

Exemplar Informational Texts: History and Social Studies – The Illustrated Book of Great Composers

Thompson, Wendy. *The Illustrated Book of Great Composers*. London: Anness, 2004. (2004) From “Composition through the Ages”

Music as a Language Music as a language is the most mysterious of all art forms. People who can easily come to terms with a work of literature or a painting are still often baffled by the process by which a piece of music – appearing in material form as notation – must then be translated back into sound through the medium of a third party – the performer. Unlike a painting, a musical composition cannot be owned (except by its creator); and although a score may be published, like a book, it may remain incomprehensible to the general public until it is performed. Although a piece may be played thousands of times each repetition is entirely individual, and interpretations by different players may vary widely.

Origins of musical notation the earliest musical compositions were circumscribed by the range of the human voice. People from all cultures have always sung, or used primitive instruments to make sounds. Notation, or the writing down of music, developed to enable performers to remember what they had improvised, to preserve what they had created, and to facilitate interaction between more than one performer. Musical notation, like language, has ancient origins, dating back to the Middle East in the third millennium BC. The ancient Greeks appear to have been the first to try to represent variations of musical pitch through the medium of the alphabet, and successive civilizations all over the world attempted to formulate similar systems of recognizable musical notation.

Neumatic notation The earliest surviving Western European notational system was called “neumatic notation”—a system of symbols which attempted to portray the rise and fall of a melodic line. These date back to the 9th century AD, and were associated with the performance of sacred music particularly plainsong—in monastic institutions. Several early manuscript sources contain sacred texts with accompanying notation, although there was no standard system. The first appearance of staff notation, in which pitch was indicated by noteheads on or between lines with a symbol called a clef at the beginning to fix the pitch of one note, was in the 9th century French treatise *Musica enchiriadis*. At the same time music for instruments (particularly organ and lute) was beginning to be written down in diagrammatic form known as tablature, which indicated the positions of the player’s fingers.