2024/2025/OLGA

UNIT 1: PROPERTIES OF MUSICAL TONES

A musical tone is characterized by its **pitch**, **duration**, **intensity** (or loudness), and **timbre** (or quality)

1.- PITCH:

Pitch represents the frequency of sound, and tells the difference between **high** sounds and **low** sounds. Pitches are compared as "higher" and "lower", and are quantified as frequencies (cycles per second, or Hertz-Hz).

Pitch allows the construction of melodies; To represent the pitch we use the **staff** and the **notes**.

The staff (plural- staves) is written as five parallel lines. Most of the notes are placed on one of these lines or in a space between lines.
Extra **ledger lines** may be added to show higher or lower notes.

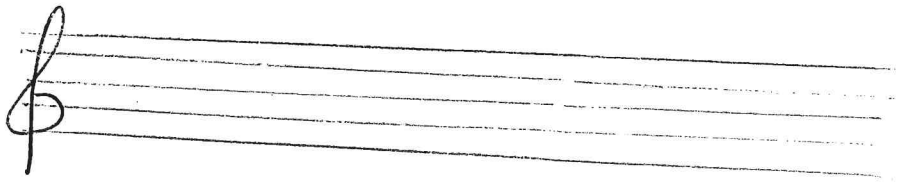
2.- DURATION:

In sounds and music, a duration is a property of a tone that becomes one of the bases of rhythm.
Durations may be described as **long** or **short**.

PARTS OF A NOTE:

- **Head:** filled in:  or not filled in 
- **Stem:** 
- **Flag:** 

These are the relationship of values between the different symbols:

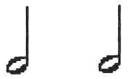


PITCH: write the notes

Name (USA)	Name (England)	Duration	Symbol
Whole Note	Semibreve	4 beats	
Half Note	Minim	2 beats	
Quarter Note	Crotchet	1 beat	

Look at the relationship of values between the different symbols:

Each whole note (semibreve): 

is divided into ***two half notes*** (minim): 

And each half note (minim),

is divided into two quarter notes (crotchet) 

Thus, each symbol will have half the value of the preceding shape.

There are smaller values that of the crotchet; here you can see symbols that take a half (50%) or a fourth (25%) of a beat:

Symbols	Name	Value
	Eighth note (quaver)	Half of a quarter note. We can have two eighth notes for each beat.
	Sixteenth note (semiquaver)	One fourth of a quarter note. We can have four of these for each beat.

It is common practice to beam together the flags of eighth notes and sixteenth notes that are part of the same beat, in order to facilitate reading.

In music, **silence** is just as important as sound. How do we notate silence? We notate silence by using symbols called rest notes, or simply rests. There is an equivalent rest symbol for each note value. Below we can see the corresponding rest symbols for the note values we already know:

Note Name (USA)	Note Name (England)	Symbol	Rest
Whole Note	Semibreve		
Half Note	Minim		
Quarter Note	Crotchet		

There are also symbols to represent silence with the value of **eighth notes** (quaver) and **sixteenth notes** (semiquaver):

Note		Rest
Eighth (quaver)		
Sixteenth (semiquaver)		

3.- INTENSITY:

It is the sound's property that tells us the difference between a **loud sound** and **a soft sound**. It's represented with **dynamics**, and written with Italian terms. For example, the word ***piano*** (***p***) indicates softness; the word ***forte*** (***f***) indicates loudness.

Also we can use dynamics as: ***crescendo*** (gradually playing louder), ***decrescendo*** or ***diminuendo*** (gradually playing softer).

4.-TIMBRE:

Timbre describes all of the aspects of a musical sound that do not have anything to do with the sound's pitch, loudness, or length. In other words, if a flute plays a note, and then an oboe plays the same note, for the same length of time, at the same loudness, you can tell that the only difference in this: a flute sounds different from an oboe. This difference is in the timbre of the sounds.

Timbre is caused because each note from a musical instrument is a complex wave containing more than one frequency. For instruments that produce notes with a clear and specific pitch, the secondary frequencies that are involved in the sound are called **harmonics**.

To SUM UP:

1. Complete this table to revise the new concepts:

The 4 qualities of sound are…	**Term** *(in English)*	**Nombre** *(en español)*	**This quality represents….**	In Music, we use _____to represent

2. Complete the sentences using one of the words in the chart:

   a. People living in the city complain about _____ at the weekends.

   b. _____, please. You are in a hospital.

   c. Please, be quiet. There is too much _____ in the room.

   d. In Music we represent the silence with _____.

3. Ready to answer some questions? Have a try! If you don't know the answer, ask your teacher.

   a) Sound is a form of energy: **True / False**

   b) Sound travels in _____.

   1) waves 2) the wind 3) rivers

   c) Sound waves must travel to the _____ to be heard.

   1) brain 2) heart 3) ears

   d) Noise is an unwanted sound: **True / False**

   1) Why?

   e) Damage (in our ears) occurs when sounds are very…:

   1) high 2) loud 3) long

4. **With a partner:** discuss the differences between: SOUND - NOISE - SILENCE.

UNIT 2 - BEAT & RHYTHM. TIME MEASUREMENT. TEMPO & DYNAMICS

1.- BEAT & RHYTHM:

To start with, what is beat? And what is the difference between beat and rhythm?

_____

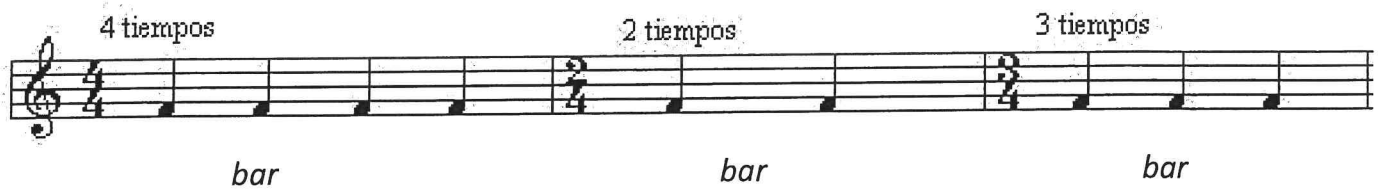
_____

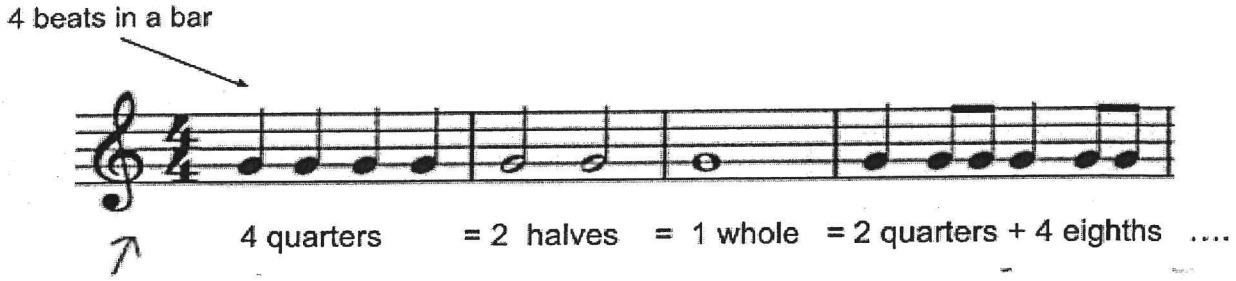
_____

2.- TIME SIGNATURE:

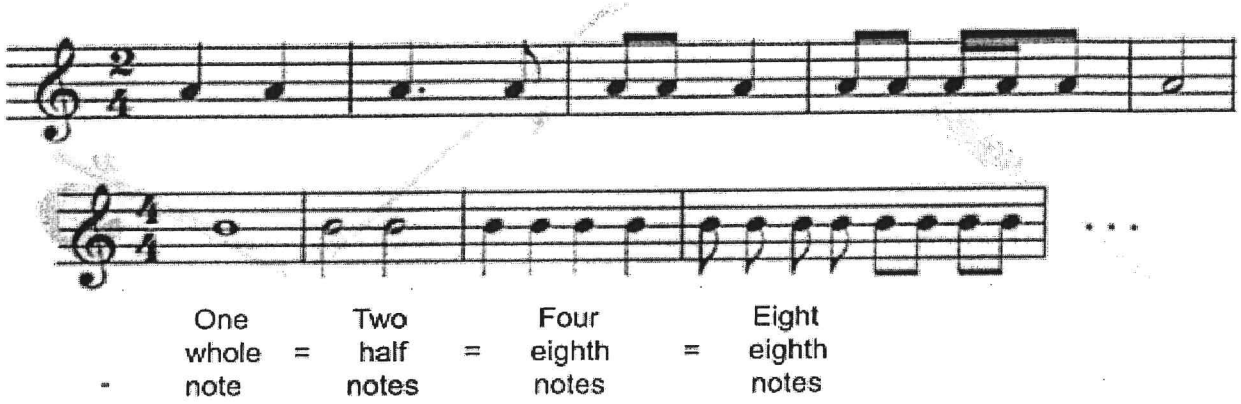
There is always a **time signature** at the beginning of a piece of music. It is written at the beginning of the staff, right after the **clef**.

It's written using two numbers. The <u>top number</u> tells you how many beats there are between each line in a **measure** (or **bar**). Ex: Number 2 means two beats in a bar, number 3 means three beats in a bar and so on. The <u>bottom number</u> tells you how long each beat is: a 4 at the bottom means that each beat equals 1 quarter note, an 8 at the bottom means each beat equals one eighth note, and so on.





One quarter note in each beat



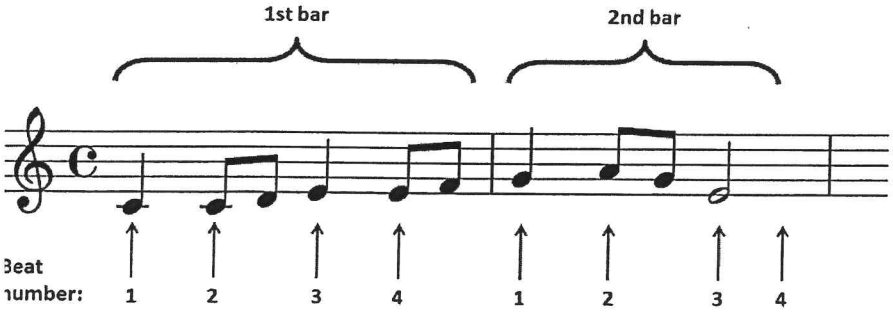
These are the most used time signatures: we'll use them in all our songs this year!

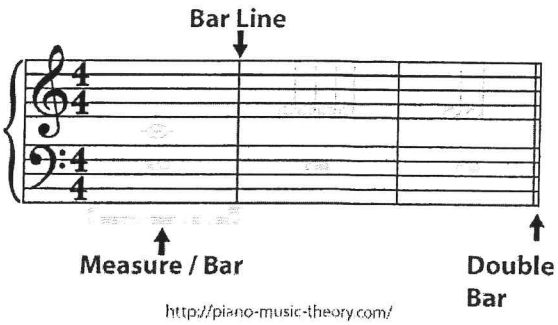
Compás / Time signature	Español	English	*Figura que ocupa 1 pulso / Note that lasts 1 beat*	*Figura que ocupa el compás / Note that lasts 1 measure*
2/4	"2 por 4"	"In 2-4 time" or "In two-four"		
3/4	"3 por 4"	"In three-four"		
4/4	"4 por 4"	"In four-four"		
6/8	"6 por 8"	"In six-eight"		

REMEMBER!

Time signature: the 2 numbers at the beginning of a song.
Bar: each piece off staff between lines (also called measure). Barline: e
Rhythm: ritmo
Beat: pulso

Two-four time: 2/4 *Four-four time:* 4/4





3.- DOTTED & TIED NOTES:

3.1.- A dot:

A small dot written after a note or rest makes it longer. The dot increases the duration of the note by half of its original value. **Example:** If a note lasts 2 beats, the same dotted note lasts 3 beats (2 + 1). A dotted note is equivalent to writing the basic note tied to a note of half the value.

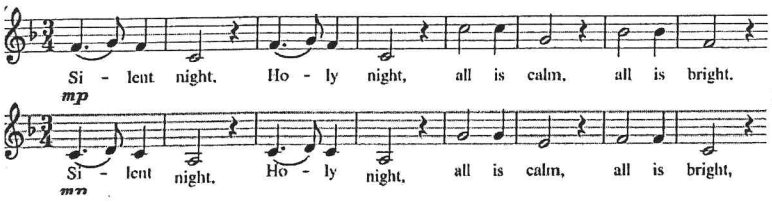
Dotted quarter note
1+ ½

Dotted eighth note
½ + ¼

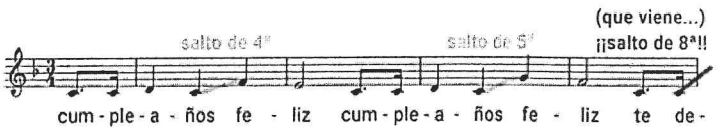
Dotted half note
2 + 1 = 3

Dotted whole note
4 + 2 = 6

Many songs YOU know use dotted notes:



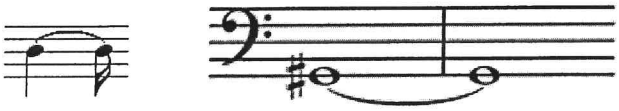
Cumpleaños feliz



3.2.- A dot:

A **tie** is a curved line joining two or more notes ***of the same pitch*** together. So, they are played as a single note: the 2 tied notes become one note. Ties are often used to make a long note that goes over the end of a bar.

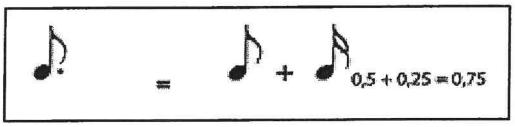
Several notes in succession can be tied together. It is also possible to tie notes in different bars, with a bar line between them. RESTS can never be tied!

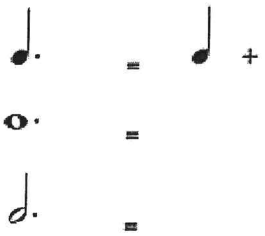


3.3.- EXERCISES:

A) What is the difference between a dot and a tie?

B) Complete, following this example:





C) Can rests be dotted? And tied? Explain the reason why / why not.

4.- TEMPO & DYNAMICS:

Tempo *(Italian word)* in music is the speed we use to follow a beat. When the beat is very "short and quick", we play fast. On the contrary, if the beat is long, we play slower.
Tempo is represented in a **score** with Italian words at the beginning of a song and above the staff.
Find the most used tempo terms in our Vocabulary table:

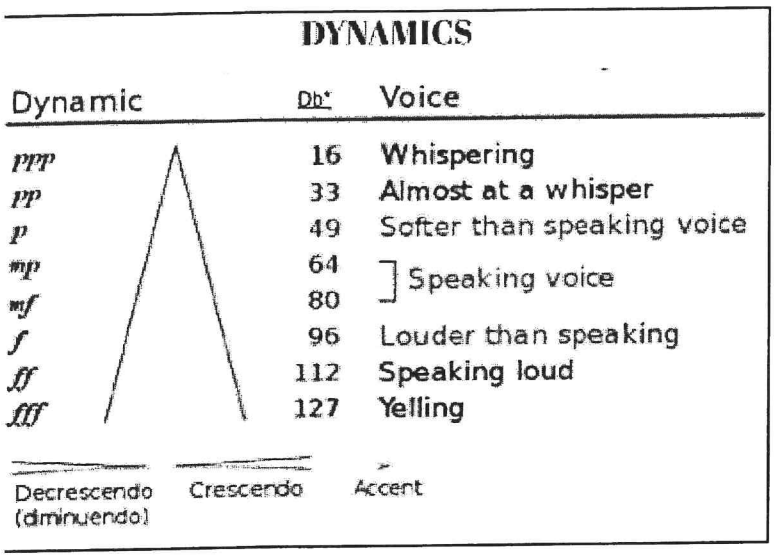
Dynamics are words, letters or signs which indicate ***intensity*** : when we need to play loud and when soft. The intensity is also written with Italian words, or just letters *(abreviaturas)*. See below:

UNIT 2 - TEMPO & DYNAMICS. VOCABULARY:

Spanish	English	*Italian*	Spanish	English
Notas	Notes		Cabeza	Head
Figuras	Note values		Plica	Stem
Silencios	Rests		Corchete	Flag
Staff	Pentagrama		Redonda	Whole note
Clef	Clave		Blanca	Half note
Puntillo	Dot		Negra	Quarter note
Ligadura	Tie		Corchea	Eighth note
Pulso	Beat		Semicorchea	Sixteenth note
Ritmo	Rhythm		Línea divisoria	Barline
Lento	Very slow	*Largo, Lento*	Compás *(fracción)*	Time signature
Tranquilo	"At a walking pace"	*Andante*	Compás *(espacio)*	Bar / measure
Rápido	Fast	*Allegro*	Reguladores	Hairpins
Muy rápido	Very fast	*Vivace, Presto*	Matices	Dynamics
Fuerte	Loudly	*Forte*	Compás *(fracción)*	Time signature
Medio fuerte	Moderately loudly	*Mezzoforte*	Compás *(espacio)*	Bar
Medio suave	Moderately softy	*Mezzopiano*	Matices	Dynamics
Suave	Softly	*Piano*	Hairpins	Reguladores

4.1.- EXERCISES:

D) Take a look at this charts with voice dynamics, and then complete the meaning of the Dynamics words / letters in Spanish and in English in the table below:



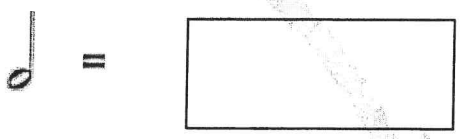
REGULADORES: Indican una intensidad variable:

TERMINO	SIGNO	ABREVIATURA	SIGNIFICADO
Crescendo		cresc...	Aumento progresivo de la intensidad del sonido
Diminuendo		dim.....	Disminución progresiva de la intensidad del sonido

Dynamics (short name)	*Dynamics (Italian word)*	Spanish	English
pp			
p	*piano*	suave	soft
mp			
mf			
f			
ff			
dim.			
cresc.			
			
			

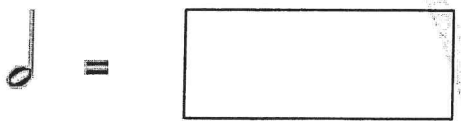
2. Rellena los huecos y dibuja en los cuadros las figuras equivalentes:

1 whole = _____ quarters

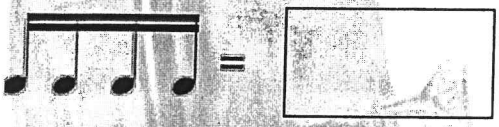


1 half = _____ quarters

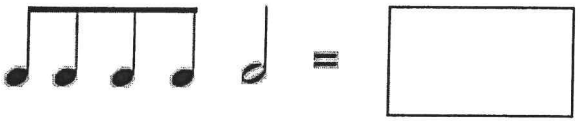
1 whole = _____ eighths



1 half = 1 quarter + _____ eighths

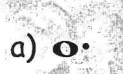


4 sixteenths = 1 _____

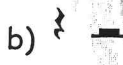


4 eighths + 1 half = 1 _____

3. Write the complete duration of the groups of notes and rests:

a)  =

d)  =

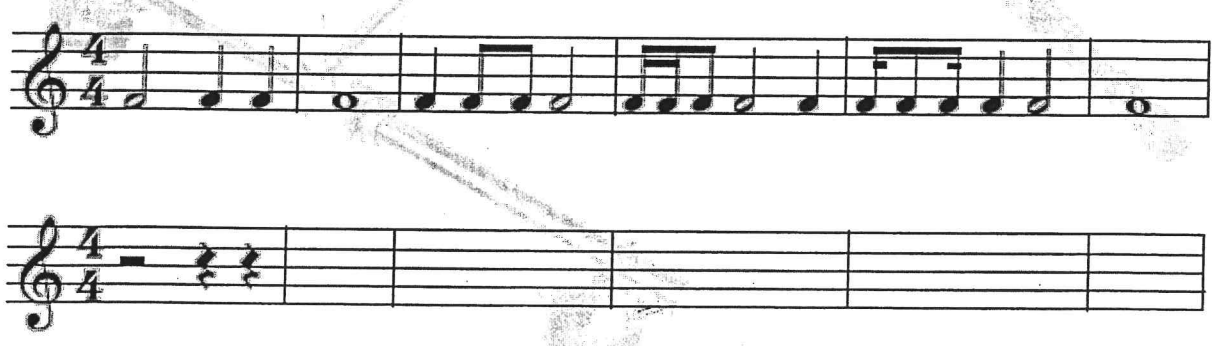
b)  =

e)  =

c)  =

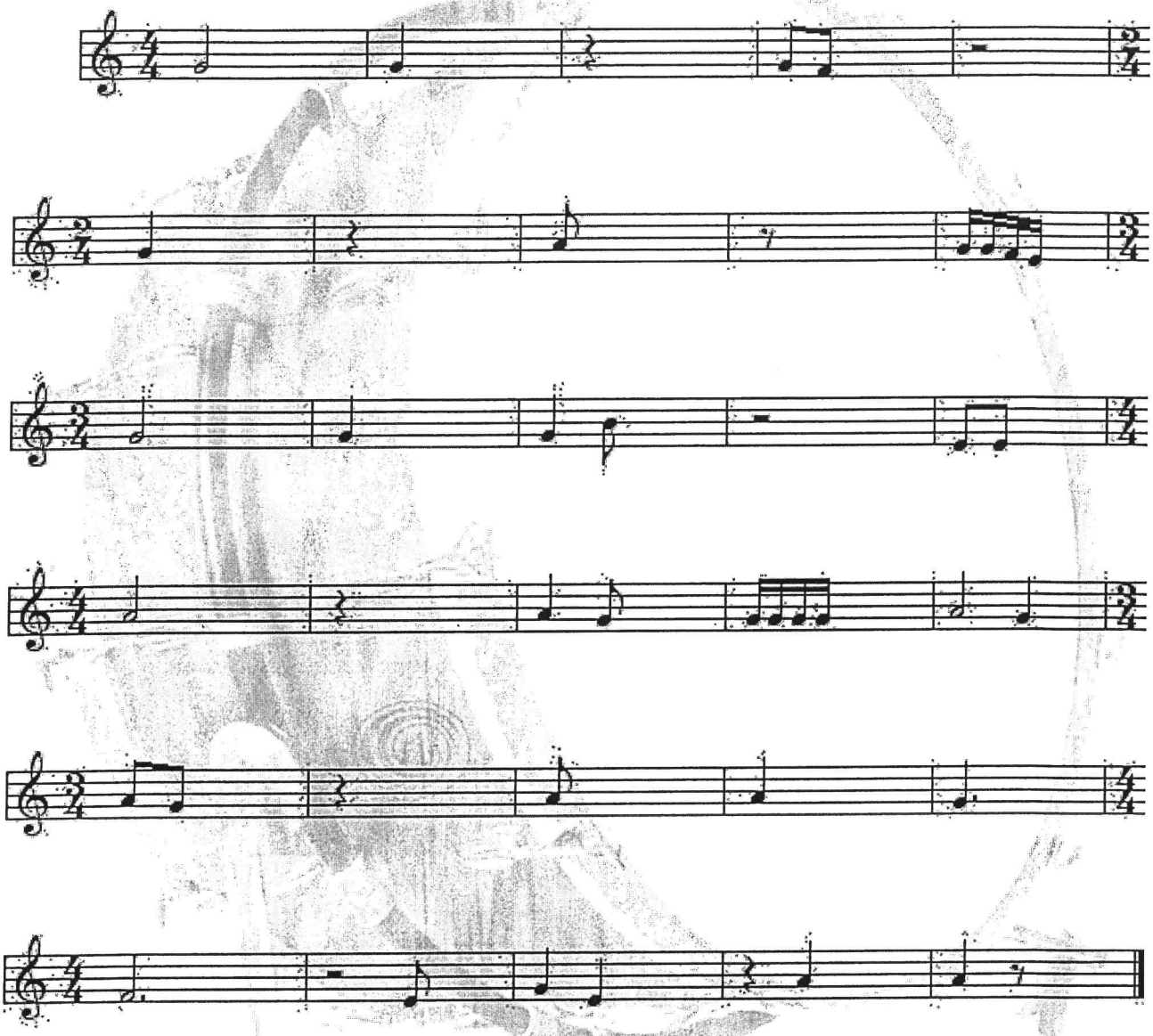
f)  =

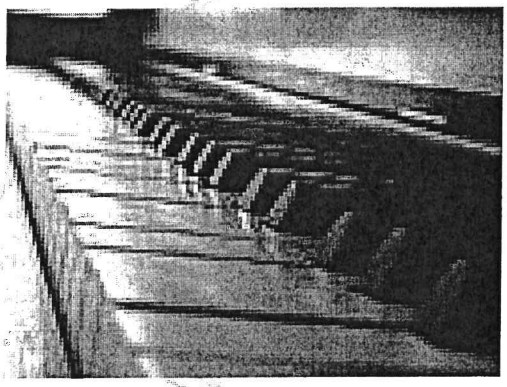
4. Transforma las figuras en silencios de igual duración en el segundo pentagrama:



6

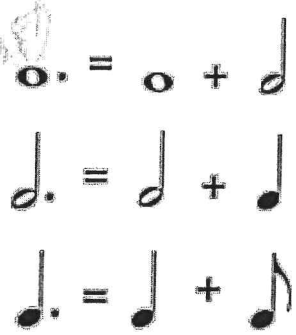
5. Completa los siguientes compases:



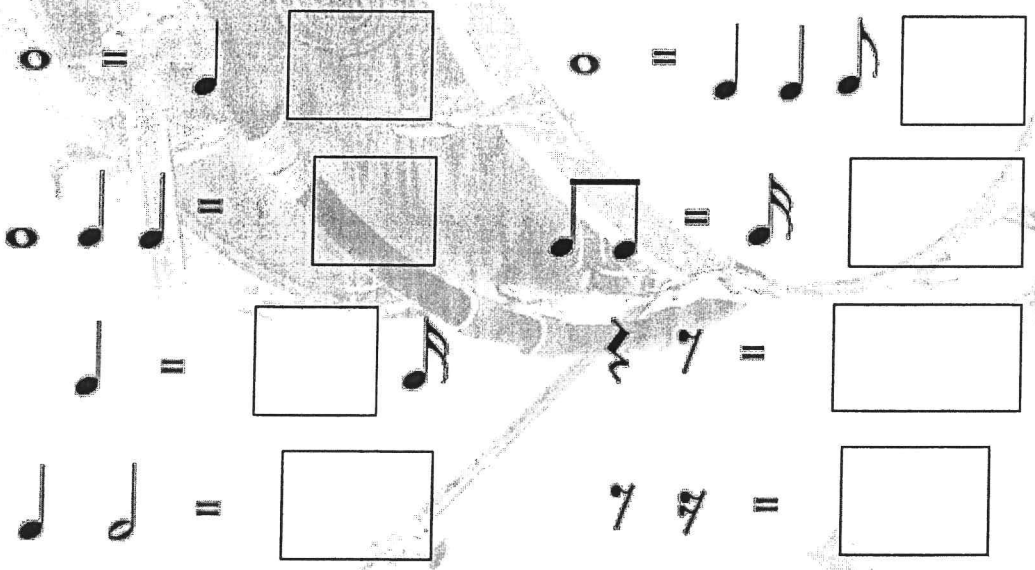


4. DOTTED AND TIED NOTES:

El puntillo (***dot***), añade la mitad de la duración de la figura. Por lo tanto, fíjate en la equivalencia entre figuras con puntillo (***dotted notes***) y figuras sin puntillo:



6. Dibuja en las cajas figuras o silencios con puntillo que completen las equivalencias:



Otra manera de aumentar la duración de las figuras es hacer figuras ligadas (***tied notes***):

7. How many beats do the following notes last?

a) Two whole notes last...

b) Four quarter notes last...

c) A half and a quarter note last...

d) Two half notes last...

8. Complete the following bars:

9. Write the notes that last the same as the following ones:

a) Two half notes last the same as...

b) Four quarter notes last the same as...

c) Eight quarter notes last the same as...

d) Four half notes last the same as...

10. What are the lengths of the following dotted notes?

a) A dotted whole note lasts...

b) A dotted quarter note lasts...

c) Two dotted quarter notes last...

d) A dotted half note and a quarter note last...

5. TEMPO AND DYNAMIC:

11. ¿Podrías relacionar con flechas los términos italianos del tempo y de la intensidad con su traducción en inglés?

TEMPO

Largo	*Fast*
Adagio	*Getting faster*
Andante	*Getting slower*
Allegro	*Free tempo*
Presto - Vivace	*Medium slow*
Accelerando	*Very fast*
Ritardando	*Very slow*
Rubato	*Slow*

DYNAMIC

pp	*Medium loud*
p	*Very loud*
mp	*Soft*
mf	*Loud*
f	*Medium soft*
ff	*Very soft*

12. Fill in the gaps with the words beside:

The speed of a song is the _____.	Adagio
When the tempo is *presto*, the song is _____.	Vivace
When the song is slow, the tempo is _____.	Tempo
When the tempo is *largo*, the song is _____.	Very fast
When a song is very fast, the tempo is _____ or _____.	Very slow
When the song is medium slow, the tempo is _____.	Andante
	Presto

When a song gets faster, the tempo is _____. **Accelerando**

When a song has free tempo, the tempo is _____. **Ritardando**

When a song gets slower, the tempo is _____. **Rubato**

The intensity of a song is the _____. **f**

When a song is very soft, the dynamic is _____. **pp**

When the dynamic is *ff*, the song is _____. **Soft**

When the song is loud, the dynamic is _____. **mp**

When the song is _____, the dynamic is *p*. **Very loud**

When the song is medium soft, the dynamic is _____. **Dynamic**

NIVEL 3: Nombre

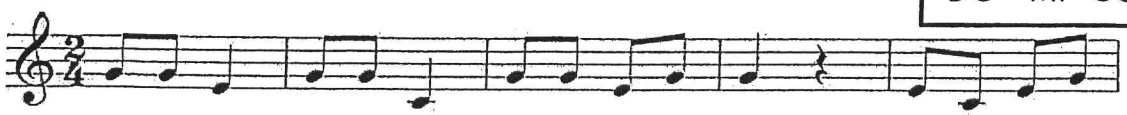
1

Lectura en clave de sol

2/4

Notas
DO - MI - SOL

1



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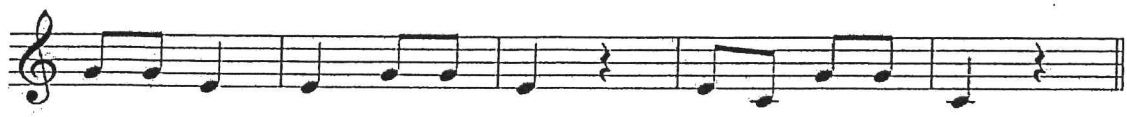
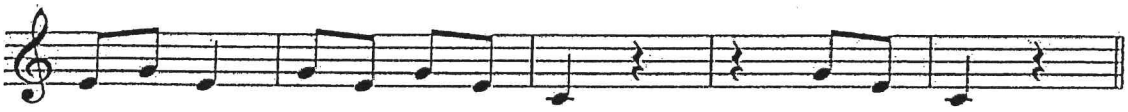




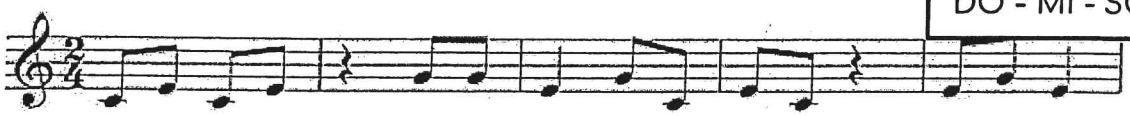
2

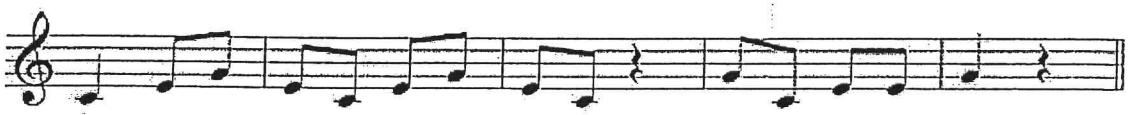
Lectura en clave de sol

Blanca, negra y corchea

Notas
DO - MI - SOL

1





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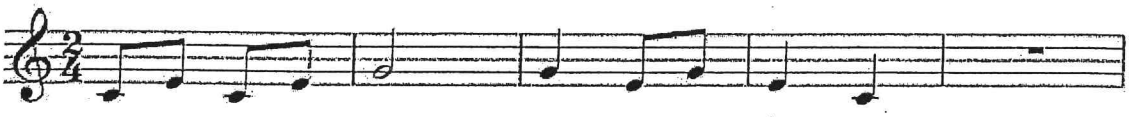
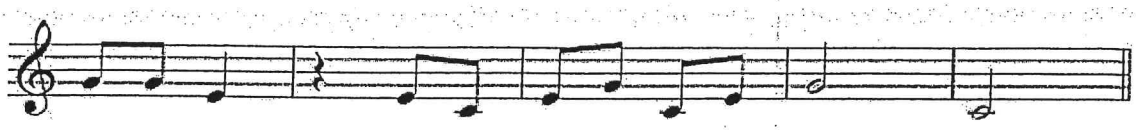
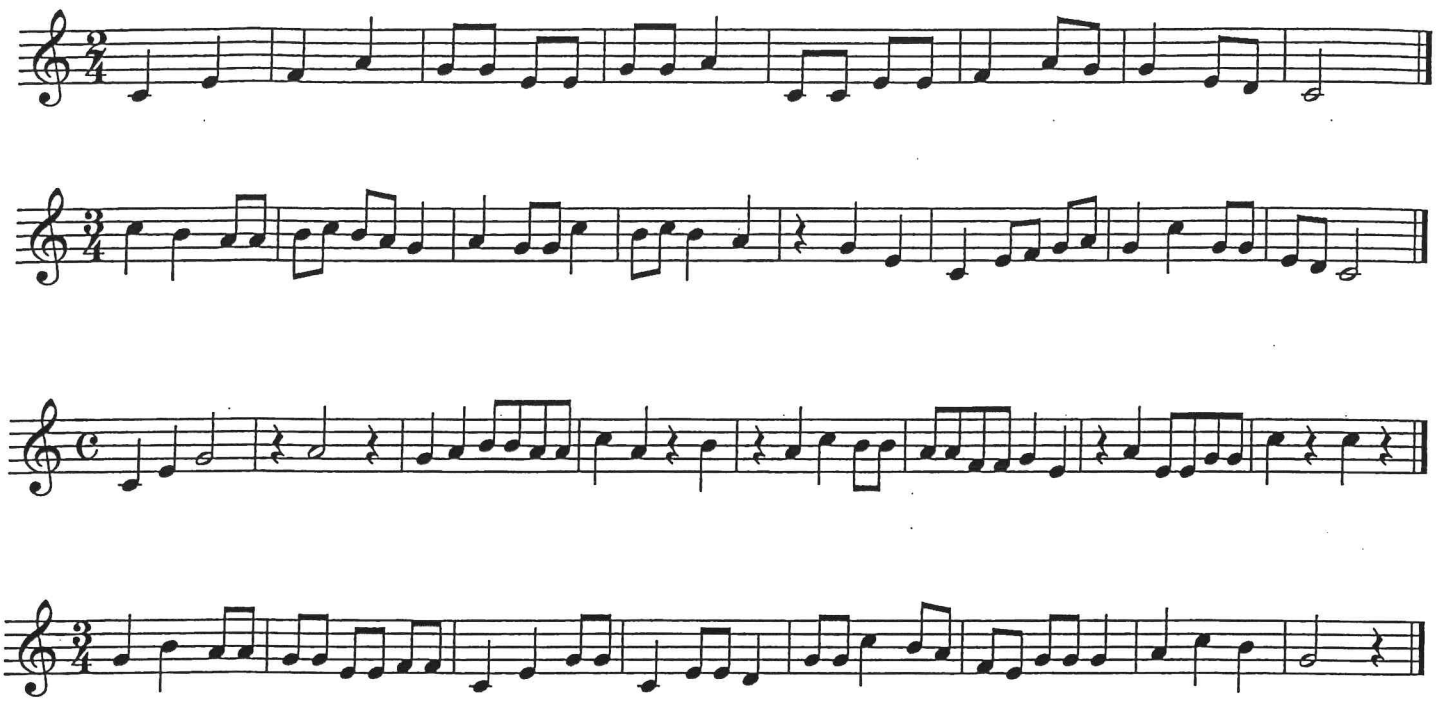




LECTURA - EXERCICIOS 1, 2, 3 e 4

3



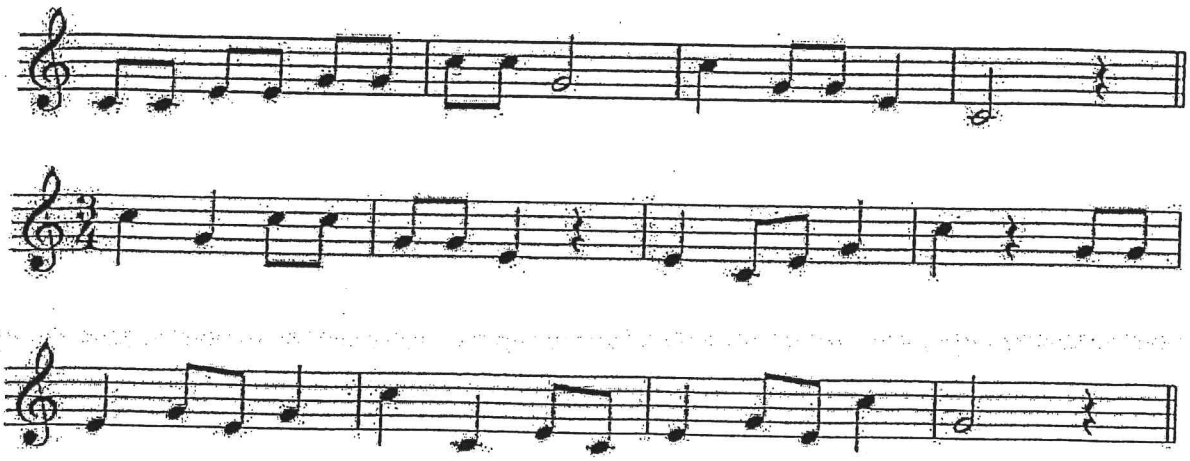
4

Lectura en clave de sol

Notas
DO - MI - SOL
- DO'

1

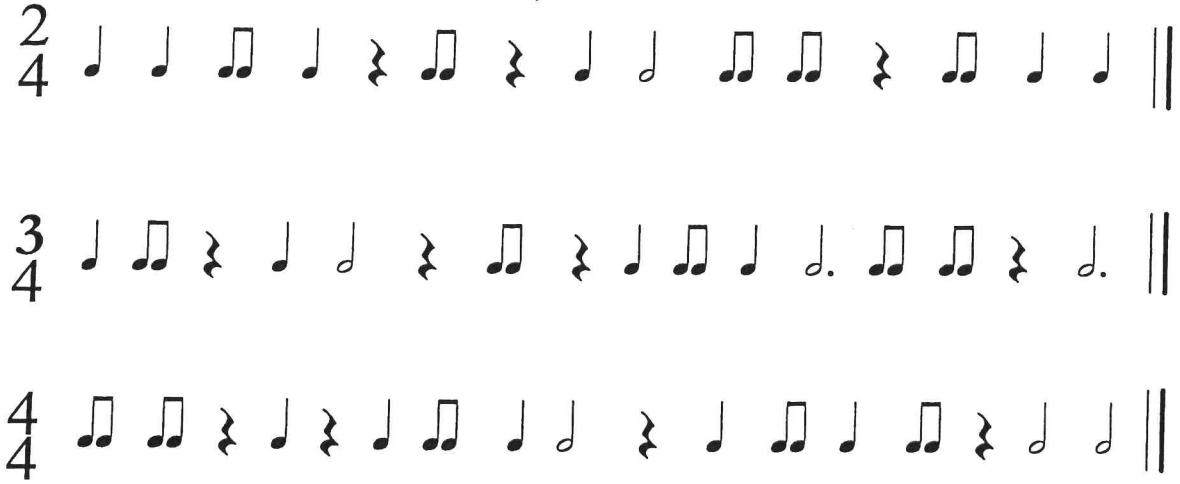
2



Measure Time

Name: _____ Class: ____

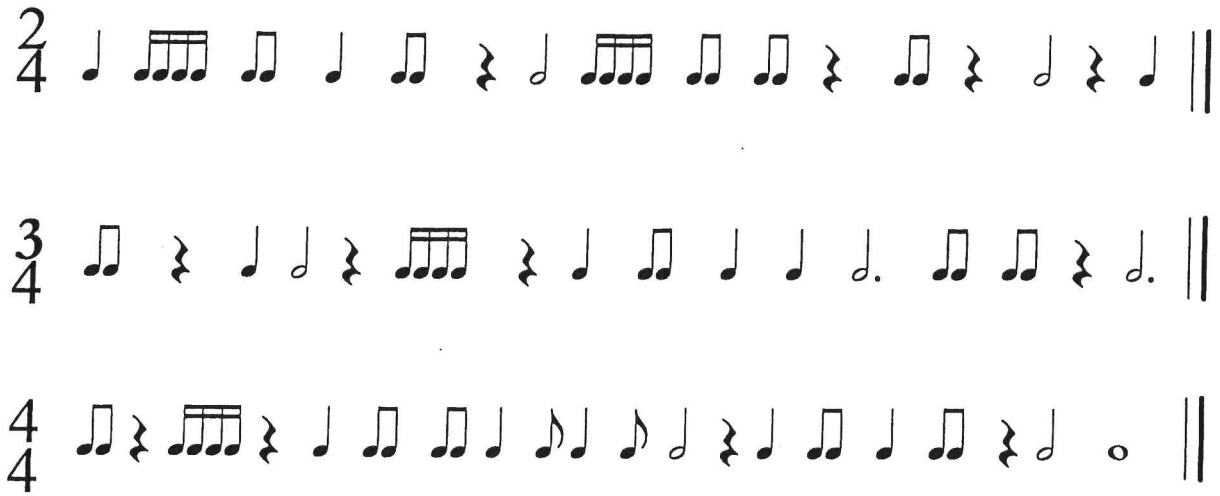
Draw bar lines so there are the correct number of beats in each measure.



Counting Frenzy

Name: _____ Class: ____

Draw bar lines so there are the correct number of beats in each measure.



Take Note I

Name: _____ Class: _____

Circle the rhythm you hear.

1.

2.

3.

Beat Counter

Name: _____ Class: ____

Divide ♩, ♫, and 𝄽 into measures of 2, 3 and 4.

2

3

4

Rhythm Mystery

Name: _____ Class: _____

Fill the missing rhythm in the blank.

1. ♩ ___ ♩ ♩
2. ♫ ♫ ___ ___
3. ♫ ♩ ___ ♩
4. ___ ♩ ♫ ♩
5. ___ ___ ♩ ♩
6. ♫ ♫ ♩ ___

Rhythm Identity

Name: _____ Class: _____

Circle the pattern that you hear.

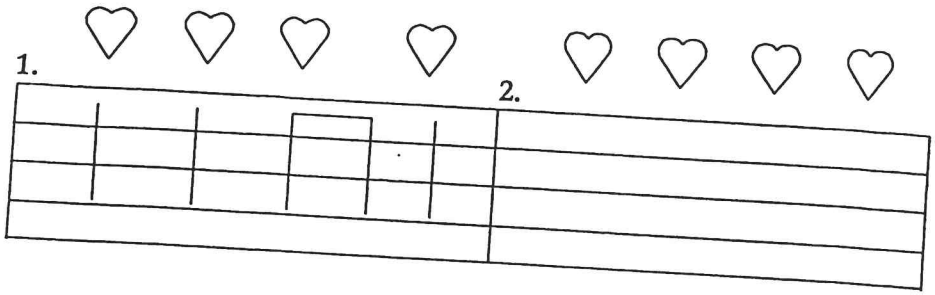
1. ♩ ♫ ♩ ♩ OR ♩ ♩ ♫ ♩
2. ♫ ♫ 𝄽 ♩ OR ♫ ♫ ♩ 𝄽
3. 𝄽 ♩ 𝄽 ♩ OR ♩ 𝄽 ♩ 𝄽
4. ♩ 𝄽 ♩ ♫ OR ♩ 𝄽 ♩ ♩

Name: _____

Rhythm Staff

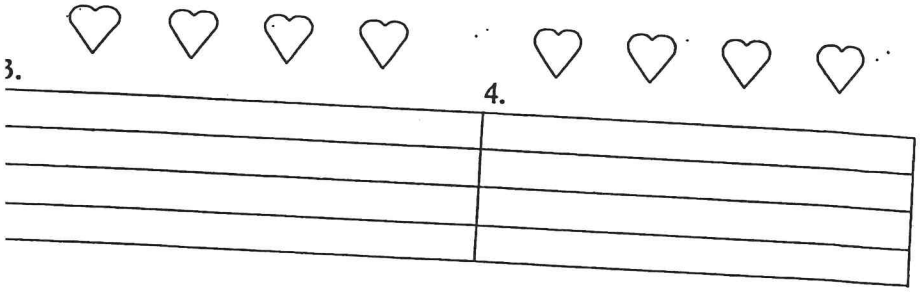
Class: ____

1.



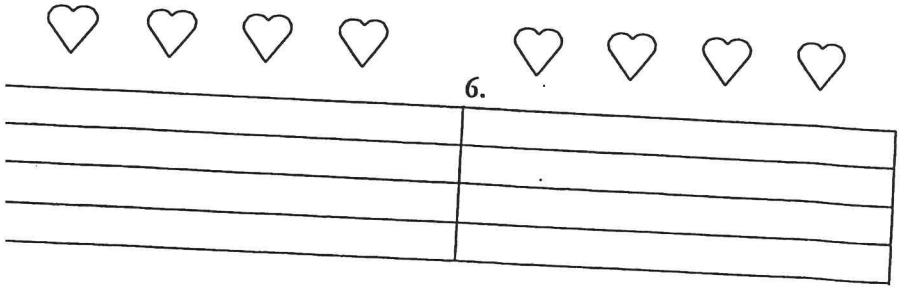
2.

3.



4.

6.



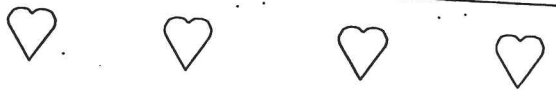
Rhythm Dictation

Name: _____

Class: _____

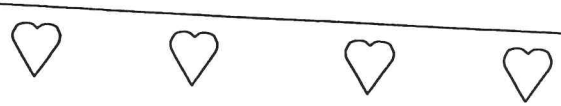
Write the rhythm that you hear.

1. _____



2. _____

3. _____



4. _____

UNIT 3 - MELODY & HARMONY

UNIT 3 - MELODY & HARMONY

3. Basic Vocabulary you need to learn: 1
3.1. - **MELODY:** 2
3.1.1- Musical Phrases: 2
3.1.2- Intervals: 3
3.2. - Whole and Half Steps (or Tones and Semitones): 3
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3.5. PRACTICE: Intervals. Follow my examples #1 and #2 to complete yours: 7

UNIT 4 - HUMAN VOICE

4. Basic Vocabulary you need to learn: 8
4.1. - Vocal Range: 10
4.2. - Opera singers vs. Pop/Rock singers: 12
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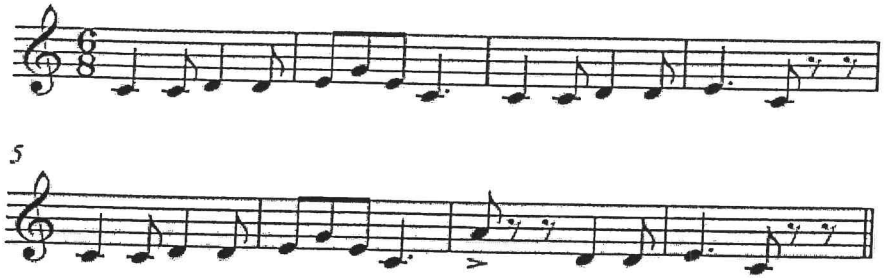
3. Basic Vocabulary you need to learn:

English	Spanish
Tone *(or whole step)*	Notas
Semitone *(or half step)*	Figuras
Key	Tecla
Accidentals	Alteraciones
Sharp	Sostenido
Flat	Bemol
Natural	Becuadro
Interval	Intervalo
Key signature	Armadura
Scale	Escala
Chord	Acorde
Consonance / -ant *(adj.)*	Consonancia/-ante *(adj.)*
Dissonance / -ant *(adj.)*	Disonancia/-ante *(adj.)*

3.1. - MELODY:

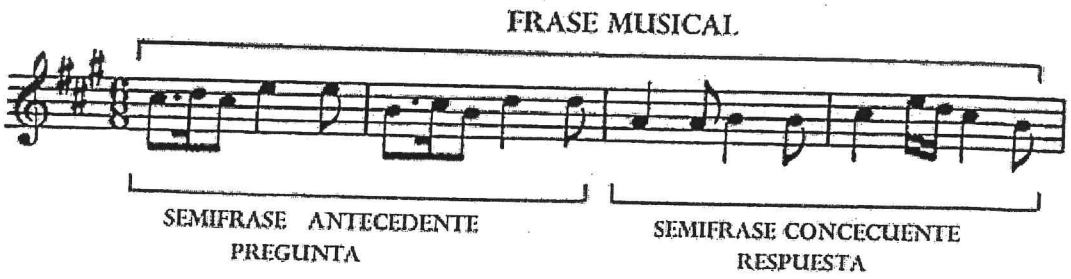
In music, a melody is a succession of sounds, normally with different pitches and durations, that express a musical idea.



3.1.1- Musical Phrases:

Melodies are structured in sections called **phrases**. Phrases are separated by cadences, as linguistic phrases are separated by punctuation marks.

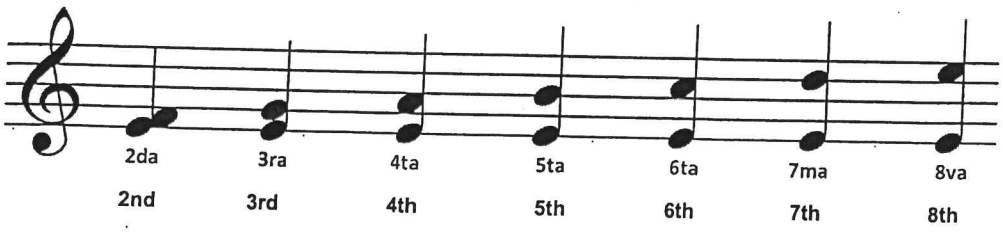
A phrase will end with a weaker or stronger **cadence** depending on if it is an ***antecedent*** (when the musical idea is not finished) or a ***consequent phrase*** (when the musical idea is finished).



3.1.2- Intervals:

An **interval** is the musical distance between two notes. We know the number of an interval by simply counting the number of notes (first, middle and last note) on the interval. Both the first and last note **must be counted,** and you definitely need to know the order of the musical notes to be able to count the notes.

However, not all intervals of the same numerical classification are of the same size. That is why we need to also know the **whole and half steps** ***(or tones & semitones)*** in the interval.



3.2. - Whole and Half Steps *(or Tones and Semitones):*

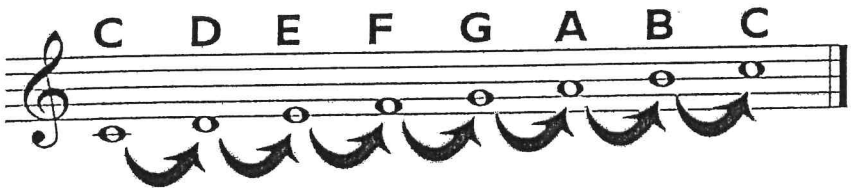
Notes are separated by **tones** and **semitones**, the distance that we can hear.

- **Semitone** is the smallest difference between two notes. B to C or F to F# is a semitone. Twice a semitone makes a tone.
- **Tone:** most of the white notes in a piano are tones. C to D or F to G are tones.

Whole steps & half steps in the C Major scale

- The smallest interval between two pitches is a **half step** .
- **One whole step** contains **two half steps.**

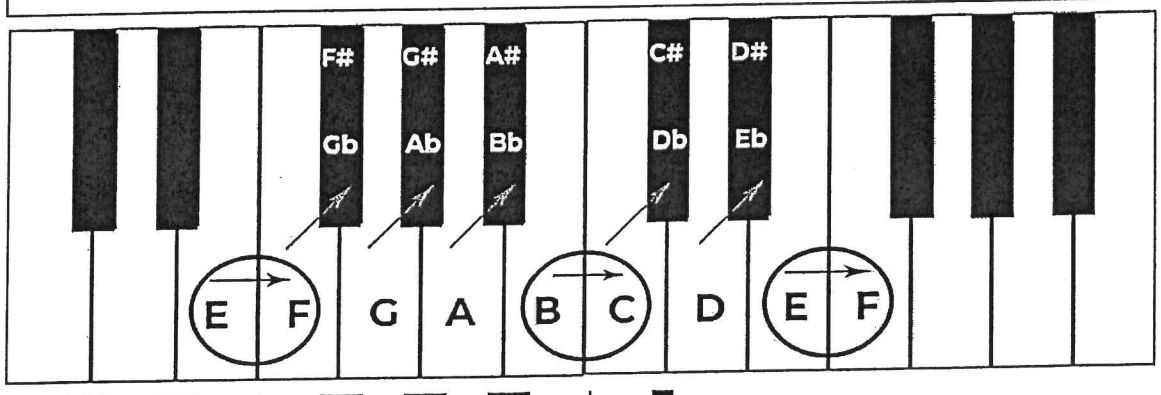
Here are the intervals between consecutive notes in the C Major scale:

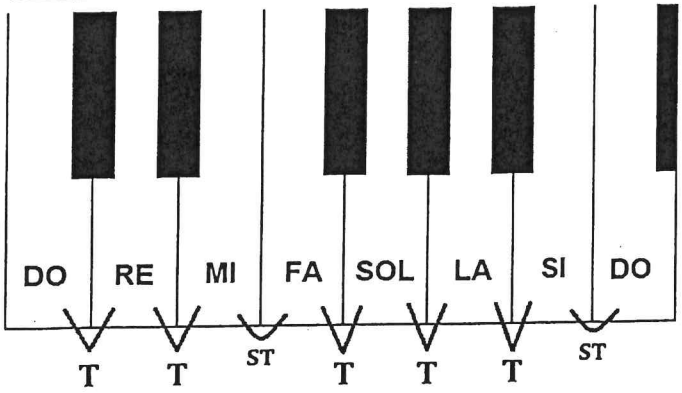


one whole step (tone)

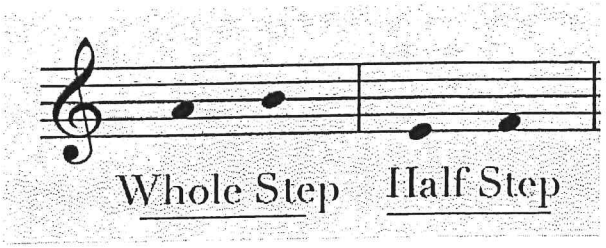
one half step (semitone)

There is only one **half step** between E and F notes, and only one **half step** between B and C note.



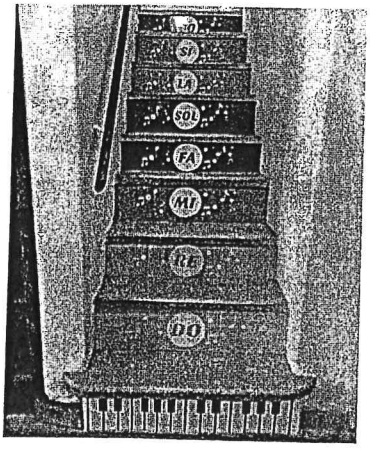


T: Tono S: Semitono



\+ *Video:* ***Half Steps and Whole Steps*** *https://www.youtube.com/watch?v=R4NOYH806aU*

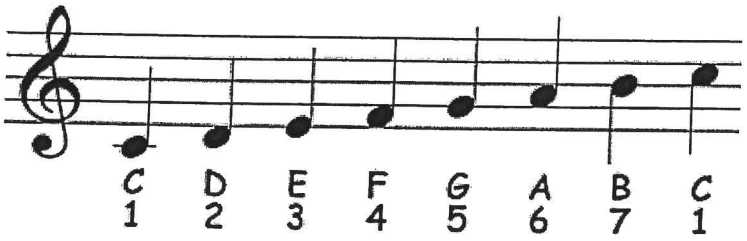
3.2.1.- Scales:



A **scale** is a series of notes arranged from low to high *(or vice versa)*. Most of the music written since the XVII century uses two types of scales: the **major scale** and the **minor scale**, but there are much more different scales.

But what really defines the type of scale is not its first note *(ex: C scale)* but the intervals used to create it.

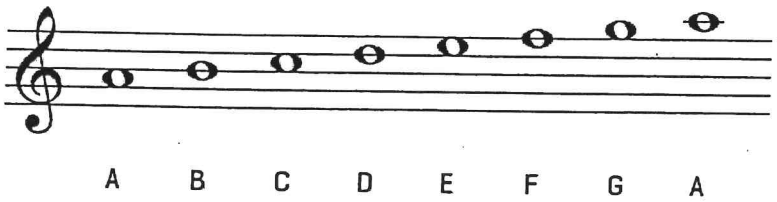
Major scales have the following sequence of **whole and half steps**:



Distances between notes: **1 1 ½ 1 1 1 ½**

And this is the natural **minor scale.** Can you see the differences? Write the distances:

A Minor Scale (Treble Clef)



Distances between notes: __ __ __ __ __ __ __

3.3. - Accidentals:

Accidentals are used to raise and to lower the pitch of a note by a semitone (half step):

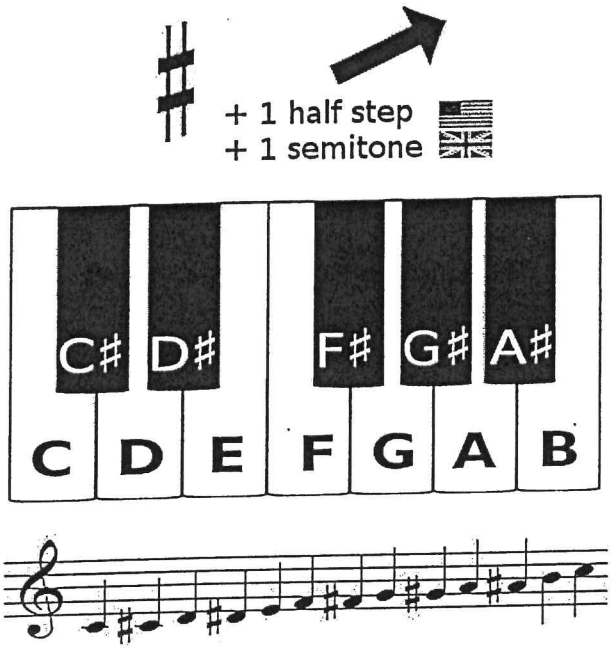
- The **sharp** ♯ raises the sound by a half step
- The **sharp** ♭ lowers the sound by a half step.
- The **natural sign** ♮ cancels the effects of accidentals during the same bar.

SHARP: Here's what a sharp looks like:

♯

- **What does a sharp do?**

ıe sharp in front of a music note, raises the sound of ɜ note by a **half step** (semitone).

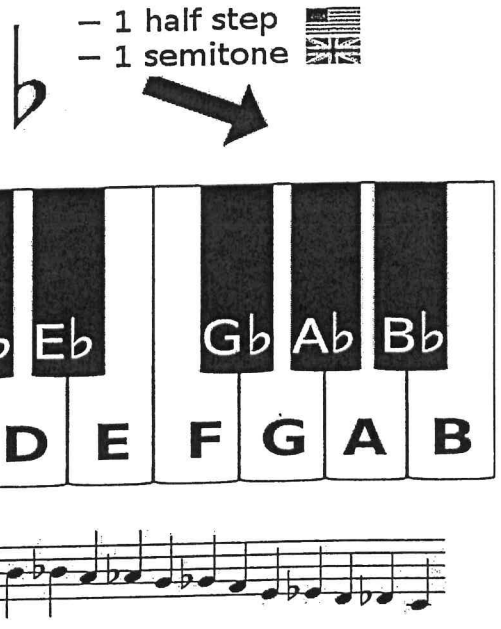


FLAT: Here's what a flat looks like:

♭

- **What does a flat do?**

The flat in front of a music note, lowers the sound of the note by a **half step** (semitone).



With this piano keyboard you can notice that:

- C♯ (C sharp) has the same key as D ♭ (D flat) ⇨ *Do ♯ = Re ♭*
- D♯ (D sharp) has the same key as E ♭ (E flat) ⇨ *Re ♯ = Mi ♭*
- F♯ (F sharp) has the same key as G ♭ (G flat) ⇨ *Fa ♯ = Sol ♭*
- G♯ (G sharp) has the same key as A ♭ (A flat) ⇨ *Sol ♯ = La ♭*
- A♯ (A sharp) has the same key as B ♭ (B flat) ⇨ *La ♯ = Si ♭*

There is <u>only one half step (st)</u> between E and F: ⇨ *Hay un semitono entre MI y FA*

→ E♯ (E sharp) has the same key as F ⇨ *Mi ♯ = Fa*
→ F ♭ (F flat) has the same key as E ⇨ *Fa ♭ = Mi*

And there is <u>only one half step (st)</u> between B and C: ⇨ *Hay un semitono entre SI y DO*

→ B♯ (B sharp) has the same key as C ⇨ *Si ♯ = Do*
→ C ♭ (C flat) has the same key as B ⇨ *Do ♭ = Si*

ATURAL SIGN: Here's what a natural sign looks like: ♮

- **What does a natural do?**

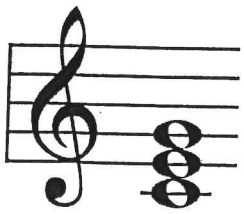
e **natural sign** in front of a music note *(before)* cancels the effect of sharps and flats.

♮ ♯ ♭

3.4. - HARMONY:

In Western music, **harmony** is the use of different pitches simultaneously and often refers to the *"vertical"* aspects of music, as opposed to the idea of a melodic 'line' or the *horizontal* aspect of music.

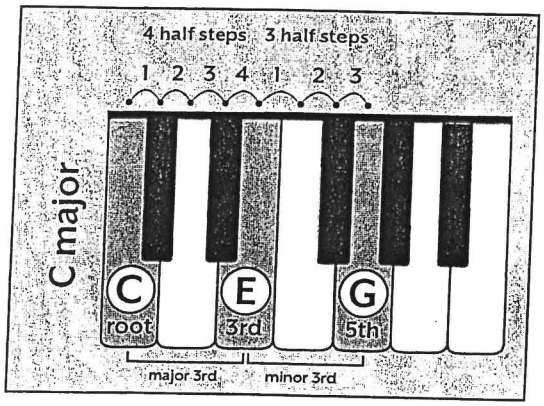
Three or more notes sounding simultaneously form a **chord**.

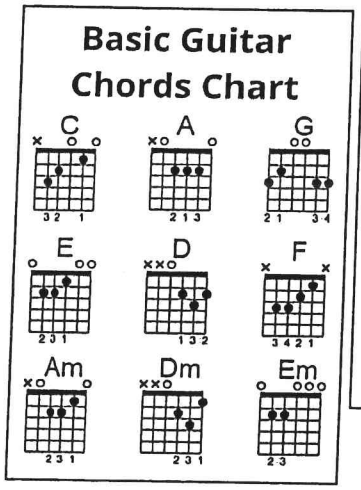


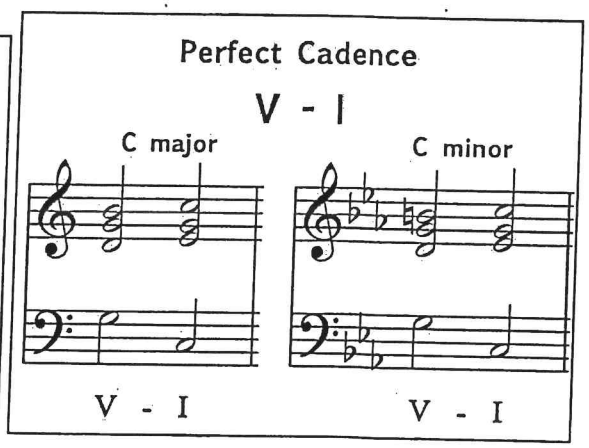
We can feel different sorts of feelings when we hear a chord. Normally, we differentiate between **consonances** (relaxation) and **dissonances** (tension).

Generally speaking, a dissonant chord (chord with a 'tension') will become a consonant chord.

A good harmonization usually sounds pleasant to the ear when there is a balance between the consonant and dissonant sounds. That occurs when there is a balance between "tension" and "relax" moments.





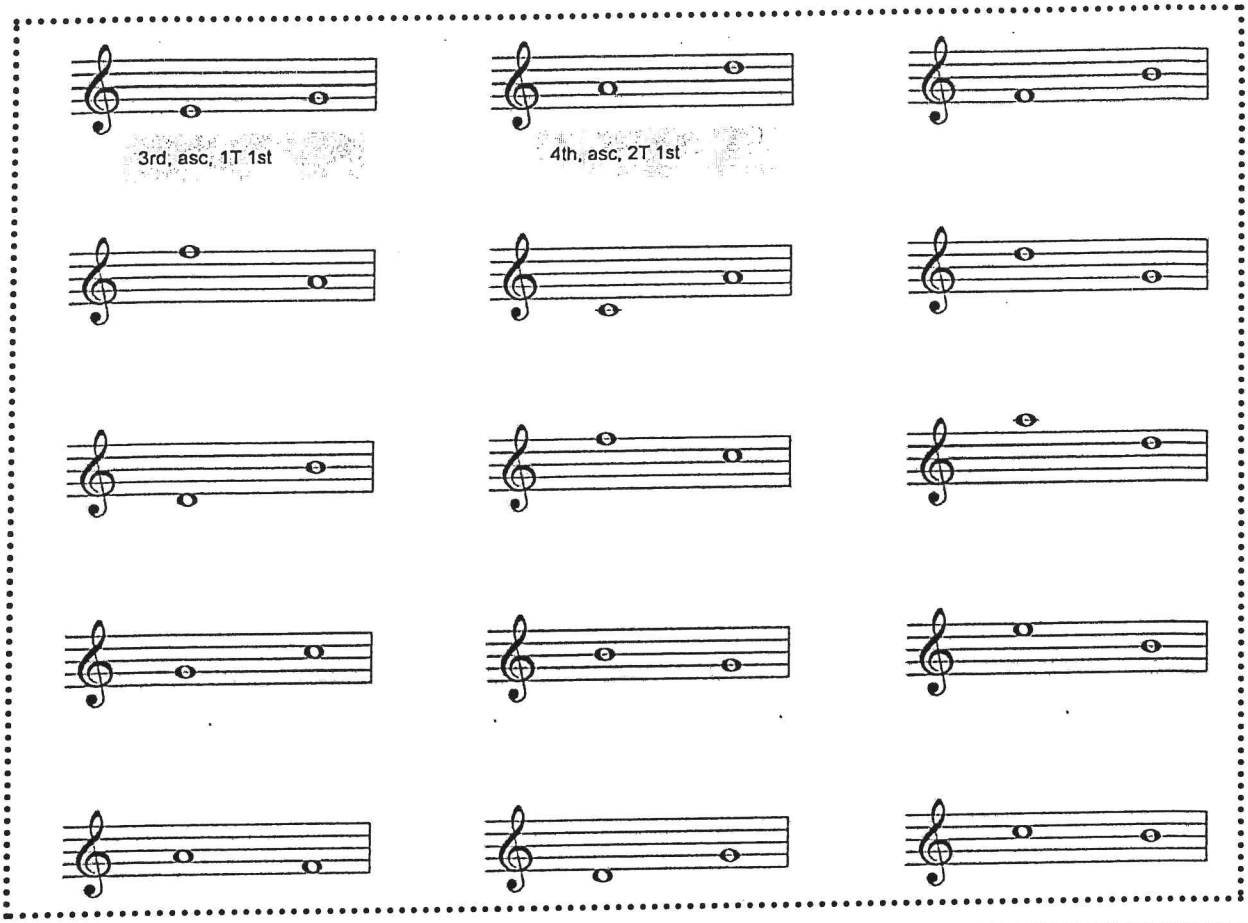


- **Practice: Find the odd one:**

1.
2.
3.
4.
5.

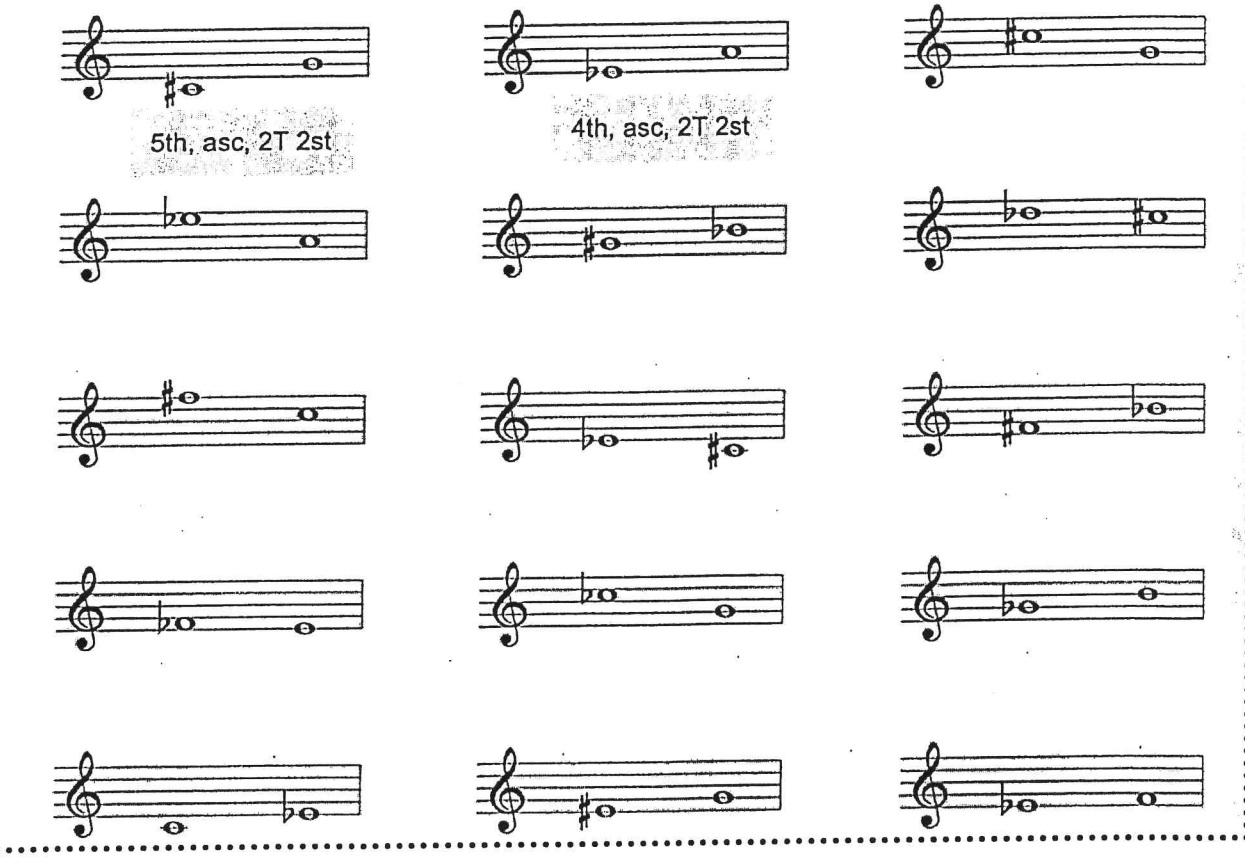
YOUR NOTES FROM UNIT 3:

3.5. PRACTICE: Intervals. Follow my examples #1 and #2 to complete yours:



CONSOLIDATION ACTIVITIES

8 > Analyze these intervals, now with accidentals.



UNIT 4 - THE HUMAN VOICE

4. Basic Vocabulary you need to learn:

English	Spanish
Vocal cords *(vocal folds)*	Cuerdas vocales
Lungs	Pulmones
Articulators	Articuladores
Resonators	Resonadores
Palate	Paladar
Tongue	Lengua
Nasal cavity	Cavidad nasal
Oral cavity	Cavidad bucal
Tone	Tono (de voz)
Range	Registro (de voz)
Larynx (voice box)	Laringe
Pharynx	Faringe
Phonation	Fonación
A capella	Cantar sin instrumentos
Falsetto	Cantar en "falsete"
Voice Break	Muda de la voz
Choir, Chorus	Coro

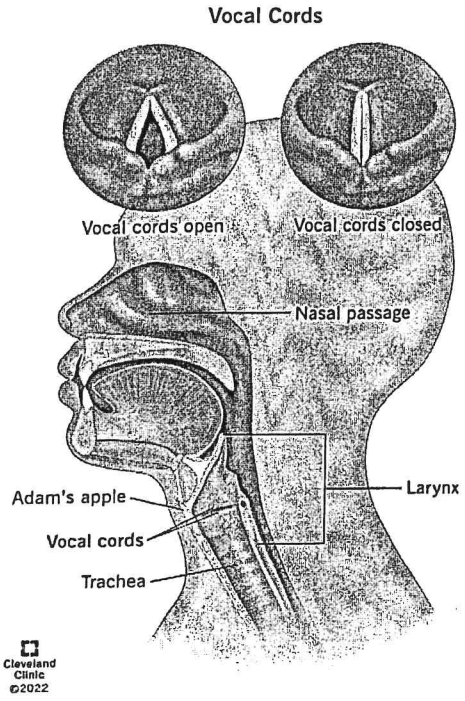
4.1. - The Human Voice:

Let's start with some warm up questions: Answer with your ideas here:

The human voice can be used for talking, singing, laughing, crying, screaming, etc.

The human voice is the most perfect and complex musical instrument of all, and it involves most organs from our body also used for breathing or eating.

- The **lungs** must produce enough airflow to vibrate vocal chords (air is the fuel of the voice).



- The **vocal cords** are the vibrators that produce the fine pitch and tone.

- The **articulators** (tongue, palate, cheek, lips, etc.) articulate and filter the sound.

- Finally, the **resonators** amplify and intensify the sound: the end result of resonation is, or should be, to make a better sound.

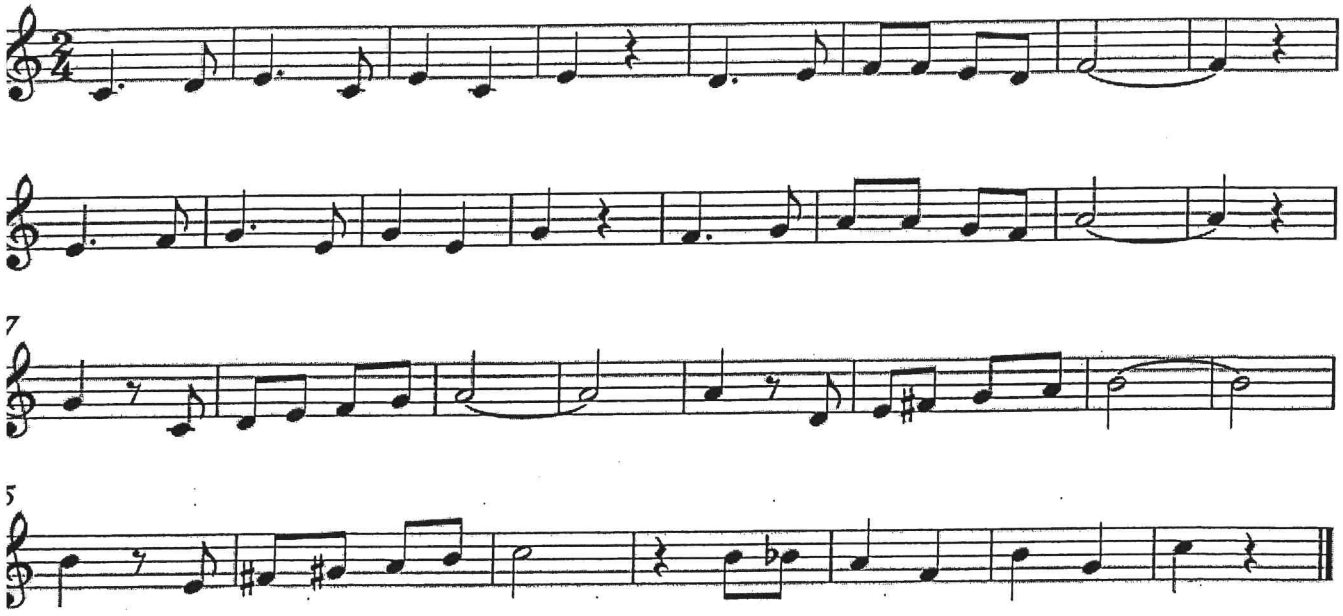
The vocal cords, together with the articulators and the resonators, are capable of producing a lot of sounds. The **tone of a voice** may be modulated to suggest emotions such as anger, surprise, or happiness.

Singers use the human voice as an instrument for creating music.

Video: ***Operation Ouch! Vocal cords***
https://www.youtube.com/watch?v=GDzcLZDdxqs&t=213s

4.1.1: PRACTICE: Melody: Try to write the lyrics of this famous tune. Be careful with the correspondence of the syllabus and the notes. Then try to sing it.

"Do - re - me" **(The Sound of Music)** *by Richard Rogers*



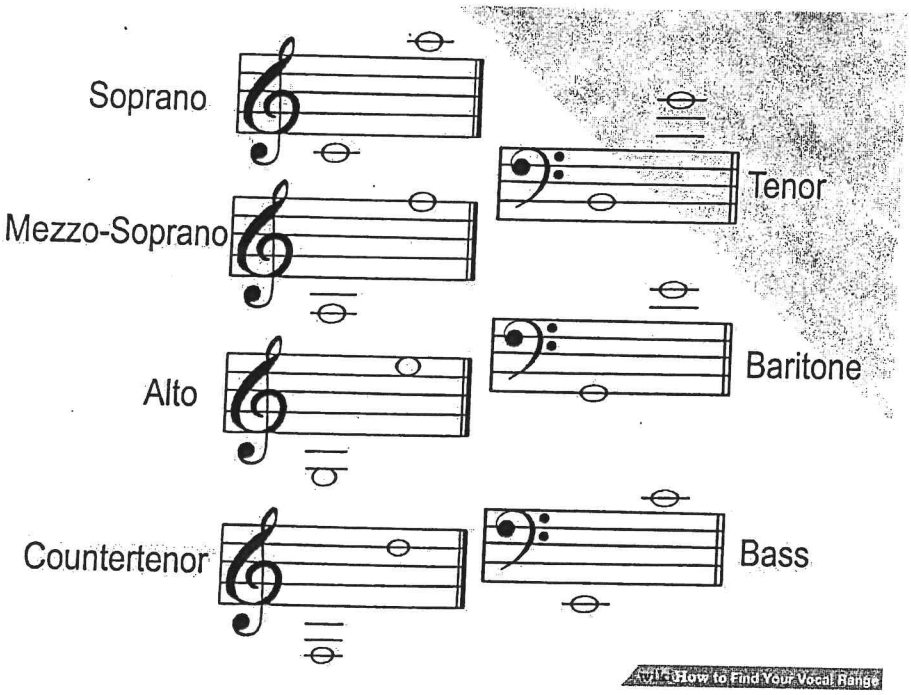
4.1. - Vocal Range:

A typical choral arrangement divides women into higher and lower voices and men into higher or lower voices too. The four main vocal ranges are:

1. **SOPRANO:** A high female (or young boy's) voice.
2. **ALTO:** A low female (or young boy's) voice
3. **TENOR:** A high (adult) male voice
4. **BASS:** A low (adult) male voice

There are some ranges between the main ones:

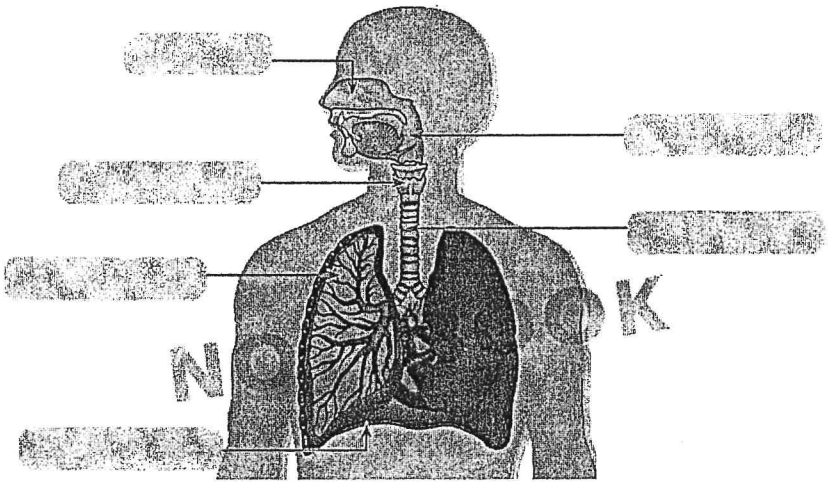
- **Mezzo-soprano:** In between soprano and alto
- **Contralto:** Contralto and alto originally referred to the same voice. But some people today use "contralto" to refer to a female voice that is even lower than a typical alto.
- **Countertenor:** A male voice that is unusually high, very light and agile, even for a tenor, very similar to a soprano voice.
- **Baritone:** A male voice that falls in between tenor and bass.



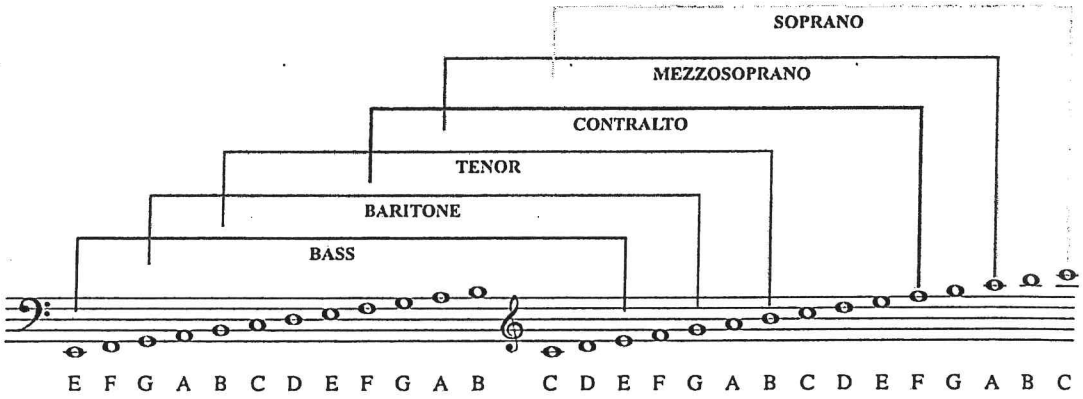
- **TAKE NOTES:** Make a mind map of the main vocal tangs from high to low:

CONSOLIDATION ACTIVITIES

STEM **5** > Copy this illustration in your notebook and point out the main organs that intervene in the voice emission:



6 > Observe the range of voices and compare it with the register of the classroom instruments.



4.2. - Opera singers vs. Pop/Rock singers:

The main difference among them is **space** and **technique**: it's all about acoustics created in the throat and mouth. More space creates more harmonics, which creates a "bigger" sound. To do that takes more air and a competent technique of breathing and controlling air flow from the lower **diaphragm**.

Opera singers have mastered the art of opera, which is the highest and most demanding art form for singing. The music is complex, the lyrics difficult (whether you sing in your native language or in a foreign language) and opera singers are also acting on stage constantly and staying in character, in costume and makeup.

A **pop singer** has a lot less to be concerned with. However, all opera singers can sing pop if they choose to do so. On the other hand, it is not usual to go the other way: a pop singer most likely cannot sing opera unless they had some kind of past training in it.

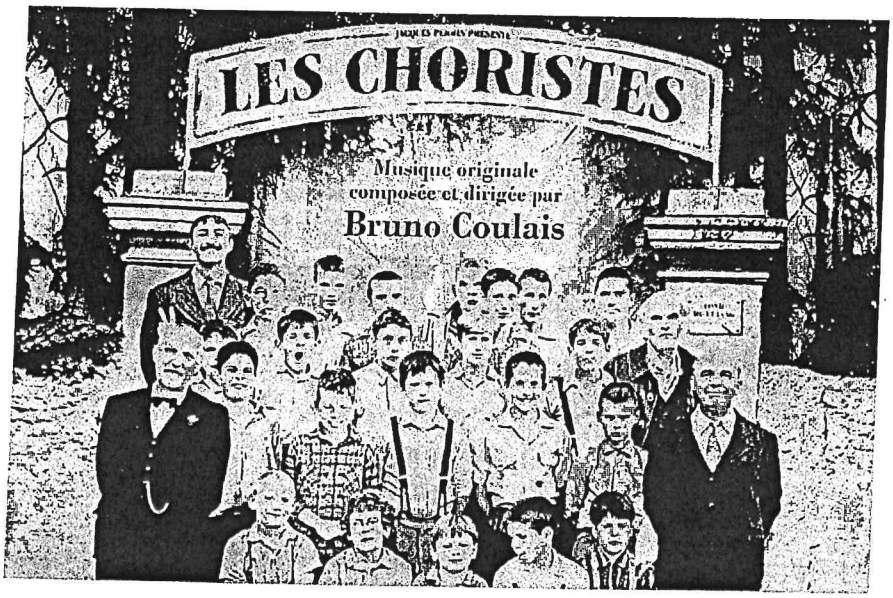
Pop music singers usually use computer apps to make their recorded voice better, like *Auto- tune.*

4.3. - Choral Music:

A **choir**, chorale, or chorus is a musical ensemble of singers. Choral Music, therefore, is the music written specifically for a choir to perform.

Choirs are often led by a **conductor** and can be categorized by the voices:

- **Mixed choirs** (i.e., with male and female voices). This is perhaps the most common type, usually consisting of soprano, alto, tenor and bass voices, often abbreviated as **SATB**.
- **Male choirs**, with the same SATB voicing as mixed choirs, but with boys singing the upper part. The boys' voices are often called **treble** or boy soprano. Men sing the alto voice (in *falsetto*). This format is typical of British cathedral choirs.
- **Female choirs**, usually consisting of soprano and alto voices, two parts in each.
- **Children's choirs**, often two-part SA or three-part SSA. This includes boys' choirs.



4.3.1: LISTENING ACTIVITY: Mozart. *The Magic Flute*

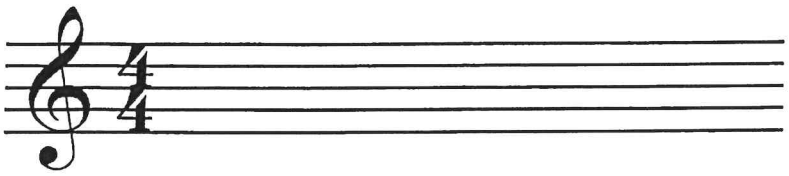
4.3.2: LISTENING ACTIVITY: Bizet. *Carmen*

EXERCISES

1. Match the notes in English with the notes in Spanish.

La	**D**
Si	**B**
Do	**E**
Re	**F**
Mi	**A**
Fa	**C**
Sol	**G**

2. Place these notes on the staff: a, c, d, e, e, f, g, a, b, a, c, d.



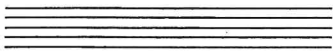
3. Translate these notes into Spanish: A, C, E, D, G, F, B.
4. Complete the sentences:
   a. A _____ is a system of _____ horizontal _____ and four _____ where we write musical notes:
   b. A _____ is a musical _____ placed at the beginning of the _____ that determines the musical notes.
   c. The letters F___ C ___ help us to remember the notes in the _____.
   d. The letters E ___ D __ help us to remember the notes on the _____.
5. Can you remember the sentence that reminds us the notes on the lines? How about the word that reminds us the notes in the spaces?
6. Complete:
   a. A scale is the _____ sequence of ascending (_____ to _____) or descending (_____ to _____) notes.
   b. G Clef on the 2nd ——— indicates that the _____ on the 2nd line is called ___.
   c. The difference in _____ between notes is measured in _____ and _____.
   d. Interval is the _____ between two _____.
   e. A _____ raises the pitch of a note one _____.
   f. A _____ lowers the pitch of a note one _____.
7. Translate into Spanish:
   a. Scale
   b. Pitch:
   c. Staff or stave
   d. Clef
   e. Ledger lines
   f. Tones
   g. Interval
   h. Measure:
   i. Sharp:
   j. Flat:
   k. High
   l. Low

UNIT 2: PITCH

VOCABULARY

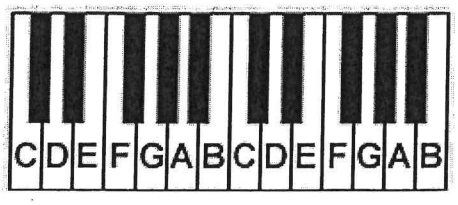
1. Pitch: tono, altura.
2. Notes: notas
3. Scale: escala
4. Staff or stave: pentagrama
5. Score: partitura
6. Clef: clave
7. G clef: clave de sol
8. Ledger lines: líneas adicionales
9. Tone: tono
10. Semitone: semitono
11. Interval: intervalo
    a. Ascending: ascendente
    b. Descending: descendente
12. Measure: medir, compás
13. Accidentals: alteraciones
14. Sharp: sostenido
15. Flat: bemol
16. Natural note: nota natural
17. High: agudo
18. Low: grave
19. Notes in english:
    a. A: la
    b. B: si
    c. C: do
    d. D: re
    e. E: mi
    f. F: fa
    g. G: so
20. Tuning fork: diapasón
21. Keys: teclas

A **STAFF** is a system of five horizontal lines and four spaces where we write **musical notes:**



NOTES

In Britain and the United States the notes are named after the first seven letters of the alphabet (**A B C D E F G**).



These are the equivalents with the names of notes in the Spanish system of notation:

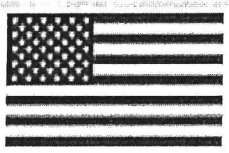
A B C D E F G
La Si Do Re Mi Fa Sol

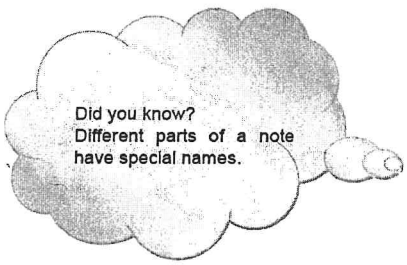
UNIT 3: DURATION

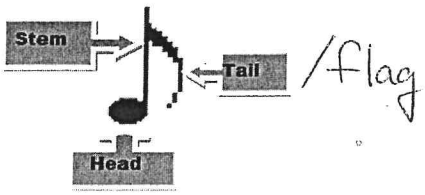
VOCABULARY

Note values: figuras musicales
Whole note: redonda
Half note: blanca
Quarter note: negra
Eighth note: corchea
Sixteenth note: semicorchea
Whole rest: silencio de redonda
Half rest: silencio de blanca
Quarter rest: silencio de negra Eighth rest: silencio de corchea Sixteenth rest: silencio de semicorchea Speed: velocidad
Fast: rápido
Slow: lento
Metronome: metrónomo

NOTE VALUES

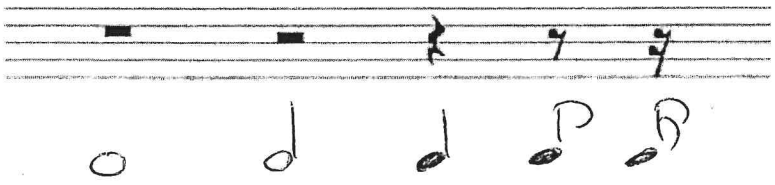
SYMBOL	COUNTS	
	4	WHOLE NOTE
	2	HALF NOTE
	1	QUARTER NOTE
	1/2	EIGHTH NOTE
	1/4	SIXTEENTH NOTE



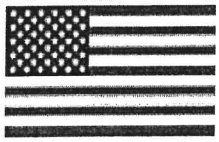


RESTS

1. These are the rests symbols. They are ordered from the one with the greatest value to the one with the lowest value. Complete the chart below with the symbol, the values and the missing names.



Complete the chart

RESTS	COUNTS	
	4	
	2	HALF REST
	1	
	1/2	EIGHTH REST
	1/4	

TEMPO

The tempo of a piece of music is its speed, in other words, the beat speed. There are two ways of specifying a tempo.

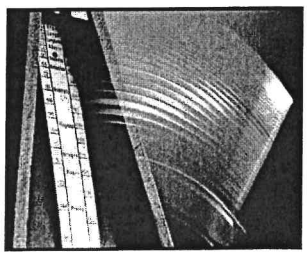
- A **metronome** is a musical tool that can give a beat-per-minute tempo as a ticking sound or a pulse of light.
- Other tempo markings are verbal descriptions which are more relative and subjective.

Both types of markings usually appear above the staff, at the beginning of the piece.

TEMPO TERMS

Tempo instructions are traditionally given in Italian. Some Common Tempo Markings are:

- Grave - very slow and solemn
- Largo - very slow
- Adagio - slow
- Andante - literally "walking", a medium slow tempo
- Moderato - moderate, or medium
- Allegro - fast
- Vivo, or Vivace - lively
- Presto - very fast
- Prestissimo - very, very fast



ACTIVITIES

1. Translate into Spanish: Note values, Whole note, Quarter note, Eighth note, Half rest, Quarter rest, Sixteenth rest, Metronome.
2. Complete:
   a. A _____ is a musical tool that can give a beat-per-minute tempo as a ticking sound or a pulse of light. The _____ of a piece of music is its speed.
   b. Largo - _____.
   c. Adagio - _____.
   d. _____- literally "walking" a medium slow tempo.
   e. Allegro - _____.
   f. Presto - _____.

UNIT 5: INSTRUMENTS

VOCABULARY:

- String instrument: instrumento de cuerda
- Wind instrument: instrumento de viento
- Woodwind: viento-madera
- Brass: viento-metal
- Percussion: percusión
- Bow: arco
- Bowed string: cuerda frotada
- Rub: frotar
- Plucked string: Cuerda pulsada
- Pluck: pulsar
- Plectrum: púa, plectro
- Keyboard: teclado
- Struck string: cuerda percutida
- Hammers: macillos
- Tube: tubo
- Single- reed: lengüeta simple
- Double-reed: lengüeta doble
- Bevelled aperture: embocadura de bisel
- Keys: llaves o teclas
- bell: campana
- Mouthpiece: boquilla o embocadura
- Cup-shaped: en forma de copa
- Valves: válvulas
- ***BOWED STRING INSTRUMENTS***
- *Violin: violín*
- *Viola: viola*
- *Cello: Violoncello*
- *Contrabass or Double Bass*
- *PLUCKED STRING INSTRUMENTS*
- *Guitar: guitarra*
- *Harp: arpa*
- *Harpsichord: clavicordio*
- ***STRUCK STRING INSTRUMENTS***
- *Piano*
- ***WOODWIND: SINGLE-REED***
- *Clarinet: clarinete*
- *Saxophone: saxofón*
- ***WOODWIND: DOUBLE-REED***
- *Oboe: oboe*
- *Bassoon: fagot*
- *English horn: corno ingles*
- ***WOODWIND: BEVELLED APERTURE***
- *Flute: flauta travesera*
- *Piccolo flute: flautín*
- *Recorder: flauta dulce*
- ***BRASS***
- *Trumpet: trompeta*
- *French horn: Trompa*
- *Trombone: trombón*
- *Tuba*
- ***PERCUSSION: TUNED***
- *Xylophone: xilófono*
- *Glockenspiel: carrillón*
- *Timpani: timbal*
- *Tubular bells: campanas tubulares*
- ***PERCUSSION: UNTUNED***
- *Castanets: castañuelas*
- *Cymbal: Platillo*
- *Triangle: triángulo*

ACTIVITIES

1. Classify all the instruments from the vocabulary page into these family instruments:
   - String
     - Bowed string instruments:
     - Plucked string instruments:
     - Struck string instruments:
   - Wind
     - Woodwind instruments.
       - Single-reed. (lengüeta simple):
       - Double-reed. (lengüeta doble):
       - Bevelled aperture (embocadura de bisel):
     - Brass:
   - Percussion
     - Tuned (afinación determinada):
     - Untuned (afinación indeterminada):

2. Name 3 instruments from the woodwind family that are made of metal.

3. Translate into Spanish: trombone, double bass, french horn, recorder, piccolo.

4. Translate into English: arpa, guitarra, clarinete, trompeta, fagot, arco, cuerda frotada, cuerda percutida, cuerda pulsada, viento metal, viento madera, lengüeta simple, lengüeta doble.

5. Guess the name of the instrument.

Instrument number 1: _____

- It belongs to the string family.
- It is the biggest of its family.
- It belongs to bowed string family.
- It is made of wood.
- It has got 4 strings.

Instrument number 2: _____

- It belongs to the string family.
- It belongs to the plucked string family.
- It is big.
- It is made of wood.
- It has many strings.

Instrument number 3:_____

- It belongs to the woodwind family.
- It is medium size.
- It has a bevelled aperture.
- It is made of metal.

Instrument number 4: _____

- It belongs to the woodwind family.
- It is medium size.
- It has a single-reed.
- It is made of wood.

Instrument number 5: _____

- It belongs to the woodwind family.
- It is big.
- It has a double-reed.
- It is made of wood.

Instrument number 6: _____

- It belongs to the brass family.
- It is big.
- It is made of metal.
- It is very long.

Instrument number 7: _____

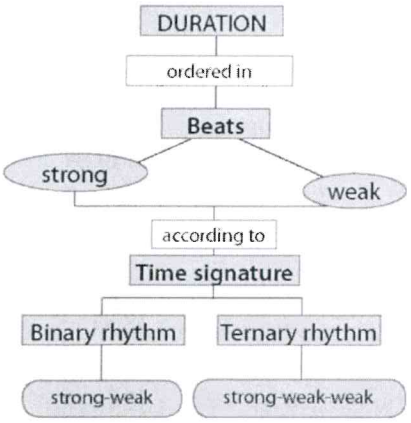
- It belongs to the brass family.
- It is the biggest one of its family.
- It is made of metal.

VII

4 The **organization** of sound

STYLE: Essential elements of the language of music (RHYTHM, MELODY,TEXTURE)

RHYTHM



The rhythm is the order of sounds and rests along the timeline, on the basis of the distribution of strong and weak beats set by time signatures.

Two basic types of rhythm:

a) **Binary:**

sequence of two beats

1st strong – 2nd weak

1 - 2, 1 - 2, 1 - 2, 1 - 2, ...
\+ – + – + – + –

Quadruple time signatures (four beats) correspond to a double binary rhythm:

1 - 2 - 3 - 4, 1 - 2 - 3 - 4, ...
\+ – + – + – + –

b) **Ternary:**

sequence of three beats

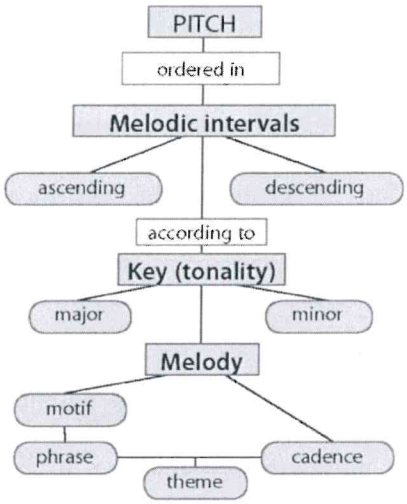
1st strong – 2nd weak – 3rd weak

1 - 2 - 3, 1 - 2 - 3, 1 - 2 - 3, ...
\+ – – + – – + – –

Upon these basic schemes, many different combinations can be composed using:

- Irregular rhythmic groupings (triplet, etc.).
- accent symbols (<) to change the order of the beats.

MELODY

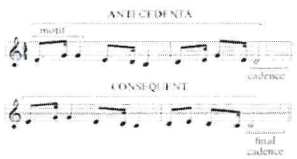


A melody is the lineal sequence of different pitches of sound that expresses a musical idea.

We distinguish in a melody:

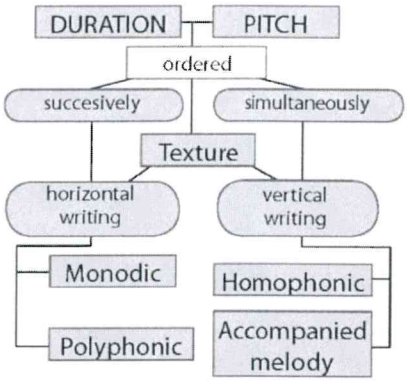
a) The **system** upon which it is built:
- Key: major or minor scales upon which it is composed.
- Ambitus: range of pitches of sound it covers, from the lowest to the highest note.

b) The **structure** of the melody, made up of:
- Motif: basic cell with musical meaning, equivalent of the word.
- Phrase: melody with actual meaning that ends in a cadence. Equivalent of the grammatical sentence.
- Cadence: it is the resting point equivalent to pauses. It is used to separate different ideas and to mark the end of the phrase.
- Theme: main melodic phrase formed with two semi-phrases as a kind of a question and answer.



c) Different melodic motions:
- Horizontal
- Ascending
- Descending
- Conjunct
- Disjunct

TEXTURE



The texture is the disposition or the way of weaving the musical elements of a composition.

It is reflected in the visual aspect of the score. We distinguish:

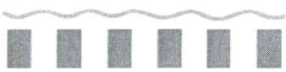
a) **Horizontal writing texture:**
(based on melody)

- **Monodic:**
A single melodic line.
Simpler and more primitive texture.
Used exclusively until late 9th century.

- Polyphonic or **counterpoint:**
Several melodic lines at the same time. Voices are independent from each other and imitation passages are often used. It was introduced in the late 9th century and reached its apex in the Renaissance.

b) **Vertical writing texture:**
(based on harmony)

- **Accompanied melody:**
A main melody accompanied by chords. It was introduced in the Baroque. Since that moment, it became the most used texture.



- **Homophonic** or homorhythmic:
Voices move at once forming blocks of chords.

VIII

UNIDAD 7:

EL GÉNERO MUSICAL

I.E.S. ABDERA

1. **CLASIFICACIÓN DE LOS GÉNEROS MUSICALES**
   - 1.1. Según la *función:*
     - 1.1.1.**Música religiosa**: música de tema religioso.
     - 1.1.2.**Música profana**: música **no religiosa**.
   - 1.2. Según el *público* al que va dirigida:
     - 1.2.1.**Culta o clásica:**
       - 1.2.1.1. Sus compositores son intelectuales y con estudios de música.
       - 1.2.1.2. Antes se consideraba que era dirigida a un público más selecto, pero en la actualidad, afortunadamente, contamos con grandes "clásicos populares" muy conocidos y apreciados por todos.
     - 1.2.2.**Popular:** Dirigida a un público más amplio.
       - 1.2.2.1. Música **tradicional o folclórica**: Tradicional de un pueblo o país.
       - 1.2.2.2. Música **pop o ligera**: música comercial, unida a la moda y al consumo.
   - 1.3. Según el *contenido*:
     - 1.3.1.**Descriptiva**: música **instrumental** que describe un **fenómeno o acontecimiento**: tormenta, batalla, pájaros,etc.
     - 1.3.2.**Programática**: música **instrumental** que se basa en un programa o argumento. Es decir **cuenta una historia**.
     - 1.3.3.**Pura**: música instrumental que no busca describir ni contar ninguna historia.
     - 1.3.4.**Dramática**: música **vocal** (cantada) que expresa un texto.
       - 1.3.4.1. Representada o teatral: si se escenifica. Ejemplo: ópera o zarzuela.
       - 1.3.4.2. No representada: ejemplo: canción.

2. **MÚSICA POPULAR**

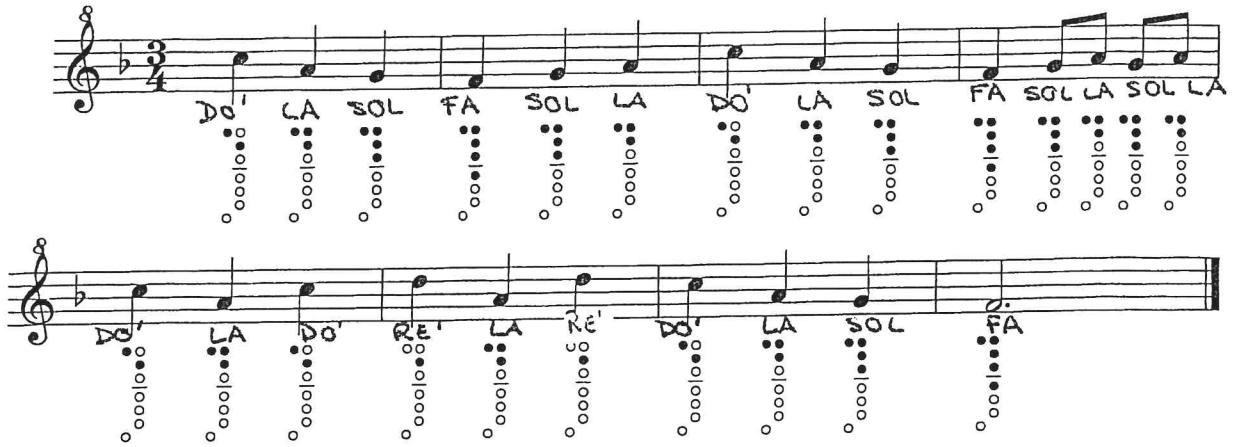
2.1. MÚSICA TRADICIONAL o folclórica:

- 2.1.1.**Folclore: expresión de la cultura y tradiciones de un pueblo.**
- 2.1.2.**CARACTERÍSTICAS:**
  - 2.1.2.1. **Función social: acompañaba todo tipo de actividades cotidianas**: para juegos, trabajos del campo, celebraciones, y para diferentes **momentos del año:** navidad, carnaval, semana santa, etc.
  - 2.1.2.2. **Aceptada y asumida por todos.**
  - 2.1.2.3. **Anónima:** no importa quién escribió la música sino que el pueblo la ha asumido como propia.
  - 2.1.2.4. **Se transmite oralmente de generación en generación.**
- 2.1.3.**REPERTORIO DE CANCIONES:**
  - 2.1.3.1. **Generalizado en toda España:**
    - 2.1.3.1.1. **Romance:** relata **temas históricos y legendarios.** Es una canción **estrófica,** no tiene estribillo.
    - 2.1.3.1.2. **Jota: danza** más extendida, con ritmo **ternario** y tempo **rápido.**
  - 2.1.3.2. **Específico:**
    - 2.1.3.2.1. Galicia: **Muñeira.**
    - 2.1.3.2.2. Asturias: **Asturianadas.**
    - 2.1.3.2.3. Cantabria: **canción montañesa.**
    - 2.1.3.2.4. País Vasco: **Zortziko.**
    - 2.1.3.2.5. Cataluña: **Sardana.**
    - 2.1.3.2.6. Castilla y León: **Rondas.**
    - 2.1.3.2.7. Extremadura: **Son**
    - 2.1.3.2.8. Murcia: **Parranda**
    - 2.1.3.2.9. Andalucía: **Flamenco.**

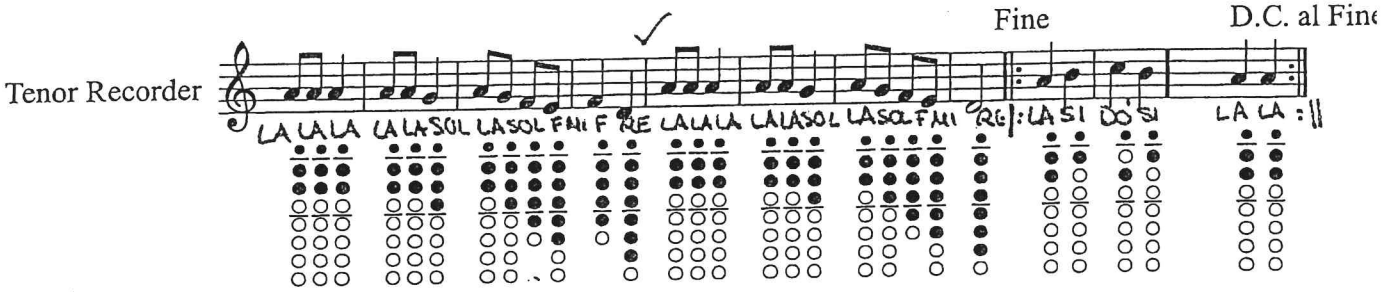
La mañana

de "Peer Gynt"

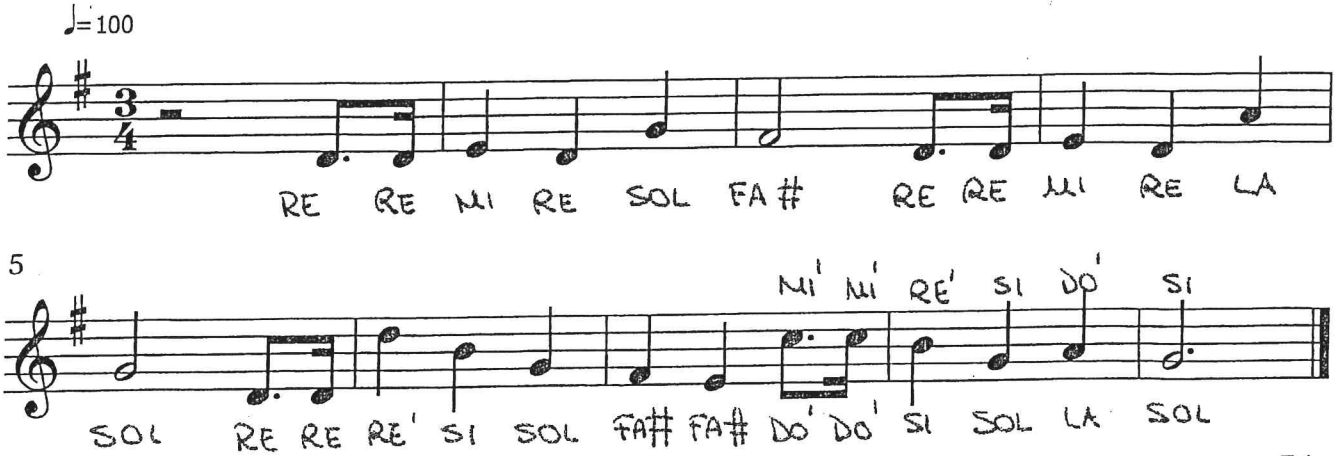
E. Grieg
(1843-1907)



Danza zíngara



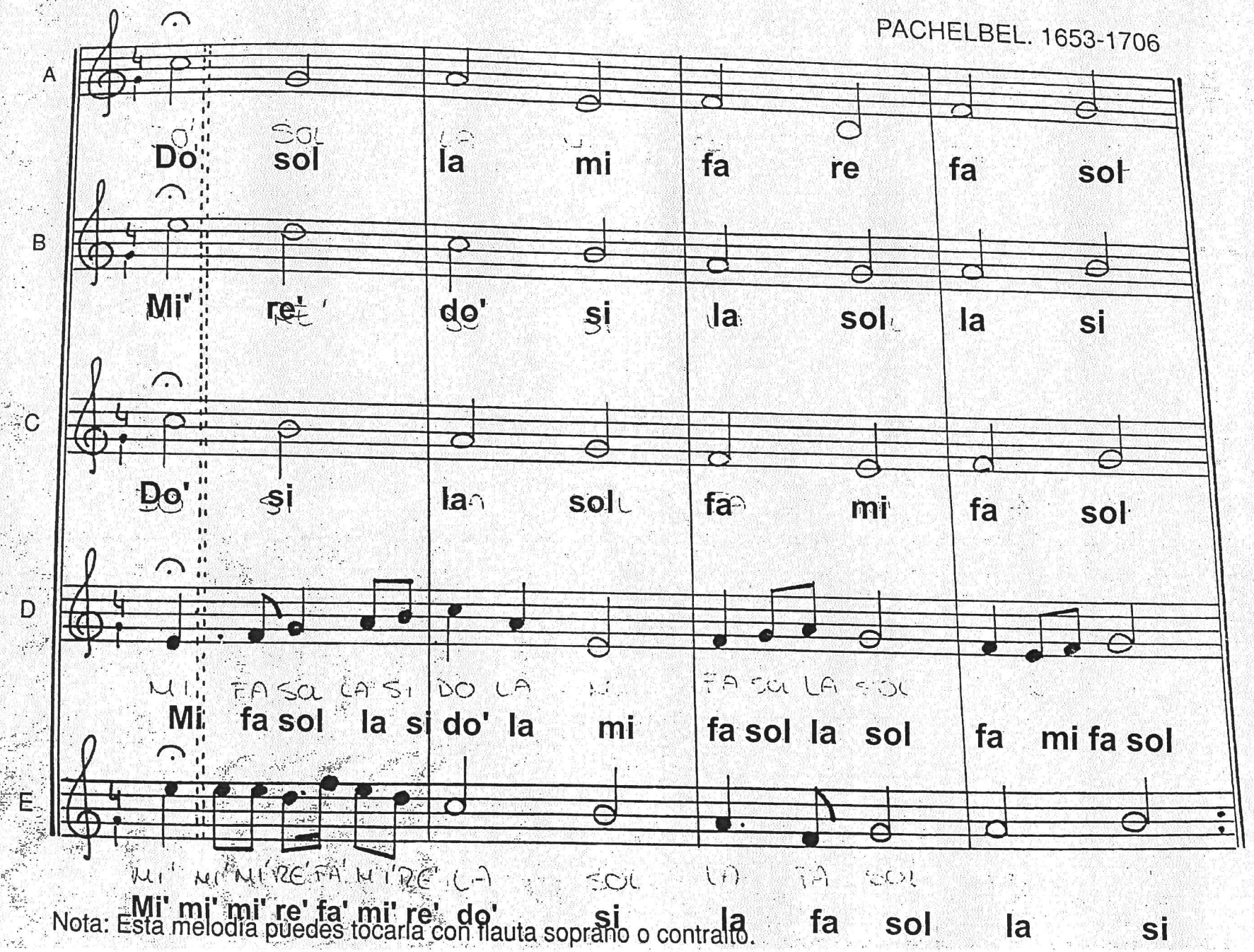
Aniversari feliç (flauta)



CANON

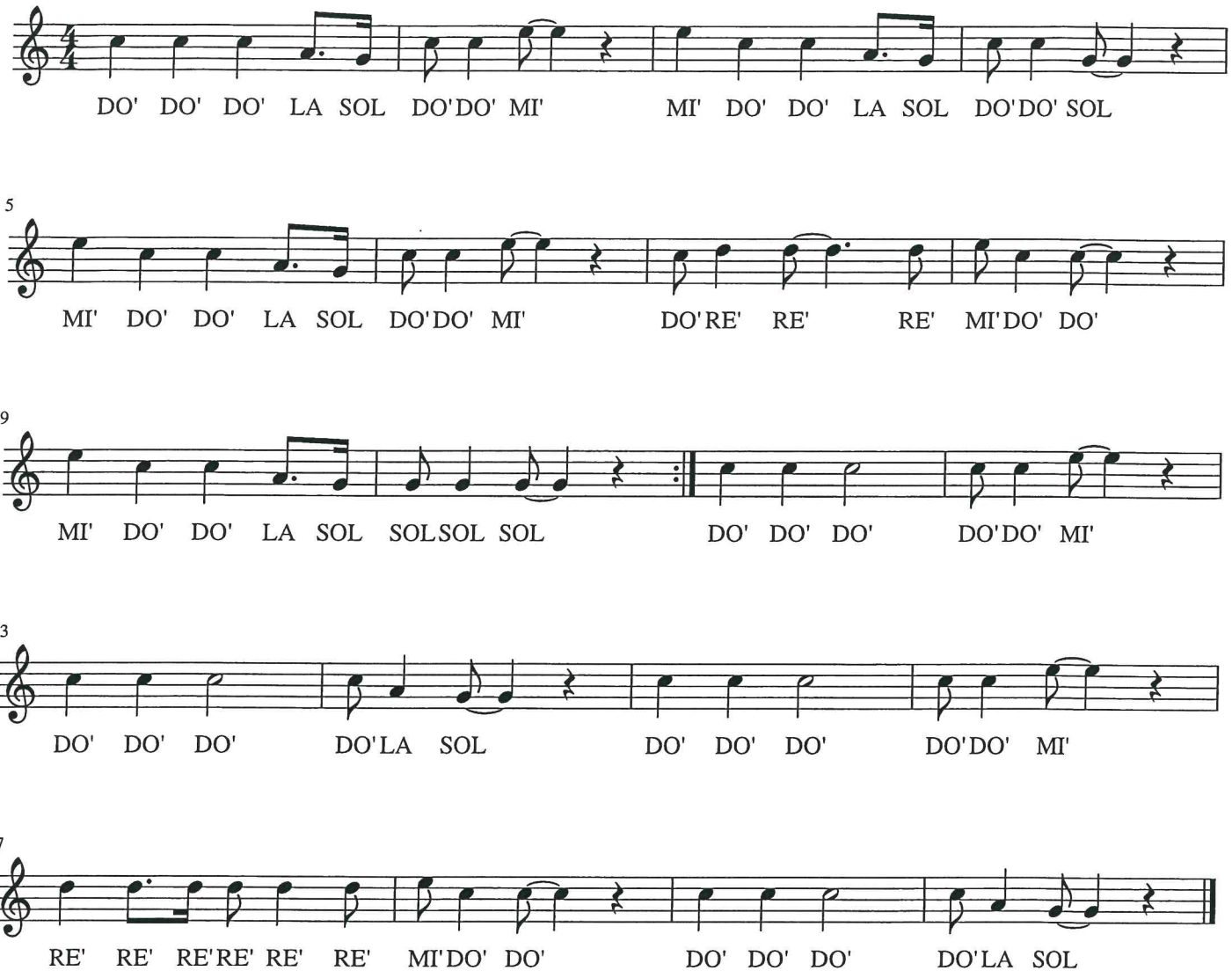
LENTO

PACHELBEL. 1653-1706



Nota: Esta melodía puedes tocarla con flauta soprano o contralto.

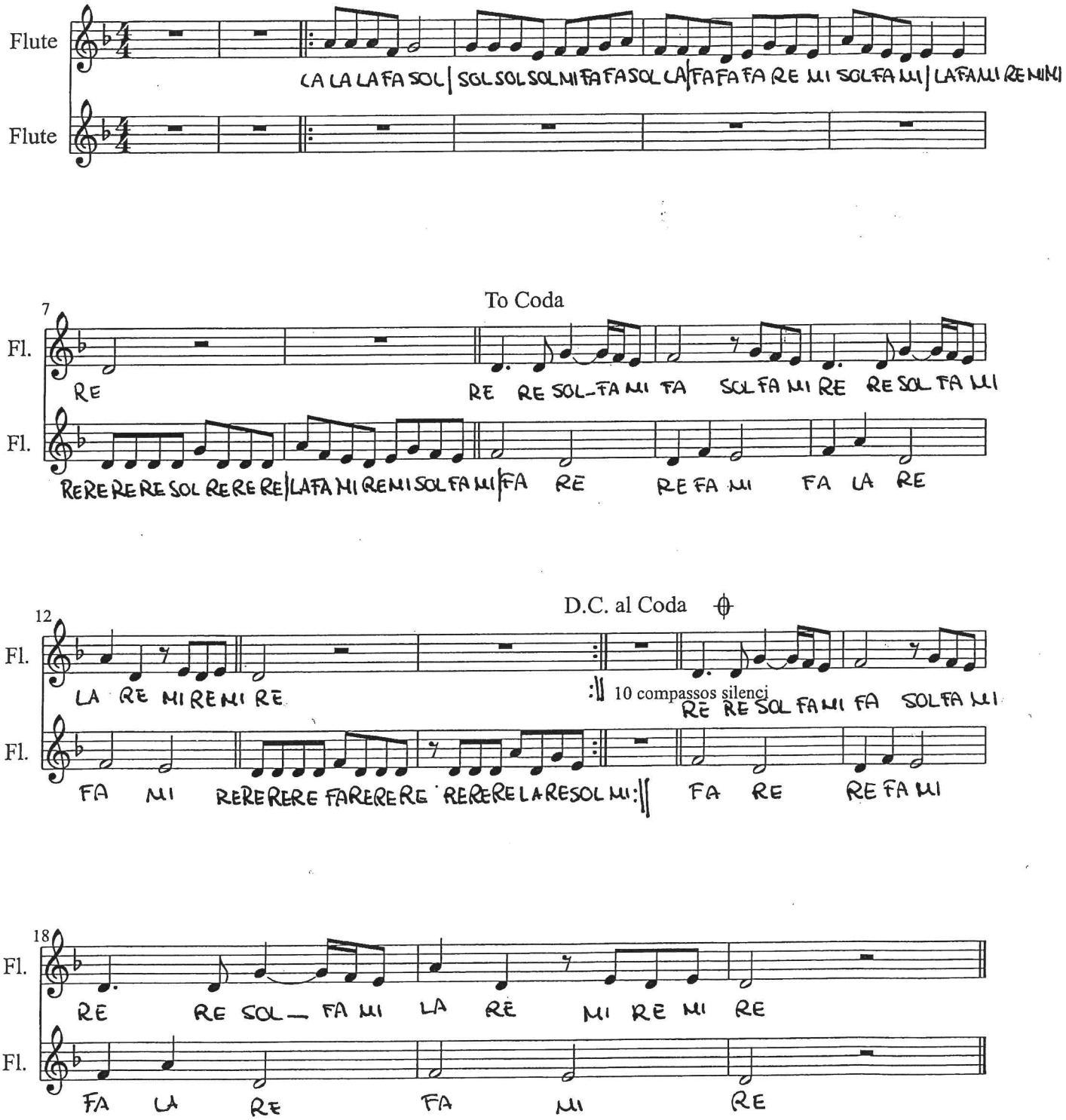
RockandRolleando



Voir sur ton chemin

Les choristes

BRUNO COULAIS



XIII