

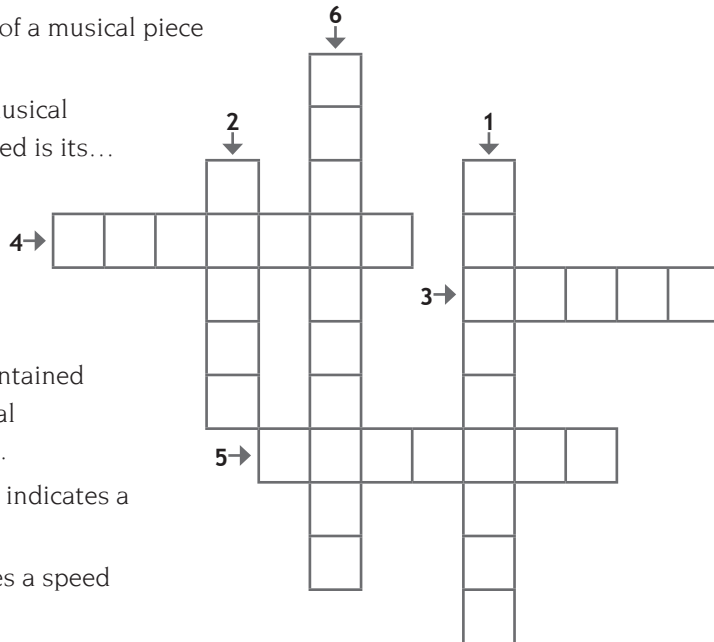
3. Musical beat

Movement or tempo

SECTION 1 MUSICAL CONTEXT

1. Write in the term that corresponds to the following definitions.

1. **With a M:** Device that serves to establish with mathematical precision the tempo of a musical composition.
2. **With a P:** To establish the speed of a musical piece you have to find its...
3. **With a T:** The speed at which a musical composition should be interpreted is its...



4. **With a R:** When the speed is maintained constant during the entire musical composition, we say the beat is...
5. **With an A:** A tempo marking that indicates a medium speed.
6. **With a R:** A marking that indicates a speed that gradually gets slower.

2. In this letter soup there are 4 tempo markings. Once you have found them, place them in the right section.



- ✓ UNIFORM TEMPO: _____
- _____
- ✓ VARIABLE TEMPO: _____
- _____
- ✓ FREE TEMPO: _____
- _____
- ✓ RESET TEMPO: _____
- _____



3. Classify each of the tempo markings shown below with their correct group, using the number in the box.

- 1** Uniform tempo markings
- 2** Variable tempo markings
- 3** Free tempo markings
- 4** Terms that reset tempo

- | | | |
|----------------------------------|----------------------------------|-----------------------------------|
| <input type="radio"/> Presto | <input type="radio"/> A piacere | <input type="radio"/> Andante |
| <input type="radio"/> Ad libitum | <input type="radio"/> Ritardando | <input type="radio"/> Animando |
| <input type="radio"/> Adagio | <input type="radio"/> A tempo | <input type="radio"/> Accelerando |

4. Here are various adverbs combined with tempo markings. Explain the meaning of each of the following markings:

- Largo ma non troppo _____

- Quasi Andante _____

- Poco più allegro _____

- Molto Vivace _____

5. Put the following tempo markings in the right order, from fastest to slowest:

- | | | | |
|----------------------------------|---------------------------------|---------------------------------|----------------------------------|
| <input type="radio"/> Presto | <input type="radio"/> Adagio | <input type="radio"/> Andante | <input type="radio"/> Prestísimo |
| <input type="radio"/> Allegretto | <input type="radio"/> Larghetto | <input type="radio"/> Adagietto | <input type="radio"/> Largo |

6. Give the opposite of the following tempo markings:

- Ritardando _____
- Largo _____
- Molto _____
- Più _____



SECTION 2 LISTENING

To find the internal pulse of a piece of music, or its beat, you have to listen carefully for a few seconds and then try to tap out the beat with your fingers or your foot. When your finger or foot coincides with the speed of the song, you will have discovered its “pulse”.

Listening 25 Travis Wammack

Listening 26 James Brown

Listening 27 Bert Kaempfert



Night Train 1940

In these exercises you will hear three different versions of the song *Night Train*, each with a different speed or beat.

a) Write the name of the interpreter on the right line depending on its beat.

SINGER	SPEED
	Slow beat
	Medium beat
	Fast beat

Listening 28

Symphony N° 1 1888 Gustav Mahler



Gustav Mahler originally wrote this work as a long symphonic poem. Its première caused a scandal because it defied all the musical laws of previous epochs. It was considered in its time as a vulgar and senseless work, but today it is appreciated for its melodic richness. This 3rd movement is inspired by the well-known theme of “Frère Jacques”, presented in a minor key, and symbolises the slow and sad pace of a hunter’s funeral procession, introduced by a double bass solo.



Listen carefully to the third movement of this symphony and find its pulse. If you listen to the tympani in the background, you will see how they help you. Try to follow the movement with your fingers, and once you've found it, answer the following questions.

a) Mark the speed at which this fragment is played with an **X**.

- Very slow
 Slow
 Medium tempo
 Fast
 Very fast

b) In accordance with the development of the theme, circle the right answer.

- UNIFORM TEMPO
 VARIABLE TEMPO
 FREE TEMPO

c) Now that you have given the beat and the tempo marking, write in the Italian tempo term used for this piece.

d) Consult the metronome table and indicate the speed or beat of this piece.



Listening 29

Adagio 1945 Tomaso Albinoni / Remo Giazzotto

The current form of this work is by the Italian musicologist Remo Giazzotto, who during bibliographic work, found a small fragment of a slow second movement of an Albinoni trio sonata.

Using this piece, he reconstructed the piece and added an organ, as he imagined that it had been composed to be played at church. The name of the piece shows how in the past, composers did not give titles to their works, only identifying them with a dynamic marking term or tempo.

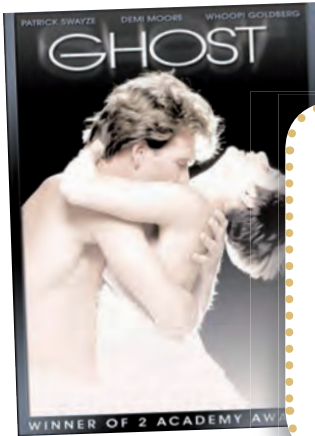


a) If you look at the title of this work, it will be easy to indicate below the dynamic marking term and its meaning.

TERM (in Italian)	MEANING

b) Based on the term you have chosen, write in the kind of dynamics used in this composition (uniform, variable, free).

- c) You know that metronome speed corresponds to the number of beats per minute. Consult the metronome table and indicate the speed or beat of this piece.
-



Listening 30

Ghost (Drama) 1990 Music: Alex North - Maurice Jarre



A couple in New York meet disaster when the young man is murdered by an armed thug as they are leaving the cinema. After being shot in the heart, he runs after the thug, but then discovers that it is his ghost that has left his body, and he is no longer alive. He was killed instantly, and is now trapped between two worlds. His love for his girlfriend makes him stay and he tries to contact her to warn her of the danger she is facing.

- a) Mark the speed at which this fragment is played with an X.

Very slow Slow Medium tempo Fast Very fast

- b) Now that you have given the beat and the tempo marking, write in the Italian tempo term used for this piece.
-

- c) In accordance with the development of the theme, circle the right answer.

UNIFORM TEMPO VARIABLE TEMPO FREE TEMPO

- d) Consult the metronome table and indicate the speed or beat of this piece.
-



Listening 31

The Flintstones 1960 (Animation) Music: David Newman



The Flintstones (in Spanish *Los Picapiedra*), was originally a cartoon series from Hanna-Barbera Productions. It was broadcast on the American TV channel ABC from September 1960 to April 1966, and was later made into a movie. The well-known, happy theme song reflects the simple, care-free character of its heroes: Fred Flintstone and his next-door neighbour Barney Rubble and their wives Wilma and Betty.

a) Mark the speed at which this fragment is played with an **X**.

- Very slow Slow Medium tempo Fast Very fast

b) Now that you have given the beat and the tempo marking, write in the Italian tempo term used for this piece.

c) In accordance with the development of the theme, circle the right answer.

UNIFORM TEMPO VARIABLE TEMPO FREE TEMPO

d) Consult the metronome table and indicate the speed or beat of this piece.

Listening 32

Flight of the Bumblebee, 1899 Nikolai Rimski-Korsakov

This orchestral interlude pertains to the opera *The Tale of Tsar Saltan*, recreating the moment when the magic Swan-Bird changes Prince Gvidon Saltanovich (the Tsar's son) into an insect so that he can fly away to visit his father (who does not know that he is alive).

Its frantic pace requires an extraordinary command of instrumental technique (virtuosity), because of its very fast ascending and descending chromatic scales. It has long been highly popular and has been performed in many versions with different instruments – violin, piano, and, in this case, even with an electric guitar, by Jennifer Batten.



a) Mark the speed at which this fragment is played with an **X**.

- Very slow Slow Medium tempo Fast Very fast

b) Now that you have given the beat and the tempo marking, write in the Italian tempo term used for this piece.

c) In accordance with the development of the theme, circle the right answer.

UNIFORM TEMPO VARIABLE TEMPO FREE TEMPO

d) Consult the metronome table and indicate the speed or beat of this piece.

Listening 33

Danza del molinero 1917 Manuel de Falla



The story tells how a miller and his wife play a trick on the town magistrate, who is infatuated with the miller's faithful wife and tries to seduce her. At one point he falls into a river, undresses and hangs his clothes on a tree, hiding in the mill. The miller finds the magistrate's cape and three-cornered-hat and puts it on, thinking he will now try to seduce the magistrate's wife. The magistrate sees that his clothes are gone, so puts on the miller's clothes and goes out, only to be arrested by his own bodyguard, who mistakes him for the miller. All the country people then celebrate and toss the magistrate up and down in a blanket.

a) Follow the beat of this piece and mark the right answer.

- The beat is very fast.
- The beat is slow.
- The beat increases progressively in speed.
- The beat decreases progressively in speed.

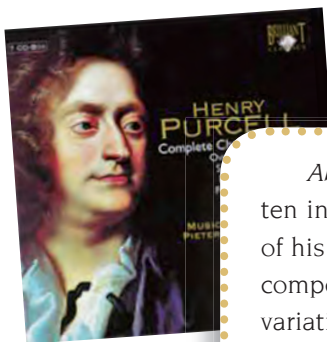
b) Now that you have given the beat and the tempo marking, write in the Italian tempo term used for this piece.

c) In accordance with the development of the theme, circle the right answer.

- | | |
|-------------------------------------|--------------------------------------|
| <input type="radio"/> UNIFORM TEMPO | <input type="radio"/> VARIABLE TEMPO |
| <input type="radio"/> FREE TEMPO | <input type="radio"/> RESET TEMPO |

d) Do you think the pulse, or beat, of this work can be measured with a metronome? _____

Why? _____



Listening 34

Abdelazer 1677 Henry Purcell



Abdelazer, also called *The Moor's Revenge*, is a 1676 play by Aphra Behn, written in the last year of Henry Purcell's life. It belongs to one of the most popular of his Suites, or collections of dances. The rondeau of this Suite was used by the composer Benjamin Britten (1913-1976) and converted into a series of interesting variations, known in musical teaching as *The Young Person's Guide to the Orchestra* (1946), which gives young musicians an introduction to all the different instruments.

Listen to the final fragment of this work and answer the questions below.

a) Follow the beat of this piece and mark the right answer.

- The beat is very fast.
- The beat is slow.
- The beat increases progressively in speed.
- The beat decreases progressively in speed.

b) Now that you have given the beat and the tempo marking, write in the Italian tempo term used for this piece.

c) In accordance with the development of the theme, circle the right answer.

UNIFORM TEMPO

VARIABLE TEMPO

FREE TEMPO

RESET TEMPO

d) Do you think the pulse, or beat, of this work can be measured with a metronome? _____
Why? _____

Listening 35

Syrinx 1913 Claude Debussy

The title of this work comes from the name that was given to the nine-tubed flute typical of Ancient Greece, the panpipes, from the name of the nymph Syrinx. Legend says that the god Pan found a beautiful nymph coming down from Mount Lycaeum, fell in love with her and chased after her. Syrinx ran from him and reached the river Ladon and begged her sisters for help. Her sisters turned her into a reed and when the god Pan arrived all he could do was to embrace the hollow reeds into which the nymph had been changed. The sound of his breath through the reeds pleased him so much that he decided to make an instrument from the hollow tubes, and so the Panpipes he made were called after his beloved nymph Syrinx.



a) Try and find the beat, and you will find it is difficult to follow. Why do you think this is? Choose the right answer.

- Because the beat is very fast and you cannot follow it.
- Because the beat is too slow.
- Because the beat is interpreted in a “free” manner.
- Because this piece has no beat.

b) Based on your answer above, circle the right tempo.

UNIFORM TEMPO

VARIABLE TEMPO

FREE TEMPO

RESET TEMPO

c) Now that you have given the beat and the tempo marking, write in the Italian tempo term used for this piece.

TERM (in Italian)	MEANING

d) Do you think the pulse, or beat, of this work can be measured with a metronome? _____

Why? _____



Listening 36

Bejing 2003

Ricard Beltrán



This piece will enable you to see the effects the composer can have in the listener by using expressive resources involving the beat or tempo.

If you listen to this piece from start to finish, you will see it starts with a specific tempo, then changes, and after a brief silence starts its main tempo again.

a) Indicate the appropriate speed or tempo for the start of the piece.

Allegro

Accelerando

Largo

Ritardando

Andante

A tempo

Presto

Ad libitum

b) Now indicate the tempo marking further on, up until the brief silence.

Allegro

Accelerando

Largo

Ritardando

Andante

A tempo

Presto

Ad libitum

c) After the pause, the song goes back to its original tempo. What tempo marking would be used here?

Allegro

Accelerando

Largo

Ritardando

Andante

A tempo

Presto

Ad libitum

To consolidate your knowledge of tempo markings, listen to these exercises below. The summary in your book will help you.

Listening 37

Adagio for strings 1945 Remo Giazotto (on a theme from Tomaso Albinoni)

✓ TYPE OF BEAT _____

✓ FREE TEMPO MARKINGS _____



Listening 38

Sable Dance 1942 Aram Kachaturian

✓ TYPE OF BEAT _____

✓ FREE TEMPO MARKINGS _____

Listening 39

White Christmas 1942 Irving Berlin

✓ TYPE OF BEAT _____

✓ FREE TEMPO MARKINGS _____



Listening 40

In the Hall of the Mountain King 1875 Edvard Grieg

✓ TYPE OF BEAT _____

✓ FREE TEMPO MARKINGS _____

Listening 41

House 2003 Ricard Beltrán

✓ TYPE OF BEAT _____

✓ FREE TEMPO MARKINGS _____

Listening 42

Live 2003 Ricard Beltrán

✓ TYPE OF BEAT _____

✓ FREE TEMPO MARKINGS _____



SECTION 3 CULTURAL CONTEXT



1. Using the clues given below, fill in the blanks below to review your knowledge of musical tempo at different historical periods.

a) **With a M:** In the Baroque period, there is a uniform beat and a _____ rhythm.

b) **With a T:** In the 20th century new rhythmic forms try to break away from _____

c) **With a S:** In the Classical period beat is clear, regular and uniform, in view of the great interest in order and _____

d) **With a U:** In the Middle Ages, the beat of profane music is much more _____ than that of religious music.

e) **With a P:** In the Romantic period, rhythm is changeable and unstable in consonance with the expression of very _____ sentiments.

f) **With a T:** In the Renaissance, religious music begins to include a rhythmic pattern called the _____

2. Answer true (T) or false (F) to the following statements related to musical movement or tempo.



- ▶ In the 20th century, beat is simple and regular to achieve rhythmic uniformity.
- ▶ In the 20th century, rhythm is defined by the text.
- ▶ In the 20th century, composers often use poly-rhythmic forms and irregular rhythms.

- ▶ In the Baroque, the tactus is invented, a kind of rhythmic pattern.
- ▶ In the Baroque, our present-day system of bars and beats comes into being.
- ▶ In the Baroque, poly-rhythmic forms are used.

- ▶ In the Renaissance, the regular beat of profane music is a result of dance music.
- ▶ In the Renaissance, the rhythm of religious music is the result of the tactus.
- ▶ In the Renaissance, tempo is constant and mechanical.

- ▶ In the Romantic period, tempo responds more to reason than to feeling.
- ▶ In the Romantic period, tempo responds more to feeling than to reason.
- ▶ In the Romantic period, tempo responds both to reason and to feeling.

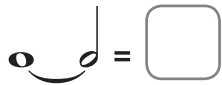
- ▶ In the Middle Ages, rhythm depends on the text.
- ▶ In the Middle Ages, rhythm depends on the tactus.
- ▶ In the Middle Ages, rhythm depends on order and symmetry.



4. Circle the symbols that have dots that are incorrectly placed.



5. Draw the note corresponding to the following note sums.



6. Draw the note symbol correspond to each box.

