

A WORLD OF SOUNDS **B**

WORKBOOK

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UNITS	1 MUSICAL CONTEXT	2 LISTEN AND LOOK	3 CULTURAL CONTEXT
1 MUSICAL SENSATIONS The CHARACTER of MUSIC	Adjectives and activities 8 Videos	8 Listening exercises to study the character of music Interesting fact 1 video	6 Videos and activities about the character of music throughout history
2 MUSICAL PURPOSE MUSIC GENRES	Concepts and different types of musical genre 3 Videos	16 Listening exercises to study musical genre Interesting fact 1 video	6 Videos and activities on the musical genre throughout history
3 MUSICAL BEAT TEMPO	Concepts and different types of tempo 5 Videos	21 Listening exercises to study tempo Interesting fact 1 video	6 Videos and activities on tempo throughout history
4 RHYTHM TEMPO and TIME SIGNATURE	The concept of rhythm and beat and different types of rhythms and beats 7 Videos	13 Listening exercises to study the time signatures Interesting fact 1 video	5 Videos and activities about time signatures and rhythm throughout history
5 INTENSITY IN MUSIC DYNAMICS and NUANCES	Concept and types of dynamics and nuances 5 Video	21 Listening exercises to study nuances and dynamics Interesting fact 1 video	6 Videos and activities on the evolution of nuances throughout history
6 SOUND COLOUR INSTRUMENTATION	Different types of vocal and instrumental timbres 18 Videos	21 Listening exercises to study nuances and dynamics Interesting fact 1 video	6 Videos and activities on the evolution of instruments throughout history
7 TONAL SUCCESSION MELODY	The concept of melody and its different types 11 Videos	33 Listening exercises to study types of melodies Interesting fact 1 video	6 Videos and activities on the evolution of melody over time
8 THE FABRIC OF MUSIC TEXTURE	The concept of texture and its different types 6 Videos	20 Listening exercises to study texture Interesting fact 1 video	4 Videos and activities about the evolution of texture over time
9 MUSICAL STRUCTURES FORM	The concept of musical form and some of its types 4 Videos	52 Listening exercises to study texture Interesting fact 1 video	6 Videos and activities on the evolution of musical form over time

4 MUSICAL CREATION

5 MUSICAL INTERPRETATION

- 4.1. Music creation
- 4.2. Creation and improvisation
4 activities. 4 musical bases
- 4.3. Practice I (Ukulele)
1 musical base. 1 Video
- 4.4. Practice II (Flute)
6 activities. 6 musical bases

O Fortuna Carmina Burana
Cantiga No. 100 (two voices)
Cantiga No. 100 (Orff instrumental)

2 musical bases
2 Video

- 4.1. Music creation
- 4.2. Creation and improvisation
2 activities. 2 musical bases
- 4.3. Practice I (Ukulele)
1 musical base. 1 Video
- 4.4. Practice II (Flute)
2 activities. 2 musical bases
- 4.5. Stage creation
Choreography *The Final Countdown*

My Heart Will Go On (sing / Bb practice / two voices)
Vois sur ton chemin (practice Bb)
Kyrie (Bb practice / Medieval interpretation)

3 musical bases
3 Video

- 4.1. Music creation
- 4.2. Creation and improvisation
2 activities. 2 musical bases.
- 4.3. Practice I (Ukulele)
3 musical bases. 2 Video
- 4.4. Practice II (Flute)
2 activities. 2 musical bases

Ghost (practice F# / two voices)
White Christmas (practice F# / sing)
Una sañosa porfía (Renaissance interpretation)

3 musical bases
2 Video

- 4.1. Music creation
- 4.2. Creation and improvisation
2 activities. 2 musical bases
- 4.3. Practice I (Ukulele)
1 musical base. 1 Video
- 4.4. Practice II (Flute)
2 activities. 2 musical bases
- 4.5. Stage creation
Choreography of *Rasputin*

Caresse sur l'océan (strengthen Bb / two voices)
We Are the Champions (strengthen F#
/ interpret compound rhythms)
Winter (Baroque interpretation)

3 musical bases
3 Video

- 4.1. Music creation
- 4.2. Creation and improvisation
2 activities. 2 musical bases
- 4.3. Practice I (Ukulele)
2 musical bases. 2 Video
- 4.4. Practice II (Flute)
2 activities. 2 musical bases

Obladi oblada (two voices / interpret syncopations)
Adagio for strings by Barber (strengthen G#)
Pequeña serenata nocturna (interpretation of Classicism)

3 musical bases
2 Video

- 4.1. Music creation
- 4.2. Creation and improvisation
2 activities. 2 musical bases
- 4.3. Practice I (Ukulele)
4 musical bases. 4 Video
- 4.4. Practice II (Flute)
1 actividad. 1 musical base
- 4.5. Stage creation
Choreography of *Eye of the Tiger*

Rocky (interpret the semiquaver and dotted crotchet)
Yellow Submarine (interpret the dotted crotchet and semiquaver)
Ode to Joy (interpretation of the Renaissance Period/ two voices)

3 musical bases
3 Video

- 4.1. Music creation
- 4.2. Creation and improvisation
2 activities. 2 musical bases
- 4.3. Practice I (Ukulele)
2 musical bases. 2 Video
- 4.4. Practice II (Flute)
2 activities. 2 musical bases

Imagine (strengthen the E sharp / two voices)
Every Breath You Take (strengthen E sharp)
Sinfonía del Nuevo Mundo (interpretation of Nationalism)

3 musical bases
3 Video

- 4.1. Music creation
- 4.2. Creation and improvisation
2 activities. 2 musical bases.
- 4.3. Practice I (Ukulele)
1 musical base. 2 Video
- 4.4. Practice II (Flute)
2 activities. 2 musical bases.
- 4.5. Stage creation
Choreography of *Summer Nights*

Chim Chim Cher-ee (two voices)
Grease (strengthen accidentals F# - G# - C# - Bb)
Gymnopédie (interpretation of Impressionism)

3 musical bases
2 Video

- 4.1. Music creation
- 4.2. Creation and improvisation
2 activities. 2 musical bases.
- 4.3. Practice I (Ukulele)
1 musical base. 2 Video
- 4.4. Practice II (Flute)
2 activities. 2 musical bases.

Life is Beautiful (practice F# / two voices)
Carros de fuego (practice the tresillo)
Suite No. 1 for small orchestra (20th century interpretation)

3 musical bases
2 Video

BLOCK 2 LISTENING AND LOOKING

LISTEN

Unit 1

- Listening exercise 1** *Can You Feel the Love Tonight?*, Elton John
- Listening exercise 2** *Psychosis*, Bernard Hermann
- Listening exercise 3** *Zoom and Bored*, C. Stalling
- Listening exercise 4** *Carmina Burana*, Carl Orff
- Listening exercise 5** *Grease*, John Travolta
- Listening exercise 6** *Pirates of the Caribbean*, Klaus Badelt
- Listening exercise 7** *The Exorcist*, K. Penderecki
- Listening exercise 8** *In a Persian Market*, A. W. Ketelbey

Unit 2

- Listening exercise 1** *Oh Happy Day*, Edwin Hawkins
- Listening exercise 2** *Saeta*, José Mercé
- Listening exercise 3** *Caresse sur l'océan*, Bruno Colais
- Listening exercise 4** *La Puerta Violeta*, Rozalén
- Listening exercise 5** *The Sorcerer's Apprentice*, Paul Dukas
- Listening exercise 6** *Symphony No. 40*, Wolfgang Amadeus Mozart
- Listening exercise 7** *Muñeira*, Popular
- Listening exercise 8** *La vida es bella*, Nicola Piovani
- Listening exercise 9** *West Side Story*, Leonard Bernstein
- Listening exercise 10** *El Almendro vuelve por Navidad*, Agencia Asterisco
- Listening exercise 11** *Jingle Bells*, James Pierpont
- Listening exercise 12** *The Magic Flute*, Wolfgang Amadeus Mozart
- Listening exercise 13** *Titanic*, James Horner
- Listening exercise 14** *Mercedes Benz*
- Listening exercise 15** *Symphony No. 27*, Ludwig van Beethoven
- Listening exercise 16** *Spring (La primavera)*, Antonio Vivaldi

Unit 3

- Listening exercise 1** *Night Train*, Travis Wammack
- Listening exercise 2** *Night Train*, James Brown
- Listening exercise 3** *Night Train*, Bert Kaempfert
- Listening exercise 4** *Symphony No. 1*, Gustav Mahler
- Listening exercise 5** *Adagio for strings*, Tomaso Albinoni / Remo Giazotto
- Listening exercise 6** *Ghost*, Alex North-Maurice Jarre
- Listening exercise 7** *The Flintstones*, David Newman
- Listening exercise 8** *The Flight of the Bumblebee*, Nikolái Rimski-Korsakov
- Listening exercise 9** *Danza del molinero*, Manuel de Falla
- Listening exercise 10** *Abdelazer*, Henry Purcell
- Listening exercise 11** *Syrinx*, Claude Debussy
- Listening exercise 12** *Begging*, Ricard Beltrán
- Listening exercise 13** *Albinoni Adagio*, Remo Giazotto
- Listening exercise 14** *Sabre Dance*, Aram Kachaturian
- Listening exercise 15** *White Christmas*, Irving Berlin
- Listening exercise 16** *In the Cave of the King of the Mountain*, Edvard Grieg
- Listening exercise 17** *House*, Ricard Beltrán
- Listening exercise 18** *Live*, Ricard Beltrán
- Listening exercise 19** *2nd movement of the Brandenburg Concerto No. 2*, J. S. Bach
- Listening exercise 20** *1st movement of the Brandenburg Concerto No. 2*, J. S. Bach
- Listening exercise 21** *3rd movement of the Brandenburg Concerto No.2*, J. S. Bach

Unit 4

- Listening exercise 1** *Marcha Radetzsky*, Johann Strauss
- Listening exercise 2** *Peter Gunn*, Henry Mancini
- Listening exercise 3** *You Ain't the First*, Guns N'Roses
- Listening exercise 4** *Conquest of Paradise*, Vangelis
- Listening exercise 5** *Kraken*, Chris Hazell
- Listening exercise 6** *Military March*, Franz Schubert
- Listening exercise 7** *When a Man Loves a Woman*, Michael Bolton
- Listening exercise 8** *Alla turca*, Wolfgang Amadeus Mozart
- Listening exercise 9** *Gladiator*, Hans Zimmer
- Listening exercise 10** *We Are the Champions*, Freddy Mercury
- Listening exercise 11** *Music of the 20th Century*
- Listening exercise 12** *Gregorian chant*
- Listening exercise 13** *Baroque music*

Unit 5

- Listening exercise 1** *The Chinese Box*, Wayne Wang
- Listening exercise 2** *F. I. S. T.*, Norman Jewison
- Listening exercise 3** *Prizzi's Honour*, John Huston
- Listening exercise 4** *Three Days of the Condor*, Sydney Pollack
- Listening exercise 5** *O Fortuna Imperatrix Mundi*, Adap. Carl Orff
- Listening exercise 6** *The Four Seasons*, Antonio Vivaldi
- Listening exercise 7** *Gladiator*, Hans Zimmer
- Listening exercise 8** *Gymnopédie*, Erik Satie
- Listening exercise 9** *Danza del molinero*, Manuel de Falla
- Listening exercise 10** *Overture 1812*, Piotr Illych Tchaikovski
- Listening exercise 11** *The Death of Aase*, Edvard Grieg
- Listening exercise 12** *Dance of the Adolescents*, Igor Stravinski
- Listening exercise 13** *Heart-Shaped Box*, Nirvana
- Listening exercise 14** *Yes, Speak Out*, Cristobal Halfter
- Listening exercise 15** *Adagio*, Samuel Barber
- Listening exercise 16** *Obladi Oblada*, The Beatles
- Listening exercise 17** *Brandenburg Concerto*, Johann Sebastian Bach
- Listening exercise 18** *Danza de la molinera*, Manuel de Falla
- Listening exercise 19** *Gregorian chant*
- Listening exercise 20** *Spring (La Primavera)*, A. Vivaldi
- Listening exercise 21** *The Marriage of Figaro*, W. A. Mozart

Unit 6

- Listening exercise 1** *Higway to Hell*, AC/DC
- Listening exercise 2** *Sex Bomb*, Tom Jones
- Listening exercise 3** *Hello Dolly*, Louis Armstrong
- Listening exercise 4** *I Wanna Be Loved by You*, Marilyn Monroe
- Listening exercise 5** *Poupe meus*, Tomas Luis de Victoria
- Listening exercise 6** *Zadok the Priest*, George Friederich Haendel
- Listening exercise 7** *Amen*, Tradicional afroamericana
- Listening exercise 8** *Do-re-mi*, R. Rotgers
- Listening exercise 9** *9th Symphony*, L. Van Beethoven
- Listening exercise 10** *Song of the Volga Boatmen*, Anónimo
- Listening exercise 11** *Malinconia, Ninfa gentile*, V. Bellini
- Listening exercise 12** *Die Forelle*, F. Schubert
- Listening exercise 13** *Blow the Wind Southerly*, Anónimo
- Listening exercise 14** *Hallelujah*, George Friederich Haendel
- Listening exercise 15** *Crystallise*, Lindsey Stirling
- Listening exercise 16** «The Swan» from *the Carnival of the Animals*, Camille Saint-Saëns
- Listening exercise 17** «The Elephant» from *the Carnival of the Animals*, Camille Saint-Saëns
- Listening exercise 18** *Romance*, Anónimo
- Listening exercise 19** *Fantasia*, Anónimo

- Listening exercise 20** *Sarabande*, George Friederick Haendel
- Listening exercise 21** *Für Elise*, Ludwig van Beethoven
- Listening exercise 22** *La casa del rey*, Ñu
- Listening exercise 23** *Peter and the Wolf (the cat) Op. 67*, Sergei Prokófiev
- Listening exercise 24** *Peter and the Wolf (the duck) Op. 67*, Sergei Prokófiev
- Listening exercise 25** *Peter and the Wolf (the grandfather) Op. 67*, Sergei Prokófiev
- Listening exercise 26** *The Pink Panther*, Henry Mancini
- Listening exercise 27** *Concerto in E-flat major*, Franz Joseph Haydn
- Listening exercise 28** *Lassus*, Larry Clark
- Listening exercise 29** *Peter and the Wolf (the wolf) Op. 67*, Sergei Prokófiev
- Listening exercise 30** *Bass*
- Listening exercise 31** *Toccatà and fugue in D minor*, Johann S. Bach
- Listening exercise 32** *Waltz d'Amélie*, Yann Tiersen
- Listening exercise 33** *School*, Supertramp
- Listening exercise 34** *Determinate percussion*
- Listening exercise 35** *Fossils*, Camille Saint-Saëns
- Listening exercise 36** *Indeterminate percussion*
- Listening exercise 37** Hammond organ
- Listening exercise 38** Synthesiser
- Listening exercise 39** Electric guitar
- Listening exercise 40** Electric bass
- Listening exercise 41** Electronic drum
- Listening exercise 42** Theremin
- Listening exercise 43** Ondes Martenot

Unit 7

- Listening exercise 1** Instrument
- Listening exercise 2** Instrument
- Listening exercise 3** Instrument
- Listening exercise 4** Instrument
- Listening exercise 5** Instrument
- Listening exercise 6** Instrument
- Listening exercise 7** Instrument
- Listening exercise 8** Instrument
- Listening exercise 9** Instrument
- Listening exercise 10** Instrument
- Listening exercise 11** Instrument
- Listening exercise 12** Notes
- Listening exercise 13** Notes
- Listening exercise 14** *When I'm Gone*, Eminem
- Listening exercise 15** *Barcarola*, Jacques Offenbach
- Listening exercise 16** «The donkeys» from *the Carnival of the Animals*, Camille Saint-Saëns
- Listening exercise 17** *Scale*, Saxofón
- Listening exercise 18** *Ionisation*, Edgar Varèse
- Listening exercise 19** *Peer Gynt Morning Mood*, Edvard Grieg
- Listening exercise 20** *Variations for piano*, Anton Webern
- Listening exercise 21** *Tres puertas*, Extrechinato y tú
- Listening exercise 22** «Pianists» from *the Carnival of the Animals*, Camille Saint-Saëns
- Listening exercise 23** *Variations for a door and a sigh*, Pierre Henry
- Listening exercise 24** Exotic melody
- Listening exercise 25** Exotic melody
- Listening exercise 26** Exotic melody
- Listening exercise 27** Exotic melody
- Listening exercise 28** Exotic melody
- Listening exercise 29** Musique concrète
- Listening exercise 30** Medieval religious music
- Listening exercise 31** Atonal music
- Listening exercise 32** Baroque music
- Listening exercise 33** Impressionist music

Unit 8

- Listening exercise 1** *I Will Always Love You*, Dolly Parton
Listening exercise 2 *Veni Sancte Spiritus*, Anónimo
Listening exercise 3-4 *Muito devemos varoes*, Alfonso X el Sabio
Listening exercise 5 *Lungisa Indlela*, Ladysmith Black Mambazo
Listening exercise 6 *Bohemian Rhapsody*, Freddie Mercury
Listening exercise 7 *Imagine*, John Lennon
Listening exercise 8 *Hallelujah*, George Friedrich Haendel
Listening exercise 9 *We Will Rock You*, Brian May
Listening exercise 10 *Chim Chim Cheree*, Richard M. Y Robert B. Sherman
Listening exercise 11 *Amen*, Otis Redding
Listening exercise 12 *Lomhlaba Kawunoni*, Ladysmith Black Mambazo
Listening exercise 13 *Lágrimas de mi consuelo*, Juan Vázquez
Listening exercise 14 *Nas mentes*, Alfonso X el Sabio
Listening exercise 15 *Memories*, P. Iturralde
Listening exercise 16 *Summer Night*, Warren Casey
Listening exercise 17 *Sanctus*, Anónimo
Listening exercise 18 *Sicut cervus*, Palestrina
Listening exercise 19 *The Maid Turned Mistress*, G. Pergolesi
Listening exercise 20 *Gesang der jünlinge*, K. Stockhausen

Unit 9

- Listening exercise 1** *No dudaría* (Introduction), Antonio Flores (Student's book)
Listening exercise 2 *No dudaría* (Stanza 1), Antonio Flores (Student's book)
Listening exercise 3 *No dudaría* (Chorus), Antonio Flores (Student's book)
Listening exercise 4 *No dudaría* (Bridge), Antonio Flores (Student's book)
Listening exercise 5 *No dudaría* (Stanza 2), Antonio Flores (Student's book)
Listening exercise 6 *No dudaría* (Chorus), Antonio Flores (Student's book)
Listening exercise 7 *No dudaría* (Coda), Antonio Flores (Student's book)
Listening exercise 8 *Chariots of Fire* (Theme A), Vangelis (Student's book)
Listening exercise 9 *Chariots of Fire* (Theme A with repeat), Vangelis (Student's book)
Listening exercise 10 *Chariots of Fire* (Contrasting Theme B), Vangelis (Student's book)
Listening exercise 11 *Je vous dirais maman* (Theme A), W. A. Mozart (Student's book)
Listening exercise 12 *Je vous dirais maman* (Variation 1 Theme A), W. A. Mozart (Student's book)
Listening exercise 13 *Je vous dirais maman* (Variation 2 Theme A), W. A. Mozart (Student's book)
Listening exercise 14 *Chariots of Fire* (Introduction), Vangelis (Student's book)
Listening exercise 15 *Chariots of Fire* (Coda), Vangelis (Student's book)
Listening exercise 16 *Complete listening exercise* (Student's book)
Listening exercise 17 *Imagine*, John Lennon (Student's workbook)
Listening exercise 18 *Water Music* (First Theme), Georg Friederich Haendel (Student's workbook)
Listening exercise 19 *Water Music* (Second Theme), Georg Friederich Haendel (Student's workbook)
Listening exercise 20 *Water Music* (Complete listening exercise), Georg Friederich Haendel (Student's workbook)
Listening exercise 21 *Symphony No. 94 in G major* (First piece), Joseph Haydn (Student's workbook)
Listening exercise 22 *Symphony No. 94 in G major* (Second piece), Joseph Haydn (Student's workbook)
Listening exercise 23 *Symphony No. 94 in G major* (Third piece), Joseph Haydn (Student's workbook)
Listening exercise 24 *Canary* (First piece), Cesari Negri (Student's workbook)
Listening exercise 25 *Canary* (Second piece), Cesari Negri (Student's workbook)
Listening exercise 26 *Canary* (Third piece), Cesari Negri (Student's workbook)
Listening exercise 27 *Canary* (Complete work), Cesari Negri (Student's workbook)
Listening exercise 28 *Minuet* (First Theme), Georg Friederich Haendel (Student's workbook)
Listening exercise 29 *Minuet* (Second Theme), Georg Friederich Haendel (Student's workbook)
Listening exercise 30 *Minuet* (Complete work), Georg Friederich Haendel (Student's workbook)
Listening exercise 31 *Fossils* (First Theme), Camile Saint-Saëns (Student's workbook)
Listening exercise 32 *Fossils* (Second Theme), Camile Saint-Saëns (Student's workbook)
Listening exercise 33 *Fossils* (Complete work), Camile Saint-Saëns (Student's workbook)
Listening exercise 34 *Abdelazer* (First Theme), Henry Purcell (Student's workbook)
Listening exercise 35 *Abdelazer* (Second Theme), Henry Purcell (Student's workbook)
Listening exercise 36 *Abdelazer* (Third Theme), Henry Purcell (Student's workbook)

- Listening exercise 37** *Abdelazer* (Complete work), Henry Purcell (Student's workbook)
- Listening exercise 38** *The Swan* (First Theme), Camile Saint-Säens (Student's workbook)
- Listening exercise 39** *The Swan* (Complete work), Camile Saint-Säens (Student's workbook)
- Listening exercise 40** *Danse Macabre* (First theme), Camile Saint-Säens (Student's workbook)
- Listening exercise 41** *Danse Macabre* (First theme), Camile Saint-Säens (Student's workbook)
- Listening exercise 42** *The Toreadors* (First theme), George Bizet (Student's workbook)
- Listening exercise 43** *The Toreadors* (Second Theme), George Bizet (Student's workbook)
- Listening exercise 44** *The Toreadors* (Third Theme), George Bizet (Student's workbook)
- Listening exercise 45** *The Toreadors* (Complete work), George Bizet (Student's workbook)
- Listening exercise 46** *La vida es bella*. Nicola Piovani (Student's workbook)
- Listening exercise 47** *Traditional song 1* (Student's workbook)
- Listening exercise 48** *Traditional song 2* (Student's workbook)
- Listening exercise 49** *Chorus* (Student's workbook)
- Listening exercise 50** *Recitative* (Student's workbook)
- Listening exercise 51** *Overture* (Student's workbook)
- Listening exercise 52** *Aria* (Student's workbook)

LOOKING

Unit 1

- Video 1** Tranquillity
- Video 2** Sadness
- Video 3** Force or energy
- Video 4** Greatness
- Video 5** Joy
- Video 6** Tempo
- Video 7** Malaise
- Video 8** Suspense
- Video 9** The character of music
- Video 10.1** In the Middle Ages
- Video 10.2** In the Renaissance Period
- Video 10.3** In the Baroque Period
- Video 10.4** In the Classicism Period
- Video 10.5** In the Romanticism Period
- Video 10.6** In the 20th century and up to the present
- Video 11** Ukulele
- Video 12** *O Fortuna* (André Rieu)
- Video 13** *Sta. Maria Strela do Dia* (O Vive Rose Ensemble)

Unit 2

- Video 1.** The field
- Video 2** Instrumentation
- Video 3** Functionality
- Video 4** Music in advertising
- Video 5.1** In the Middle Ages
- Video 5.2** In the Renaissance Period
- Video 5.3** In the Baroque Period
- Video 5.4.** In the Classicism Period
- Video 5.5** In the Romanticism Period
- Video 5.6** In the 20th century and up to the present
- Video 6** Ukulele
- Video 7** *My Heart Will Go On* (James Horner)
- Video 8** *Vois sur ton chemin* (Bruno Colais)
- Video 9** *Kyrie* (Anonymous)

Unit 3

- Video 1.1** Uniform tempo (Andante)
- Video 1.2** Uniform tempo (Adagio)
- Video 1.3** Uniform tempo (Fast – Slow)
- Video 1.4** Uniform tempo (*Allegro*)
- Video 2** Metronome tempo
- Video 3** Variable tempo
- Video 4** Free tempo
- Video 5** Re-establish tempo
- Video 6** *Symphonic poem for 100 metronomes* (György Ligeti)
- Video 7.1** In the Middle Ages
- Video 7.2** In the Renaissance Period
- Video 7.3** In the Baroque Period
- Video 7.4** In the Classicism Period
- Video 7.5** In the Romanticism Period
- Video 7.6** In the 20th century and up to the present
- Video 8** Ukulele
- Video 9** Ukulele
- Video 10** Ukulele
- Video 11** *Ghost* (A. North-M. Jarré)
- Video 12** *Blanca Navidad* (I. Berlin)

Unit 4

- Video 1** Binary rhythm
- Video 2** Ternary rhythm
- Video 3** Quaternary rhythm
- Video 4** Simple bars
- Video 5** Composite bars
- Video 6** Rhythmic instability
- Video 7** Additive rhythm and divisive rhythm
- Video 8** How to mark the time signatures
- Video 9.1** In the Middle Ages
- Video 9.2** In the Renaissance Period
- Video 9.3** In the Baroque Period
- Video 9.4** In the Classicism and Romanticism periods
- Video 9.5** In the 20th century and up to the present
- Video 10** Ukulele
- Video 11** *Caresse Sur l'océan* (B. Colais)
- Video 12** *We Are the Champions* (F. Mercury)
- Video 13** *Vivaldi's Winter* (Julia Fischer)

Unit 5

- Video 1** *Pianissimo*
- Video 2** *Mezzoforte*
- Video 3** *Forte*
- Video 4** *Fortissimo*
- Video 5** Dynamic contrasts
- Video 6** Sound sources and decibels
- Video 7.1** In the Middle Ages
- Video 7.2** In the Renaissance Period
- Video 7.3** In the Baroque Period
- Video 7.4** In the Classicism Period
- Video 7.5** In the Romanticism Period
- Video 7.6** In the 20th century and up to the present
- Video 8** Ukulele
- Video 9** Ukulele
- Video 10** *Obladi Oblada* (Lennon-McCartney)
- Video 11** *Barber's Adagio* (S. Barber)

Unit 6

- Video 1** Soprano vocals
- Video 2** Alto vocals
- Video 3** A cappella vocals or with instruments
- Video 4** The appearance of the instrument
- Video 5** The material the instrument is made of
- Video 6** Bowed string instruments
- Video 7** Plucked string instruments
- Video 8** The harpsichord
- Video 9** Percussion string instruments
- Video 10** Types of embouchure
- Video 11** Woodwind instruments
- Video 12** Brass instruments
- Video 13** Mixed/wind instruments
- Video 14** Percussion instruments with determinate tuning
- Video 15** Percussion instruments with indeterminate tuning
- Video 16** Instrumental families in the orchestra
- Video 17** Electronic instruments
- Video 18** The phenomenon of pop violinists
- Video 19** *Intonarumori*
- Video 20.1** In the Middle Ages
- Video 20.2** In the Renaissance Period
- Video 20.3** In the Baroque Period
- Video 20.4** In the Classicism Period
- Video 20.5** In the Romanticism Period
- Video 20.6** In the 20th century and up to the present
- Video 21** Ukulele
- Video 22** Ukulele
- Video 23** *Rocky* (Bill Conti)
- Video 24** *Yellow Submarine* (Lennon-McCartney)
- Video 25** *Ode to Joy* (L. van Beethoven)

Unit 7

- Video 1** Bass and treble notes
- Video 2** *Guido D'Arezzo*
- Video 3** Flat melody
- Video 4** Undulating melody
- Video 5** Arc-shaped melody
- Video 6** Zigzag melody
- Video 7** Non-melodic type
- Video 8** Hindu melodies
- Video 9** Chinese melody
- Video 10** Arabic melodies
- Video 11** Flamenco melodies
- Video 12** The conductor's gestures
- Video 13.1** In the Middle Ages
- Video 13.2** In the Renaissance Period
- Video 13.3** In the Baroque Period
- Video 13.4** In the Classicism Period
- Video 13.5** In the Romanticism Period
- Video 13.6** In the 20th century and up to the present
- Video 14** Ukulele
- Video 15** Ukulele
- Video 16** *Imagine* (John Lennon)
- Video 17** *Every Breath You Take* (Police)
- Video 18** 2nd Mov. from the New World Symphony (Dvorák)

Unit 8

- Video 1** Monophonic texture
- Video 2** Heterophonic texture
- Video 3** Homophonic texture
- Video 4** Contrapuntal texture
- Video 5** Accompanied melody texture
- Video 6** Orchestra conductors (Alondra de la Parra)
- Video 7** The Music of the Cosmos
- Video 8.1** In the Middle Ages
- Video 8.2** In the Renaissance Period
- Video 8.3** In the Baroque Period
- Video 8.4** From the 17th century to the 21st century
- Video 9** Ukulele
- Video 10** *Chim Chim Cheree* (R. & B. Sherman)
- Video 11** *Grease* «Summer Nights» (W. Casey- J. Jacobs)

Unit 9

- Video 1** Primary form
- Video 2** Binary form
- Video 3** Ternary form
- Video 4** Rondo form
- Video 5** John Cage
- Video 6.1** In the Middle Ages
- Video 6.2** In the Renaissance Period
- Video 6.3** In the Baroque Period
- Video 6.4** In the Classicism Period
- Video 6.5** In the Romanticism Period
- Video 6.6** In the 20th century and up to the present
- Video 7** Ukulele
- Video 8** *Life is Beautiful* (N. Piovani)
- Video 9** *Chariots of Fire* (Vangelis).

BLOCK 4 MUSICAL CREATION

Unit 1

- Creation base 1** Create a melody composition (Activity workbook)
- Creation base 1** Create a melody composition (Activity workbook)
- Creation base 2** Create a melody composition (Activity workbook)
- Creation base 2** Create a melody composition (Activity workbook)
- Practice base I Ukulele** Open strings
- Practice base II Flute 1** Left hand
- Practice base II Flute 2** Left hand
- Practice base II Flute 3** Right hand
- Practice base II Flute 4** Right hand
- Practice base II Flute 5** *Lullaby*
- Practice base II Flute 6** *Polka*

Unit 2

- Creation base 1** Create a melody composition (Activity workbook)
- Creation base 2** Create a melody composition (Activity workbook)
- Practice base I Ukulele 1** Strumming
- Practice base II Flute 1** Practice the Bb
- Practice base II Flute 2** Practice the Bb

Unit 3

Creation base 1	Create a melody composition (Activity workbook)
Creation base 2	Create a melody composition (Activity workbook)
Practice base I Ukulele	Plectrum and string (Base 1)
Practice base I Ukulele	Indian song (Base 2)
Practice base I Ukulele	Am (Base 3)
Practice base II Flute	Practice the F# (Base 1)
Practice base II Flute	Practice the F# (Base 2)

Unit 4

Creation base 1	Create a melody composition (Activity workbook)
Creation base 2	Create a melody composition (Activity workbook)
Practice base I Ukulele 1	F and G)
Practice base II Flute 1	Practice the Bb
Practice base II Flute 2	Practice the F

Unit 5

Creation base 1	Create a melody composition (Activity workbook)
Creation base 2	Create a melody composition (Activity workbook)
Practice base I Ukulele 1	Am, F, C, G
Practice base I Ukulele 2	Play and sing the song «Súbeme la radio» E. Iglesias
Practice base II Flute 1	Practice the G#
Practice base II Flute 2	Practice the F#

Unit 6

Creation base 1	Create a melody composition (Activity workbook)
Creation base 2	Create a melody composition (Activity workbook)
Practice base I Ukulele 1	A / Am
Practice base I Ukulele 2	D (Base 1)
Practice base I Ukulele 3-4	Cejilla / Bm
Practice base II Flute 1	To rhythm with natural notes

Unit 7

Creation base 1	Create a melody composition (Activity workbook)
Creation base 2	Create a melody composition (Activity workbook)
Practice base I Ukulele 1	Bm, G, D, A
Practice base I Ukulele 2	Play and sing the song «Todos los días sale el sol» Bongo Botrako
Practice base II Flute 1	Practice the E# (sharp)
Practice base II Flute 2	Practice the E# (sharp) and G#

Unit 8

Creation base 1	Create a melody composition (Activity workbook)
Creation base 2	Create a melody composition (Activity workbook)
Practice base I Ukulele 1	Dm
Practice base II Flute 1	Practice the C#
Practice base II Flute 2	Practice the C#, F# and G#

Unit 9

Creation base 1	Create a melody composition (Activity workbook)
Creation base 2	Create a melody composition (Activity workbook)
Practice base II Flute 1	Practice the F# (sharp)
Practice base II Flute 2	Practice the F# (sharp) and Bb

BLOCK 5 MUSICAL INTERPRETATION

Unit 1

- Interpretation base 1** *O Fortuna* (Carmina Burana) (both hands)
Interpretation base 2 *Cantiga No. 100* (two voices / sing)

Unit 2

- Interpretation base 1** *My Heart Will Go On* (sing / Bb practice / two voices)
Interpretation base 2 *Vois sur ton chemin* (practice Bb)
Interpretation base 3 *Kyrie* (Bb practice / Medieval interpretation)

Unit 3

- Interpretation base 1** *Ghost* (practice F# / two voices)
Interpretation base 2 *White Christmas* (practice F# / sing)
Interpretation base 3 *A Vicious Dispute* (Renaissance interpretation)

Unit 4

- Interpretation base 1** *Caresse sur l'océan* (strengthen Bb / two voices)
Interpretation base 2 *We Are The Champions* (strengthen F# / interpret compound rhythms)
Interpretation base 3 *Winter* (Baroque interpretation)

Unit 5

- Interpretation base 1** *Obladi Oblada* (two voices / interpret syncopations)
Interpretation base 2 *Adagio for strings* by Barber (strengthen G#)
Interpretation base 3 *Little night serenade* (interpretation of Classicism)

Unit 6

- Interpretation base 1** *Rocky* (interpret the semiquaver and dotted crotchet)
Interpretation base 2 *Yellow Submarine* (interpret the dotted crotchet and semiquaver)
Interpretation base 3 *Ode to Joy* (interpretation of the Romanticism Period/ two voices)

Unit 7

- Interpretation base 1** *Imagine* (strengthen the E sharp / two voices)
Interpretation base 2 *Every Breath You Take* (strengthen E sharp)
Interpretation base 3 *Symphony of the New World* (interpretation of Nationalism)

Unit 8

- Interpretation base 1** *Chim Chim Cher-ee* (two voices)
Interpretation base 2 *Grease* (strengthen accidentals F# - G# - C# - Bb)
Interpretation base 3 *Gymnopédie* (interpretation of Impressionism)

Unit 9

- Interpretation base 1** *Life is Beautiful* (practice F# / two voices)
Interpretation base 2 *Chariots of Fire* (practice the tresillo)
Interpretation base 3 *Suite No. 1 for small orchestra* (20th century interpretation)

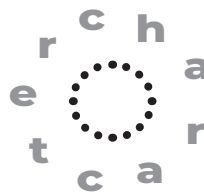
UNIT 1. MUSICAL SENSATIONS



The character of music

BLOCK 1 MUSICAL CONTEXT

1. Character in music is much like character in people we know in our everyday lives. Complete the exercise below to see how common character terms we use to describe people's characters can also be applied to music.



1. **WITH A C:** Someone who seduces and conquers us is a person with a character that is

_____.

2. **WITH AN H:** Sounds that fit together well to create a chord have a character that is

_____.

3. **WITH AN A:** Something that upsets us and makes us nervous can also make us feel

_____.

4. **WITH AN R:** When we are calm and serene, we can affirm that our character is

_____.

5. **WITH AN A:** Something that surprises us very much can be

_____.

6. **WITH A C:** When something makes us laugh, it's because it has a character that is

_____.

7. **WITH A T:** If you're frightened by a horror film, it's because it has a character that is

_____.

8. **WITH AN E:** Music that's so loud and strong has a character that is

_____.

9. **WITH AN R:** That group of soldiers paraded very well because the accompanying music was very

_____.

2. The character in music changes depending on the sensations it suggests. Here are some specific music character terms. Your job is to find the contrary sensation fitting into the letters provided.

1. A term that suggests feeling bad: DISAGREEABLE

A _ _ _ _ _ B _ E

2. A term that suggests feeling happy: SIMPLE

C _ _ P _ _ C _ _ _ D

3. A term that suggests tranquillity: SERENE

L _ _ _ L _

4. A term that suggests sadness: MELANCHOLIC

P _ _ _ S _ _ T

5. A term that suggests grandeur: CEREMONIOUS

D _ _ I _ _ _ E

6. A term that suggests suspense: STRESSFUL

R _ _ _ X _ _



3. In this letter soup there are 4 terms that indicate the character of a soundtrack for a horror film. See if you can find them.



X	I	G	I	H	O	F	H	I	O
C	Y	Ñ	K	Ñ	I	Z	O	H	A
I	D	J	E	X	O	V	R	D	E
T	V	I	Z	G	H	I	R	O	B
A	Z	T	S	V	I	F	I	H	K
M	X	O	A	M	X	E	B	I	L
A	Z	C	I	J	A	P	L	K	I
R	B	S	K	U	D	L	E	I	J
D	I	S	R	E	S	S	I	N	G
M	L	W	L	O	J	K	W	S	J
B	A	R	O	V	T	E	S	K	O

BLOCK 2 LISTEN AND LOOK

Next you should listen to various musical fragments chosen from among some famous soundtracks so you can answer the practise questions given here.

Listening 1

Es la noche del amor (Animación) 1994
Music: Elton John



Simba is a little lion with a destiny – in the future he'll occupy the place of his father, King Mufasa, and make sure that the natural balance of his lands is maintained. But his evil uncle Scar (who kills his father) changes his future, and he grows up far from home and his family. Together with his new friends Timba and Pumbaa, Nala appears on the scene, a brave lioness with whom Simba falls madly in love. The sensation of tenderness, power and grandeur is mixed with Simba's power and strength, forcing him to return home and fight for his right to the throne.

with
on the scene, a brave lioness

- a. Among the following adjectives, check the three that you think are most appropriate for expressing the sensations produced by this piece:

RELAXING DISTRESSING ROMANTIC GRANDIOSE
 MELANCHOLIC SURGING VIGOROUS

- b. Bearing in mind the character of the music, answer the following questions:

b.1. Do you think this music would be played in a terror film? Give reasons for your answer.

b.2. What kind of scenes or situations would this song be good for?



Listening 2

Psicosis (Terror) 1960 Music: Bernard Herrmann

A young secretary embezzles money from her employer and runs away from the city. After driving for some time, she winds up at a secluded motel run by a shy young man named Norman. Everything seems normal, but the strange relationship between Norman and his mother, and the crimes committed there, create an asphyxiating atmosphere of tension in the spectator.



As you can hear, the character of this work is totally different from the last listening exercise. Make a comparison between the two works, analysing the most important musical elements the composer used to achieve a different character in each of them. Answer the following questions:

a. Do you think this melody would be used in a part of the film with a romantic scene in it? _____

Why? _____

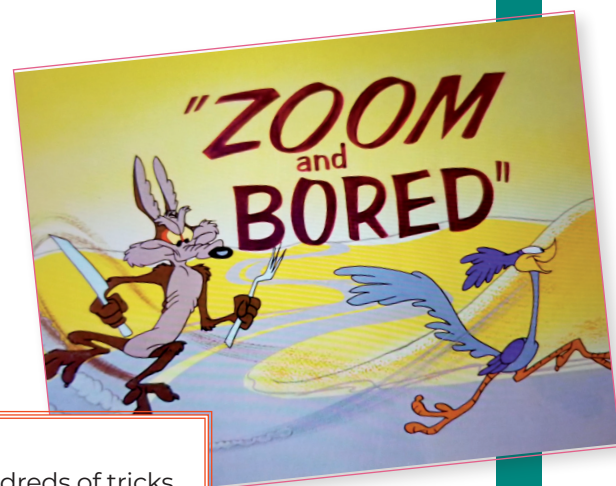
b. Next look at the phrases below. Each of them is more related to either the first or the second listening exercise. Write a 1 or a 2 in the box depending on whether you think it corresponds to the first or second listening exercise.

- Someone is about to get murdered.
- There is a feeling of suspense.
- This reflects a very tender scene.
- It's a romantic song.
- There is a sensation of anguish, anxiety or terror.
- The melody is soft and sweet.

Listening 3

Zoom and Bored (Animation) 1957 Music: C. Stalling

The coyote can't stop trying to catch the roadrunner, using hundreds of tricks. Here he is trying his luck with a catapult, a brick wall, a bottle full of bees and even a harpoon, but he doesn't seem able to catch the roadrunner whatever he tries. With this fast-paced music, Stalling transmits an electrifying ambiance with lots of movement.



a. If you had to choose three adjectives to define the character of this piece, which would you choose from the following?

- | | | |
|---------------------------------|-----------------------------------|-----------------------------------|
| <input type="checkbox"/> SERENE | <input type="checkbox"/> SWEET | <input type="checkbox"/> HUMOROUS |
| <input type="checkbox"/> CASUAL | <input type="checkbox"/> TRANQUIL | <input type="checkbox"/> FUNNY |

b. To create a sensation of lightness and movement for his cartoon characters, Stalling uses a series of musical devices. Check the ones on the list below that you think are most appropriate for this piece:

- | | |
|--|---|
| <input type="checkbox"/> Sudden pauses | <input type="checkbox"/> No rests |
| <input type="checkbox"/> Mechanical, unchanging rhythm | <input type="checkbox"/> Variations and changes in rhythm |
| <input type="checkbox"/> Use of electronic instruments | <input type="checkbox"/> Use of wind and string instruments (trumpets, violins, etc.) |
| <input type="checkbox"/> Quick pace | <input type="checkbox"/> Slow pace |
| <input type="checkbox"/> Sound level soft and constant | <input type="checkbox"/> Contrasting, changing sound levels |
| <input type="checkbox"/> A sad character | <input type="checkbox"/> A funny, playful kind of character |

Listening 4

Carmina Burana 1937 (Historical)
Music: Carl Orff

Based on anonymous profane texts, mostly in Latin, which transgress the standards of moral behaviour of the age, this work deals with the fickleness of fortune, life, love and pleasures. Irreverent parodies and even blasphemies on power and religion are mixed with teaching stories about love, gambling and drinking. This listening exercise featuring the goddess Fortune (unforeseeable and as changing as the moon) transmits the anguishing sensation of the insignificance of human life, in which the fate of men and women is arbitrary and unknown.



a. Among the following adjectives, check the three that you think are most appropriate for expressing the sensations produced by this piece:

- | | | | |
|--------------------------------------|-----------------------------------|-----------------------------------|------------------------------------|
| <input type="checkbox"/> RESTFUL | <input type="checkbox"/> GLORIOUS | <input type="checkbox"/> DELICATE | <input type="checkbox"/> GRANDIOSE |
| <input type="checkbox"/> SPECTACULAR | <input type="checkbox"/> SAD | <input type="checkbox"/> INTIMATE | |

b. Review the list of adjectives in your book and find three others that best describe your sensations while listening to this song.

CHECK YOUR LEARNING

To consolidate your listening skills in musical character, listen to 3 more fragments and answer the 3 questions given for each piece:

1. Can you identify which sensations are produced in you by each of the works?

▶ Listening 5

▶ Listening 6

▶ Listening 7

2. Write the number of the listening exercise corresponding to each picture.



3. Make up a list of other occasions or situations in which you think this music could also be used.

Listening 5 _____

Listening 6 _____

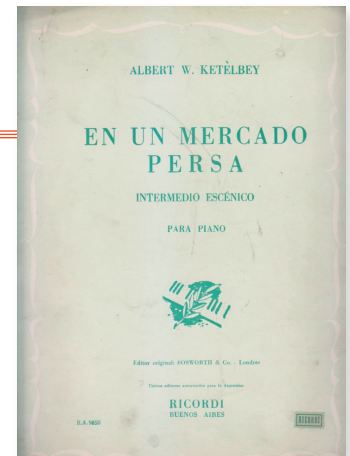
Listening 7 _____

▶ Listening 8

In a Persian Market Music: A. W. Ketelbey

This is a composition that reflects an Oriental market, in which a series of characters come and go.

To reflect in sound the various sensations produced by the appearance of each of these characters, the composer uses many contrasting devices (rhythms, instrumentals, etc.). For example, when a caravan approaches, the composer uses quick, broken sounds to simulate the footsteps of the camels together with an Oriental-flavoured melody. The arrival of the princess is represented by a sweet, elegant melody, the voices of the beggars are produced by the choir, and so on.

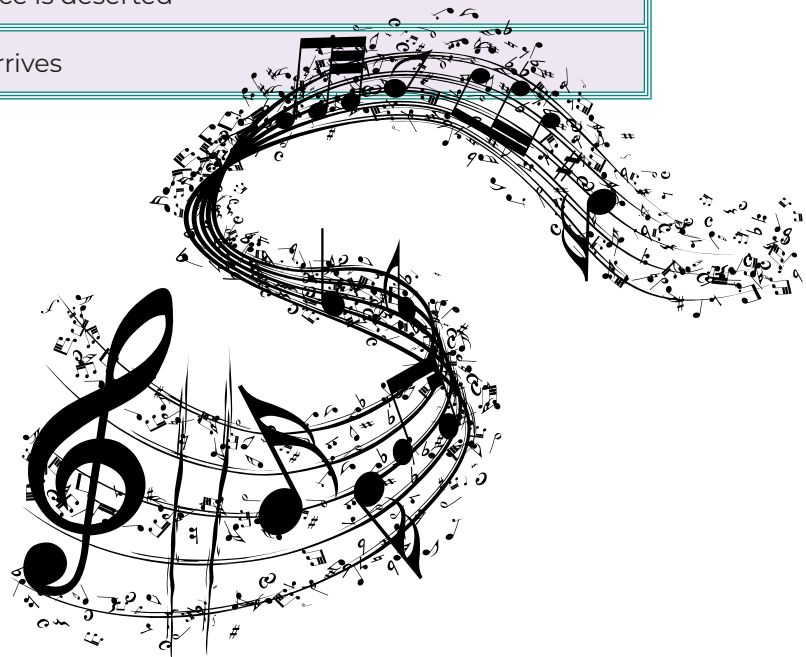


- a. This composition has a total of 10 scenes. Here is a description of each scene, but they are all mixed up. Listen to the exercise and try to order them from 1 to 10.

Number to indicate the order of appearance	SCENES
	The princess leaves
	The snake charmers present themselves
	The beggars ask for money
	The beggars' voices can be heard again
	The acrobats perform in the marketplace
	The camels arrive, tired and slowly
	The Caliph strolls through the market
	The marketplace is deserted
	The princess arrives

As you will have seen, music gives us a broad range of sensations, many of them related to specific situations, frames of mind or moods, etc.

But sometimes we do not have to look for a specific relationship or an explanation. We can say we simply like the melody, the music moves us, inspires us, or makes us feel good..



BLOCK 3 CULTURAL CONTEXT

1. Mark the correct answers corresponding to each musical period. Note that there may be more than one correct statement.

- Gregorian Chant was intended for fun and entertainment.
- The Gregorian Chant was interpreted as a form of meditation and reflection.
- The Gregorian Chant was fundamentally interpreted by the troubadours.
-
- In the Renaissance Period, religious music acquired greater expressiveness than in the Middle Ages.
- Secular music had increasingly less importance in the Renaissance.
- In the Renaissance Period, secular songs were satirical, erotic, carnivalesque, etc., with a playful function.
-
- In the Baroque Period, music was at the service of power, luxury and ostentation, forming part of great shows.
- In this period in fact, music was seldom used in the shows for the upper social classes, since it was of little interest to them.
-
- In the Classicism Period, the so-called "Doctrine of the Affections" came to form, which aspired to represent the feelings of the human being.
- The music of Classicism is very complex and with sudden changes in its character.
- It is dominated by moderation, order, elegance and good taste.
- Classicism musicians and composers were not interested in pleasing the general public, their music was only played to nobility and royalty.
-
- In the Romanticism Period, the music was still contained and balanced, as in the previous period.
- This style of music was passionate and changing.
- In the Romanticism Period, music was of little interest, since it didn't arouse emotions.
-
- From the 20th century, the music often evoked strange, disconcerting, disturbing, shocking sensations...
- The music of the 20th century is simple, clear and contained.
- From the 20th century, experimentation is the main message that music conveys.

2. Complete with the correct word.

Mystical spectacular calm passionate balance disconcerting

The character of Medieval religious music was _____

The music of the Renaissance acquires a more profound character and _____

The power acquired by the kings and the nobility in the Baroque Period is reflected in music that is _____

In the art of Classicism, reason and intelligence must shine at the service of beauty and _____

The music of the Romanticism Period was about expressing feelings in a way that _____

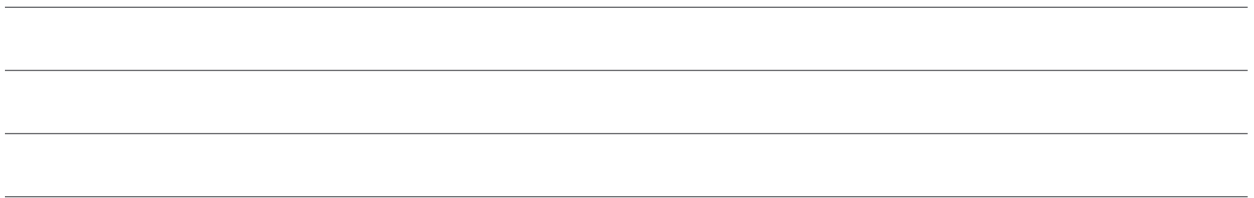
From the 20th century, music tends to create sensations in the listener of _____

BLOCK 4 MUSICAL CREATION

4.1. MUSICAL CREATION

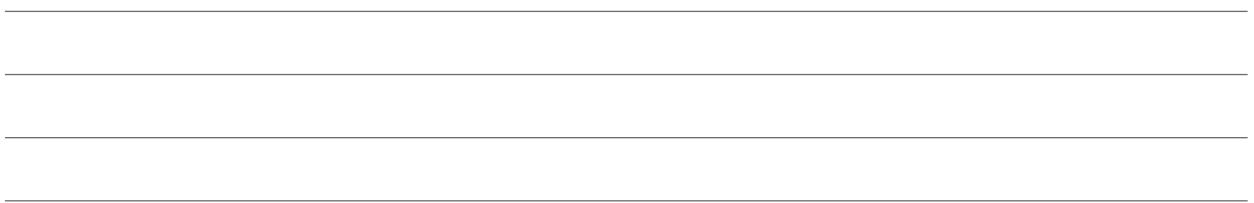
THE STAFF. Ledger lines and their spaces

1. Number the lines and spaces. Remember they are counted from the bottom up. .



2. Draw a circle around the right line or space, as indicated.

1st line / 3rd space / 3rd line / 5th line / 1st space / 4th space / 2nd line / 3rd space / 4th line

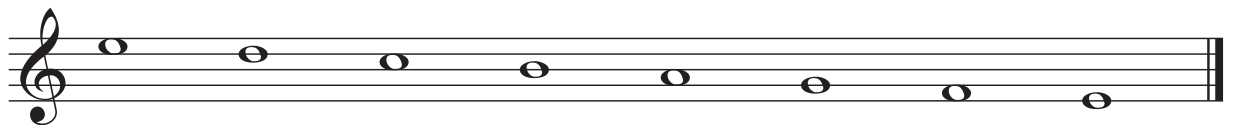


PLACING NOTES ON THE STAFF. The name of sounds

3. Write the names of the following notes. Note they are placed in an ascending order.



4. Write the names of the following notes placed in descending order.



5. Write the names of the notes placed on the lines below.



6. Write the names of the notes placed in the spaces below.

7. Write the names of the following notes.

8. Draw the notes given on the staff below.

G D F A D' E E' B

9. To play this fragment you should know the names of the notes. Write their names under each note.

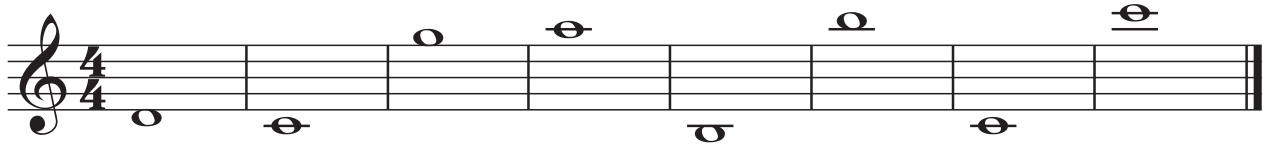
NOTES ABOVE OR BELOW THE STAFF. Additional lines and spaces

10. Draw the right note on the line or in the space below, as indicated.

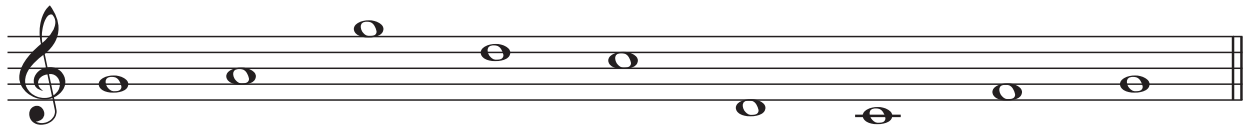
1st space below 2nd space below 1st line below 2nd line below 2nd space above 1st space above 2nd line above 1st line above

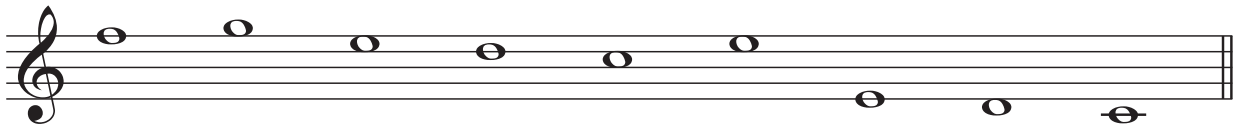
11. Number the lines and additional spaces.

12. Write the names of the notes written on ledger lines and spaces.



13. Notice that the notes below are above or below the staff. Write their names.



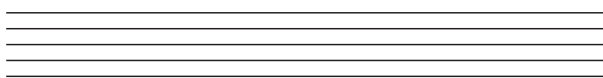


CLEFS. Clefs in music

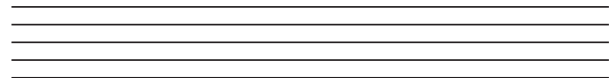
14. Learn to draw clefs correctly.



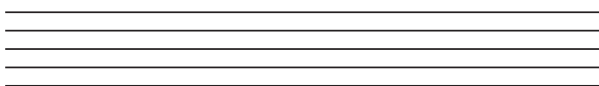
15. Now draw them without help.



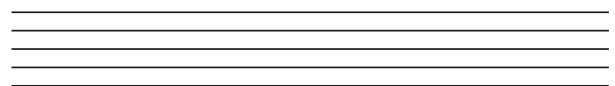
Treble clef, or G2



Bass clef, or F4



Tenor clef, C3

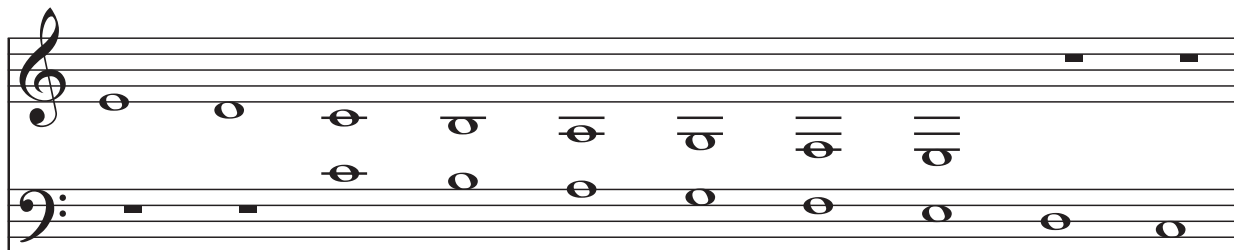
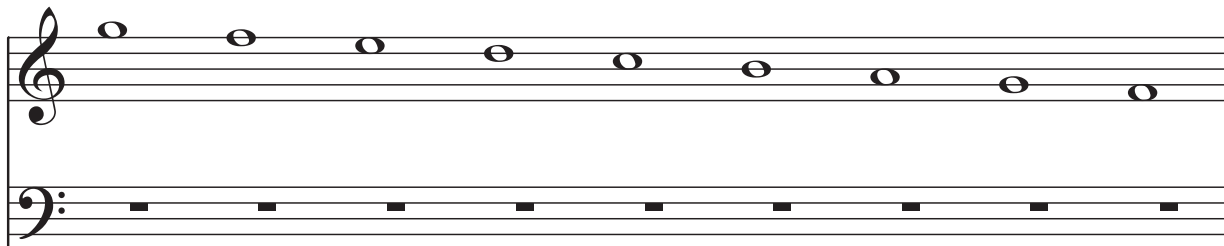


Soprano clef, or C1

16. Now that you know how to draw the clefs properly, circle the ones that are correct.



17. To make reading music easier, different clefs are used. Write the names of the following sounds in each of these clefs.

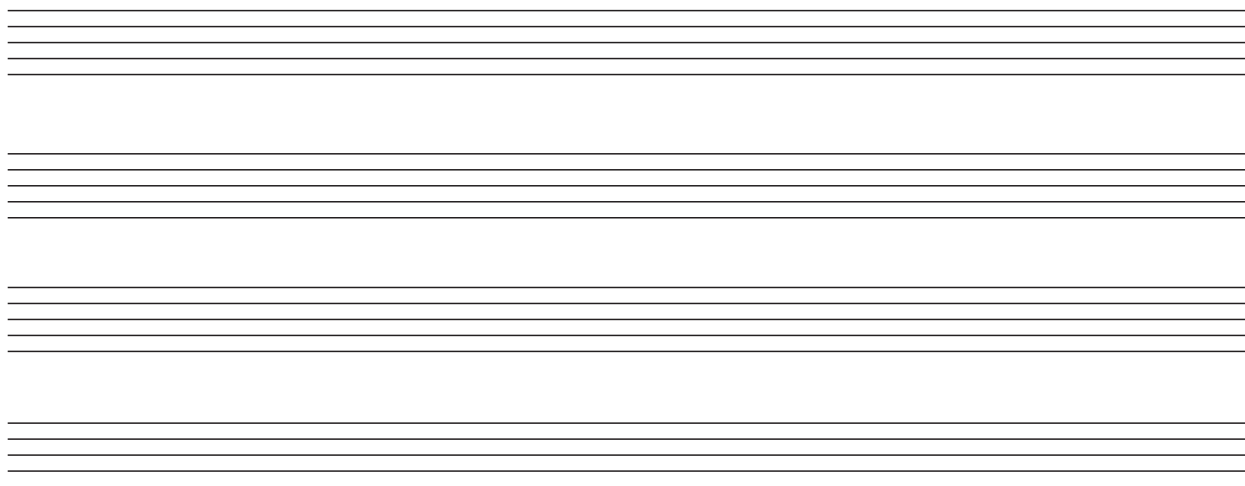


18. Write the names of the following sounds in the bass clef or F4.



4.2 CREATION AND IMPROVISATION

19. COMPOSITION. “Play” with the notes of the left hand and compose a melody that you can then perform musically..

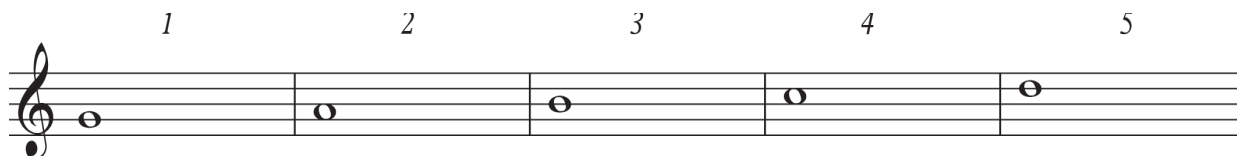


20. IMPROVISATION. Try to improvise a melody with the notes you have learned in this unit. The notes are presented in order, but you can play them in any order you like.

Although the notes appear round on the scale, you can use notes of different durations in your interpretation, since the richness of your creation will depend on this.

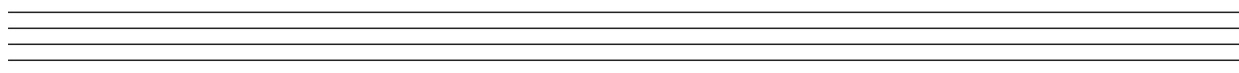
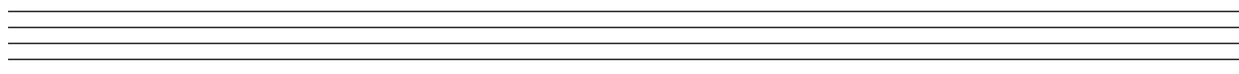
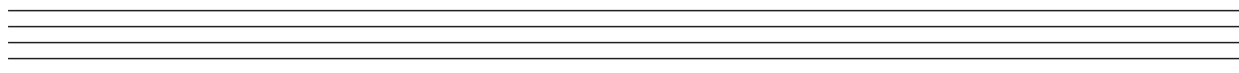
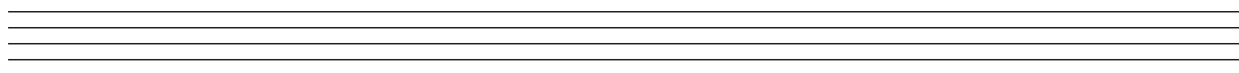
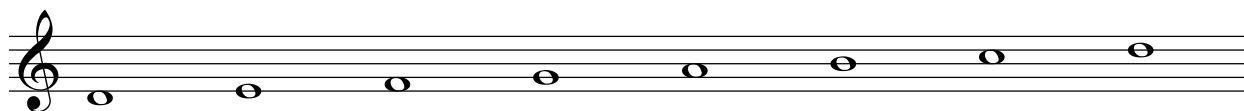


LEFT HAND IMPROVISATION



If you want to perform accompaniments with pitched percussion instruments, piano, guitar, etc., the “chord wheel” used for this improvisation is: Fmaj7 / G7 / Fmaj7 / Em7

21. **COMPOSITION.** Now make your composition using both hands. Use the notes on the following scale and then play it musically.

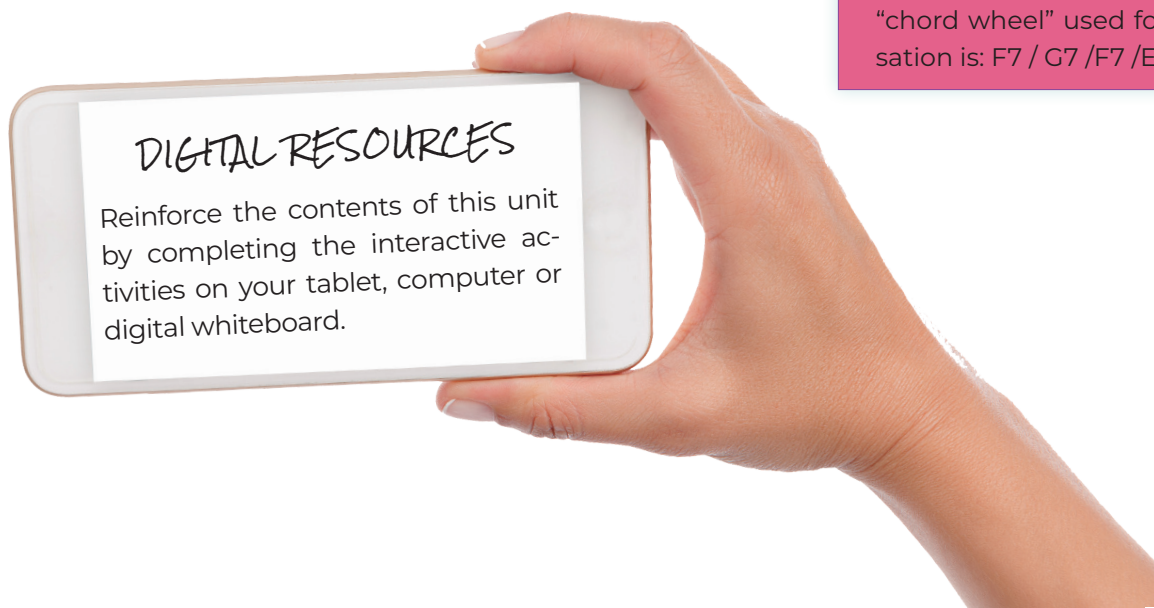


22. **IMPROVISATION** Try to improvise a melody with the notes you have learned in this unit. The notes are presented in order, but you can play them in any order you like. Although the notes appear round on the scale, you can use notes of different durations in your interpretation, since the richness of your creation will depend on this.



IMPROVISATION WITH BOTH HANDS

If you want to perform accompaniments with pitched percussion instruments, piano, guitar, etc., the “chord wheel” used for this improvisation is: F7 / G7 / F7 / Ebm7



DIGITAL RESOURCES

Reinforce the contents of this unit by completing the interactive activities on your tablet, computer or digital whiteboard.