

A WORLD OF SOUND **A**

WORKBOOK

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**TABARCA
ECIR
MARFIL**



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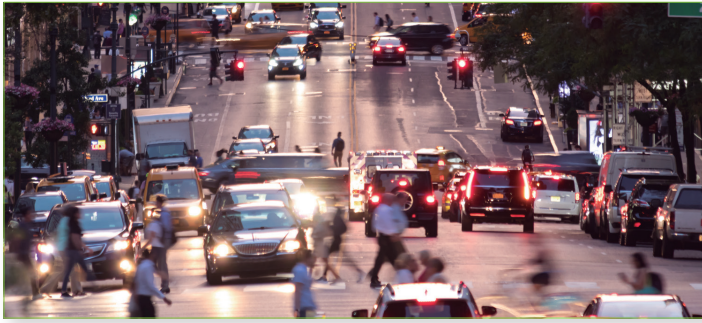
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1 SOUND A World full of sounds	Sound The auditory system Listening exercise with different animals The use of sound in musical compositions Interesting fact Activities 8 Videos, 21 Listening exercises	2.1. Rhythm creation Semibreve, minim, crotchet and their rests 4 Listening exercises 2.2. Rhythmic practice Song: <i>Introito</i> Activities 2.3. Practice I (Ukulele) Activities · 1 Video
2 PITCH AND MELODY A name for the notes	Pitch The name of the notes and their placement Placing notes outside of the staff Ordered notes. Scales Melody Intervals Interesting fact Activities 6 Videos, 41 Listening exercises	2.1. Rhythm creation Quaver, pair of quavers, semiquavers and quaver rest 4 Listening exercises 2.2. Rhythm practice Song: <i>Corchet</i> Activities 2.3. Practice I (Ukulele) Activities · 1 Video
3 INTENSITY The force of the note	Intensity Loud and soft notes Dynamics and nuances Noise pollution Interesting fact Activities 6 Videos, 27 Listening exercises	2.1. Rhythm creation Dots and ties 4 Listening exercises 2.2. Rhythm practice Song <i>Y punt!</i> Activities 2.3. Practice I (Ukulele) Activities · 2 Videos
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	3. MUSICAL INTERPREATION	4. STAGE CREATION
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<p>2.4. Practice II (Flute) Practise the B flat</p> <p>2.5. Creation and improvisation Composition and improvisation with B flat Activities</p> <p>2.6. Digital resources</p>	<p><i>The Last Mohicans</i> (two voices) Orff instrumental <i>Beauty and the Beast</i> (sing and play) <i>Avatar</i></p> <p>3 Videos</p>	
<p>2.4. Practice II (Flute) Strengthen the B flat</p> <p>2.5. Creation and improvisation Composition and improvisation with B flat. Activities</p> <p>2.6. Digital resources</p>	<p><i>Jingle Bells</i> (sing and play) <i>Moon River</i> (two voices) <i>Gladiator</i></p> <p>3 Videos</p>	<p>Choreography II <i>House</i></p> <p>1 Video</p>
<p>2.4. Practice II (Flute) Practise the F#</p> <p>2.5. Creation and improvisation Composition and improvisation with F# Activities</p> <p>2.6. Digital resources</p>	<p><i>We Will Rock You</i> <i>Supercalifragilisticexpialidocious</i> (sing and play) <i>The Answer is Blowin' in the Wind</i> (two voices)</p> <p>3 Videos</p>	
<p>2.4. Practice II (Flute) Practise the E sharp</p> <p>2.5. Creation and improvisation Composition and improvisation with E sharp Activities</p> <p>2.6. Digital resources</p>	<p><i>Let It Be</i> (two voices) <i>I'm a Believer</i> <i>Déjame</i> (sing and play) Orff instrumental</p> <p>3 Videos</p>	<p>Choreography III Comeb. K.</p> <p>1 Video</p>
<p>2.4. Practice II (Flute) Strengthen the E sharp and the F#</p> <p>2.5. Creation and improvisation Composition and improvisation with E sharp and F# Activities</p> <p>2.6. Digital resources</p>	<p><i>Pirates of the Caribbean</i> <i>The cycle of life</i> (sing and play) <i>Romeo and Juliet</i> (two voices)</p> <p>3 Videos</p>	
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UNIT 1. SOUND



A world full of sound

BLOCK 1 MUSICAL CONTEXTS AND CULTURES. LISTEN AND LOOK

1.1. SOUND

- 1. Write down the sounds you can hear in your classroom or outside and you will hear that we are surrounded by countless noises. Make sure you stay absolutely silent while doing the activity.**

- 2. Using the information in the book, make your own definition explaining what sound is.**

- 3. Answer the following questions:**

- a.** How fast does sound travel through the air? _____
- b.** Does sound travel at the same speed through everything? _____
Give reasons for your answer. _____

- 4. Look at your music room and answer the following questions:**

- a.** Do you think your music room is suitably soundproofed? _____ Why? _____

- b.** Do you think it has good acoustics? Give reasons for your answer. _____

- c.** Do you think it is properly arranged as far as space is concerned? _____ Do you think it needs anything else? _____ Why or why not? _____

1.2 THE AUDITORY SYSTEM

5. Order the following sentences to explain how we perceive sound.

- Vibrations are transformed into electrical impulses conveyed to the brain.
- Vibrations transmitted from the eardrum are picked up by the ossicles (hammer, anvil and stirrup).
- The outer ear receives sound.
- The sound is channelled to the eardrum.
- Vibrations are transmitted to the cochlea in the inner ear, containing fluid.
- The eardrum receives a sound vibration.

1. _____

2. _____

3. _____

4. _____

5. _____







6. _____

6. Our brains have a function called the auditory memory, which relates auditory stimuli to memories so we can recognise them again.

Here are some sound fragments from different situations. Listen carefully and see if you can recognise them and visualise them in your head.

Sound fragment	Place, situation
▶ Listening 1	
▶ Listening 2	
▶ Listening 3	
▶ Listening 4	
▶ Listening 5	

7. Using our auditory memory we can recognise things or animals by the sound they produce without necessarily seeing them. See if you can tell what things make the following sounds.

Sound fragment	Place, situation
 Listening 6	
 Listening 7	
 Listening 8	
 Listening 9	
 Listening 10	
 Listening 11	





1.3. THE AUDITORY FUNCTION IN A FEW ANIMALS

8. Say whether these sentences are true (T) or false (F).

- The human ear can hear all kinds of sounds, however high or low they are.
- Bats are capable of flying in the total darkness as they navigate by sound, not by sight.
- Worms have highly developed ears that are capable of perceiving sounds over long distances.
- It is said that elephants are capable of hearing very low frequency sounds over long distances – the kind produced by the footsteps of other elephants.
- The bigger the animal the better they can hear high frequencies. The smaller the animal the better they can hear low frequencies..

1.4. THE USE OF SOUND IN MUSICAL COMPOSITION

9. Classify the following sound fragments as definite pitch sounds (musical sound) or indefinite pitch sounds (noise).

Sound fragment	Place, situation
 Listening 12	
 Listening 13	
 Listening 14	
 Listening 15	

10.a. Explain what «noise» is _____

b. Make a list of sounds that you think are unpleasant or bothersome when you are at home..

11. Explain the most important difference between noise and sound.

We have already said that some composers use sounds that are not initially related to music in their works, but which are fully integrated into their musical compositions.

Listening 16

The Typewriter Leroy Anderson

12.a. Listen to this exercise and say what instrument you can hear in this work, which is not normally heard in conjunction with an orchestra. _____

b. Do you think its sound can be called «noise»? _____ Why or why not? _____

c. How would you classify it, as pleasant or unpleasant? _____

Why? _____



Listening 17

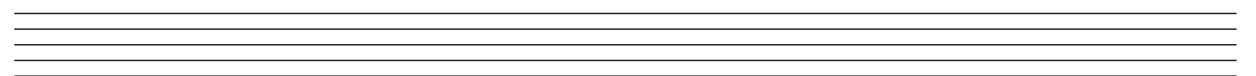
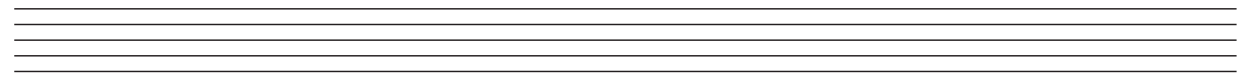
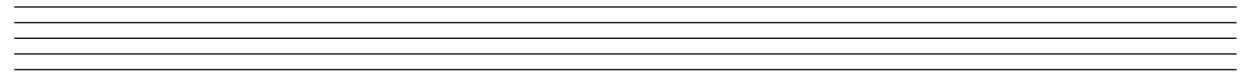
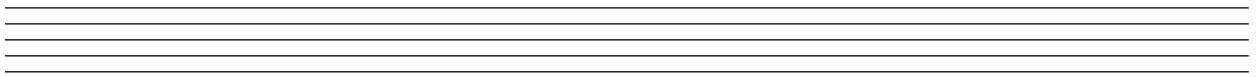
Toy Symphony Leopold Mozart

In this exercise, in addition to the orchestra, you can hear the sounds of a few toys. As you will notice, although they are noises, they are perfectly integrated in the composition, as composed by Leopold Mozart, the father of Wolfgang Amadeus Mozart. .

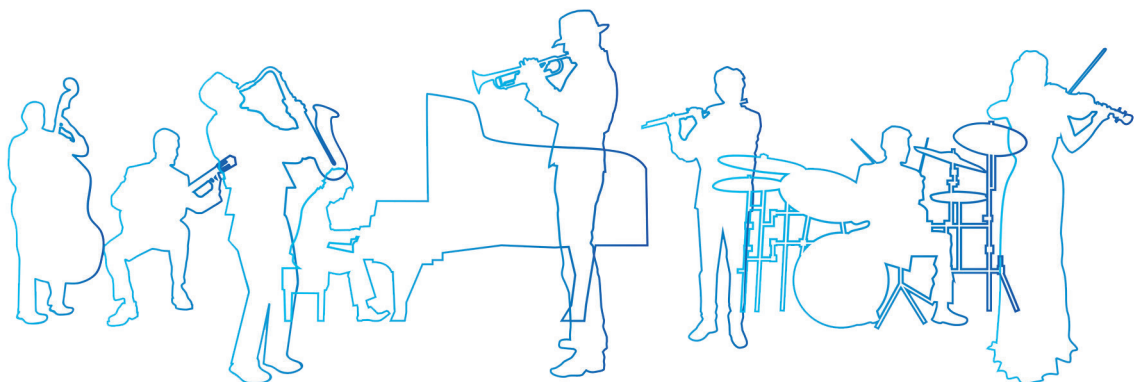
13. Listen to this fragment carefully and write the names of the toys you can hear. _____

2.5. CREATION AND IMPROVISATION

1. **COMPOSING.** «Play» with the notes of the left hand and compose a melody which you can then play over a musical base.



2. **IMPROVISATION.** Try to improvise a melody with the sounds we have learnt in this unit. The sounds are presented in an orderly fashion, but you can play them in any order you like. Regarding the figures, although in the scale they appear round, in your interpretation you can use sounds of different durations, as the richness of your creation will depend on this.



3. **COMPOSING.** Ahora realizarás tu composición empleando las dos manos. Emplea las notas de la siguiente escala y luego podrás interpretarla sobre una base musical.



4. **IMPROVISATION.** Try to improvise a melody with the sounds you have learned in this unit. The sounds are presented in an orderly manner, but you can interpret them in any order you want. As for notes, although semibreves are used in the scale given here, you can use notes of different duration in your interpretation, as this will make it more varied.



IMPROVISING WITH BOTH HANDS



2.6. DIGITAL RESOURCES

Reinforce and expand the content of this unit by completing the interactive activities on your computer.

UNIT 2 PITCH AND MELODY

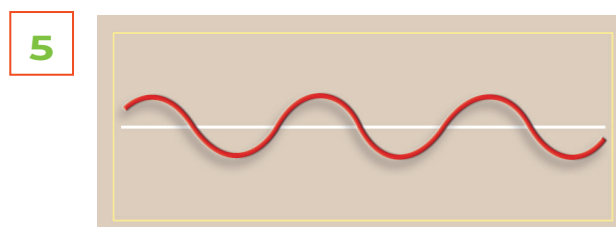
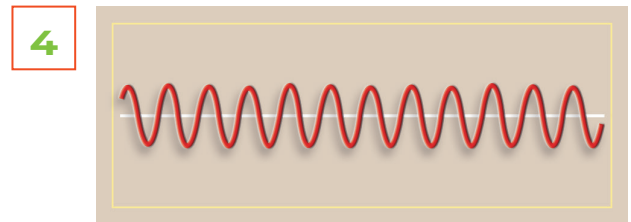
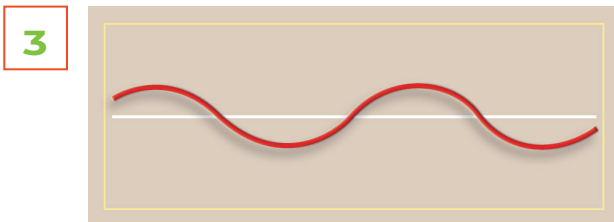
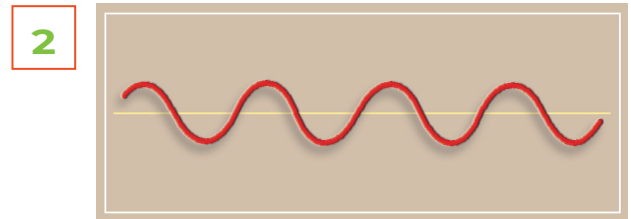
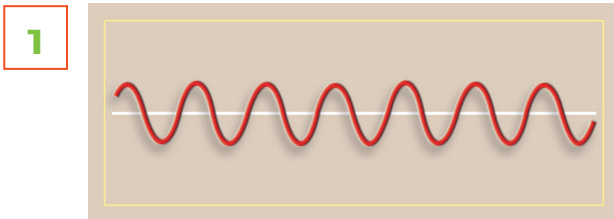


A name for each sound

BLOCK 1 MUSICAL CONTEXTS AND CULTURES. LISTEN AND LOOK

1.1. PITCH

1. The following sound waves are not in order. How would you order them to show the sounds from the lowest to the highest in pitch?



2. The picture below shows the instruments in the bowed string family, which are the most numerous in a symphony orchestra. You can see that their shape is practically the same, with the difference being in size. Write the name of each one in the right order using the following classification:



3. Now listen to the sounds produced by these instruments. By listening to their pitch, identify them with the right name.

- ▶ **Listening 1** Name of instrument _____
- ▶ **Listening 2** Name of instrument _____
- ▶ **Listening 3** Name of instrument _____
- ▶ **Listening 4** Name of instrument _____

4. The same instrument can produce sounds at different pitches. Here is the melody of Avatar played by a guitar at different pitches. Indicate whether it is played using the high, medium or low sounds.

- ▶ **Listening 5** Pitch _____
- ▶ **Listening 6** Pitch _____
- ▶ **Listening 7** Pitch _____

5. Now listen to this exercise with instruments from different families.

a. Say whether they are high-pitched, low-pitched or medium pitch

- ▶ **Listening 8** Type of sound _____
- ▶ **Listening 9** Type of sound _____
- ▶ **Listening 10** Type of sound _____

b. Can you recognise these instruments and give their names?

Instrument 1: _____ Instrument 2: _____

Instrument 3: _____

6. Listen to the following fragments of human voices and answer the questions:

-  **Listening 11** *Presentí* Ketama
-  **Listening 12** *Oh! Quante volte* V. Bellini
-  **Listening 13** *Ain't No Cure for Love* L. Cohen
-  **Listening 14** *La Bella y la Bestia* A. Menken

a. Say which are male voices and which are female voices. _____

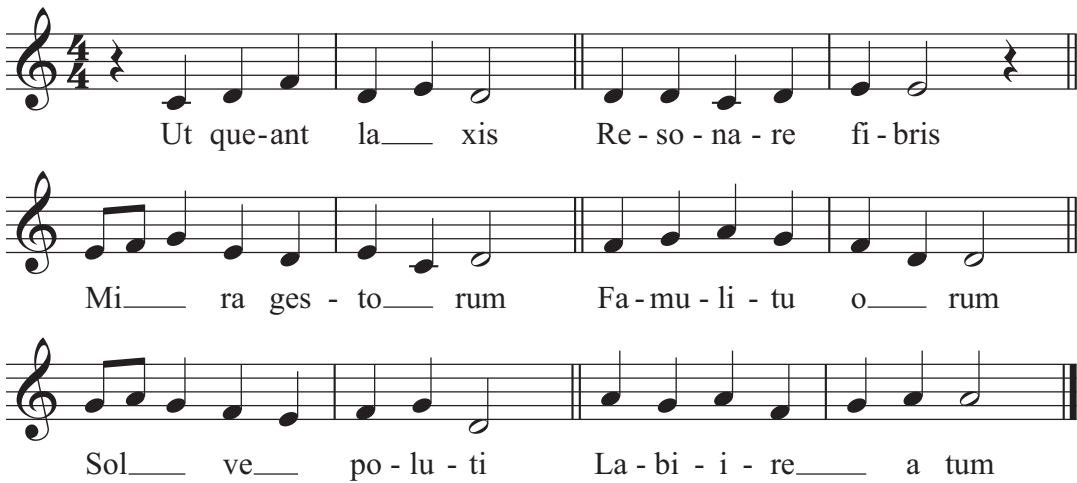
b. Order them from lowest to highest. _____

1.2 NOTE NAMES AND STAFF PLACEMENT

So that singers would have clear and precise references to the pitch of sounds, Guido of Arezzo created a system based on the well-known *Hymn to St. John the Baptist* in Latin, giving names to each of the seven sounds in solfège.

Here is a modern adaptation of the original score for this song.

-  **Listening 15** *Hymn to St John the Baptist* Guido d'Arezzo



Ut que-ant la__ xis Re - so - na - re fi - bris

Mi__ ra ges - to__ rum Fa - mu - li - tu o__ rum

Sol__ ve__ po - lu - ti La - bi - i - re__ a tum

7. Bearing in mind that each verse is in two bars and separated by double bars:

a. Circle the first sound of each verse.

b. Does the name of the sound coincide with a syllable in the text? _____

c. What conclusions can you draw from this? _____

(As an explanation, the first syllable UT was later changed to DO, as it was more resonant and easier to sing.)

d. Play Guido D'Arezzo's score with the flute.

e. You can also sing it.

8. Mark each space or line with an X.

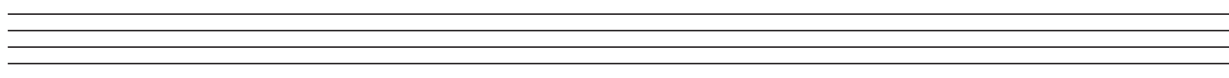
2nd line

3rd space

5th line

4th space

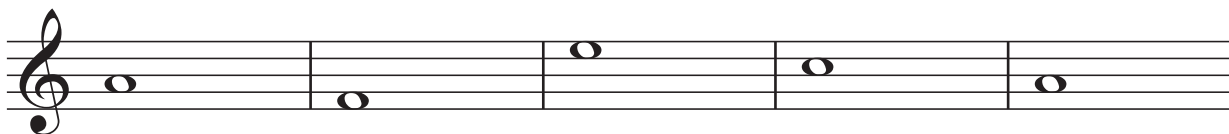
1st space



9. Write the name of the notes on the lines.



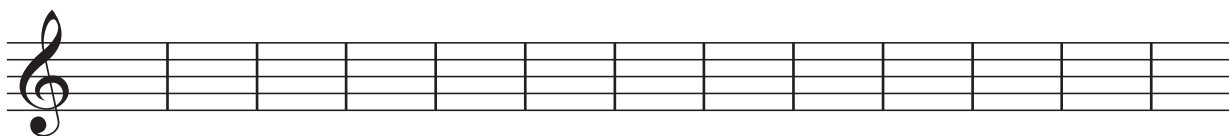
10. Write the name of the notes in the spaces.



11. Write the names of the following notes.



12. Put these notes in their right place on the staff.

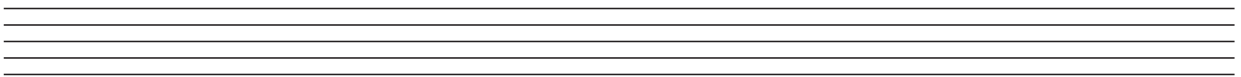


A F F' D' G E B E' C' A C' G E

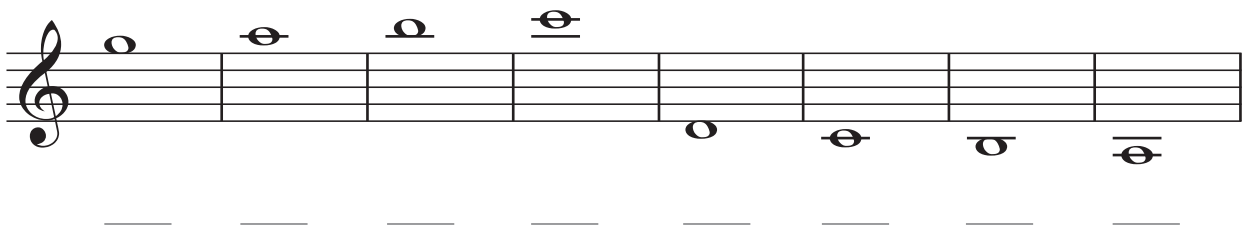
1.3. THE PLACEMENT OF NOTES ABOVE AND BELOW THE STAFF

13. Practise writing notes with ledger lines by placing these high and low notes on the staff as indicated here:

- a. high notes (above the staff): 1st space – 2nd space – 2nd line – 1st line
- b. low notes (below the staff): 2nd space – 2nd line – 1st space – 1st line



14. Write the names of the following notes placed on ledger lines above or below the staff.

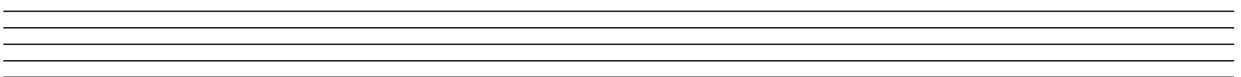


15. Write the names of the notes on the line under the staff.

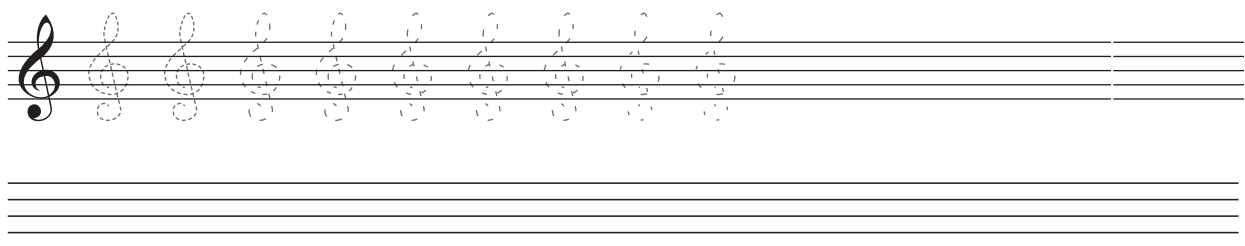


16. Place the note on the staff in the place indicated and then write its name.

- 1st space **F** 4th space _____ 3rd space _____
- 3rd line _____ 2nd ledger line below the staff _____ 2nd ledger-line space below the staff _____
- 5th line _____ 2nd ledger-line space above the staff _____ 4th line _____

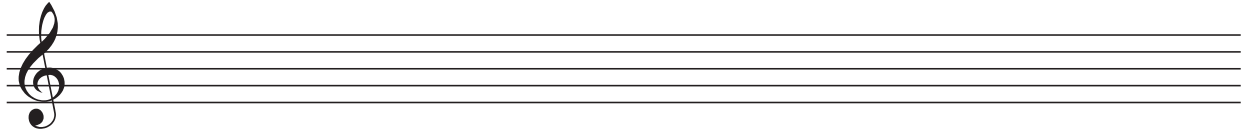
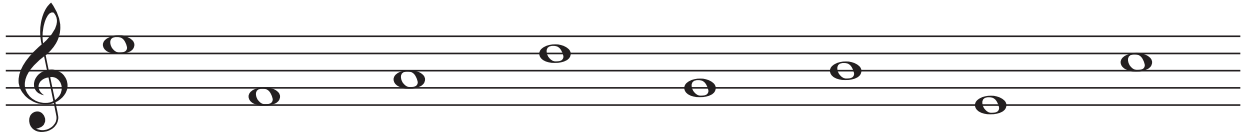


17. Learn how to correctly place the treble clef on the second line. Remember that the «spiral» for the treble clef starts on the second line.

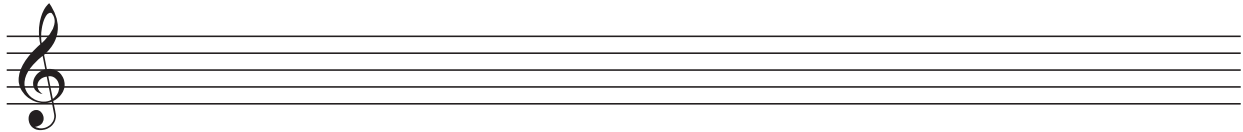


1.4. ORDERING SOUNDS (SCALES)

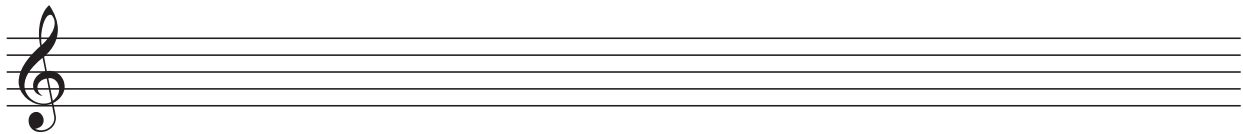
18. Write the names of the notes on this staff. Then place them on the staff below to form an ascending scale.



19. Write an ascending scale of 8 notes starting with G, using semibreves.



20. Write a descending scale of 10 notes starting with high G, using semibreves.



21. In these listening exercises you will hear various instruments playing scales. Indicate which are ascending, descending, or which are both. What's the name of this instrument?

 **Listening 16** → _____

 **Listening 17** → _____

 **Listening 18** → _____

 **Listening 19** → _____

 **Listening 20** → _____

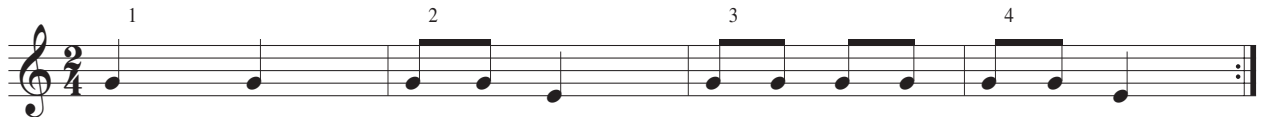
 **Listening 21** → _____

1.5. MELODY (THE SUCCESSION OF SOUNDS)

Listening 22 - 23 - 24 - 25 *Brief melodies*

22. a. Listen carefully to the melodies in these exercises and then place them in the order in which you hear them, below.

Melody No 1



Melody No 2



Melody No 3



Melody No 4



✓ The right order is: _____

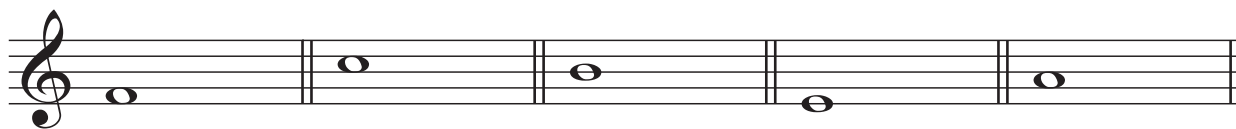
b. Draw a line connecting the heads of the notes in each melody above.

c. If you look at the connecting line, it should look like a graph line, and this is the visible reflection of what we call the «melody line». Look at the way the graph line goes up and down and do the exercise below.

- **Melody No 1** Flat melody line
- **Melody No 2** Melody line with gentle waves
- **Melody No 3** Melody line with high and low waves (zigzag)
- **Melody No 4** Arch melody

1.6. INTERVALS (DISTANCES BETWEEN SOUNDS)

23. Draw in the second note to get the interval as indicated. Then qualify it by stating its distance.



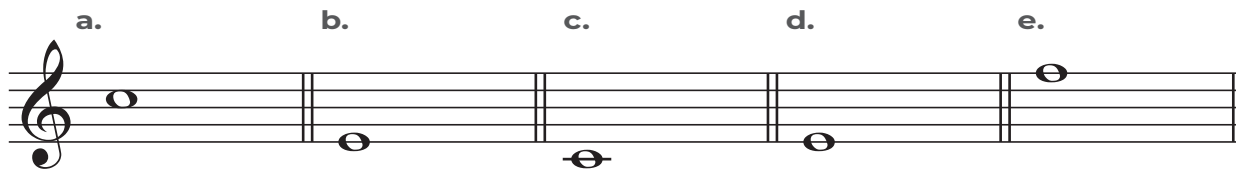
- Ascending
- Descending
- Asc. conjunct
- Desc. disjunct
- Desc. simple



- Asc. compound
- Asc. conjunct, major
- Desc. disjunct, altered
- Asc. compound, altered

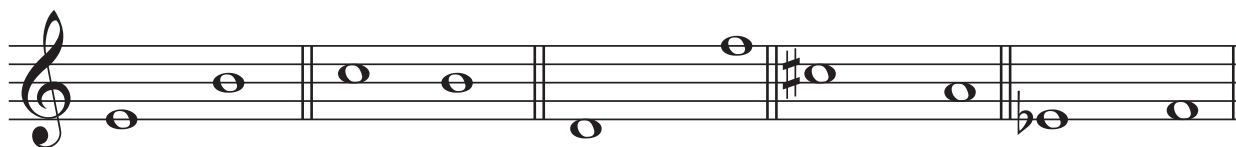
24. Write in the missing note for the following melodic intervals:

- a. 5th, descending, accidental, disjunct, simple
- b. 3rd, ascending, disjunct, natural, simple
- c. 7th, ascending, simple, natural, disjunct
- d. 4th ascending, disjunct, altered, simple
- e. 11th descending, compound, major, disjunct



25. Classify the following intervals. Choose one term from each pair. Finally, write down the distance of each interval.

- ascending/descending
- conjunct/disjunct
- simple/compound
- major/altered

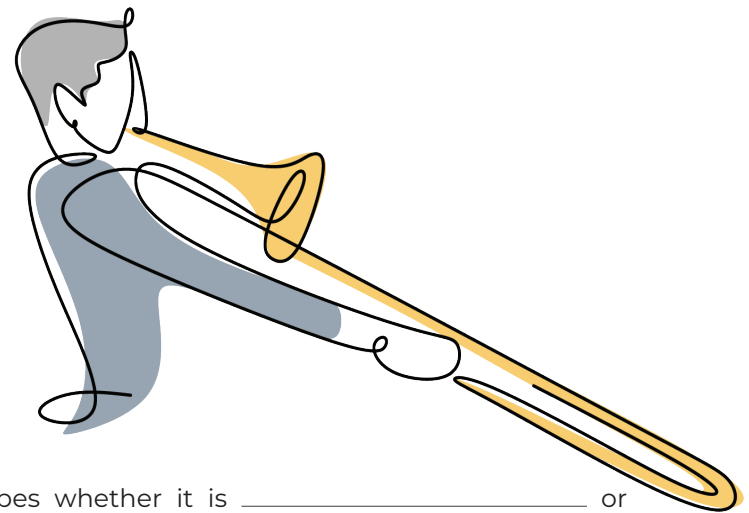


26. In these exercises try to distinguish the type of melodic interval you hear from the notes played on the piano. Choose between one of the following:

- a) Unison (*two sounds produced at the same time*)
- b) Ascending interval (*when the second is higher than the first*)
- c) Descending interval (*when the second is lower than the first*)
- d) Conjunct (*two consecutive notes*)
- e) Disjunct (*not consecutive*)

TYPE OF INTERVAL

- ▶ **Listening 26** _____
- ▶ **Listening 27** _____
- ▶ **Listening 28** _____
- ▶ **Listening 29** _____
- ▶ **Listening 30** _____
- ▶ **Listening 31** _____
- ▶ **Listening 32** _____
- ▶ **Listening 33** _____
- ▶ **Listening 34** _____



27. Complete the following sentences.

- a. Pitch is the quality of sound that describes whether it is _____ or _____ in frequency.
- b. Very low sounds that certain animals like elephants can hear are called _____
- c. The melody is a succession of sounds that combines different _____
- d. A series of sounds that go from a higher pitch to a lower pitch is said to be _____

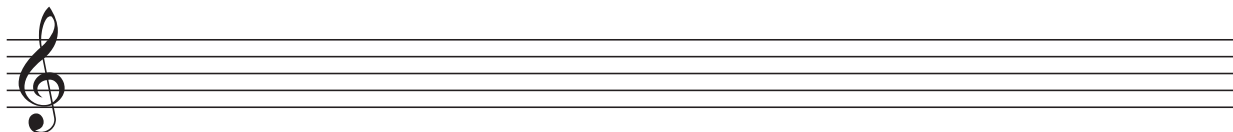
28. Read these sentences carefully and answer True (T) or False (F).

- a. The greater the number of waves per second, the lower the pitch.
- b. A small instrument usually produces sound that is higher than a large instrument.
- c. Male voices are usually higher than female voices.
- d. «Penta» means four and «gram» means line.
- e. The names of solfège notes were invented by Guido d'Arezzo.
- f. The clef is a symbol written at the end of a music score.
- g. A musical scale is a series of notes in random order.
- h. An interval in music is the distance between two notes.
- i. Unison is an interval of a 5th.
- j. A disjunct interval is when two notes are consecutive, at a distance of a 2nd.

29. Now listen to this music dictation, where you have to write the names of the notes you hear.

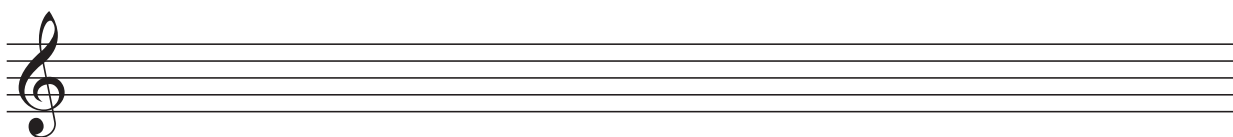
 **Listening 35** *Dictation No. 1*

There are only three notes: C-E-G



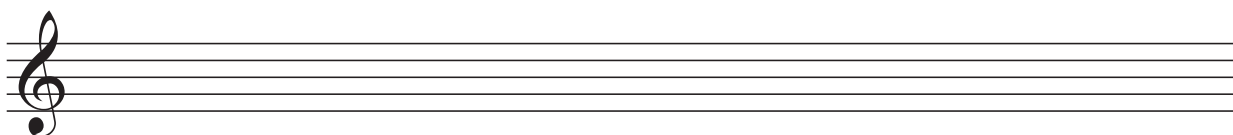
 **Listening 36** *Dictation No. 2*

Here there are four notes: C-E-G-C'



 **Listening 37** *Dictation No. 3*

Here there are five notes: C-D-E-F-G

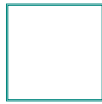


BLOCK 2 MUSICAL CREATION AND PRACTICE

2.1. RHYTHM CREATION

1. Draw quaver notes or rests as indicated.

QUAVER REST



QUAVER



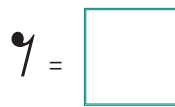
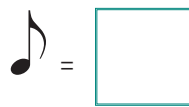
2 BEAMED QUAVERS



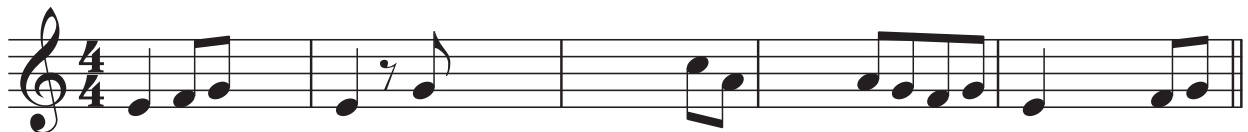
4 BEAMED QUAVERS



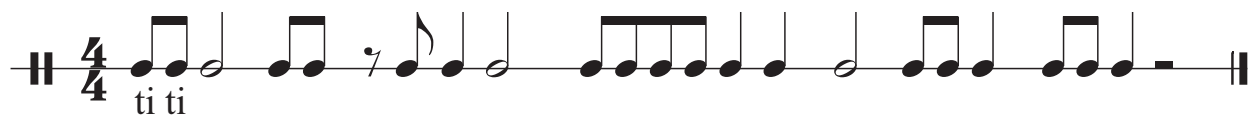
2. Write the number of beats corresponding to the duration of each note or rest.



3. Complete the bars with the notes you think are appropriate.



4. Draw in bar-lines. Now write in the rhythmic syllables for each note.



5. Interpret the rhythms (you can use rhythmic syllables to help). Now listen to them and put them in the right order. Remember that some of these rhythms are in the song Corchet, and it will help you to prepare this exercise.



Listening 38



Listening 39



Listening 40

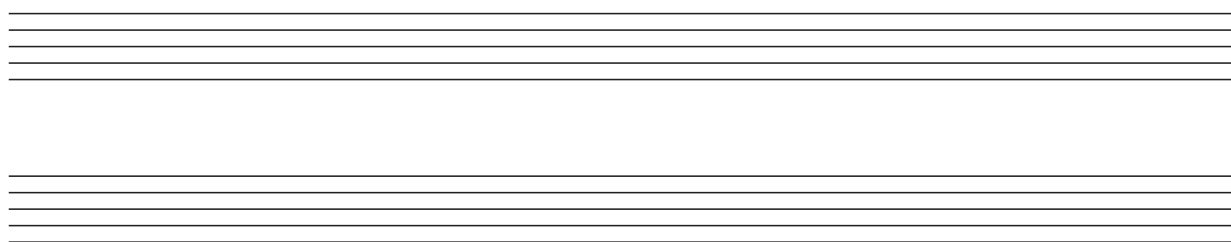


Listening 41

Four empty circles are listed on the left, corresponding to the four musical staves below. Each staff is in 4/4 time and contains a sequence of rhythmic patterns. The first staff has a quarter note, a pair of beamed eighth notes, and a quarter note. The second staff has a quarter note, a pair of beamed eighth notes, and a quarter note. The third staff has a quarter note, a pair of beamed eighth notes, and a quarter note. The fourth staff has a quarter note, a pair of beamed eighth notes, and a quarter note.

2.5. CREATION AND IMPROVISATION

- 1. COMPOSITION.** «Play around» with the notes of this scale and compose a melody that you can play over a musical accompaniment. Try to use the notes you have already learned.



- 2. IMPROVISATION.** Try to improvise a melody with the sounds you have learned in this unit. The sounds are presented in an orderly manner, but you can interpret them in any order you want. As for notes, although semibreves are used in the scale given here, you can use notes of different duration in your interpretation, as this will make it more varied.



2.6. DIGITAL RESOURCES

Reinforce and expand the content of this unit by completing the interactive activities on your computer.