

A WORLD OF SOUNDS **B**

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**TABARCA
ECIR
MARFIL**



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4 MUSICAL CREATION

- 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

- 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*

- 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

- 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*

- 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

- 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*

- 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 actividades. 2 musical bases

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

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

5 MUSICAL INTERPRETATION

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

2 musical bases
2 Video

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

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

3 musical bases
2 Video

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

3 musical bases
3 Video

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

3 musical bases
2 Video

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

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

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

3 musical bases
2 Video

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

UNIT 1. MUSICAL SENSATIONS

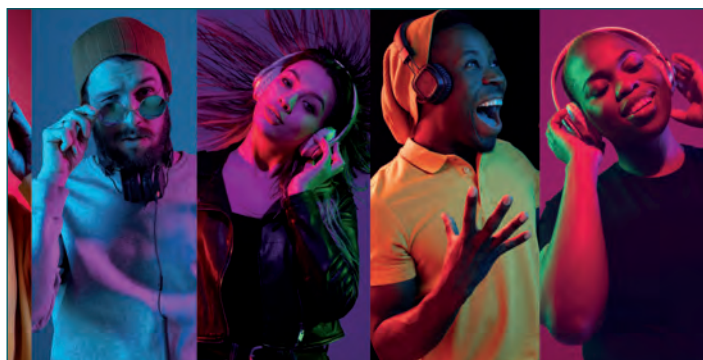
The character of music

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

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

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

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



BLOCK 1 MUSICAL CONTEXT

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

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

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

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

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



Video 1



Video 2



Video 3

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



Video 4



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



Video 5

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



Video 6



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



Video 7

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



Video 8

Do the exercises given in your
WORKBOOK
pages. 6-7



BLOCK 2 LISTEN AND LOOK

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

Do the exercises given in your
WORKBOOK
pages. 8-12



INTERESTING FACT

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



Video 9



BLOCK 3 CULTURAL CONTEXT

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

5TH TO 14TH CENTURIES

□ In the Middle Ages

In this period, religious music stood out above all, represented by the so-called «**Gregorian chant**», which was performed in monasteries and abbeys by monks. This type of song was fundamentally intended for prayer and communication with God. It was performed with an air of meditation and reflection, thus its character was tranquil, relaxing, calm, peaceful and restful.

Despite the religious influence in this period, there was also music for entertainment and dances. The **troubadours** were poets and singers who interpreted songs with different themes (love, war, loyalty, bravery, etc.) so the character of their songs varied, depending on the subject matter.



In early Christianity, men and women were equal in Christ. The women preached, imparted the sacraments of Baptism and Holy Communion and taught. However, the place that Jesus gave to women was gradually forgotten in a hierarchically masculine Church, where women were relegated to submission.



Video 10.1

15TH TO 16TH CENTURIES

□ In the Renaissance Period

Religious music acquires **greater expressiveness** than in the Middle Ages. The chant of the monks is replaced by choirs with several voices, so the music acquires a deeper and more mystical character, as well as a dramatic expressiveness.

Secular music becomes more important little by little, reflecting the feelings (love, hate, etc.) and moods (joy, sadness, etc.) of the human being, in accordance with the ideas arising from **Humanism**. The themes used in the songs are of a satirical, erotic, carnivalesque nature, etc., with a playful function, intended for entertainment and fun, clearly reflected through the numerous and varied dances that were cultivated in this period.



Video 10.2



1600-1750

□ In the Baroque Period

In this period, the so-called «**Doctrine of the Affections**» emerged and aspired to represent the feelings of the human being, leading to greater importance placed upon secular music compared to religious music. The power acquired by kings and nobility was reflected in spectacular, grandiose, ostentatious, imposing, tremendous, amazing, splendid and extraordinarily complex music, at the service of power, luxury and ostentation. It was part of great civil shows that dazzled and impressed the people of the time, thus showing the greatness of the powerful classes.

In the religious sphere, the clergy also used music to show the grandeur and power of God, in great ceremonies that awed the Christian faithful.



Video 10.3

1750-1800

In the Classicism Period

Art is no longer exclusive to the clergy or the nobility, nor is it intended to impress as was the case in the Baroque Period. Thus and following the ideals of the classical culture of Greece and Rome, reason and intelligence should shine at the service of beauty and balance, which is why the music of this period was dominated by moderation, order, elegance and good taste, simply seeking to charm and please the public.



Video 10.4



19TH CENTURY

In the Romanticism Period

It was a time in which they sought to use music to break with the balance of the previous period and express feelings in an extreme and passionate way. In this period, **sentimental**, complicated, changing, exalted, vigorous, vital, powerful music emerges that abruptly reflects the changing feelings, emotions and moods of the human being. From spectacular and grandiose compositions (symphonies, operas, etc.), to brief, intimate and lyrical (lied, piano, etc.) can be found.



Video 10.5

20TH TO 21ST CENTURIES

In the 20th century and to the present

The crisis caused by the First and Second World Wars unleashed new social and moral approaches in society that had never been contemplated before. Experimental music brings new combinations of sounds that create musical sensations in the listener, sometimes *strange*, *disconcerting*, *disturbing*, *shocking...*, which will lead the public of the time to musical experiences never before experienced.



Video 10.6

Do the exercises given in your
WORKBOOK
pages. 13



BLOCK 4 MUSICAL CREATION

4.1. MUSICAL CREATION

THE STAFF. Ledger lines and their spaces

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

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



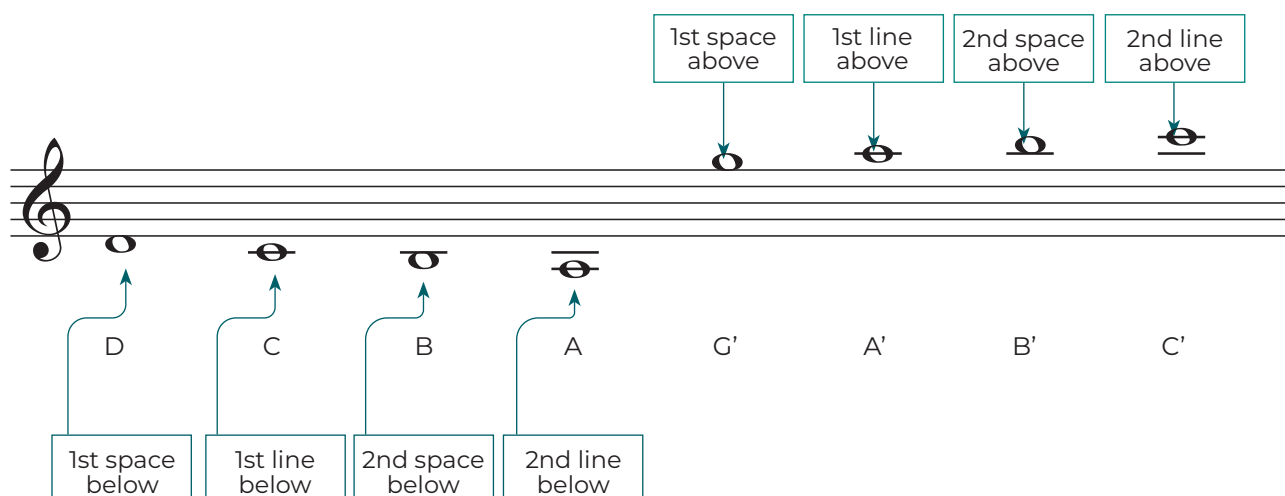
PLACING NOTES ON THE STAFF. The name of sounds

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



NOTES ABOVE OR BELOW THE STAFF Additional lines and spaces

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



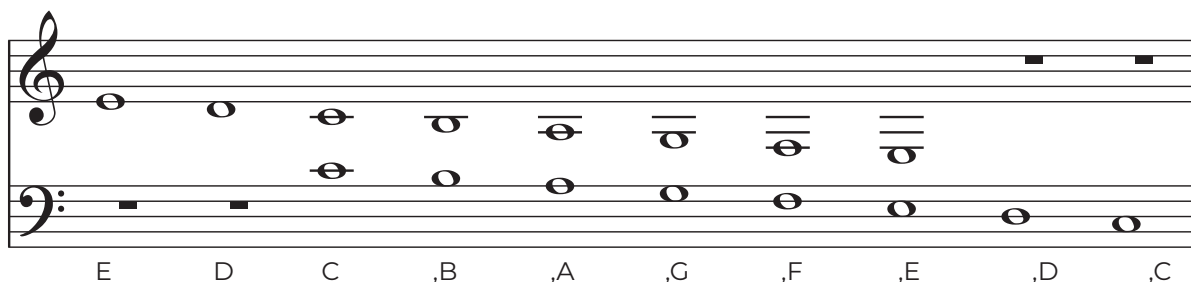
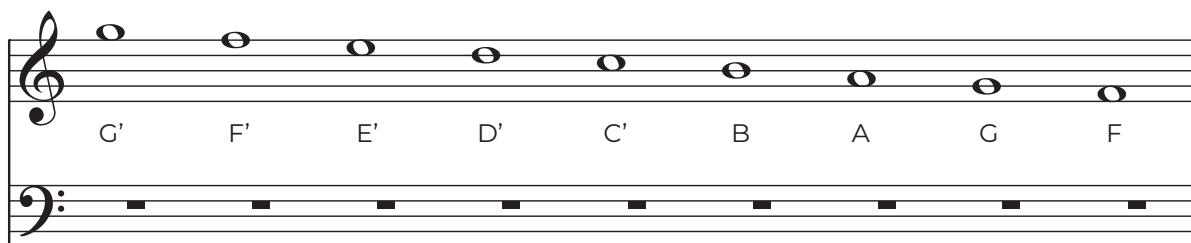
CLEFS. Clefs in music

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



This is how it is written::

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



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



This is how it is written:

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



Soprano clef, or C1



C2 clef



C3 clef



C4 clef



Bass clef, or F3

Do the exercises given in your
WORKBOOK
pages. 14-17



4.2 CREATION AND IMPROVISATION

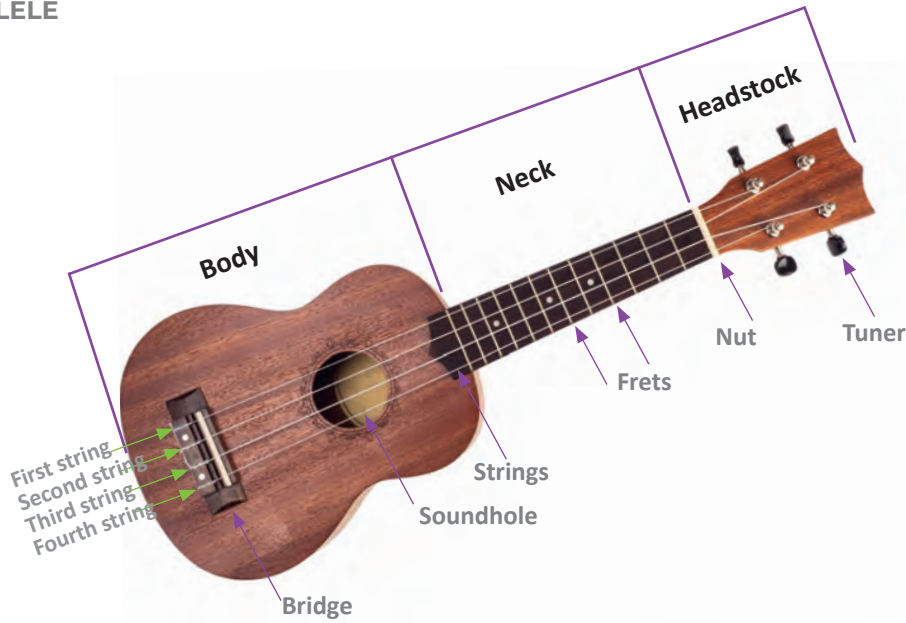
Show your ability as a composer and as an instrumentalist by composing a simple melody and improvising.

Do the exercises given in your
WORKBOOK
pages. 18-19

4.3. PRACTICE 1 (UKULELE)

The **Ukulele** is a plucked string instrument, just like the guitar, but instead of having six strings, it has four. This instrument can give great musical experiences, since it is both a **melodic** instrument, for playing songs just like the flute, as well as a **harmonic** instrument, used to accompany songs. In other words, chords can be played to accompany other instruments or to accompany singing voices.

Parts of the UKULELE



UKULELE position

If you're right-handed, your left hand will work the neck and your right hand will strum or pluck the strings. If you're left-handed, the other way around, although you have to take into account that the position of the strings must be changed in order.

For the correct position of the body, it is ideal to support it against your chest. If you find it too uncomfortable, try moving it slightly up or down, until you find your position. Wrap your right arm around the body of the ukulele, with the end of the ukulele pressed against your forearm. If it slips hold it a little tighter, but not too tight.

The hands

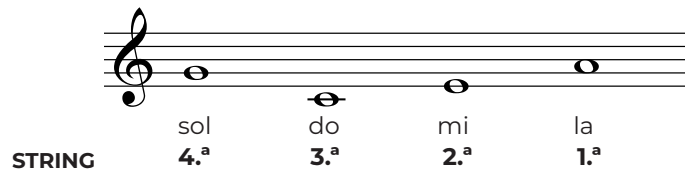
On the neck: Place the thumb of your left hand behind the neck and the rest of your fingers around the front, over the frets. In principle, pluck the strings with the fingertips. In order to know which finger

to use at each moment to press the frets, they are numbered from 1 to 4. The thumb is only used as a support for the pressure of the other fingers and is therefore not numbered.

On the body of the ukulele: Stretch your right hand along the bottom of the ukulele and keep your wrist straight. Let your fingers curl and support the bottom of the instrument. You can use your thumb and index finger to strum. In addition to playing with your fingers, you can also use a plectrum.



Tuning



First, learn how to hold the ukulele correctly. Then play each of the strings (without pressing any frets) with the thumb of the right hand, pressing the strings down.

Start with the fourth string, then the third, then the second and finish with the first and so on, several times until you feel confident in the movements. Once you have a certain mastery, play the next piece.

OPEN STRINGS

The tablature is the representation of the strings on the ukulele, that's why it has four lines, since it represents the strings of the instrument, which are as follows:

| | |
|---|---------------|
| T | First string |
| A | Second string |
| B | Third string |
| | Fourth string |



Video 11



4.4. PRACTICE II (FLUTE)

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

INTRUMENT PRACTICE

Practice with right and left hands.

Left hand



1

Musical notation for the first left hand practice exercise. It consists of two staves in 4/4 time. The first staff contains five measures with notes numbered 1 through 5. The second staff contains five measures with notes numbered 6 through 10. The notes are half notes.



2

Musical notation for the second left hand practice exercise. It consists of two staves in 4/4 time. The first staff contains nine measures with notes numbered 1 through 9. The second staff contains eight measures with notes numbered 10 through 17. The notes are half notes.



3

Right hand

Musical notation for the first right hand practice exercise. It consists of two staves in 4/4 time. The first staff contains five measures with notes numbered 1 through 5. The second staff contains five measures with notes numbered 6 through 10. The notes are half notes.



4

Musical notation for the second right hand practice exercise. It consists of two staves in 4/4 time. The first staff contains nine measures with notes numbered 1 through 9. The second staff contains eight measures with notes numbered 10 through 17. The notes are half notes.

With the left hand



NANA

TraditIonal

Musical score for 'NANA' in 3/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The first measure contains a whole note chord with a '4' above it. The notes are G2, B-flat2, and D3. The second staff continues with measures 5 through 12, with fingerings 5, 6, 7, 8, and 9 indicated above the notes. Measure 13 contains a whole note chord with a '4' above it, and measures 14-16 are marked with a double bar line. The third staff continues with measures 17 through 24, with fingerings 13-16 indicated above the notes. The piece ends with a double bar line in measure 24.

With the left hand



POLKA

TraditIonal

Musical score for 'POLKA' in 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The first measure contains a whole note chord with a '4' above it and '1-4' written above the notes. The notes are G2, B-flat2, and D3. The second staff continues with measures 5 through 12, with fingerings 5, 6, 7, and 8 indicated above the notes. The third staff begins with a whole note chord with a '4' above it and '13-16' written above the notes. The notes are G2, B-flat2, and D3. The fourth staff continues with measures 17 through 24, with fingerings 17, 18, 19, and 20 indicated above the notes. The piece ends with a double bar line in measure 24.



O FORTUNA (CARMINA BURANA)

Carl Orff

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

Rem 17 18 19 20 21 22 23 24 25

Rem 26 27 28 29 30 31 32 33 34

Rem 35 36 37 38 39 40 41 42 43

Rem 44 45 46 47 48 49 50 51 52

Rem 53 54 55 56 57 58 59 60 61

Rem 62 63 64 65 66 67 68 69 70

Rem 71 72 73 74 75 76 77 78 79

Rem 80 81 82 83 84 85 86 87 88

Rem 89 90 91 92 93 94 95 96

Rem 97 98 99 100 101 102 103 104



Video 13

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



SANTA MARIA STRELA DO DIA

Flute 1

Alfonso X el Sabio

8 **Rem** 9 (25) **Do** **Solm** 10 (26) **Rem** **Rem** 11 (27) **Do**

Sib 12 (28) **Rem** **Rem** 13 (29) **Do** **Solm** 14 (30) **Rem** **Rem** 15 (31) **Do**

Sib 16 (32) **Rem** **Sol** 17 (33) 18 (34) 19 (35)

Sol 20 (36) 21 (37) 22 (38) 23 (39)

Sol 24 (40) **Rem** 41 **Do** **Solm** 42 **Rem** **Rem** 43 **Do**

Sib 44 **Rem** **Rem** 45 **Do** **Solm** 46 **Rem** **Rem** 47 **Do**

Sib 48 **Rem** **Rem** 49 **Do** **Solm** 50 **Rem** **Rem** 51 **Do**

Sib 52 **Rem** **Rem** 53 **Do** **Solm** 54 **Rem**

Rem **Do** 55 **Sib** 56 **Rem** 57



INTERPRETATIONS FOR ORFF INSTRUMENTS

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

SANTA MARIA STRELA DO DIA

Flute 2

Alfonso X el Sabio

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

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

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

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

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56 57

UNIT 2 MUSICAL PURPOSE

Musical genre

Music has been part of life amongst human beings since the dawn of time. Different types of music have been used for cultural and personal needs, social events and entertainment down through the centuries.

In this Section we are going to classify music depending on the **purpose** for which it was created, responding to a series of conditioning factors provided by the composer when it was first composed.

Below you will study things like the **scope** or **environment** (the intended audience of a composition), **instrumentation** (the types of instruments used to play the music) and its **purpose** (emitting a specific message that is reinforced by music). These are the essential elements taken into account by the composer when a musical idea is being created.

BLOCK 1 MUSICAL CONTEXT

Musical genre is the result of classifying different types of music depending on their purpose or aim – the reason why it was composed.

1.1. SCOPE

This is an essential concern of the composer, because it is necessary to know where the music will be played and the kind of environment it is addressed to.

We can distinguish the following types of musical genre:

1. RELIGIOUS GENRE

This is music intended to be played within a religious context, and there are two kinds of religious music:

- **Liturgical**

These are compositions used in religious activities forming part of the liturgy or mass, such as Gregorian chants or parts of the Holy Mass.

- **Non-Liturgical**

This is music of a religious character composed for a religious purpose, but which is not part of the liturgy. One example of these are the Christmas carols played at Christmas time.



Video 1

2. PROFANE GENRE

This music comprises any composition that does not serve a religious purpose, and is used for entertainment or for cultural or educational purposes. In this genre we can distinguish two types:

- **Popular music** (commercial music or folk music)

Popular music includes compositions intended for entertainment and use by the general public (a rock band would be commercial music), and music derived from folk culture (*sevillanas* would be an example).



- **Cultured music**

Typically, we think of cultured music as classical music or “serious music”, such as a symphony or a concert, intended as a cultural expression in the period it was created. One example of this genre is a *piano concerto*.



1.2 INSTRUMENTATION

When it comes to instrumentation, the composer envisages the instruments to be used (voices and/or instruments) that will be best fitted to his musical idea. The following genres may be used:



1. VOCAL

This is music in which only human voices are used, a *cappella*, for example in a choir.

2. INSTRUMENTAL

This is music in which only musical instruments are used, and it may be either of two kinds:

- **Pure**

This is music that represents only musical elements, such as a *concerto for violin and orchestra*.

- **Descriptive**

Descriptive music tries to imitate extra-musical elements, such as the composition called *Pacific 231* by A. Honegger, in which the composer musically describes the sounds of a locomotive in movement.



3. MIXED

This is music in which both the human voice and instruments are used. One simple example of this is the music played by a pop group.



Video 2

1.3. PURPOSE

Music is an essential component of many different activities in our present-day society. It is used in films, theatre performances and advertising and we experience this in our daily lives, helping to convey or strengthen messages being transmitted. So we can classify these into the following musical genres:

1. FILM MUSIC

By using music in film soundtracks the story and the messages being transmitted by the images are reinforced, producing feelings and emotions in the spectator as required by the script.



2. ADVERTISING MUSIC

Music plays a fundamental role in capturing consumer attention and helping to promote the products or services that are being sold.

3. STAGE MUSIC

Music is part of the theatre and other artistic performances given on the stage. One clear example of this is a kind of production that is very popular today: the *Musical*.



Video 3

SUMMARY OF MUSIC GENRES

ACCORDING TO THE SCOPE

Religious

Liturgical
No liturgical

Profane

Popular (comercial/folk)
Worship

ACCORDING TO THE INSTRUMENTATION

Vocal

A cappella

Instrumental

Pure
Descriptive

Mixed

Voices and
Instruments

SEGÚN LA FUNCIONALIDAD

Film

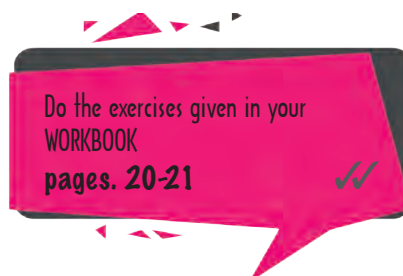
Soundtracks

Advertising

Advertising

Stage

Dramatizations



BLOCK 2 LISTEN AND LOOK

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

Do the exercises given in your
WORKBOOK
pages. 22-29 ✓✓



INTERESTING FACT

Within the advertising genre, composers use all the persuasive capacity of music to capture attention and make products more attractive and appealing.

According to many studies, music facilitates the process of memorising a brand name, while reinforcing the power of the product's image. It can also function as an auditory slogan ("catchy tune"), influencing the brand personality and attributing certain values to it.



Video 4

BLOCK 3 CULTURAL CONTEXT

Music has been key in social development and as such, human beings have given music a clear objective or a specific purpose since ancient times.

Next, let's look at music functionality (genre) throughout the different periods of History.

5TH TO 14TH CENTURIES

□ In the Middle Ages

Religious songs were unified and compiled in the seventh century by Pope Gregory I the Great, who established a series of conditions so that the liturgy could be celebrated in the same way in all the churches. These are **anonymous** songs, since the works were not signed in this period as is the case today, so their authorship is unknown. The language used was **Latin** and it had a **didactic function**, as did most art of this period.

At the same time, music was developed for fun and entertainment performed by minstrels and troubadours in towns and palaces. Most of this music was also anonymous, although the language used was the **vernacular**.



The humanist currents in Italy brought with them a greater interest in educating the daughters of the upper-middle classes, so their education was often not inferior to that of their brothers. They were taught literature and music and often also science, philosophy and a strong artistic background, spending their free time composing poetry, painting or playing an instrument.



Video 5.1

15TH TO 16TH CENTURIES

□ In the Renaissance Period

It was a **functional music genre** (commissioned), since the composer was usually paid by a patron (nobles and clerics from rich and powerful families), who became patrons and protectors of the arts.

Religious music evolved in terms of compositional complexity and was signed by its **authors**, Tomás Luis de Victoria in Spain was especially renowned. The language used continued to be Latin, since it was the official language of the Catholic Church.

In secular music, the songs were also signed by their authors. A large part of this music was compiled in the **hymnals**, including those of Colombina, Palacio, Upsala, Medinacelli, etc. with composers such as Mateo Fletxa, Francisco Guerrero and Juan del Enzina. **Vulgar language** was used in the compositions.



Video 5.2

1600-1750

□ In the Baroque Period

The **instrumental genre** began to take on importance, since the vocals prevailed over instrumental music in previous periods. Thus, purely instrumental compositions arose such as concertos and chamber music. The secular genre also began to have more importance than the religious genre, mainly due to the emergence of opera.

The **functional genre** continued to be important in this period, as artists continued to be protected by patrons, who promoted music and the arts to show their greatness and power to society.



Video 5.3

1750-1800

□ In the Classicism Period

Instrumental music continued to evolve, thus giving rise to concertos for soloist instruments and symphonies and a great leap in chamber music, especially string quartets. This is the period in which Mozart lived, one of the greatest composers in the entire history of music and who skilfully mastered all the musical genres of the time: operas, concertos, symphonies, oratorios, masses, chamber music, etc. He was also one of the first composers to emancipate himself from commissioned compositions for a patron.

19TH CENTURY

□ In the Romanticism Period

Instrumental music became the most important artistic manifestation due to its great power to express feelings.

Despite the evolution of the symphony that emerged in the previous period (especially by Beethoven), certain musicians at this time felt the need to describe “extra-musical” sensations or feelings that were not possible through the symphony. This new orchestral form was usually inspired by literary elements such as poems, legends or historical events that were developed based on a programme that the author expressed through sounds, hence it was also known as **programme music**.

Also, musicians no longer depended on a patron to survive, they now had new sources of income from their activities as a teacher, performer or director, in addition to receiving money as a percentage of concert tickets and copyright on composite works. The composer went from being a mere servant to being a genius and an artist admired by everyone.

20TH TO 21ST CENTURIES

□ In the 20th century and to the present

The function of music significantly changes throughout history, from music created based on lyrics, for entertainment, or as an expression of feelings. From the 20th century onwards, an intellectual art form aimed at a knowledgeable and elitist public was sought. The **cult genre** was therefore the one that predominated over the others. In other words, it was mostly music made for a specific audience..



Video 5.4



Video 5.5



Video 5.6

Do the exercises given in your
WORKBOOK
pages. 30

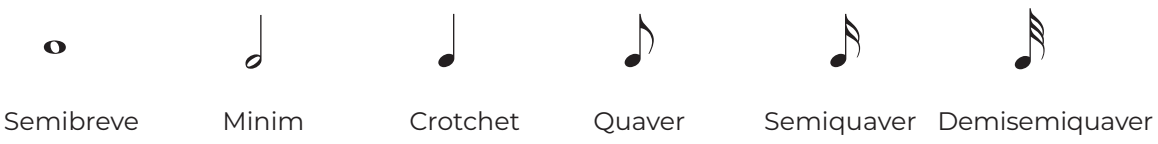


BLOCK 4 MUSICAL CREATION

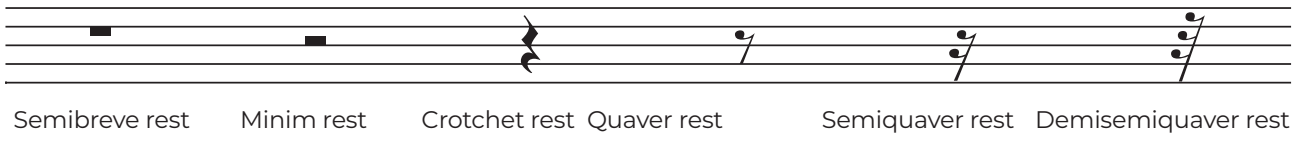
4.1. MUSICAL CREATION

MUSICAL NOTATION

Musical figures are the signs by which the different **durations of sounds** are represented.

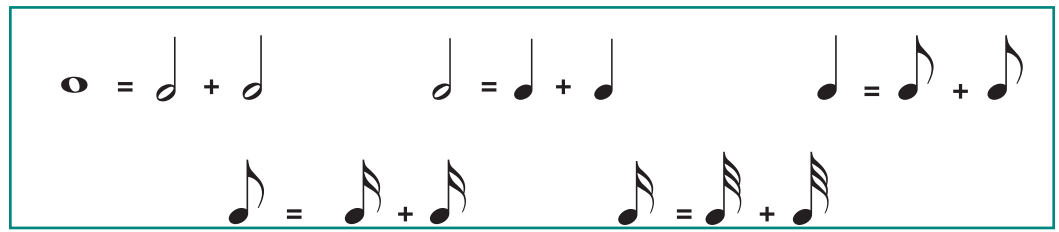


Just like note durations, there are symbols that indicate the duration of silences or rests.



RELATIONS BETWEEN SYMBOLS

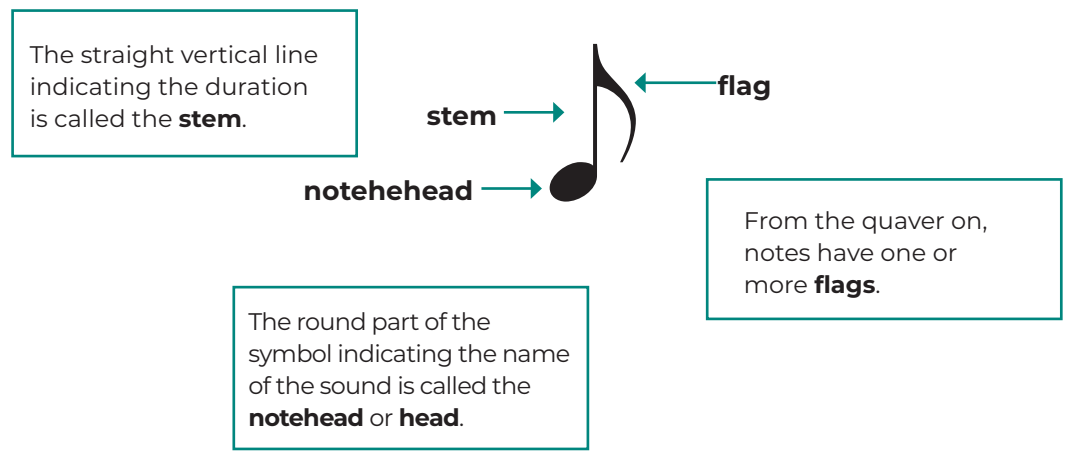
If you look at the above symbols, the longest in duration is the semibreve, and as you go right, the duration is half the duration of the preceding symbol. So the relation between symbols is as follows:




The relation between rests is the same.


PARTS OF NOTES


Each part of a note has its name.





Not all notes have the same parts.

 The semibreve only has a white head.

 The minim has a white head and a stem.

 The crotchet has a black head and a stem.

 The quaver has a black head, stem and flag.


 The semiquaver has a black head, stem and a double flag.

From quavers on, notes can be grouped using beams, with as many beams as they have flags when separate.




PLACEMENT OF STEMS AND FLAGS

When notes are written on the staff, their stems should fit as far as possible within the lines of the staff.

 For **higher** notes, above the third line, the stems go **down**.




 For **lower** notes, below the third line, the stems go **up**.



And also note the following:

1. For higher notes the stems go down from the **left** of the notehead, and for lower notes the stems go up from the **right**.
2. The middle note B can have a stem going up or down, depending on other surrounding notes.

The flags of notes are always placed to the right of the stem, regardless of the pitch of the sound.

 Notice that the stem can change its position – right or left depending on the pitch – but the flag is always on the right of the stem..

Do the exercises given in your
WORKBOOK
pages. 31-33 ✓✓

4.2 CREATION AND IMPROVISATION

Show your ability as a composer and as an instrumentalist by composing a simple melody and improvising.

Do the exercises given in your
WORKBOOK
pages. 34-35 ✓✓

4.3. PRACTICE 1 (UKULELE)

Before starting to play the ukulele, the instrument needs to be tuned. There are tools available that help to tune, applications for mobile phones, tablets and computers and even tuners that can be placed on the instrument. However, and although there are tools that can help you to tune an instrument, it is also good to put them aside little by little, because if you train your ears daily, you can perfect your listening and auditory education.

ACTIVITY

Tune the ukulele using a tuner or by simply listening to the notes on the piano or any other instrument. If the note is tuned low, tighten the string by turning the corresponding peg to the left and vice versa if the note is tuned high, loosen the string by turning the peg to the right.

The plectrum

Up until now, the strings have been plucked with the thumb. However, there is a widely used object called a pick or plectrum. It is a triangle-shaped piece, made of different materials such as plastic, wood, bone, metal, etc. They are used to pluck the strings, replacing the fingers.

There are different thicknesses depending on the sound you want to make. The soft ones emit a softer sound and the hard ones a more forceful sound, although to begin with it is advisable to play with medium or soft plectrums.

The usual way to hold the plectrum is to leave half of it free and the other half covered by the index finger and thumb. Contact is usually with the tip of the thumb and with the edge of the third phalanx of the index finger. This way the plectrum is well gripped and stabilised without keeping the hand tense.

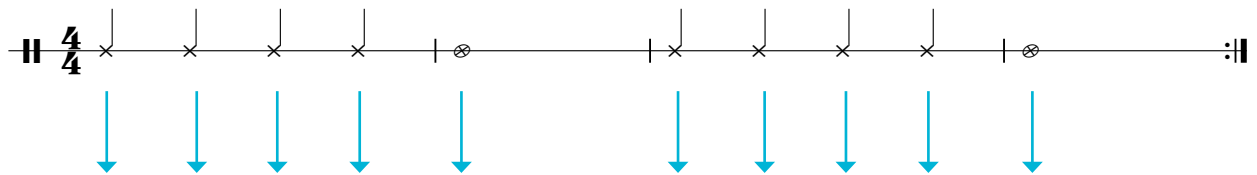


PRACTISE

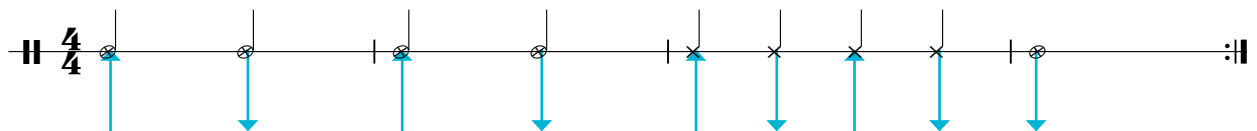
1. We are going to practise using the plectrum. To begin with, we will hold the plectrum as explained above, and although it must be well held with the fingers, the hand should be relaxed, so that we can move it with a certain degree of ease. To begin with, we can practice this technique of holding the plectrum with the fingers and relaxing the hand, passing the plectrum over our leg or thigh as if we were scratching it. This can help us to grasp the concept of finger holding and hand relaxation at the same time.
2. We are going to do the same activity as before on the strings of the ukulele. Now we will strum the strings with the right hand, while with the left hand we “mute” them so that they do not sound. Muting the strings means that we will gently rest the fingers of the left hand on the strings so that they do not vibrate and therefore do not sound.
3. Once we have familiarised ourselves with the plectrum, we are going to play the following rhythms. For the moment we keep the strings muted, so we will only use the left hand with the plectrum.

STRUMMING

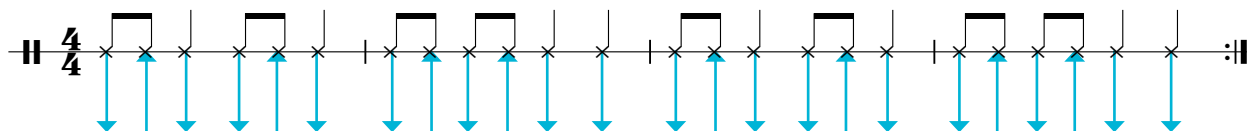
- a. Rhythm by playing all strings downwards.



- b. Rhythm by playing the strings downwards and upwards. The arrows indicate the direction of the hand.



- c. Using quavers.



**In addition to the plectrum, we can also strum with our fingers. In principle, there are two ways of strumming.

1. Using only the thumb.
2. Using the index finger when strumming downwards and the thumb when strumming upwards.



1



Video 6

4.4. PRACTICE II (FLUTE)

This section provides activities with melodic instruments that will help you to play and enjoy the music that we offer for interpretation.

INSTRUMENT ORACTICE

Practise Bb



1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24

25 26 27 28 29 30 31 32



1 2 3 4 5 6

7 8 9 10 11

4.5. STAGE CREATION

In this block we will focus on movement and dance, through the choreography of The Final Countdown, a song performed by the Swedish hard rock band Europe, composed by the band's vocalist Joey Tempest in 1981. In this case, it is suggested that you perform the choreography of this well-known song, following the steps that appear in the following link:

<https://www.youtube.com/watch?v=hfy4y1lfMky> belonging to Just Dance 4, a video game created by Ubisoft for the Wii U.





Video 7

MY HEART WILL GO ON

Flute 1

James Horner

1 **Rem** 2 **Do** 3 **Sib** 4 **Do** 5

Rem 6 **Do** 7 **Sib** 8 **Do** 9 **Fa** 10

Do 11 **Sib** 12 13 **Do** **Fa** 14 **Do** 15 **Sib** 16

Do 17 **Fa** 18 **Do** 19 **Sib** 20 **Do**

Fa 22 **Do** 23 **Sib** 24 **Sib** 25 **Lam** **Rem** 26 **Do** 27

Sib 28 **Do** 29 **Rem** 30 **Do** 31 **Sib** 32 **Lam** 33 **Solm**

Rem 34 **Do** 35 **Sib** 36 **Do** 37 **Rem** 38

Do 39 **Sib** 40 **Do** 41 **Fa** 42

Ca - da no-che
El a-mor nos
sue-ño con - ti - go, con - ti - go, se que a-un e - xis-tes a - mor.
lle - ga y nun-ca nos de - ja, si - gues sien-do luz en mi ser.
Siem-pre en la dis - tan-cia po - dre-mos a - mar - nos,
No po-dré ol-vi - dar - te, de - jar de a - mar - te,
si - gues en mis sue-ños a - mor. Tu, yo, e -
siem-pre ez-tra-ña - ré tu que - rer.
ter - na pa - sión siem-pre ha - brá la es-pe - ran-za a - mor.
Si ves, en don - de tu es - tes yo te lle - vo en el
al - ma, mi al - ma te si - gue.
se - gui - rá.

MY HEART WILL GO ON

Flute 2

James Horner

1 2 3 4 5
6 7 8 9 10
11 12 13 14 15 16
17 18 19 20 21
22 23 24 25 26 27
28 29 30 31 32 33
34 35 36 37 38
39 40 41 42





1



Video 8

VOIS SUR TON CHEMIN

Bruno Coulais

1 2 Rem 3 Sib Solm 4 La Rem 5 La7

Rem 6 La7 Rem 7 Sib Solm 8 La Rem 9 Solm Rem 10 La

Rem 11 Solm Rem 12 La Rem 13 Sib 14 La Rem 15 Sib

Solm 16 La Rem 17 Solm Rem 18 La7 Rem 19 Sib Solm 20 La

Rem 21 Solm Fa 22 La Rem 23 Solm Fa 24 La Rem 25

Sib 26 La7 Sib 27 Mib Rem 28 La7 Rem 29 Solm La7 30 Sib 31 Mib

Rem 32 La Rem 33 Solm La 34 Rem 35 Solm 36 La Rem 37

Solm 38 La Rem 39 Mibdism Fa 40 La Rem 41 Solm 42 La

Rem 43 Solm Fa 44 La Rem 45 Solm Fa 46 La Rem 47 Solm

Fa 48 La Rem 49 Solm Fa La7 Rem 51 52

Kyrie Eleison are the first two words of an invocation in Greek meaning "Lord, have mercy", reflecting the spirit of repentance in prayer. The version we have arranged here recreates an ancient Medieval procession in which the *Kyrie* is sung, where you can hear the babble of the crowd, the ringing of church bells and the voices of the penitents.



Video 9

KYRIE

Anonyms

1-20 **Rem** 21 22 **Sib** 23 24 **Do** 25 26

Solm 27 28 **Rem** 29 30 **Sib** 31 32

Do 33 34 **Solm** 35 36 **Rem** 37 38 **Sib** 39

Sib 40 **Do** 41 42 **Solm** 43 44 **Rem** 45 46 **Sib** 47

Sib 48 **Do** 49 50 **Solm** 51 52

