

# Orpheus and Petit Orpheus speak English

Texts in the  
exhibition

english

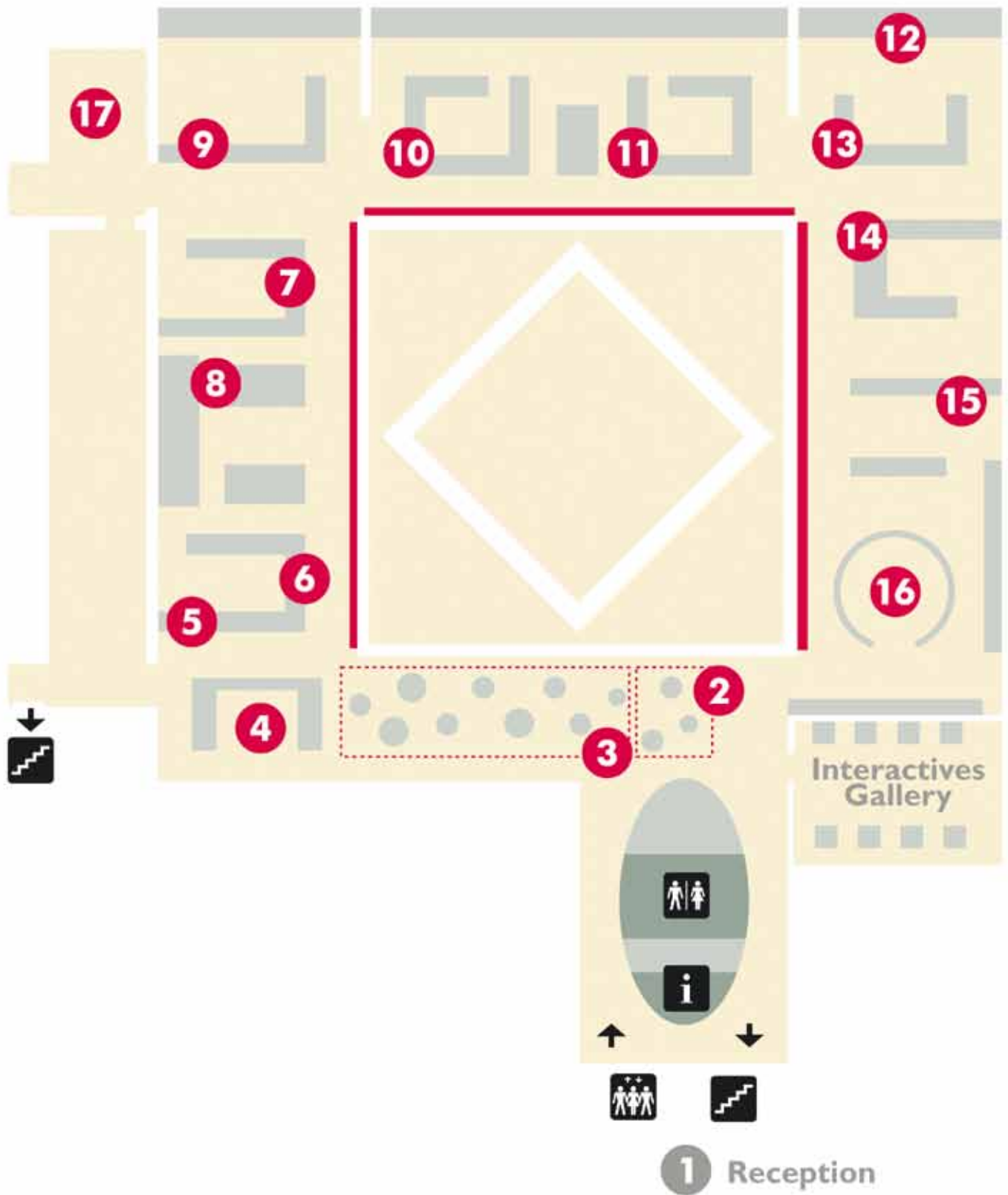


## index

### Texts of the areas

- Pàg. 3    **2**    Music, a universal phenomenon  
Prelude: musical sound
- Pàg. 3    **3**    Sound, time and space
- Pàg. 4    **4**    The common origins of our music
- Pàg. 4    **5**    The birth of polyphony
- Pàg. 4    **6**    The humanist spirit and the predominance of  
polyphony
- Pàg. 5    **7**    The new music:  
The harmonic sense of the baroque
- Pàg. 6    **8**    The great keyboard instruments
- Pàg. 6    **9**    The northern european currents:  
The production of music in the classical period
- Pàg. 7    **10**    Individuality in the romantic period:  
Intimacy and power
- Pàg. 8    **11**    New colours and the sound industry in the 19th  
century
- Pàg. 9    **12**    The guitar: a permanent dialogue between  
popular and art music
- Pàg. 10    **13**    Tradition and folk music
- Pàg. 11    **14**    The 20th century:  
New styles and new technologies
- Pàg. 12    **15**    People travel, music travels:  
Identity and fusion
- Pàg. 15    **16**    Enjoy music. Audiovisual
- Pàg. 15    **17**    The catalan musician's gallery

## site plan





# MUSIC, A UNIVERSAL PHENOMENON

## 2. Prelude: musical sound

We recognise musical sound by its ordered structure. Music is a form of universal communication that is found in all cultures. It is a language of sounds, independent of speech, that evokes its own concepts and images. Music unfolds successively in time and space, and it is built of elements that help us understand it and enjoy it.

## 3. Sound, time and space

The first element of recognition of musical sound is rhythm, which consists of the ordered combination of sounds and silences in the course of time. All music has a beginning and an end, and while the music sounds it may only be heard with a specific space, beyond which it is lost.

### The modulation of sound

The second element of recognition is the alternation between treble and bass sounds. The melody arises from the combination of these different sounds with rhythm.

### The colour of sound

The third element of recognition of musical sound is its personal colour or timbre. The sounds of voices and instruments are formed by proportioned mixes of partial sounds that allow one to identify the source from which they proceed.

### Music as a language

We also recognise music because, owing to its logical structure, it is a language. This language arises from a need for expression to communicate or to bring about activities, emotions or feelings in people and gods, and in some cultures, to exert a direct influence on animals or natural phenomena (to favour the hunt or fertility, to make rain, to ward off plagues, etc.).

Music, as a language, has a limited duration: it lasts only as long as it sounds. To reproduce music that has been useful or simply beautiful, humanity has invented diverse systems for the transmission of sounds by means of musical notation and instruments.



## THE COMMON ORIGINS OF OUR MUSIC

### Audiovisual



## THE BIRTH OF POLYPHONY

From the 10th century, Western music acquired a new expressive resource with the overlay of diverse voices or parts called polyphony. Primitive polyphony was built on a main voice, called the *cantus firmus*. Together with human voices, instruments were used in musical performances and their construction advanced notably thanks to the influence and contributions of the Islamic cultures of Al-Andalus. The precision of musical writing developed quickly in response to the need to synchronise the various voices of polyphony. Despite all this, plainsong in Latin and the lyric of the troubadours in the Romance languages kept the composition of one-part songs in an important position.

### Monodic instruments

There are instruments that can only play one note after another.

### Polyphonic instruments

Instruments that could play simultaneously two or more notes appeared.



## THE HUMANIST SPIRIT AND THE PREDOMINANCE OF POLYPHONY

During the Renaissance, in the course of the 15th and 16th centuries, polyphony acquired great momentum and became a common international language in Western music. There proliferated a great variety of instruments, which were made in entire families and were used in chapels and minstrel ensembles. These instruments doubled or replaced the voices in the choir. Other instruments, however, were designed to execute, on their own, the various parts of the polyphonic works (keyboards, lutes, violas, harps). The instruments went about developing their own languages to enrich the contrapuntal texture with variations and divisions of the melodies. Just as Luis de Milán states in his book *El cortesano*, published in Valencia in 1561, in accordance with the humanistic spirit of the Renaissance, cultured persons were expected to know how to sing and how to play diverse instruments.

## Families of instruments

The modification of instruments' dimensions allowed their adaptation to the various voices of the singers in polyphony.

## Chapels

Most of the instruments collaborated with voices, forming “chapels”.

## Development of polyphonic instruments

Some instruments could play all the voices of polyphony at one time.

## New instrumental languages

The process of perfecting instruments allowed them to become independent of the human voice and to play purely instrumental music.



## THE NEW MUSIC: THE HARMONIC SENSE OF THE BAROQUE

At the beginning of the 17th century, the appearance of a musical style based on the harmonic sense of simultaneous sonorities gave rise to a new language called the Baroque, which developed first in Italy and later in France and Germany. With a new harmonic structure (called the *basso continuo*) as its foundation, this language used the sonority of chords as an accompaniment to the main melody. The chords were played by polyphonic instruments (harpsichord, harp, organ, lute, etc.), superimposed on the melody of an instrument of bass register (cello, bassoon, viola da gamba) that strengthened the bass line. Among the string instruments, the violin family enjoyed great pre-eminence. The construction of wind instruments progressed with new acoustic designs that established the basis of our present-day instruments. The vocal genres, including the opera, zarzuela, cantata and oratorio, acquired great protagonism. In all these genres, the “concert” of the instruments with the voices was fundamental to the expressive dialogue of the musical work.

## The new harmonic sense

A treble instrument played the melody, a polyphonic instrument played the chords, and a bass instrument lent support to the general sonority. All this favoured the new sense of harmony.

## Polyphonic soloists and domestic music

There was a proliferation of polyphonic instruments that allowed the integration of the three functions of bass, chords and melody, in both the professional and domestic spheres.

## Orchestra: the violin family

The violin's sonority established itself the musical groups. This marked the birth of the orchestra.

## Opera, oratorio and zarzuela

The instrumental ensembles competed with and lent support to the vocal expression of the new dramatic styles of the times.



## THE GREAT KEYBOARD INSTRUMENTS

From the Baroque period, the construction of polyphonic instruments underwent great development. One of the main causes of this advance in construction was the greater adaptability of these instruments to the polyphonic language and to the execution of chords, which were fully integrated compositional elements in the 17th and 18th centuries. Among the keyboard instruments, both the string instruments (harpsichord and clavichord) and the wind instruments (organ) became clear exponents of Western polyphony. In addition to providing accompaniment, as soloists these instruments generated their own languages and repertoires. At the beginning of the 18th century, Bartolomeo Cristofori presented a new keyboard instrument that could emit soft and loud sounds: it was the fortepiano, an instrument that was to become in time our present-day piano.



## THE NORTHERN EUROPEAN CURRENTS: THE PRODUCTION OF MUSIC IN THE CLASSICAL PERIOD

Musical classicism brought about a new aesthetic of greater rhythmic and sound transparency. The music of the Viennese classical composers influenced all Europe from the last half of the 18th century. Tonality, the fully consolidated melodic-harmonic structure, posed new challenges for musicians and instruments. The orchestra had a unique evolution in sonority that has become the model to the present day. The symphony, the orchestral genre par excellence, together with the sonatas and string quartets, became a formal paradigm to which the composers applied all their skill. The dialogue between the soloist instruments and the orchestra consolidated new concert forms. The clarinet was an emerging instrument and the construction and mechanisms of other wind instruments were perfected, providing new colours to the musical ensemble (French horns, trombones, flutes and oboes). At the same time the opera remained at the forefront of large-format musical productions.

## Domestic and chamber music

In the music that was played in the domestic sphere, there coexisted traditional instruments with those more recently developed.

## The development of instruments

The large musical production demanded the development of instruments to adapt to the orchestra. New instruments –the clarinet and the fortepiano– made their appearance.



## INDIVIDUALITY IN THE ROMANTIC PERIOD: INTIMACY AND POWER

The musical aesthetic of the 19th century arose from the expression of the composer's individual feelings, extending from the most intimate emotions to the manifestation in sound of absolutist power. One of the singular stylistic traits of the music of this century was the generalised use of the twelve notes of the chromatic scale. This expansion required the incorporation of new sonorous and technical resources in instruments –keys, valves, new materials, etc. The harp incorporated the use of pedals, the piano became a privileged keyboard instrument thanks to its dynamic and expressive flexibility, and the violin's construction and sonority were modified. The opera, in addition to being an artistic genre, became a veritable social and political phenomenon, and in it the instruments displayed new techniques to lend greater relief to the dramatic unfolding of the work. Symphonic concerts and more intimate songs (*Lieder*) had a notable impact on an emerging social class, the bourgeoisie. The cult of instrumental virtuosity and of compositional genius (Chopin, Schumann, Liszt, Sarasate, Paganini, etc.) was a constant in the musical aesthetic thought of the Romantic period.

## The chord: the development of bows

The changes in violins and the development of the form of their bows increased their sonority and stimulated virtuosity.

## The chromatisation of harps

The addition of pedals to harps allowed all the notes of the chromatic scale to be played, extending the use and fostering the spread of these instruments.

## Development of keys and their mechanisms

New keys were fitted to the tubes of wind instruments to produce more notes and to lend greater agility to the discourse of these instruments.

## Mechanical instruments

Mechanically-programmed instruments proliferated thanks to technological advances, becoming domestic instruments in this way.

### The piano, the foremost keyboard instrument

The improvements in the mechanics of the piano turned it into an instrument of great expressive potential.

Given a privileged standing in the concert sphere by virtuoso musicians, the piano adopted diverse forms and became an ubiquitous instrument in domestic music.

Pianos were also fitted with mechanical systems to programme their musical execution.



## NEW COLOURS AND THE SOUND INDUSTRY IN THE 19TH CENTURY

Industry underwent great development in the course of the 19th century and this came to entail changes in the art of sounds. The technological improvements derived from industrialism and the advances in acoustic science allowed the mass construction of instruments with new mechanisms and materials. For instance, the system of valves applied to metal wind instruments provided greater agility and a higher precision in chromatic tuning. The expansion of the orchestra with metal aerophones and the creation and growth of military bands were the most evident consequences. The experimentation with new instruments, such as those patented by A. Sax (the inventor of the saxophone) or Th. Böhm, or the tubes constructed especially for Wagner's operas are examples of this innovative activity, which may also be observed in the compositional forms. Throughout the whole 19th century, the technological challenge of recording and producing deferred sound is evident, with endeavours ranging from the construction of programmed mechanical instruments of high quality to the invention of the phonograph by Edison in 1877.

### Old and new mechanisms for brass instruments

Resources were sought in the brass instruments to broaden their range of notes. Some of the first solutions were interchangeable tube segments and keys to cover the holes.

### Sackbuts

The trombones, that is to say, the sackbuts of long tradition, already allowed all the notes of the scale to be played.

## Valves and pistons

A revolutionary advance for the mouth-piece instruments was the invention of valve and piston mechanisms. Their action allowed various segments of tubing to be fitted on an instrument, extending its registers and improving its agility.

## Experimentation and the invention of new instruments

Advances in the use of metals and other materials and in sound-production systems led to the creation of new wind instruments such as the saxophone and the sarrusophone.



## THE GUITAR: A PERMANENT DIALOGUE BETWEEN POPULAR AND ART MUSIC

The term “guitar” is on record since the Middle Ages. In a treatise from 1484, J. Tinctoris attributed the invention of the guitar to the Catalans. The necked chordophone instrument in the shape of an “8” was not defined until the 15th century. This ‘vihuela’ shared an aristocratic repertory with the 16th-century lute. A change in the number and tuning of its strings turned it into a much simpler and more popular instrument, called the guitar, which was appropriate for accompanying songs with chords and for playing at musical gatherings. In the next century Joan Carles Amat published a treatise on the guitar (1626), *Catalan style and Spanish style*, which presented the diverse technical and musical novelties that favoured the great spread of this instrument to all the European countries.

At the end of the 18th century, the Baroque guitar definitively adopted six strings, maintaining its repertory astride art music and popular music.

In the 19th century, Spanish composers and musicians helped to lay the bases of modern guitar concert technique while the instrument’s design, in the hands of Antonio de Torres, achieved its present-day concert form.

Special mention should be made of the Catalan guitar school of F. Tàrraga, cultivated over the course of the 20th century by guitarists of the stature of M. Llobet and A. Segovia, who internationalised the guitar as Hispanic music’s foremost ambassador. Moreover, the extraordinary global projection of the guitar, in its traditional and electric versions, turned it into a worldwide symbol of popular music in the 20th century.



## TRADITION AND FOLK MUSIC

In parallel to the development of the orchestral and dramatic music of the 19th century, the continued existence of folk music and ethnic music –flamenco, boleros, sardana, etc.– shows two superimposed lines of evolution that often interacted with each other. Throughout Europe, the changes that occurred at the end of the 19th century entailed a retrospection on each country's own folk music and on that of other cultures as a source of inspiration and of the renovation of language. In this way, the nationalist, impressionist and folkloric works came to appear. In Spain, the ensembles of voices and of folk instruments –such as the “cobla de sardanes”, “cobla de xeremies”, “rondalles”, “gralles” and other local musical groups– evolved at the same time as they assimilated languages and techniques from other musical sources. This allowed them to continue to exist and to reveal to us oral traditions in historical interpretation which had been considered irrecoverable.

### Folk instruments

Folk instruments have always been present in Europe for the accompaniment of games, dances, work or rituals.

### Common resources and diverse cultures

Instruments take on their own particular traits in each culture. Even so, some characteristic groups of instruments, such as those of the flageolet or the tabor, may be found in different places.

### The “cobla de sardanes”

Heir to ancient traditions, this type of band acquired great impetus around 1850. That was when it incorporated the “tenora”, which was the fruit of the collaboration between the musician Pep Ventura and the instrument-maker Andreu Toron.

### The voice, dance and instruments

Percussion instruments may be found in all the Hispanic dances. The guitar and other string instruments accompany song to strengthen the melody.

### Reed instruments

Instruments such as the harmonium, the accordion and the harmonica produce sound in the same way. The sound of each note is generated by the vibration of a small flexible strip of material in response to a stream of air.



## THE 20TH CENTURY: NEW STYLES AND NEW TECHNOLOGIES

The irruption of new styles and nonconformist trends -atonalism, dodecaphonism, serialism, etc.—is what configured the musical aesthetic of the first half of the century. In the middle of the century, *musique concrète*, electroacoustic music and random music were novelties in the fields of timbres and form. The borders between art music and urban and popular music (jazz, rock, flamenco, etc.) became interconnecting bridges. The recovery of early music from a musicological standpoint brings us closer to the authentic expression and sonorities of music in the period in which it was created. Moreover, electronics allowed the creation of new instruments -electric guitar, electronic organ, synthesizers, etc.— in which the emission of sound is produced by means of amplifiers and speakers. All this diversity of styles, trends and aesthetics lent the air of a heteroclite collage to the music of the 20th century. In the middle of the century, sound recording was fully consolidated with big technological improvements. The management and dissemination of music via the communication media opened unimaginable horizons for the creation and production of music.

### New paths of expression

The rejection of the traditional schools of music opened new paths of expression. The musical languages became differentiated, but in the beginning the same instruments were used for the most part. New percussion instruments, however, progressively took on a greater role in composition.

### Technological development

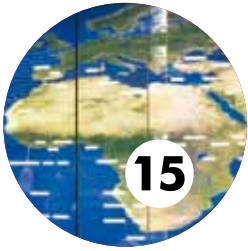
The recording of sound by means of the phonograph and the gramophone required changes in some instruments so as better to capture their sound. The advent of electricity opened new paths, both in recording and composition.

### Electronics and popular music

The advances in electronics give rise to new instruments and multiply the fields of creation. Popular music with amplified instruments, recording and commercialisation give these styles a broad social dimension and acknowledgement.

### The recovery of historical music

A rigorous musicological approach is taken when looking back to the past. Instruments from periods gone by are reconstructed in order to regain the sonorities and musical expression of the times when they were created.



## PEOPLE TRAVEL, MUSIC TRAVELS: IDENTITY AND FUSION

The new dissemination media made the cultural borders more permeable and music travelled with its styles and sonorities from one country to another. The influences became fusions. Styles of the most distant origins coexisted with local music.

### Black Africa

Among the cultures of Equatorial Africa, musical languages have been preserved that are still closely related to the earliest musical traditions in which rhythmic artifice forms the basic element in the construction of songs and dances. The combination and superimposition of rhythm, vocal colours and an extremely varied range of membranophone and idiophone instruments, as well as primitive chordophones, offer a unique and diverse musical panorama which is so intimately tied to ritual, spiritual and recreational activities that music becomes an element which is present in all aspects of everyday life.

### The Islamic world

In the countries of Islamic civilisation, the musical tradition arose from the various styles and instruments that the diverse migrations came to disseminate to the Middle East and the Mediterranean basin. The cultural reflux that took place afterwards, from Al-Andalus towards Damascus, extended the process. One of the foremost ambassadors of the Islamic world's musical tradition was the *rebab*, which was the first bowed instrument to be introduced into the West. In present-day Arabic music, strongly influenced by Turkish domination in past centuries, the melodic and rhythmic criteria are based on fixed monophonic structures, the *maqamat* of Oriental origin, round which the *taqasim* are improvised according to their own rules, with a prevalence of interpretation over the basic melody. The composer and the performer are the same person.

### India and Nepal

The traditional music of these two countries stems from a creative attitude in the “immediate present”, aimed to express knowledge as well as individual sentiments. Structured in scales derived from 66 sounds, rhythmic formulas (*tala*) and melodic formulas (*raga*), this music creates a setting of personal creation and development rooted in the schools of the past, through oral transmission from teachers to pupils. With great sensitivity and precision, its instruments have developed the production of rhythmic sounds (*tabla*), melodic sounds (*vina* and *sitar*) and acoustical support sounds (*tampura*). In Nepal, under Buddhist influence, music is produced by special percussion instruments that accompany the chants of the mantra.

## Far East

### China

The interaction between the cultures of the different Chinese ethnic groups that have exchanged musical styles and languages in the course of over 4,000 years has led to a varied musical panorama predominated from far back by the pentatonic scale, that is to say, a scale of five sounds (*lü*). Indeed, it was in ancient China that the first classification of instruments according to their construction materials appeared. Music with regular rhythms, disseminated by the *k'un-ch'ü* opera, or rhapsodies of free rhythms give shape to the particular styles that may be identified by the characteristic timbre of their instruments and voices, or by the polyphonies based on intervals considered dissonant by our Western traditions.

### Japan

The term *hogatu* is used in Japan to define its own musical styles and traditions, which are tied to a greater or lesser degree to pre-established patterns and differ from those that have arisen under Western influence. From ancient times, influenced by Chinese, Indian and Korean contributions, Japanese music developed its own styles and its own characteristic instruments, especially in the *Tokugawa* period (17th-19th centuries). These instruments are still used in both the more intimate or soloist musical styles and in the music of the groups accompanying dances of religious origin (*shinto*) and musical drama (*noh*).

## Southeast Asia

### Indonesia

The Indonesian musical culture is represented by and revolves around the *gamelan*, which is a varied ensemble of percussion instruments in which the metallic sounds of the gongs set a pyramidal hierarchy under the dominion of a lead gong. In its basically pentatonic system, the tempo and intervals are subordinated to a cosmology between the various types of instruments and the voice, often with imitations of nature and always with spiritual ends. The complexity of the *gamelan* contrasts with the expressionism of the music of the people of Sonda, who seek to achieve the maximum expression with minimum means, such as a flute or a *rebab*.

### Oceania

In the Pacific islands, the various types of music that arrived from the nearest continents or islands or from the other side of the world beginning in the 18th century, have given shape to a complex cultural diversity which is in many cases still little known to us and

considered quite distant. The Museum's collections give only particular examples of the musical activity of two of these cultures: those of the Papuans of New Guinea and of the Australian Aborigines. The Papuan instruments, which are related to the ritual cycles and to the dances connected with war, initiation and the hunt, often present totemic forms and are used by secret societies. In the Aboriginal culture, on the other hand, music is based on epic songs accompanied by idiophones and the ever-present *didgeridoo*.

## **The Americas**

### **Pre-Colombian cultures**

The Pre-Columbian cultures of the Americas, as complex societies, lent great importance to music, which had a basically spiritual function, with many instruments that were considered sacred and that were decorated with the shapes and images of divinities. The mysticism of music was of such magnitude that a poor musical performance was deemed an offence to the gods. The indigenous American cultures had no string instruments or reed instruments, but they were rich in edge-blown instruments, mouth-piece instruments, membranophones and idiophones.

### **Latin America**

With the colonisation of the Americas by the Europeans, Western culture imposed itself to the detriment of the indigenous cultures, popularising string instruments and reed instruments in that area. The Amerindians accepted the European music and instruments, adapting them to their own character, thus giving rise to the great majority of present-day Latin American ethnic musics. The arrival of the guitar in the Americas was of exceptional importance and led to the appearance of such characteristically American instruments as the *charango* of the Altiplano or the *cuatro* of Puerto Rico.

### **Afro-American cultures**

The arrival of African slaves to the Americas also entailed, quite naturally, the arrival of their cultures. In response to the oppression to which they were subjected, they sought to reaffirm their identifying traits, a process which acquired such strength that their culture came to fuse with the customs arisen from the mixture of Amerindian and European cultures and religions. This fusion led to a music based on voice, such as gospel music and Negro spirituals, and to a music predominated by percussion, such as a substantial part of the music of Brazil and the Caribbean.



## ENJOY MUSIC

### Audiovisual



## THE CATALAN MUSICIAN'S GALLERY

### Music and Society in Catalonia (1880-1950)

The time between the Universal Exposition of Barcelona and the first decade of the post-war period was decisive in our musical history. During that time Catalonia became a territory sensitive to the novelties arriving from Paris, Bayreuth, Milan and London and increased its presence abroad, in addition to projecting itself in the Hispano-American countries. The most daring creative trends found shelter among the Catalan composers before reaching other places in Spain. Catalan society developed towards a musical life based on the great symphonic and lyric repertoires and the consolidation of musical pedagogy. It was the Golden Age of Catalan music and it was not unrelated to such architectural works as the Palau de la Música Catalana and the Liceu, such social institutions as the Orfeó Català and the Orquestra Pau Casals, or such prominent musicians as Joaquim Malats, Joan Manén, Miquel Llobet and Pau Casals.

### Music and the social setting

The great challenge of the musical activity in Catalonia from the last quarter of the 19th century was to tie itself to the great international currents. The goals of extending music to all areas of society, of making known the great authors of symphonies and operas and of taking up the revolutionary creative models were achieved with such success that Barcelona became a pioneer in some cases. It was the way to endow the country with a backbone and to enhance its modernisation. Catalonia was active in the process of creating choral bodies around the Orfeó Català and the Federation of Clavé Choirs, in its admiration and work in favour of the Wagnerian aesthetic –which was identified with the prevailing nationalist ideal–, and in the cultivation of symphonic, chamber, early or new music.

### The sources of musical inspiration and expansion

With the arrival of the 20th century, the making of musical tours became a generalised practice among the great international

interpreters and they began to come to Barcelona. The visits of Siegfried Wagner, Richard Strauss, Igor Stravinsky and Arnold Schonberg and of Diaghilev's Ballets Russes consolidated their respective aesthetics among the Catalan public and exerted a notable influence on the habits of creating and listening to music here. The Catalan music of the times, which abounded in Spanish themes, was spread throughout Europe and the United States by such Catalan musicians as Albéniz, Granados, Viñes and Malats. Musicians ceased to be mere craftsmen devoted exclusively to their trade and became cultured individuals sensitive to the political and social issues of the times, maintaining close relations with the highest representatives of culture and politics.

### **Education and research: essential institutions and schools**

There would be no renovation without fostering education. In addition to the Municipal School of Music (1886), there arose a multitude of educational centres devoted to piano, violin, guitar, singing, etc. Likewise, the interest in the musical past encouraged researchers to investigate the country's own history in order to consolidate it. At the initiative of Felip Pedrell, projects were launched that sought to discover and study the folk music tradition, and connected with this effort was the *sardana*, which came down from the northern counties to be danced in Barcelona and the other major cities of Catalonia, forming an exceptional movement in the European panorama. Moreover, Catalonia became a host to such musical phenomena as tango, jazz and Negro spirituals, highlighting the country's harmony with the folk music of other cultures.

### **Centres of musical production, instruments and tools of musical dissemination**

There can be no dissemination of music without the support of technologies. The advances in the graphic arts that allowed the release of scores and the publication of magazines, newspapers and studies on musical subjects were decisive. The sound reproduction technologies also contributed to the popularisation of musical tastes while turning music into a field for collectors. The creation of Radio Barcelona, the first radio station in Spain, allowed live broadcasts of concerts to be heard at home. The Catalan craft tradition, featuring such outstanding figures as the organ builders Alberdi, Xuclà and Estadella, the luthiers Fleta and Parramon and the makers of instruments for the cobla bands rivalled the international companies and helped to modernise the country.