

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.

SECTION 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.

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.



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*.



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.



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.



Summary of music genres

ACCORDING TO THE SCOPE

Religious Liturgical No liturgical	Profane Popular (commercial/folk) Worship
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ACCORDING TO THE INSTRUMENTATION

Vocal <i>A cappella</i>	Instrumental Pure Descriptive	Mixed Voices and instruments
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ACCORDING TO THE FUNCTIONALITY

Film Soundtracks	Advertising Advertising	Stage Dramatizations
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Now do the exercises given in your **WORKBOOK.**

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SECTION 2 LISTENING

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



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Now do the exercises given in your **WORKBOOK**.

CURIOSLY ENOUGH

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.



SECTION 3 CULTURAL CONTEXT



Music has always been a key factor in social development, and this is why since ancient times, man has given music a clear aim or a specific purpose.

Below you can compare the kind of purpose music, or music **genre**, had at different periods in history.

▶ 5th-14th C



✓ The Middle Ages

- Pope Gregory I converted plainsong (also plainchant; Latin: *cantus planus*) into the official singing of the Catholic Church, later becoming known as Gregorian chants, sung during Mass.
- In parallel to this, music intended for fun and entertainment was developed, as played by troubadours and minstrels in both villages and palaces.

▶ 15th-16th C

✓ The Renaissance

- Religious music continued to serve God and was connected to religious worship, with depth and clarity of text so that people could understand them.
- Profane music was introduced in social activities, specifically in courts and palaces, with different themes such as love, dancing, nature and so on. So they have to be clear and transparent.



▶ 1600-1750

✓ The Baroque

- Both vocal and instrumental music were aimed at entertaining and providing enjoyment for the higher classes of society.
- The church continued to use music as the ideal vehicle for emphasising its ideals, in ostentatious religious ceremonies that would impress the faithful.

✓ The Classical Period

Music continued to be composed for the highest classes, but now also for the upper middle classes (merchants, bankers, industrialists...), particularly instrumental music intended for fun and entertainment.



✓ Romanticism

Music is extremely passionate and changeable in this period, with the purpose of expressing sentiments via instrumental music. The descriptive genre is now introduced, in which composers tell a story or describe landscapes without the need for words, using "sound only".



Now do the exercises given in your
WORKBOOK.

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SECTION 4 MUSICAL CREATION

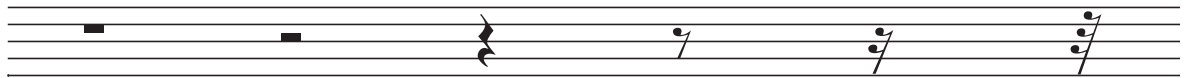
MUSICAL NOTATION

Musical notation includes symbols that represent sounds and silences, particularly the **duration of sounds**.



Semibreve Minim Crotchet Quaver Semiquaver Demisemiquaver

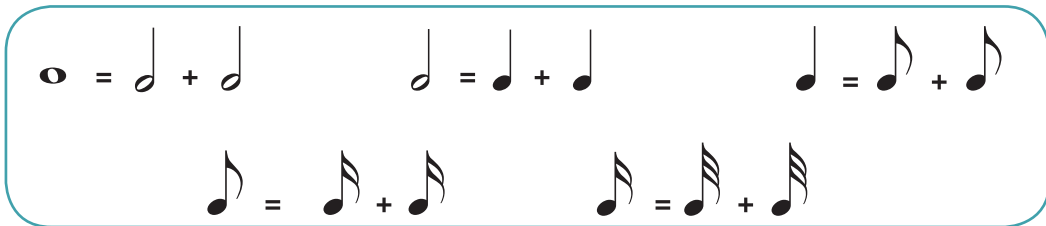
Just like note durations, there are symbols that indicate the duration of silences or rests.



Semibreve rest Minim rest Crotchet rest Quaver rest Semiquaver rest Demisemiquaver rest

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:

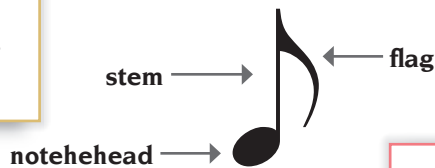


The relation between rests is the same.

PARTS OF NOTES

Each part of a note has its name.


The straight vertical line indicating the duration is called the **stem**.





The round part of the symbol indicating the name of the sound is called the **notehead** or **head**.


From the quaver on, notes have one or more **flags**.


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.

 a beam

 a double beam

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.

 Now do the exercises given in your **WORKBOOK**.

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SECTION 5 MUSICAL INTERPRETATION

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

INSTRUMENT PRACTICE

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



My Heart Will Go On James Horner

Recorder 1



E - very night in
Love can touch us



my dreams, I see you I feel you. That is how I know you go
one time, and last for a life - time. And ne-ver let go till we're



on. Far, a - cross the dis-tance and s - pa - ces bet-ween us,
gone. Love was when I loved you, one true time to hold on to,



you have come to show you go on. Near, far, whe
in my life we'll al-ways go on.



re - ver you are, I be - live that the he-art does go on.



Once more, you o - pened the door, and you're here in my



he - art and my he - art will go on
go on and on.

Recorder 2 *My Heart Will Go On* 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



Vos sur ton chemin

Bruno Coulais



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

43 44 45 46 47

48 49 50 51 52



