

# A WORLD OF SOUNDS **D** Workbook

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# A WORLD OF SOUNDS D

## UNITS

## 1. MUSICAL AND CULTURAL CONTEXTS. LISTENING

### UNIT 1

#### THEATRICAL MUSIC

Music in the scenic arts

1. Theatre and Greek tragedy

2. The opera

3. The zarzuela

4. Dances and ballets

5. Musicals

Activities

38 videos

19 listening exercises

### UNIT 2

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5. Film music in Europe

Activities

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36 listening exercises

### UNIT 3

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2. Background

3. The beginnings of jazz

4. From swing till today

12. Jazz in Spain

13. Symphonic jazz

Activities

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Activities

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48 listening exercises

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2. The 60s. The years of the rise of Spanish pop

3. The 70s. The music of the transition

4. The 80s. The decade of creativity

5. The 90s. Maturity in music

6. The new millennium. New styles share the stage

Activities

53 videos

40 listening exercises

### UNIT 6

#### MUSIC FOR CONSUMER PRODUCTS

Music and advertising

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2. What motivates a consumer?

3. Consumer groups

4. The language of colour

5. Marketing

6. The use of music in advertising

Activities

39 videos (book)

2. MUSIC AND TECHNOLOGY	3. MUSICAL CREATION	4. MUSICAL INTERPRETATION
<p><b>Noteflight score editor</b>            Create user            Login            Search for scores edited by other users</p>	<p>Lines and ledger lines            Notes and rests</p>	<p><i>Over the Rainbow</i> (2 voices)            (ORFF Instruments)  <i>Grease. The Musical</i>  <i>The Jungle Book</i> (sing and play)  <i>Beauty and the Beast</i> (sing and play)</p>
<p><b>Noteflight score editor</b>            Access your account            Start creating a new score</p>	<p>Time signatures            Simple time signatures            Compound time signatures</p>	<p><i>Pirates of the Caribbean</i> (2 voices)  <i>Schindler's List</i>  <i>The Conquest of Paradise</i>  <i>Colours of the Wind</i> (sing and play)</p>
<p><b>Noteflight score editor</b>            Starting a new score            Choose your staff            Write on the staff            Choose a time signature</p>	<p>Scales            Tones and semitones            Scale classification</p>	<p><i>The Entertainer</i>  <i>Blue Moon</i> (play and sing)            (ORFF Instruments)  <i>What a Wonderful World</i> (2 voices)  <i>In the Mood</i></p>
<p><b>Noteflight score editor</b>            Writing a score            Writing notes            Dots            Sharps and flats            Copy and paste bars</p>	<p>Accidentals            The semitone            Diatonic semitone            Chromatic semitone</p>	<p><i>Always on My Mind</i> (Elvis Presley and Pet Shop Boys versions)  <i>Smoke on the Water</i> (2 voices)  <i>Where the Streets Have No Name</i>  <i>I Will Survive</i> (sing and play)</p>
<p><b>Noteflight score editor</b>            Writing lyrics on a score            Writing a score            Writing lyrics            To finish</p>	<p>Intervals            Melodic interval            Classification of intervals</p>	<p><i>Black Is Black</i>  <i>Todo tiene su fin</i> (sing and play)            (ORFF Instruments)  <i>Hijo de la luna</i>  <i>A quién le importa</i></p>
<p><b>Noteflight score editor</b>            Tied notes            Writing a score            Metronome speed            Duration modifiers            Dynamic markings            Hairpins</p>	<p>Harmonic interval            Classification of intervals            Types of chords</p>	<p><i>The Cola Cao Song</i> (sing and play)  <i>El Almendro</i> (sing and play)  <i>War of the Worlds</i>  <i>Antarctica</i></p>

# 1. Theatrical music

## Music in the scenic arts

### SECTION 1 MUSICAL AND CULTURAL CONTEXTS. LISTENING

#### 1. THEATRE AND GREEK TRAGEDY



1. Complete the following text.

Ancient Greek theatre comprised public displays with a mixture of \_\_\_\_\_, politics, sentiments, \_\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_.

2. Choose the right answer.

a. What Greek god was honoured by celebrations that gave rise to the theatre?

APOLLO

DIONYSIUS

ZEUS

b. Where were these festivals held?

CRETE

SPARTA

ATHENS

c. What name was given to the man considered to be the inventor of theatre and one of the first actors in history?

THESPIS

TSIPRAS

PLATO

d. What is the etymology of the word "tragedy"?

TRAGE (disguise)/ODAS (actor)

TRAGOS (drink)/ODAS (greetings)

TRAGOS (goat)/ODAS (songs)

e. Who received the name of "hypocrites" in Greek theatre?

THE ACTORS

THE PUBLIC

THE EXTRAS

f. The chorus is a group of people who sing, dance and narrate a story, whereas the actor representing a god or mythological hero would dialogue with the chorus. How many men were in the chorus?

10

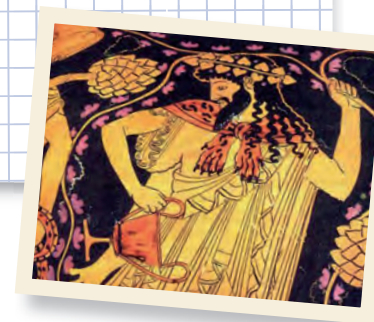
12

14



3. Give a brief summary of how and why Greek tragedy arose.

Grid area for writing the summary of how and why Greek tragedy arose.



## 2. THE OPERA

4. Answer the following questions.

- a. Where did the opera arise? \_\_\_\_\_
- b. What was the name of the group of people who created it? \_\_\_\_\_  
\_\_\_\_\_
- c. What did this group want to create with this type of music? \_\_\_\_\_  
\_\_\_\_\_
- d. What is the name and composer of what we consider the first opera ever written?  
\_\_\_\_\_

5. Put the words in the right place and you will get the parts of an opera.

ballet - recitative- overture - soloist - interludes - aria - chorus

The protagonist of an opera is the person who can interpret songs in the form of an \_\_\_\_\_ of a \_\_\_\_\_. Sometimes there is a group of voices called a \_\_\_\_\_, and sometimes a group of dancers known as a \_\_\_\_\_.

You can also hear an instrumental part used as an introduction to the opera called an \_\_\_\_\_ which then connects the different parts of the opera called \_\_\_\_\_.

## 2.1. DEVELOPMENT OF THE OPERA

6. The first operas were created in the Baroque period.

### Listening 1

*Rinaldo (Aria)* G.F. Haendel



The setting is in Palestine during the Crusades and tells a love story between the Christian knight Rinaldo, and Almirena, daughter of leader of the Crusade, Goffredo. Goffredo confirms he will give his daughter to Rinaldo if they win the war. The scenes include Rinaldo's temptation by a sorceress, along with spirits, fairies and mermaids.

Part of the text says:

<i>Lascia ch'io pianga mia cruda sorte,</i>	Allow that I weep over my cruel fate,
<i>y che sospiri la liberta;</i>	and that I may sigh for the freedom
<i>e che sospiri... e che sospiri...</i>	and that I may sigh for the freedom
<i>la liberta.</i>	

a. The first operas were created for the entertainment of the upper classes, using heroic and mythological themes. Read the text and explain briefly what it is about.

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b. This work was first performed at the King's Theatre in London's Haymarket in 1711. What language is used? \_\_\_\_\_

c. Opera has instrumental parts such as overtures, interludes and ballets. The vocal parts are interpreted by soloists and choirs. Listen to these fragments and indicate which parts you think they are.

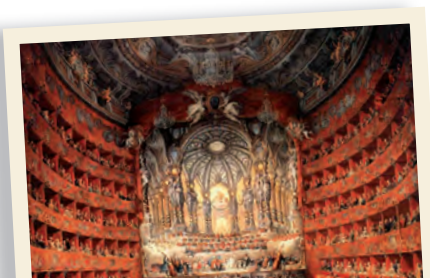
Listening 2 Opera instrumentation 1



Listening 3 Opera instrumentation 2



Listening 4 Opera instrumentation 3





Soloists interpret melodies in two ways:

1. **Recitatives**, which are parts halfway between spoken voices and singing, are used to make the plot or action continue.
2. **Arias**, which are lyrical melodies, where Baroque singers had a chance to show off their skills.

**d.** Listen to these fragments and say whether they are arias or recitatives.

**Listening 5** *Opera melody 1* \_\_\_\_\_

**Listening 6** *Opera melody 2* \_\_\_\_\_

Rinaldo is a Christian hero who was played by Nicolo Grimaldi, a famous alto castrato, at the première. Today this part is usually played by a woman.

**e.** Explain briefly why this practise was performed with certain young singers. \_\_\_\_\_

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**7.** The Classical period brought a series of changes with respect to the former period. Write **BAROQUE** or **CLASSICAL** in the blank as appropriate.

- \_\_\_\_\_ Plots were based on mythological themes.
- \_\_\_\_\_ It was a spectacle reserved for the court and the nobility.
- \_\_\_\_\_ Operas were no longer reserved for the court and the nobility, being staged in public theatres.
- \_\_\_\_\_ They include scenes from daily life, closer to the spectator's daily experiences.
- \_\_\_\_\_ The themes were Greek mythology and the gods.
- \_\_\_\_\_ The so-called "opera buffa" arose.
- \_\_\_\_\_ The parts where singers improvised to show off their vocal virtuosity were eliminated.
- \_\_\_\_\_ The singers sometimes improvised during the arias to show off their vocal virtuosity.



8. Listen to these two fragments and say which is *opera seria* and which is *opera buffa*. Now write the main characteristics of each genre.

### Listening 7



#### *Idomeneus, King of Crete* W.A. Mozart

Set in Crete after the Trojan War, with characters from classical mythology. The plot includes treasons, vengeance and promises made to the god of the sea, Neptune.

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### Listening 8



#### *The Marriage of Figaro* W.A. Mozart

Figaro and Susanna prepare their marriage, but the Count for whom Figaro works is chasing Susanna, a chamber maid of the Countess. The Countess is hurt by her husband's infidelity. The Countess' jealousy and Figaro's and Susanna's cunning give rise to a series of adventures and intrigues.

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9. In the Romantic period practically every European country aspired to have its own blend of opera. Write the names of the right country in each case.

- \_\_\_\_\_ The school of singing called "bel canto" (beautiful singing) first arose here.
- \_\_\_\_\_ Giuseppe Verdi exalted the idea of nationalism in this country.
- \_\_\_\_\_ Richard Wagner wanted opera in his country to become transcendental, or a "total art" concept.
- \_\_\_\_\_ Opera first arose in this country thanks to Carl Maria von Weber.
- \_\_\_\_\_ Georges Bizet composed operas taking inspiration from other countries, not his own. Spain was the inspiration for his opera called *Carmen*.
- \_\_\_\_\_ Giacomo Meyerbeer was one of the first exponents of historical opera in his country. There were sumptuous décors and ballet in these operas.
- \_\_\_\_\_ Glinka is a composer who marks the birth of opera in his country with his work entitled *Life of the Zar*.

10. Write the name of at least one composer and one of his operas for each of the countries given.

ITALY \_\_\_\_\_  
 \_\_\_\_\_  
 FRANCE \_\_\_\_\_  
 \_\_\_\_\_  
 GERMANY \_\_\_\_\_  
 \_\_\_\_\_  
 RUSSIA \_\_\_\_\_  
 \_\_\_\_\_



11. Connect each composer to his work and style.

- |                    |                                |
|--------------------|--------------------------------|
| • Giacomo Puccini  | • <i>Caballería Rusticana</i>  |
| • Claude Debussy   | • <i>Ariadne et Barbe-Blue</i> |
| • Alban Berg       | • <i>Pelléas et Mélisande</i>  |
| • Pietro Mascagni  | • <i>Moses and Aaron</i>       |
| • Arnold Shoenberg | • <i>La bohème</i>             |
| • Paul Dukas       | • <i>Wozzeck</i>               |

Verismo

Impressionism

Expressionism

### 3. THE ZARZUELA

#### 3.1. THE ORIGINS

12. Answer the following questions.

- Where does the name “zarzuela” come from? \_\_\_\_\_  
 \_\_\_\_\_
- In zarzuelas, the recitatives disappear. What are they replaced by? \_\_\_\_\_  
 \_\_\_\_\_
- The arias sung in operas now receive another name. What is it? \_\_\_\_\_  
 \_\_\_\_\_
- What themes and characters are now usually used? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
- What type of dances are usually included? \_\_\_\_\_  
 \_\_\_\_\_
- Where were the first zarzuelas performed and what kind of audience were they addressed to? \_\_\_\_\_  
 \_\_\_\_\_
- Write the name of the composer of one of the first zarzuelas. \_\_\_\_\_

### 3.2. DEVELOPMENT OF THE ZARZUELA

#### Listening 9

#### *La Revoltosa* R. Chapí



The action takes place in a neighbourhood of Madrid. Felipe is a young man who is in love with Mari Pepa, a “chula de los madriles” who likes to play around with the neighbours who are after her, but whose heart is really set on Felipe only. But Felipe’s pride makes him hide his jealousy under a mask of indifference and a series of attitudes that cause uproar in the neighbourhood. She entices all the potential lovers who flock around her, even the local officer of the Guardia, old Señor Candelas, plus Cándido the tailor, married to the tyrant Georgina, and Tiberio, married to Encarnacion, and Atenedoro married to Soledad. Mari Pepa is a good-looking but capricious “ironer” by trade.

13. a. Although zarzuelas were first intended for the court, they soon became popular amongst the common people, who came to the open-air theatres called “corrales de comedias” to see them, with simplified language. Read the text and explain briefly what it is about.

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b. This instrumental fragment can be heard at the beginning of the work. What is its name? \_\_\_\_\_  
\_\_\_\_\_ What is this kind of fragment called when it comes at the beginning of an opera? \_\_\_\_\_

14. Although zarzuela originates from opera, or more specifically from French operetta, it also incorporates changes in the way it is performed. Listen to these fragments and indicate which parts you think they are.

**Listening 10** *Zarzuela instrumentation 1* \_\_\_\_\_

**Listening 11** *Zarzuela instrumentation 2* \_\_\_\_\_

**Listening 12** *Zarzuela instrumentation 3* \_\_\_\_\_

a. Write the name of the composer of *La Revoltosa*, and the period to which it belongs. Give the name of another zarzuela by the same composer. \_\_\_\_\_  
\_\_\_\_\_

15. Relate each zarzuela with its composer.

- Francisco Barbieri
- Federico Chueca
- Tomás Bretón

- Doña Francisquita*
- La verbena de la Paloma*
- La canción del olvido*



## 4. DANCES AND BALLETS

### Listening 13 *Dance of the Twins* Central African Republic

16. Listen to the piece and answer the following questions:

- a. Where do we get information from about dances in prehistoric ages? \_\_\_\_\_  
\_\_\_\_\_
- b. Why were dances performed in prehistoric periods? \_\_\_\_\_  
\_\_\_\_\_
- c. The concept of the prehistoric dances is used in many tribes on different continents. Write the names of other tribal dances. \_\_\_\_\_  
\_\_\_\_\_
- d. In Ancient Greece, dance was one of the most important artistic manifestations. What did they want to do when they danced? \_\_\_\_\_  
\_\_\_\_\_
- e. Why was dancing considered bad in the Middle Ages? \_\_\_\_\_  
\_\_\_\_\_

17. Write the name of the period to which each of these dance descriptions corresponds: Renaissance, Baroque, Classical, Romantic, 20th century.

- \_\_\_\_\_ The technique of dancing on tiptoes was invented.
- \_\_\_\_\_ Of note are the Russian ballets, with impressive shows in which music, choreography, costumes and stage settings are combined.
- \_\_\_\_\_ Basically, there were two kinds of dance: High or leaping dances, and Basse or low dances.
- \_\_\_\_\_ There were social dances, where people dressed up with sumptuous costumes and masks.
- \_\_\_\_\_ The dance originating in France called the Minuet became highly popular.
- \_\_\_\_\_ In this period ballet becomes consolidated as an independent spectacle and artistic manifestation.
- \_\_\_\_\_ These activities will become the beginning of the development of dancing in Western culture. These are dances in which elegance, courtesy and order are the keynotes.
- \_\_\_\_\_ Classical ballet appears. Since they were so difficult, they could only be performed by well-trained professionals.
- \_\_\_\_\_ Experimentation gave rise to ballets with freedom of movement and the incorporation of mime and pantomime.
- \_\_\_\_\_ Dances from the folk music of Switzerland, which date back to the 16th century.



## 5. MUSICALS

18. Fill in the blanks using the words given below.

dances - opera - ballet - Broadway - Greek - theatrical - dialogues

There have always been stage settings in which music has been especially important, from Ancient \_\_\_\_\_ theatre, to \_\_\_\_\_ and musicals, not to mention the zarzuelas of Spain. Musicals arose as a \_\_\_\_\_ genre, being performed on big theatre stages such as on \_\_\_\_\_ in New York, and later were included in film-making. Musicals are a theatrical work or a film where \_\_\_\_\_ and action are combined with singing and \_\_\_\_\_.

19. Answer true (T) or false (F):

- The first true musical in the history of film-making was *The Jazz Singer*, in 1927.
- The first true musical in the history of film-making was *The Broadway Melody*, in 1929.
- The 1930s were economically affected by the Great Depression.
- Porgy and Bess* (1935) is a musical about rich people on a trip to New York.
- Judy Garland and Fred Astaire were a dance team from the 40s, who were highly successful in musicals.
- In the 40s film musicals evolved greatly and became much more colourful.
- The Wizard of Oz* is the name of a rock group, and was never used for a musical.
- The Wizard of Oz* is a musical based on a children's story.
- The 1950s was the heyday, or the most popular time, of the musical.
- Singing in the Rain* is a musical from the 50s.
- Musicals in the 60s are not as comical and light-hearted as in past decades and include more complex and dramatic themes.
- West Side Story* is based on a novel by Cervantes called *Romeo y Juliet*.
- Hair* is a theatrical musical about the hippie culture of the 1960s.
- Andrew Lloyd Webber is one of the most outstanding composers of musicals in the 70s and afterwards.
- Jesus Christ Superstar* is a rock opera composed by Leonard Bernstein.
- Les Miserables* has been performed in 38 countries and translated into 22 languages.
- In the 90s The Walt Disney Company made significant musicals with its cartoon characters.
- One of the latest trends in musicals is creating a plot to incorporate songs from a successful

20. Mark the right answers.

- a. Which of these musicals does not belong to the 70s?  
 a) *Cabaret*                      b) *We Will Rock You*                      c) *Grease*
- b. Which of these musicals was not composed by Andrew Lloyd Webber?  
 a) *Fame*                      b) *The Phantom of the Opera*                      c) *Jesus Christ Superstar*
- c. Name the company that created significant musicals with animated cartoons.  
 a) Warner Bros                      b) Walt Disney                      c) Pixar Animation
- d. Name two animated musical films premiering in the 90s.  
 a) *The Lion King*                      b) *The Pink Panther*                      c) *Beauty and Beast*
- e. Name the group that played the songs in the musical *Mamma Mia!*  
 a) Queen                      b) AC/DC                      c) ABBA
- f. Name the group that played the songs in the musical *Hoy no me puedo levantar*.  
 a) Los Secretos                      b) Mecano                      c) Nacha Pop

21. Write the title of the musical corresponding to each picture. Then listen to the Listening Exercises and number the pictures accordingly.



Listening 14 Musical 1



Listening 15 Musical 2



Listening 16 Musical 3



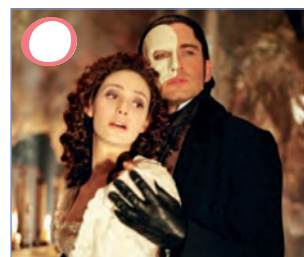
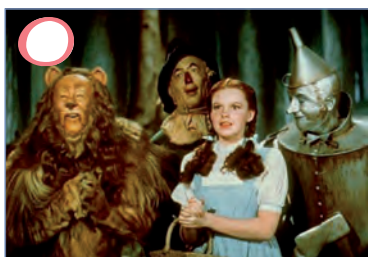
Listening 17 Musical 4



Listening 18 Musical 5



Listening 19 Musical 6

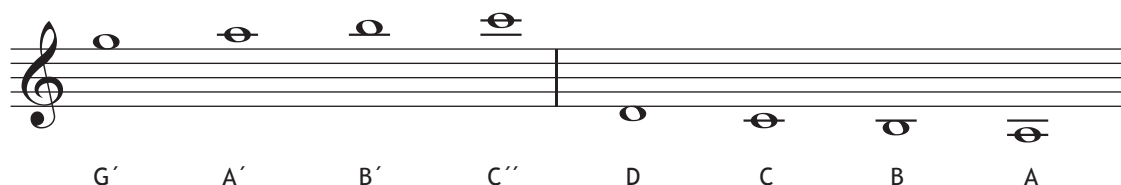


## SECTION 3 MUSICAL CREATION

In this Unit we will review some of the basic musical concepts that you learned in previous courses, but which you will need to apply here to play some of the music given in this course.

Remember that the pattern on which music is written is called the **staff**, or pentagram, with 5 horizontal lines, where the musical notes are placed.

Some notes are too high or too low to fit on the lines or in the spaces of the staff. For these notes, we write them on short additional lines that are only drawn where the note is. They are called **ledger lines**.



Notes:

<b>Semibreve (head only)</b> 	<b>Minim (head and tail)</b> 	<b>Crotchet (head and tail)</b> 
<b>Quaver (head, tail and flag)</b> 	<b>Semi-quaver (head, tail and flag)</b> 	
<b>Demisemi-quaver (head, tail and flag)</b> 	<b>Hemidemisemi-quaver (head, tail and flag)</b> 	

Rests:

<b>Semibreve rest, or whole rest</b> 	<b>Minim rest, or half rest</b> 	<b>Crotchet rest, or quarter rest</b> 
<b>Quaver rest, or eighth rest</b> 	<b>Semi-quaver rest, or sixteenth rest</b> 	
<b>Demisemi-quaver rest, or thirty-second rest</b> 	<b>Hemidemisemi-quaver rest, or sixty-fourth rest</b> 	



1. Write the names of each of these notes.



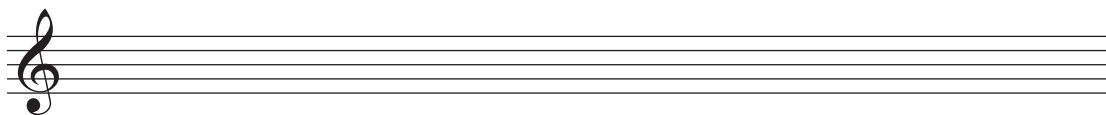
\_\_\_\_\_

2. Write the names of each of these notes above or below the staff.



\_\_\_\_\_

3. Write the following notes on the staff in the correct position.



C G A' G' B B A B' E C' C'' F' A

4. Draw the rest corresponding to each note.

NOTE	REST
