

A WORLD OF SOUNDS **B**

Germán Monferrer Quintana
Juan Ángel Picazo López



Cover design: Nina Lloréns
Illustrations and layout: Esperanza Martínez Molina
Translation: Prens Learning, S.L.

© Tabarca Llibres, S.L.

© Germán Monferrer Quintana
Juan Ángel Picazo López

I.S.B.N.: 978-84-8025-347-5
Depósito Legal: V-527-2015

Printing:
impressa.es

Published by:
Tabarca Llibres, S.L.
Av. Ausiàs March, 184
Tel.: 96 318 60 07
www.tabarcallibres.com
46026 VALÈNCIA

No reproduction, distribution, public communication or transformation of this work is permitted without the authorisation of the authors, except as established by law. Contact CEDRO (Centro Español de Derechos Reprográficos, www.cedro.org) if you need to photocopy or scan a fragment of this work.



CONTENTS

UNIT 1	
Musical sensations. <i>The character of music</i>	6
UNIT 2	
Musical purpose. <i>Musical genre</i>	18
UNIT 3	
Musical beat. <i>Movement or tempo</i>	32
UNIT 4	
Rhythm. <i>Tempo and beat</i>	46
UNIT 5	
Intensity in music. <i>Dynamics and dynamic markings</i>	62
UNIT 6	
Sound colour. <i>Instrumentation</i>	76
UNIT 7	
Tonal succession. <i>Melody</i>	96
UNIT 8	
The fabric of music. <i>Texture</i>	112
UNIT 9	
Musical structures. <i>Form</i>	126
List of listening exercises	140
Recorder fingering chart	144
English-Spanish glossary of music terms and related words	145

A WORLD OF SOUNDS B

UNITS	1. MUSICAL CONTEXT	2. LISTENING	3. CULTURAL CONTEXT
Unit 1 MUSICAL SENSATIONS “The character of music”	Adjectives and activities. • 10 videos.	8 listening exercises on music character. <i>Curiously enough.</i>	Videos and activities on musical character over history.
Unit 2 MUSICAL PURPOSE “Musical genre”	Concepts and different types of musical genre. • 5 videos.	16 listening exercises on musical genre. <i>Curiously enough.</i>	Videos and activities on musical genre over history.
Unit 3 MUSICAL BEAT “Movement or tempo”	Concepts and different types of movement or tempo. • 7 videos.	18 listening exercises on musical movement or tempo. <i>Curiously enough.</i>	Videos and activities on musical movement or tempo over history.
Unit 4 RHYTHM “Tempo and beat”	Concept of rhythm and beat and different types of rhythms and beats. • 9 videos.	10 listening exercises on beat. <i>Curiously enough.</i>	Videos and activities on musical rhythm and beat over history.
Unit 5 INTENSITY IN MUSIC “Dynamics and dynamic markings”	Concept of dynamics and dynamic markings. • 7 videos.	18 listening exercises on dynamics and dynamic markings. <i>Curiously enough.</i>	Videos and activities on dynamics and dynamic markings over history.
Unit 6 SOUND COLOUR “Instrumentation”	Different types of vocal and instrumental timbre. • 19 videos.	22 listening exercises on vocal and instrumental timbre. <i>Curiously enough.</i>	Videos and activities on instruments over history.
Unit 7 TONAL SUCCESSION “Melody”	Concept of melody and different types of melody. • 13 videos.	27 listening exercises on melodies. <i>Curiously enough.</i>	Videos and activities on melody over history.
Unit 8 THE FABRIC OF MUSIC “Texture”	Concept of texture and different types of texture. • 7 videos.	16 listening exercises on texture. <i>Curiously enough.</i>	Videos and activities on the development of texture over history.
Unit 9 MUSICAL STRUCTURES “Form”	Concept of musical form and some of its types. • 6 videos.	55 listening exercises on form. <i>Curiously enough.</i>	Videos and activities on the development of musical form over history.

4. MUSICAL CREATION	5. MUSICAL INTERPRETATION	
	Instrument practice	Songs
<ul style="list-style-type: none"> • The Staff. • Placement of notes. • Additional lines and spaces. • Clefs. • Experimenting with sounds (activities for the digital blackboard). 	Left hand. Right hand.	Lullaby Polka Carmina Burana Canticle No. 100 (2 voices) Canticle No. 100 (Orff Instrumentation)
<ul style="list-style-type: none"> • Musical notations. • Relations between notes. • Parts of notes. • Placement of stems and flags. • Experimenting with sounds (activities for the digital blackboard). 	Practise with Bb	My Heart Will Go On (2 voices) Vos sur ton chemin Kyrie
<ul style="list-style-type: none"> • Duration modifiers: <ul style="list-style-type: none"> - The tie. - The birdseye (fermata). - The dot. - The double dot. • Experimenting with sounds (activities for the digital blackboard). 	Practise with F#	Ghost (2 voices) White Christmas Una sañosa porfía
<ul style="list-style-type: none"> • Time signatures: <ul style="list-style-type: none"> - Basic time signature information. - Simple time signatures. - Compound time signatures. • Experimenting with sounds (activities for the digital blackboard). 	Practise with Bb and F#	Caresse sur l'ocean (2 voices) We Are the Champions Winter (Orff Instrumentation)
<ul style="list-style-type: none"> • Syncopation and off-beat notes: <ul style="list-style-type: none"> - Accented beats. - Syncopated notes. - Off-beat notes. • Experimenting with sounds (activities for the digital blackboard). 	Practise with G# and F#	Ob-La-Di, Ob-La-Da (2 voices) Barber's Adagio Eine Kleine Nachtmusik
<ul style="list-style-type: none"> • Accidentals: <ul style="list-style-type: none"> - Types of accidentals. - Placement of accidentals. - Accidental modifications and key signature alterations. • Experimenting with sounds (activities for the digital blackboard). 	Practise with dotted quavers and semiquavers.	Rocky Yellow Submarine Ode to Joy (2 voices)
<ul style="list-style-type: none"> • Scales and intervals: <ul style="list-style-type: none"> - Scales. - Scale classification. - Intervals. - Tones and semitones. • Experimenting with sounds (activities for the digital blackboard). 	Practise with E (high)	Imagine (2 voices) Imagine (Orff Instrumentation) Every Breath You Take New World Symphony
<ul style="list-style-type: none"> • Melodic and harmonic intervals. • Harmony. • Chords. • Experimenting with sounds (activities for the digital blackboard). 	Practise with C#	Chim Chim Cher-ee (2 voices) Grease Gymnopédie
<ul style="list-style-type: none"> • Special or irregular groupings. • The triplet. • Experimenting with sounds (activities for the digital blackboard). 	Practise with F (high)	Life is Beautiful (2 voices) Chariots of Fire Suite No. 1 for chamber orchestra

1. Musical sensations

The character of music

Throughout the millennia, people have recognised that music has qualities that affect human behaviour. Certain melodies, instruments and rhythms produce different moods or feelings in the listener: love/hate, joy/sadness, encouragement/discouragement, optimism/pessimism... A whole compendium of sensations that are capable of affecting human beings physically and psychologically.

You need to have a good vocabulary to describe what you want to express as clearly as possible. At times you will need to use a more formal kind of language instead of casual or colloquial terms. To achieve this, remember:

Formal language is characterised by a rigorous and careful selection of terms, in view of the user's concern to select the right words. Formal language is normally used in professional circles, speeches and also in the classroom.

Colloquial language is used in casual everyday situations between people who already know each other and are on close terms.

SECTION 1 MUSICAL CONTEXT

Musical character refers to the kind of feelings, emotions and sentiments we feel when we listen to a piece of music.

Here are some adjectives that can help us to express our sensations when listening to music:

Adjectives suggesting tranquillity: calm, serene, placid, relaxed, paused, restful, soothing, pleasant, delicate, gentle, harmonious, tranquil, slow, agreeable.



Adjectives suggesting sadness: quiet, monotonous, melancholic, languishing, heartbroken, sorrowful, unhappy, unfortunate, painful, despondent, sombre, downcast, blue, grief-stricken, troubled, doleful.



Adjectives suggesting strength or energy: agitated, accelerated, lively, exalted, vigorous, compulsive, bright, brave, vivacious, powerful, energetic, strong.





Adjectives suggesting grandeur: spectacular, grandiose, ostentatious, fulsome, pompous, extraordinary, bombastic, grandiloquent, presumptuous, ceremonious, splendid, glorious, astonishing, admirable.



Adjectives suggesting happiness: fun, funny, charming, simple, captivating, comical, enjoyable, optimistic, catchy, fascinating, lively, delightful, pleasant, exultant, gay, agreeable.



Adjectives suggesting movement: rhythmic, flowing, moving, speedy, quick, well-paced, dynamic, impetuous.



Adjectives suggesting unpleasant feelings: depressing, horrible, disagreeable, hateful, disquieting, strange, complicated, terrifying, distressing, dismal, dramatic, tormented, irritating, strident, aggressive, nasty, obnoxious, displeasing, repulsive.



Adjectives suggesting suspense or tension: stressful, impressive, mysterious, exciting, nervous, exhausting, tense.



Now do the exercises given in your **WORKBOOK.**

pages 6-7

SECTION 2 LISTENING

Now that you know the various types of musical **character**, let's try to distinguish them by listening to some musical fragments.

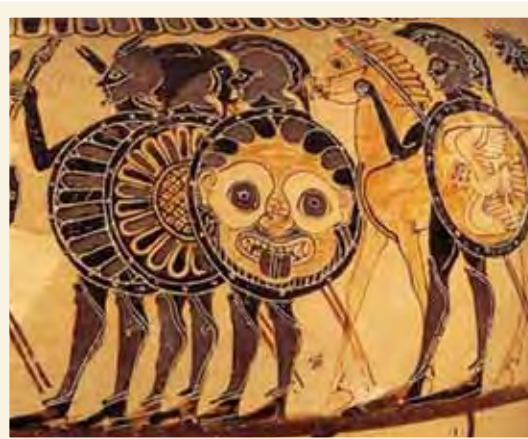


pages 8-12

Now do the exercises given in your **WORKBOOK**.

CURIOSLY ENOUGH

Today, it is been scientifically proven that the character of music influences the biochemistry of our bodies to produce variations in heartbeat and breathing, which are attributed to the power of suggestion that music has over us. But this property of music has been known for thousands of years. One example of this was in Sparta, in Ancient Greece, where specific melodies were used to train the troops for war, inciting them to fight and prepare for a hard battle



SECTION 3 CULTURAL CONTEXT

The character of a musical piece can influence human behaviour. Below you can compare the kind of character music had at different periods in history.

▶ 5th-14th C



✓ The Middle Ages

With no instruments or women's voices that might distract the faithful, religious music was intended only for prayer and communication with God, using chants that were *peaceful, relaxed, placid, soothing, restful and calm*. They were intended for meditation and looking inward. Chants were sung in Latin, *a cappella*, and helped to evangelise the population and inculcate the ideas of the Catholic Church in an effective way but at the same time a way that was agreeable to people of this period.

▶ 15th-16th C

✓ The Renaissance

Religious music evolved to more complex techniques through music that was *expressive, agreeable and joyous*, with clearly understandable lyrics. This was aimed at reaffirming the Christian faith amongst the population, especially the Catholic faith, as more emphasis was needed to counteract the new ideas of the Protestants, following the schism within the church and the revolutionary ideas of Martin Luther, the founder of the Protestant Church.

▶ 1600-1750



✓ The Baroque

Music became *spectacular, grandiose, ostentatious, imposing, dramatic, surprising and splendid*. It was also extraordinarily complicated, and placed at the service of power-holders, luxury and ostentation. Music became part of spectacular civic displays that impressed and astonished the people of the day, clearly demonstrating the greatness of the nobility. In the religious field, the clergy used music to show the grandeur and power of God, at all important religious celebrations to impress the faithful.

✓ The Classical Period

Music becomes *simple, clear, agreeable, contained, moderate, more orderly*. It searches for elegance and good taste instead of the spectacular or grandiloquent nature of the former period, suggesting ideas derived from the Classical cultures of Greece and Rome, where reason and intelligence reigned supreme at the service of beauty and balance.



✓ Romanticism

In this period, musicians strive to express sentiments in an extreme and passionate way, breaking away from the balance of the preceding period. Thus music transmits emotions, it becomes *complicated, changing, exalted, vigorous, vivacious, powerful, energetic*, and reflects all the range of changing feelings, emotions and moods that human beings have.

✓ 20th C to present

The crisis provoked by World Wars I and II give rise to new social and moral principles that had never been seen before. Music underwent experimentation, innovation and new combinations that created sensations that some could not understand. They were *strange, disconcerting, unnerving*, and the public was flooded with new musical experiences brought about by a growing modern society.



Now do the exercises given in your
WORKBOOK.

page 13

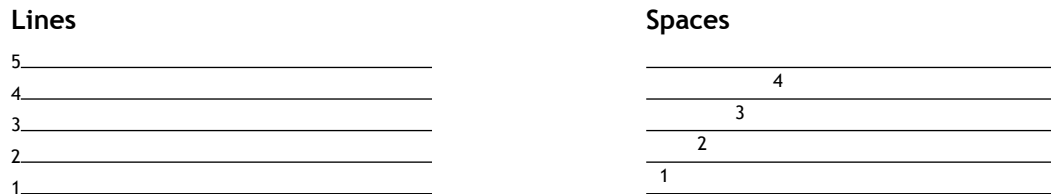


SECTION 4 MUSICAL CREATION

THE STAFF. Ledger lines and their spaces

The **staff** or stave is the grid on which music is written. The staff is formed of 5 horizontal parallel lines, where the different musical notes and signs are placed.

The lines (5) and the spaces (4) are named by counting from the bottom up, in the following way:



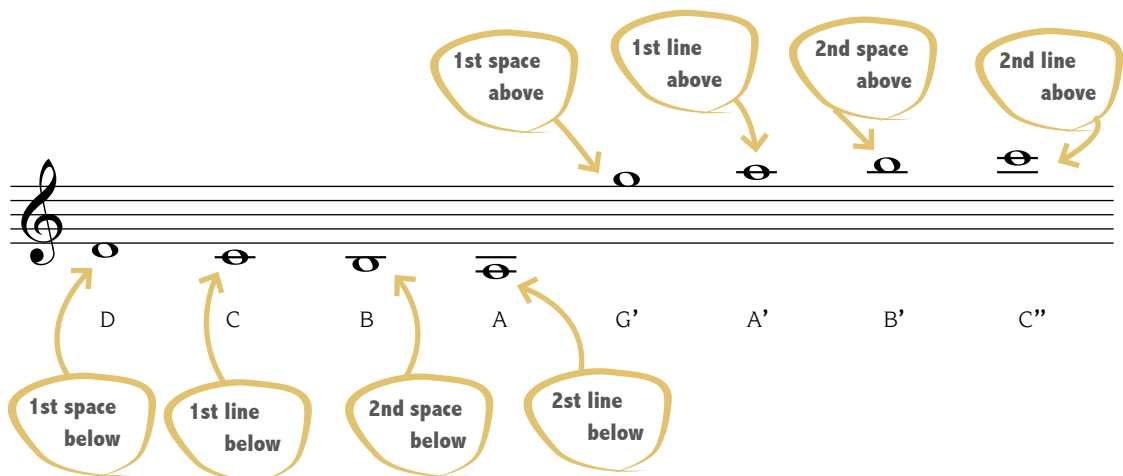
PLACING NOTES ON THE STAFF. The name of sounds

Musical notes receive a name depending on their position on the staff. These are the notes as they are laid out on the staff, with their sol-fa and English names:



NOTES ABOVE OR BELOW THE STAFF. Additional lines and spaces

The notes that are either too low or too high to fit on the actual 5-line staff are written on lines below or above it called **ledger lines**. These are short additional lines that are only drawn in the space occupied by the note. Ledger lines and their spaces are numbered in sequence, starting with the one nearest the staff..



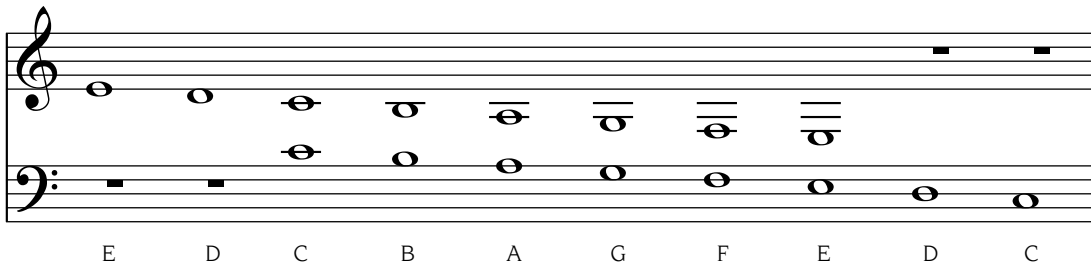
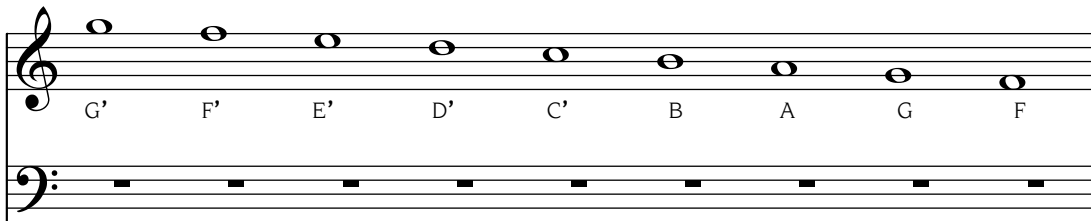
CLEFS. Clefs in music

Clefs are signs that are placed at the beginning of each staff to indicate which note is which. The most common clef is the **treble clef**, or **G clef**, because it indicates that G is played on the second line.

This is how it is written::



But you should also bear in mind that there are other clefs that allow us to write notes on the staff that would have too many ledger lines if they are only written using a treble clef. The use of different clefs changes the pitch, therefore the name, of notes written on any particular line or in any particular space

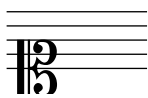


The second most frequently used clef after the treble clef is the **bass clef**, or **F clef**, used for instruments that play lower notes

This is how it is written:



Here are some other clef signs, so you can see their names and what they look like:



Soprano clef, or C1



C2 clef



C3 clef



C4 clef



Bass clef, or F3

Now do the exercises given in your **WORKBOOK.**

pages 14-17



SECTION 5 MUSICAL INTERPRETATION

This section, continuing throughout all the other units in the book, provides activities with melodic instruments that will help you to play and enjoy the music that we offer for interpretation.

INSTRUMENT PRACTICE

Practice with right and left hands.



Left hand

1 2 3 4 5

6 7 8 9 10



1 2 3 4 5 6 7 8 9

10 11 12 13 14 15 16 17



Right hand

1 2 3 4 5

6 7 8 9 10



1 2 3 4 5 6 7 8 9

10 11 12 13 14 15 16 17

With the left hand



Lullaby *Traditional*

Musical score for Lullaby, Exercise 5. The score is written in treble clef, 3/4 time. It consists of three staves of music. The first staff begins with a 4-measure rest, followed by notes for measures 5 through 9. The second staff begins with a 4-measure rest, followed by notes for measures 10 through 18. The third staff contains notes for measures 19 through 24, ending with a double bar line.

With the left hand



Polka *Traditional*

Musical score for Polka, Exercise 6. The score is written in treble clef, 4/4 time. It consists of four staves of music. The first staff begins with a 4-measure rest, followed by notes for measures 1-4 through 8. The second staff begins with a 4-measure rest, followed by notes for measures 9 through 12. The third staff begins with a 4-measure rest, followed by notes for measures 13-16 through 20. The fourth staff contains notes for measures 21 through 24, ending with a double bar line.



SONGS

O Fortuna (Carmina Burana) Carl Orff

8 1-8 9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24 25

26 27 28 29 30 31 32 33 34

35 36 37 38 39 40 41 42 43

44 45 46 47 48 49 50 51 52

53 54 55 56 57 58 59 60 61

62 63 64 65 66 67 68 69 70

71 72 73 74 75 76 77 78 79

80 81 82 83 84 85 86 87 88

89 90 91 92 93 94 95 96

97 98 99 100 101 102 103 104



The Cantigas de Santa María are works dedicated to the Virgin Mary, composed around the second half of the 13th century under the supervision of Alfonso X the Wise, which is the song you are going to play below. This is Canticle No. 100 and the general subject matter of the songs is a narration of the miracles achieved through the intervention of the Virgin.

Santa María Strela do día Alfonso X el Sabio Recorder 1

8 9 (25) 10 (26) 11 (27)
12 (28) 13 (29) 14 (30) 15 (31)
16 (32) 17 (33) 18 (34) 19 (35)
20 (36) 21 (37) 22 (38) 23 (39)
24 (40) 41 42 43
44 45 46 47
48 49 50 51
52 53 54
55 56 57



INTERPRETATIONS FOR ORFF INSTRUMENTS

In this section you can use the Orff instrument interpretation instructions for a musical piece that you can download from the website www.tabarcallibres.com

Recorder 2 *Santa María Strela do día* Alfonso X el Sabio

8 9 (25) 10 (26) 11 (27)

12 (28) 13 (29) 14 (30) 15 (31) 16 (32)

17 (33) 18 (34) 19 (35) 20 (36)

21 (37) 22 (38) 23 (39) 24 (40)

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56 57