societies using maps. They will examine the similarities and differences within the ancient cultures among the English, Germans, Italians, Islamic, and Greek societies. They will investigate the relationships that existed between these societies with regard to political boundaries, cultural regions, and cultural borrowing. Last, the students will examine the relationship that existed between the musicians, composers, and

performers from this era. The students will analyze the ways in which societal issues impacted creative expression and identify examples of both musical compositions and works of art.

The Project Clarifying Learning to Enhance Achievement Results (Project CLEAR) established by the Houston Independent School District's objectives are listed below. Students will develop a perspective on how art forms from the past and present express and reflect economic, political, environmental, and cultural issues of any culture within a given period. They will determine stylistic similarities and differences of compositions (Musi. Ch. MS 2b).

## UNIT BACKGROUND

European medieval civilization and culture was not established through "one series of events" (Cantor 1). This civilization or society was transformed through the acquisition of borrowing from Mediterranean cultures. "The absorption by Western Europe of certain ways of life, ideas, and religious attitudes from the Mediterranean cultures (which were pulled northward) into western Europe as well as northern France, southern England, northern Italy, and the Rhine valley" (Cantor 1) were established and maintained. Through the adopting the customs, attitudes, ideas, and social structures of the Mediterranean countries, the foundations of Medieval civilization and communities were established. The Medieval period of history expanded from A.D. 300 to 1500.

### Historical Background of the Antiquity Era

In the early period of Antiquity, the political structure was composed or controlled by ruling families of nobility or monarchy. These ruling families established dynasties. Thus, there were two societal groups. They were the aristocrats and the peasants. The ruling monarchy sanctioned all aspects of the economic and societal social structure, including church. The peasants were the working people "in the interests of the ruling monarchy" (Cantor 2). This class of people was very large. The peasants population was the majority of the people living in the communities. For example, "in the city of Mesopotamia, the working class of artisans comprised 10 to 15 percent of the population and the merchant class comprised 2 percent" (Cantor 2). The remaining population was peasants and slaves. Although Mesopotamia and other countries were invaded, the ideologies of this political structure were continued by all invaders.

After the invasion of Alexander the Great in the fourth century, the social structure of the ancient world was changed. The new political structure was the Hellenistic empires. This change implemented the replacement of the eastern dynasties with Hellenistic or Greek empires. "The Hellenistic empires were conquered by the Romans in the second and first centuries B.C. and the Romans also perpetuated the Mediterranean social structure" (Cantor 4). Within this structure, the ancient society continued the practices of the ruling aristocrats and over peasants. The political and social structures that had been in existence from 3000 B.C. and continued by the Hellenistic empires "were created in the Mediterranean basins between 350 and 100 B.C." (Cantor 5). More importantly, after a series of many invasions, these political practices and principles continued to be the primary traditions of government, extending to the Medieval civilization.

During the Medieval period, the social structure was founded on religious principles. Therefore, the medieval people's attitude was, "it was God's plan for the world--God's will--and acceptance of the social form was a religious duty" (Cantor 5). As a result, the majority of the musical compositions produced from 500 B.C. to 300A.D. were for religious purposes. In other words, most of the ruling monarchies were theocratic. This meant that ruling monarchies were religious. This form of government was the "best-functioning form" (Cantor 6).

## MUSIC OF THE ANCIENT GREEK

"If art holds---or at least used to hold--- a mirror up to life, music too reflects the society that gave it birth" (Hoppin 1). In ancient Greece, music was thought to have magical influences on people. "People thought it could heal sickness, purify the mind, and work Miracles in the realm of nature" (Grout and Palisca 2). An example of this principle is found in I Samuel 16:14-16 of Bible. In this passage, David plays the harp in order to cure King Saul's mental condition. Another example is the Battle of Jericho found in Joshua 6:12-20. In this passage, the music from the trumpets, in addition to, the rhythmic sounds from the men marching, resulted in the walls of Jericho falling.

From Biblical times through the Medieval, music had an important role in the culture. For example, "in the (Greek) cult of Apollo the lyre was the characteristic instrument; for followers of Dionysus it was the aulos" (Grout and Palisca 2). Both the lyre and the aulo are ancient instruments from the Asia Minor region. Instruments were utilized for instrumental solos or as accompaniment for epic poems. These epic poems were called *dithyrambs*. The *dithyrambs* preceded the Greek dramas. Musical choruses from the dramatic works of Euripides, Sophocles, and Aeschylus were accompanied by some of the instruments mentioned above. Not until the sixth century B.C., was the "aulos and the lyre played independently as solo instruments" (Grout and Palisca 3). Other records of the role of music, compositions, and instruments in the ancient culture reveal that musical competitions occurred.  The instruments used or played by Sacadas at the Pythian competitions were the aulos. The name of the musical composition was called, "*Nomos Pythicos*" (Grout and Palisca 3). As the usage of music increased, it became more and more complex.

After the classical age that occurred between 450 to 325 B.C., there was a revolt against the existing musical practices. The purpose of the revolt was to modify the levels of technical complexities in both musical compositions and theory. As a result, the music was simplified. Among the surviving musical compositions are the following:  "Euripides' *Orestes, Iphigenia in Aulis*, two Delphic hymns to Apollo, a *skolion*, the *Hymn to Nemesis*, *Hymn to the Sun,* and *Hymn to the Muse Calliope* by Mesomedes of Crete from the second century A.D. (Grout and Palisca 4).

The musical practices, compositions, and performances depended on the geographical locations. In analyzing the formal structures, the melodies were described as monophonic heterophony. In other words, the melodic or rhythmic patterns were freely improvised as well as established by the performer. In addition to this, the musical structure was rhapsodic variations and repetitions.

The characteristics of the melody within this period of music included fragmented patterns. The melodic variations implemented arabesque ornamentations that were not associated with western music. In other words, "the melodies contained trills, turns, rapid, and florid scale passages were features" (Wold and Cykler 6). Furthermore, the melodies were built on or implemented the interval of an octave as well as utilized the pentatonic scale, which are characteristics of the African, Middle East, and other eastern cultures.

Another important element of music during this period was rhythm. One of the characteristics of rhythm pattern is that it was classified as quantitative and complex. The pulsation patterns within the rhythm phrase consisted of both strong and weak beats. These patterns were irregular and long. In the African culture, rhythmic expressions were difficult and classified as polyrhythms. This form of rhythmic expressions was also used in the music of the Javanese and Balinese.

Texture in the music of this era was implemented by the actual performance. "It was achieved through the playing and singing of the melodic line by voice and instrument" ((Wold and Cykler 7). Tonal texture was achieved by using "heterophonic duplication of the melodic patterns in the unison or octave intervals" ((Wold and Cykler 7).

**Analysis of Greek Music**

The Greek music was divided into three classes or genera. They are: the tetrachord, the diatonic, and the enharmonic. The pitches belonging to the tetrachord were constant. The tetrachord was built on a pattern of two whole steps and one half step. "The lowest interval was the smallest, the highest interval was the largest. In the diatonic, two top intervals were whole tones and the lower interval was a semitone" (Grout and Palisca 8).

The chromatic genre consisted of the upper interval a minor third and the two bottom intervals consisted of two semitones tones or half steps known as pyknons. The enharmonic genre consisted of the upper interval a major third and the bottom intervals were two semitones known pyknons.

Most of the terachord can vary in size. The different type of tetrachords establishes shades within each genera. Shading of the tetrachords are produced by altering the pitches. "The tetrachords were named according to their position" (Grout and Palisca 9). The other types of tetrachords are the hyperbolaion, diezeugmenon, meson, and hypaton. When two tetrachords are combined, they will form a heptachord. This occurs in the double octave or octave system. In addition, the last note of the tetrachord is usually the first note of the next tetrachord.

Harmonic analysis included the following topics: notes, intervals, scales systems, genera, or all aspects of composition with regard to their relation to one another in context. Between the second and the fourth centuries, Cleonides identified them. Aristoxemus explained this theory in his *Harmonic Elements*. "He distinguished between the continuous and the diastematic. Intervals such as tones, semitones, and ditones (thirds), were combined into systems or scales" (Grout and Palisca, 8). The concord intervals were the fourth, fifth, and octave which was developed by Pythagoras.

The topic of tonoi usually resulted in disagreement among the ancient writers. The term tonoi means or refers to the melodic organization or the melodic practices. The melodic practices were influenced by geographical location and culture. Examples of this are the modes such as: Dorian (Southern Greek), Ionian (Asian), and the Aeolian (Greek Islander). These names "referred to the styles of music practiced in different regions" (Grout and Palisca 10).

**Musical Theorist and Philosophers of Antiquity**

The early music theorist and philosophers associated music with mathematical concepts or in a philosophical-ethical method. Moreover, the principles of the acoustics theory was founded by scientists as well as theoretical concepts and rules of the scales, tetrachords, and music terminology were established. Listed below are the contributors who established the theoretical practices implemented in the analysis of music.

**Pythagoras**

Pythagoras was a Greek philosopher and mathematician who established the concepts of "musical ratios of the octave and the fifth as pure consonances" (Wold and Cykler 10). This concept founded the rules for intervallic relationships

**Aristoxemus**

Aristoxemus was a Greek writer on music. His contribution included the theoretical concepts for musical harmony and rhythm. The two works containing his theories are: *Harmonic Elements* and *Elements of Rhythmics*.

**Cleonides**

Cleonides was a Greek writer. He was known for his work entitled, *Harmonic Introduction.* Many of his approaches to harmony (within musical compositions) were implemented by composers and musicians in other periods of music.

**ANCIENT ROME MUSIC**

The Romans "took their art music from the Greeks after the Greek islands became a Roman province in 146 B.C." (Grout and Palisca 15). Most of the music of the Romans was used in religious ceremonies, military, or theatrical performances. "Music was a part of all public manifestations" (Grout and Palisca 16). Music during this era also had a significant role in education and private entertainment.

The philosophers of this era developed concepts indicating the influence of music on human behavior. These philosophers believed that music was "an orderly system interlocked with the system of nature and as a force in human thought and conduct" (Grout and Palisca 17).

In the first and second centuries (when Roman Empire was flourishing) "art, music, philosophy, new religious rite, and many other aspects of Greek culture were brought in from the Hellenistic world. There are numerous reports of famous virtuosos, large choruses and orchestras " (Grout and Palisca 16). More importantly, many of the rulers and the ariscratic class were patrons of the arts. When the Roman Empire economic status declined during the third and fourth centuries, the musical practices decreased.

As the Roman Empire declined, the Christian Church continued to expand. The medieval church was the only "unifying force and channel of culture in Europe despite three hundred years of persecution, the Christian communities grew and spread their faith to all parts of the empire" (Grout and Palisca 17). After the conversion of Emperor Constantine in 312, Christianity became the religion of the imperial family.

The ancient world was divided into territories (Western and Eastern Empires). As a result, the capitals were Byzantium and Rome. The unifying of the empires occurred in 395. By 476, the papal rule was established and the church took over the role of unifying and civilizing the people.

Music of the Christian Church was immersed with the influences of both Greece, and Hellenistic cultures. The clergyman rejected all types of secular music (including music for festivals, competitions) and music associated with public occasions. Their rationale for discouraging this form of music was to alienate converts from their pagan past. As a result, the most of the music that survived was religious.

**Analysis of Ancient Roman Music**

Melodies of the Ancient Roman music was characterized as pure melodic lines. The melodic line was always connected to the rhythm and the meter of the words and the musical performances were always improvised or not written with notations. Each time the musician performed, new music was created and implemented the traditional theoretical formulas.

**Music of the Christian Church**

"The history of Western music, for the first thousand years of the Christian era, is a history of the Christian liturgy and the church modes" (Cantor 30). These modes were used in the singing of

the plainsong melodies (that were in a monophonic texture). The modes were built on a five-tone scale pattern called a pentachord. There are eight modes. These modes were classified "by the Greeks ordinal numbers, *protus, deuterus, tritus,* and *tetradus* " (Cantor 64). Examples of the names of the modes and the ordinal numeric groupings are listed as the following. Protus was divided into two types: *Authentic Dorian***,** and the *Plagal Hypodorian*. The dueterus group was divided into *Authentic Phrygian* and the *Plagal Hypophrygian*. The tritus was divided into the *Authentic Lydian* and the *Plagal Hypolydian.* The tetrardus was divided into *Authentic Mixolydian* and the *Plagal Hypomixolydian*. As the modal system developed, the tones were differentiated by the groupings with regard to the intervallic patterns. The intervallic patterns were influenced by the geographical locations and the cultural traditions implemented in the musical practices.

## Judaic Influences

"Music historians has for a long time believed that the ancient Christians modeled their worship services on those of the Jewish synagogue. Scholars now believed that the church and synagogue liturgies developed separately" (Grout and Palisca 18). The religious purpose of the synagogue was different from the Jewish Temple. "The Temple was a place for public worship. In the temple, the service conducted consisted of a sacrifice by the priests which was assisted by Levites and musicians and witnessed by lay Israelite citizens" (Grout and Palisca 18). The sacrifices occurred twice a day as a celebration and additional services were conducted on the Sabbath and festivals. During the sacrifices, the Levites choir sung specific psalms that were accompanied by string instruments.

The synagogue functioned as a center for readings that were assigned according to the occasions that were classified as ordinary or proper. The music performed in the reading of the scriptures was the Chant. These Chants utilized texts from the Old Testament and sung using the antiphonal style. The antiphonal style of singing means singing in alternating responses between the congregation and the choir or two choirs. In addition, the musical form was called the plainsong. "After the destruction of the Temple, the synagogue service incorporated elements that substituted for the Temple sacrifices, which served as models for the Christians in the late first and second centuries" (Grout and Palisca 19). The Christians adopted the practices of specific readings based on special events and dates.

## Christianity Expansion and Influences

"As the early church expanded from Jerusalem, Asia Minor and eastward into Africa and Europe, it accumulated musical elements from diverse areas" (Grout and Palisca 19). For example, the contributions made by the Syrian churches and monasteries included the development of psalm singing and the utilization of hymns. The usage of these musical forms extended from Syria to Byzantium, Milan, and other western regions. The earliest historical records of Christian music recorded reflected the singing of hymns as the primary musical activity.

## Byzantium Influences

The city of Byzantium was restored by Constantine. In 330, Constantine designated Byzantium "as the capital of the Roman Empire" (Grout and Palisca 19). As a result, Byzantium became both a prosperous cultural center and a powerful government. During this time, Byzantine culture was a mixture of the Hellenistic and the Oriental customs. Because of the growth and expansion, this region was divided into two regions known as the Eastern and Western Empires. This division took place in 395. Byzantium "remained the capital of the Eastern Empire for more than a thousand years" (Grout and Palisca 19).

In 1453, the Eastern Empire was captured by the Turks. Because of the absence of administrative officials, the Eastern churches developed their own liturgies. The Eastern Christian churches developed several types of chant before A.D.1000. Variations of these chants are still used. The liturgies of Armenian, Byzantine, Russian, Greek, and Syrian church repertories are important as well as incorporated into other chants.

The Byzantine musical practices made lasting contributions on the Western religious liturgies. The contributions made included eight modes as well as chants. These contributions became apart of the Western church musical practices between in the sixth and the ninth centuries. Many of the original melodies created from the chants and modes were incorporated into the Gregorian repertory.

**Liturgies of the Church**

Christianity began as the outgrowth from the Jewish religion. "The early Christians attended services at the synagogue and their own" (Cantor 30). Through this interaction, the Christians implemented segments of the Jewish liturgy according to their needs. As a result, chants derived from Biblical readings were performed as solos psalms singing with congregational responses. Examples of these services are the Christians Lord's Supper (celebrated as the Christian's Communion) and the Jewish Passover Supper (celebrated as the Passover observance). Later these services established the foundations for the Mass.

In Palestine, Aramaic was the language of the liturgy. In Rome, Greek was the language used for the liturgies of the church. "Greek was language used for the first three centuries" (Cantor 31). In the early church, there were two important services conducted. They were the Communion (Western Mass or Eucharist) and service that conducted psalm singing, reading scriptures, and prayers (the Office or Canonical Hours). The liturgies became standardized as well as uniformed as time passed. The new development began in the fourth century. In addition, "changes in the attitude of the Roman Empire toward the Christians" (Cantor 31) had a significant impact on the liturgy of the church. The liturgies of the "Western regions were divided into two families. They are the Roman-African and the Gallic liturgies" (Cantor 34). Later, the Gallic liturgical family was classified and divided into additional liturgies. They are: Ambrosian, Mozarabic (Hispanic), Celtic, and Gallican proper.

**Gallican Chant**

The Franks used the Gallican Liturgy. The Gallican liturgy was characterized as having elements of both the Celtic and the Byzantine chants. The most influential and important of the Gallican liturgies was the proper. During the rule of Clovis, the Gallican liturgy was designated as the liturgy of the church. Changes occurred when the Carolingians family became the governing officials. This family came into control in the late eighth century. After this time, the Gallican liturgy began to disappear. The Anglo-Saxon monks and scholars strategically placed "Irish missionaries into the Franks and Alamans regions in the seventh and eighth centuries" (Cantor 38). This resulted in the Roman rite being established.

**Mozarabic Chant**

Mozarabic region was known as the Iberian Peninsula (today called Spain and Portugal). This area was designated as the Mozarabic because of the Christians living under Moslem and Mozarabs rule. The Mozarabs were also known as the Visigoths. The cities of Toledo, Seville, and Saragossa developed the liturgical form. This liturgy practiced by the Moors living in the Moorish regions Spain. During this time, "Cordova was an important musical center" (Hoppin 37). There are similar musical structures and content between Mozarabic and the Gallican liturgies.

## Celtic Chant

The Celtic Liturgy was created in the monastic institutions of Ireland by St. Patrick. These liturgies were used in other regions such as Scotland, England, and Brittany. During the sixth and seventh centuries, the Celtic liturgies expanded eastward to into other European countries by the Irish monks. Among the important monasteries, was St. Gall located in Switzerland. Later, the Celtic liturguries were replaced. "Through the efforts of Pope Gregory the Great, Benedictine monasticism replaced the Irish, and the Roman rite replaced the Celtic. The increasing influences of both the Anglo-Saxon and the papacy itself soon led to the disappearance of the Celtic liturgy" (Hoppin 38).

## Old Roman Chant

During the third and fourth centuries, the change from Greek to Latin as the liturgical language of the churches in Rome occurred gradually. The liturgy became more structured with a specific outline. The changes were influenced by the Frankish scribes and under the leadership of Pope Vitalian. These Frankish styles extended to other regions of Frankish kingdoms. Today, this region is known as France, Switzerland, and the western part of Germany. Later after Pope Gregory I became the head of the Holy Roman Empire, the liturgy was transformed into Gregorian Chant.

## Ambrosian Chant

The most important religious center other than Rome was Milan. Milan was a city with a close cultural relationship with Byzantium and the eastern cities. During the fourth century, it was the home of the Western emperors. Later, Milan became the capital of the Lombard kingdom in northern Italy. Within this region, "St. Ambrose, the Bishop of Milan, introduced the responsorial psalmody to the west" (Grout and Palisca 24). In the performance of the responsorial psalmody, there is alternation between the soloist and the congregation. These chants are important to music history because, they influenced the music of France, Spain, and Rome.

## Fall of the Roman Empire

"The Romans started out as a band of warriors bound together for conquest and exploitation. The legacy of the Roman Empire and its political system existed for hundreds of years. It lasted for a period of five centuries. The fall of the Roman Empire was caused by many problems. The first contributing factor was Augustus (formerly known as Gaius Octavius) was an undisputed emperor. After he conquered the territories, the people were brought to Rome and offered citizenship. The second contributing factor was the expansion of the empire. The Roman Empire included territories throughout the Mediterranean world. "With a vast territory to exploit, the power became enormous and the leading families could no longer arrange an equitable division of power" (Cantor 7). As a result, the expansions made wider conquests and solidified political control of these lands. The third factor contributing to the failure of the empire was Christianity. The church became a deterrent for the leaders and educated men. These men were chosen to become church leaders instead of government and military officials. Another problem contributing to the decline of the empire was slavery. Slavery prohibited the Romans from developing an industrialized society that resulted in a manpower shortage because the aristocratic rulers did not prepare themselves to solve economic problems. Another problem contributing to the decline of the empire was the increased military demands. As the military demands increased, the aristocrats avoided taxes, and the peasants began to leave the land, the government became weak afterwards; military needs were filled by the Germans. Later, this infiltration proved to be the major factor contributing to the disintegration. The empire remained in existence until the Germanic tribes known as the Visigoths and Ostrogoths invaded.

The Roman empires provided the foundation for cultural and political practices to the history of Europe extending from the Middle Ages to present day.

## MUSIC OF THE ROMANESQUE ERA

"The term Romanesque is used to describe the medieval style of art that was influenced by the Roman Empire. The term is used to designate architecture and also used to refer to the period of music that was dominated by monophony" (Wold and Cykler 14). This era reflects art and music between 354 and 1150. Although the monophonic chant continued to develop, it lost its significance after the development of harmony and polyphony.

Under Catholicism, music was organized according to its functions within the worship service. During the expansion of the monastic orders, the structural development and organization was developed. This music always incorporated the ecclesiastical Latin text. With the church Fathers as an influencing governmental control, the music created included many Roman elements.

The Feudal government established a societal awareness of social consciousness. This awareness established changes in music. During this period, there were large volumes of secular music and poetry produced. The music and poetry were performed "in the vernacular as a self-expression outside of the church" (Wold and Cykler 15). Moreover, the royal families assumed leadership positions as patrons of the arts. The royal courts joined the monasteries and the cathedrals as major supporters of music during this era.

## CULTURAL INFLUENCES

"From the fifth century to the early part of the eighth century, western Europe and the Mediterranean region were invaded by various Germanic, Arabic, and Mongolian tribes" (Cantor 89). As a result, the constant unrest, disorder, and chaos transformed the European government and culture. The Germanic invasion was the most significant because it "determined the destiny of western Europe" (Cantor 89). These invasions were known as the barbarian invasions.

The barbaric invasions destroyed most of the European trade that had been established by the Romans. Without trade, the use of money became extinct. The people were forced to earn their living from the land. By the 800's, Western Europe was divided into large estates called manors. The manors were ruled by wealthy landowners called landlords or lords. The people that worked the land were poor and known as peasants. This system of government was called manorialism.

Towns were no longer important. Most of the people living in the towns moved to the rural areas and became peasants on the manors. The middle class, which had established the trades, also disappeared.

During the 800's, valuable folk poetry was composed. An example of a famous literary work or epic poem recorded was *Beowulf*. *Beowulf* was an Anglo-Saxon poem written down by cleric in the eighth century. Other literary works include the *Iliad* and the *Odyssey* by Homer, a Greek poet. These works are important because the events described in them established historical documentation.

During this era, there were changes made in music. The music was revolutionized in 900 A.D. with the introduction of polyphony. The changes made in music will be discussed in the Carolingian Renaissance section of this paper.

### Merovingians Kingdom Background

In the west, the Merovingian rulers laid the foundations for the formation of Europe. The Merovingians were Franks. The Franks were a Germanic tribe that had served in the Roman military. They occupied the northern territories of the Roman Empires. This tribe began to

regions in the south and northern France. By the end of the fifth century their king, Clovis I, had defeated the Roman commander and took control over his army, land, and civil service. By 537, the Franks had conquered (known today as) France, Belgium, Switzerland, and northwestern Germany.

The Merovingians took possession of many Roman institutions and they depended upon income and services from public lands as well as maintained the taxation system. Among the contributions made, by the kings and queens of the ruling family was the alliance formed between themselves and the churches. For example, Queen Balthild donated her wealth to the churches in the mid seventh century. She also became a nun later in life. Her actions caused the churches to become active in the political structure.

During this period, the other aristocrats followed her example and the monasteries became both rich and powerful institutions. The Merovingians ruled lasted from 481 to 751.

## Revival of the Merovingian Kingdom

"The wars between Clovis's descendants exhausted their energies, and the last Merovingians became *rois fainéants*" (Hoppin 17). Authority was given to mayor of the palace. Pepin of Herstal was a landholder, of whom, became known for his efforts of uniting the main divisions of the Merovingian realm. Later, he passed his office to his son, Charles Martel. After Charles died, the office was passed to his son. "In 751, at Pepin's instigation and with papal approval, the Franks to depose of Childeric III, and Pepin became their king" (Hoppin 17). After Charlemagne became king, the Carolingian dynasty was established.

Pepin's alliance with the papacy provided the events that highlighted Charlemagne's life. The death of Carloman gave Charlemagne control and possession of the Frankish kingdom. One of his goal was to complete the projects of his father and grandfather. This goal was achieved in 774. Charlemagne had won the conquest of the Lombards in northern Italy. The next projects involved "Christianizing the Saxons, regaining control over Bavarians, and defeating the Avars, who had kept eastern Europe in subjection for two hundred years" (Hoppin 18). These projects achieved by Charlemagne enabled him to becoming king.

## CAROLINGIAN RENAISSANCE INFLUENCES

Charlemagne focused his attention on and developing the educational system. This action was important to him because it would provide unity between the religious and political institutions. As a solution, he employed scholars to teach young nobleman at the court. Education in the Carolingian schools included grammar, rhetoric, logic, geometry, astronomy, arithmetic, and music. Later, many of the Carolingian scholars focused on "the application of intelligence to social problems" (Cantor 190).

The Carolingian revival of education and the arts was known as the Carolingian Renaissance. It began in the 790s and lasted a century. There were two objectives of the Carolingian Renaissance. The objectives were to revive the Christian literature of Rome and to create new works of art and literature.

The literary works from this movement included theological treatises, poems, histories, essays on government, biographies, and hagiographies. All works were hand-written on parchments made from animal skins. The Carolingian artists collaborated with Byzantine and Roman illustrators to create decorated paintings for the texts. The paintings were called illustrations and known as illuminated manuscripts.

Music during this period was transformed. The musicians and theorists wanted to incorporate specific methods for writing, reading and interpreting notations. They wanted music to become more elaborate. They began to develop additional voice parts. The musical style resulted in

organum. The organum style was important to music history because it established musical texture. This texture was called polyphony. The polyphonic texture established the need for a precise method of reading and performing multiple voice parts together. The problem of notating pitch had been resolved through the use of the four-line staff. The perfection of this system was finally developed by the Italian Benendictine monk, Guido d'Arezzo. Later, the problem of notating rhythmic patterns was resolved between the eleventh and the twelfth centuries.

## FUNCTIONS OF MUSIC

The function of sacred music was to worship God. The sacred plainsong was performed as a style of monophonic and rhythmically free liturgical melodies. "The settings of the psalms provided the body of the plainsong literature for both the Mass and the Divine Office" (Wold and Cykler 20). In addition to the Mass, the plainsong was used to create the musical settings for the hymns, psalms and *tropes*.

The function of secular music was for entertainment. The music for entertainment was used for dancing and as a method of expressing folk traditions. Secular music was also used to tell the news.

### Characteristics of the Romanesque Style

The style of music in the Romanesque era was the plainsong. The formal organization of the plainsong was designated by the text. Only in the trope and sequence the organization was designated by the musical elements in the melody. The forms of the secular monophony were identified by text. The texts were poetic and the melody reflects the patterns within the verses.

The melody of the plainsong was created using the church modes. The melody had a limited range built around the interval of a fifth. The three types of plainsong melodies are syllabic, neumatic, and melismated. The secular plainsong has a wider range of notes than the sacred plainsong. The secular monophonic phrases are more irregular and the rhythmic flow is depended upon the syllabic structures.

## ROMANESQUE MUSICAL GENRES

The most important musical genres of the Romanesque era are listed as followed: *antiphon, alleluia, trope, sequence,* and *conductus*. These forms were apart of musical collections used in the mass. The antiphon is defined as a short text from the scriptures. It is set to music using a syllabic style sung before or after a canticle or psalm.

The alleluias were added at the end of two sections within a chant. The chorus or refrain only uses one word, which is alleluia. Another type of musical style is the trope. This form is a musical text inserted between phrases of religious texts. This form was later omitted because there was a tendency to be secular. It was discontinued by the Council of Trent.

The sequence evolved from the trope. It is defined as adding poetic words to the melisma of the alleluias. In this form, the verse following the alleluias was replaced. Only five of this form stayed in the possession of the church.

The conductus was a used during the performance of liturgical drama or mass. The text was always non-religious and metrical. The melody was always improvised and text associated that was serious as well as sung in Latin.

## PERFORMERS AND COMPOSERS

Jongleurs or minstrels were people who sang *chansons de geste* and other secular songs in the Middle Ages. These people were a group of professional musicians appearing in the tenth century. These men and women were employed by feudal lords. They earned their living by singing, playing, and performing tricks. They were considered outcasts. During the eleventh and

twelfth centuries, as the economic status in Europe changed and became stable through feudalism. These conditions improved the economic status for the minstrels.

"The minstrels were not poets or composers" (Grout and Palisca 61). The music performed by them was composed by others. Both the technical skills and traditions of these musicians had a significant influence in the development of secular music in Western Europe. Today, this music is recognized as the music of the troubadours and trouveres (which will be discussed later).

Among the important composers of the Romanesque era are Notker Balbulus (known for his sequences), Hermannus Contractus (known for monophonic and polyphonic works), and Abelard (known for his collection of hymns performed by the monks and nuns).

## MUSIC OF THE GOTHIC ERA

The Gothic Period was from 1100 to 1430. The term Gothic indicates a description of architecture, literature and music. The term Gothic "was associated with the medieval Goths of northern France" (Wold and Cykler 30).

The continuing development of polyphonic forms and the blending of the secular and sacred styles of music were the most significant contributions made in this era. Many of the theoretical concepts and musical practices of today were established in the Gothic era. For example, "the precise system of notation" (Wold and Cykler 30), was developed.

The development of Gothic music progressed quickly. This progression was accelerated because of the influence of cultural movements between 1100 and 1430. As a result, music became an important part of the culture and education.

The Gothic era experienced other changes. For example, it was the beginning of opposition between the church and the state. "It was a struggle between asceticism and humanism" (Wold and Cykler 31). Musically, this conflict impacted both sacred and secular styles, which resulted in new methods of creativity.

## FUNCTIONS OF MUSIC

The sacred music of the Gothic era continued to be used in the worship services of the church. An important addition to sacred music was the motet (a vocal polyphonic form). There was an increase in the construction of churches, resulting in, demand for church musicians. The increased need for musicians led to the development of schools.

The function of music in society changed for the following reasons. First, the status of secular music was changed through the performances of the Troubadours and other groups. Second, the royal courts had developed interest in the songs in the vernacular. The expansion of courts and the non-religious institutions cultivated secular cultural centers. Third, the Gothic era was "the age of chivalry and the time when love songs were composed" (Wold and Cykler 32). Finally, composers gained recognition for their musical works.

### Characteristics of Style

"The growth and refinement of the polyphonic style was a concern of the Gothic composer" (Wold and Cykler 32). This concern established the rudimentary stage of musical independence from the plainsong. In the twelfth century, a new more elaborate compositional device was developed. This device was known as counterpoint. It was created by the composers (Leonin and Pertin) of the School of Notre Dame and was called *Ars Antiqua* which later led to the development of the *Ars Nova*.

The structural organization of vocal and instrumental music depended upon the text, rhythm, and harmony. The monophonic and polyphonic forms of secular music implemented "two musical phrases with the pattern of Ab Ab Ab" (Wold and Cykler 33). Another compositional

device was the use of canonic imitation as a method of achieving structural organization. Rhythmic modes, modal harmony, and the use of the Landini cadence (in the Ars Nova) were additional methods practiced.

The technique of using *nusica ficta* (false music) was practiced. This device enabled the performer to introduce accidentals (sharps or flats) into the modes. This practice was used to make intervallic adjustments to produce an aesthetical harmonious sound and blend.

## GOTHIC MUSICAL GENRES

The most important musical genres of the Gothic era are the Notre Dame Organum, polyphonic conductus, isorhythmic motet, rota, caccia, madrigal, polyphonic mass, and the dance forms. These musical forms are recognized because of the structural organizations and techniques incorporated which has influenced both music theory and composition today. For example, Notre Dame Organum incorporated the plainsong melody in two voice intervallic progressions of parallel fourths and fifths. Another example is the polyphonic conductus. The polyphonic conductus used two to four voices in which the lowest voice improvised the melody using a Latin text. The syllabic and rhythmic precision in the voices created harmony. The isorhythmic motet expanded the rhythmic modes as well as utilized repetition of these modes. The rota incorporated the canon, which created harmony. The caccia was a hunting song. There were three voices with the two upper voices using canonic imitation. The lower voice part was performed independently using an instrument. The next example is the madrigal. The madrigal consisted of poetic lyrics in three stanzas for two or three voice parts. The ending used a ritornello and the lower parts were duplicated using instruments. The polyphonic mass was a multi-section work using the text from the Ordinary Mass in which the motives of each section implemented imitative devices.

The instrumental compositions were written as dance forms. These forms were composed in pairs or sets. The compositional devices implemented a slow movement (in duple meter) followed by a fast movement (in triple meter). The sections were contrasted by using an improvised motif of the first melody. One example of the dance form is the estampie. The structural organization consisted of the AA BB CC form with a repetition of multiple sections. The compositional techniques above appeared between the twelfth and fourteen centuries.

## GOTHIC ERA MUSICAL PERFORMERS

The origins of the troubadours began from France in the region south of Loire and west of Rhone River. "The troubadours were poet-composers from Provence in southern France" (Kerman and Tomlinson 52). The inspiration for their music was derived from the ancient Greek concept of the lyric poem as a vocal composition. The troubadours were the first to use their native language, Provencal, rather than Latin.

The first troubadour was William IX. He was the Count of Poitiers and Duke of Aquitaine (1071-1127). Studies of his metrical structures indicate that he had examples from which he developed his style of versification. The identity of the models used by him has caused controversial questioning.

The Latin repertory of St. Martial is an example of the melodic style and poetic form of the troubadours. In addition to this, the dialect of the troubadours is known by several names. In other words, the troubadour movement began in the westerly part of southern France in the courts located near Poitiers, Limoges, and Toulouse. Within these areas, the literary language and the poetic style evolved. After the death of William IX, the number of troubadours increased slightly. During this period, three important poets became known. They are Cercamon, Marcabru, and Jaufre Rudel.

Most of the troubadours' creativity took place in the second half of the twelfth century. "During this time, the Provencal lyric reached its peak of development and began to make its influence outside of Southern France" (Hoppin, 270). Before the end of the troubadour era, there have been an estimated total of 2600 productions of poems, which represented more than 450 authors. These poems have been preserved.

## The Trouveres

The trouveres were court poet-composers or musicians of the northern region of France. The inspiration of their music was derived from the Moorish Spain culture; in addition, their music was influenced by the troubadours of southern region of France. The art of this group spread rapidly in the northern. The first group of trouveres was brought to northern France by Eleanor of Aquitaine (granddaughter of Guillaume de Poitiers). After marrying King Louis VII, Eleanor brought with her a group of poets and musicians to the royal court. These performers' compositional styles were similar to the works of the troubadours from her homeland. This group of performers remained active through the thirteenth century. The language spoken by them evolved into the French language of today.

The movement of the trouveres began with Blondel de Nesles, Gace Brule, the Chatelain de Coucy, and Conon de Bethune. Other participants of the trouvere movement were, "Gautier d'Epinal, Thibaut IV (Count of Champagne and later King of Navarre), Colin Muset, Moniot d'Arras, Perrin d'Angicourt, Jehan Bretel, Adam de la Hale, and Gillebert de Berneville" (*Harvard Concise Dictionary of Music*, 524). Among the nobility class of trouveres were Hugues de Lusignan, Conte de la Marche, Jehan le Roux, Conte de Bretagne, and Roi de Navarre. Members of the "university-bred and members of the clergy were Pierre de Corbie, Simon d'Autrie, Guillaume li Viniers, Gille li Viniers, Andrieu Contredit, and Richard de Fournival. Several of these men belonged to the diocese of Arras in northern France" (Hoppin 286).

## The Minnesingers

Minnesingers were German lyric poets-composers from the twelfth century to the fourteenth century. "They belonged to a German school of knights" (Grout and Palisca, 66). In other words, the minnesingers were the German equivalent of the troubadours and trouveres. In addition, the minnesingers' poetic musical forms were similar to their French counterparts. The musical poems of the minnesinger imitated the melodies, techniques, and forms of the troubadours and trouveres.

The music of the minnesingers was different from that of their French counterparts. For example, the love songs had more of a religious flavor. In other words, the music of the minnesinger was more serious as well as some of the melodies were derived from the church modes and others used the tonality of the majors. The rhythm of the texts utilized triple meter. "Both the French and Germans wrote songs of religious devotions; many of them were inspired by the Crusades" (Grout and Palisca, 66).

## Meistersinger

The forerunners of the minnesingers were the Meistersingers. The Meistersingers were a Group of tradesmen and artisans. "Just as the art of the trouveres passed from the nobility to the cultured middle-class citizens, a similar change took place in Germany during the course of the fourteenth, fifteenth, and sixteenth centuries" (Grout and Palisca, 66).

The songs produced by the Meistersinger included many masterpieces. Their music included both secular songs as well as religious songs with monophonic texture. These songs were "composed to vernacular texts in a melodic idiom that was derived equally from chant and the popular song" (Grout and Palisca, 67).

## IMPLEMENTATION OF STRATEGIES

This unit is designed for a period of four weeks. The rationale of this unit is to be classified as part of the music history and theory curricular in the piano classroom. The learning outcomes will be evaluated by the music TEKS objective domains, social studies TEKS objectives, and teacher-made assessments. The students will study theoretical rules as well as compositional techniques for polyphony (such as modes, intervals, rhythmic modes, styles, etc). In addition, the students will study structural concepts of tetrchords (both enharmonic and diatonic). Next, students will practice on the computer and at piano keyboard composing examples of compositional styles. Then, the students will listen to recordings of selections of troubadours' songs, chants, and instrumental polyphony in order to analyze the musical scores, in regard to compositional techniques implemented. The students will construct a chart to describe the types of techniques implement in each measure.

## LESSON PLANS

### Lesson Plan 1: Introduction to the History of the Medieval Period

This unit will be introduced with the lesson entitled, "Introduction to the History of the Medieval Period."

### *Objective*

The students will study the living conditions Antiquity era through the socio-cultural and historical events. (Social Studies TEKS 24 E)

### *Materials Needed*

History Study Sheet
History Chart
Maps
Pens and Pencils
Reference Materials & Books
Internet Access/Computer

### *Procedure*

This lesson will begin with a trip to the school library to research the historical background of events, geographical locations, socio-cultural influences that will impact music. The students will use the reference books, Internet, and history books to gather information about events of the medieval era and background information. This research paper will be divided into parts. In the first section of the paper, the students will investigate events in the Ancient Greece and Rome form 500 B.C. to 300 A.D. The events included in their papers should be on the following topics: Alexander the Great, St Augustine, Byzantine, Constantine, chants, and the fall of the Roman Empire. The information included will determine the impact of societal issues on community life. Last, the students will analyze the effects the Roman Empire for providing the foundation for cultural and political practices of today.

In section two of the research paper, the students will investigate the Feudal government. The students will identify the barbaric invasions, Pope Gregory, Otto the Great, the Merovingian Kingdom and the Carolingian Renaissance. Next, the students will identify the contributions made through these events as well as the significance of how these changes were important to the development of music and the arts from 500 to 1100.

In the fourth section, the students will analyze the types of musical forms and the important composers of the Gothic era. The students will identify the movement of the Troubadours, Crusades, and the Notre Dame Organum. In other words, the students will classify the religious

and secular compositions. The students will classify the organizational structures of musical styles existing during this period. Next the students will complete the questions on the music history study sheet, using the reference materials and complete the music history charts.

On the next two class periods, the students will view videos. The teacher will assign each student to a collaborative group for discussion. They will compare their information. In the next step, the students will analyze the general functions of music with regard to the characteristics of styles and formal organization of musical elements implemented in medieval music by constructing comparison charts (Venn Diagram).

**Lesson Plan 2: Analysis of Thirteenth and Fourteenth Centuries Polyphony**

*Objective*

To analyze the musical form and melodic development of thirteenth and fourteenth centuries polyphonic music. (Music TEKS 117.39. b. 8.1)

*Materials Needed*

CD Player
Bedford/St. Martin's Listen CD No. 1
Choralschola of the Neideraltaicher CD
The Choir of the Carmelite Priory CD
Slow Gold Music Software
Vocabulary List and Transparencies
Pencils and Pens
Pianos and Computers
*Music Activity Kit*
*Activities in Musical Composition*

*Procedure*

This lesson will begin with the students reading and writing definitions for the vocabulary. Next, the students will listen to the CDs in order to hear examples of medieval compositions.

The instructor will introduce the next segment of this lesson by giving an explanation of medieval musical styles heard on the recordings. In addition, examples of the structural organization will be classified on transparencies. The instructor will explain the terms in the vocabulary list as well as give examples to correlate with the pieces. The instructor will demonstrate on the piano an example of the modes, texture, canonic imitation, and other compositional devices in order to demonstrate their correlations with this period. The students will complete written exercises on repeating patterns (refer to *Music Activity Kit* Section III, Exercises 13-15 and *Activities In Musical Composition*, Lessons 2-4). The students will play their written exercises on the piano for feedback from the instructor.

The students will listen to the motet entitled, *Quant en Moi* by Machant in order to identify the polyphonic structural devices. Using the Slow Gold music software on the computer, the instructor will locate track position for the song, *Quant en Moi*. The instructor will demonstrate for the students labeling, recording, and make multiple loop sections for musical analysis. The students will practice implementing these techniques for each voice (this assignment will take one week to complete). The instructor will save these files.

On the next week, the instructor will begin by reviewing the concepts of multiple looping. The instructor will introduce the techniques and concepts for wave view transformation using the Slow Gold software program. Using the invert selection command under graph options, the instructor will demonstrate the procedures for displaying the rhythm grids. The instructor will

give explanations for interpreting and adjusting the rhythm grids. The students will practice using these procedures for each voice and section.

The instructor will demonstrate the procedure using the View Menu and Loop Detail View on the Slow Gold software program. The instructor will demonstrate the procedures for transcribing the chords and lyrics of the entitled, *Alleluia.Diffusa est Gratia*, Perotin's organum composition. The students will practice these procedures for all voices of Machaut's motet entitled, *Quant en Moy*. The students will analyze the contrasting differences between voice part and composition devices implemented. Using the printer, the students will print the scores. The students will verbally summarize the concepts learned and write the results of their analysis. The instructor will evaluate each solution.

## Lesson Plan 3: Original Polyphonic Compositions

### *Objective*

To compose an original three instrumental part polyphonic composition using thirteenth or fourteenth centuries devices. (Music TEKS 117.39. b. 8.1)

### *Materials Needed*

Sibelius 3 Software
Computers
Digital Pianos with Headphones
Manuscript Paper and Pencils

### *Procedures*

The instructor will start by reviewing the information learned in the assignments of the previous week. The instructor will outline the compositional devices to be implemented.

The instructor will give criterions for grade evaluation. The students will start on their original compositions (for brass, woodwind, or strings trios) using the Sibelius software. This assignment will be completed in two weeks. The instructor will give feedback on students' performances.

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   This book is an introduction to the history of Western classical music and non-Western music. There are explanations of similarities of the musical forms and styles as well as the contrasting differences. Moreover, there are listening guides of compositions for each era.

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### Video Recordings

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Choralschola of the Neideraltaicher Scholaren. *Gregorian Chant* by Sony Classical, Bavaria, Germany. CD SK53899 DDD, 1992.

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   This book contains a collection of theory exercises for note reading analysis.

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   This book is a music dictionary.

Swope, Carole M. *Activities in Musical Composition*. Portland, Maine: J. Weston Walch Publishers, 1983.
   This is an activity book to enhance student's creativity and guided practice in Music composition. Areas of concentration are developing motives, phrases, Expanding measures, theme and variations in both major and minor keys.

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