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# MUSIC

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2nd ESO



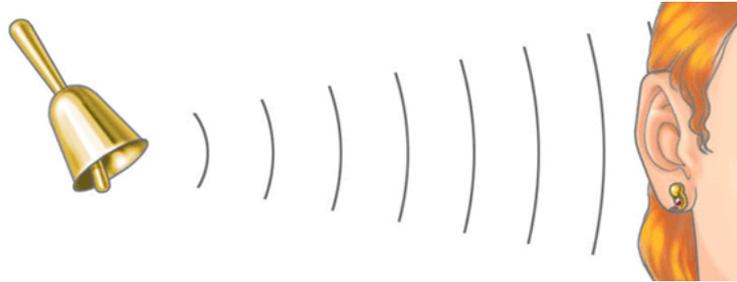
LAURA MARTÍN RAMIRO  
IES LA SENDA - GETAFE

# UNIT 1: SOUND –PITCH

## SOUND

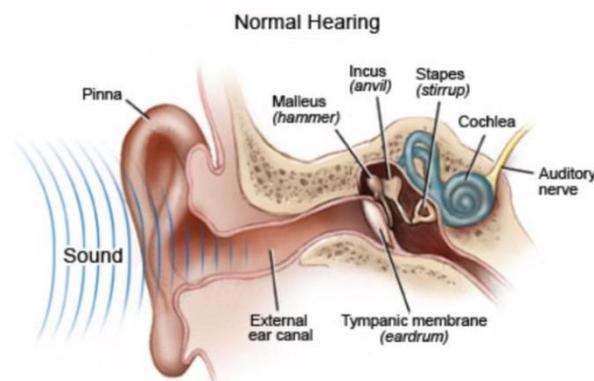
**Sound** is a physical phenomenon that is produced when an object vibrates and produces sound **waves** that can be transmitted through different ways (air, water...).

<https://www.youtube.com/watch?v=hfzCLCIVO8g>



Sound waves reach our ear, which is the organ that perceives sound. Our **pinna** directs sound waves to the **tympanic membrane**, that vibrates when reaches the waves. That vibration is transmitted to the 3 little bones of the middle ear: the **malleus (hammer)**, the **incus (anvil)**, and the **stapes (stirrup)**. Finally, the **auditory nerve** gets the vibration and transmits it to the brain that transforms it into the sound sensation.

<https://www.youtube.com/watch?v=LkGOGzpbRck>



The **qualities of sound** are the main characteristics of a particular sound.

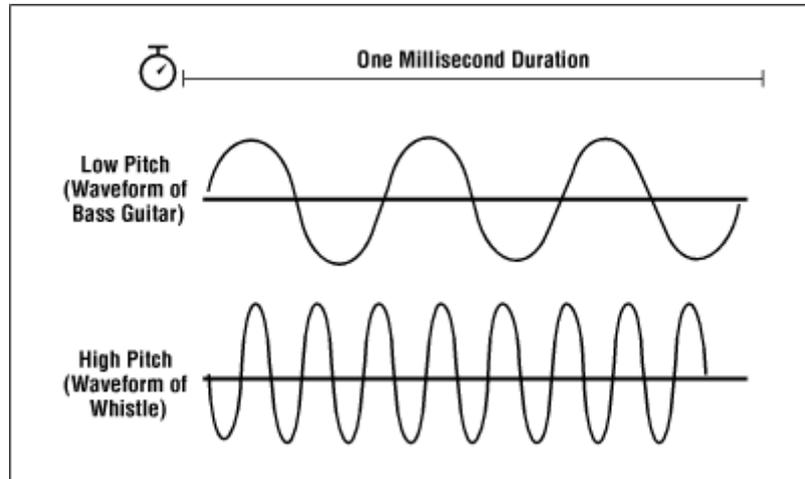
Every sound has four properties: **pitch, duration, intensity and timbre**. We will study all these qualities and their relationship with music along the course.

# PITCH

**Pitch** is the quality of sound that allows us to identify if a sound is **high** or **low**, depending on its frequency that is measured in Hertz (Hz).

The human ear is able to perceive sounds between 20 and 20.000 Hz approximately.

<https://www.youtube.com/watch?v=XLfQpv2ZRPu>

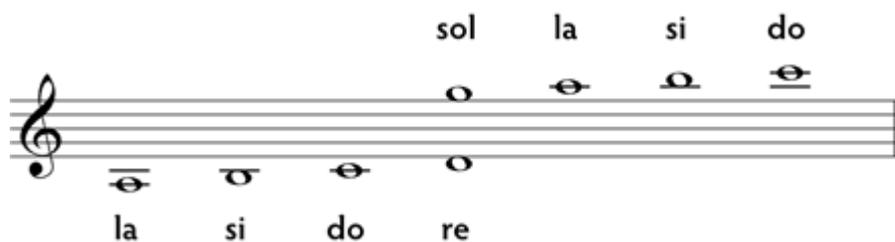


In music, we represent the sound in a **score**, and the different pitches are represented by musical **notes**:

DO	RE	MI	FA	SOL	LA	SI
C	D	E	F	G	A	B

The **staff** is a set of 5 horizontal lines and the 4 spaces between them. We write the notes on the lines and in the spaces.

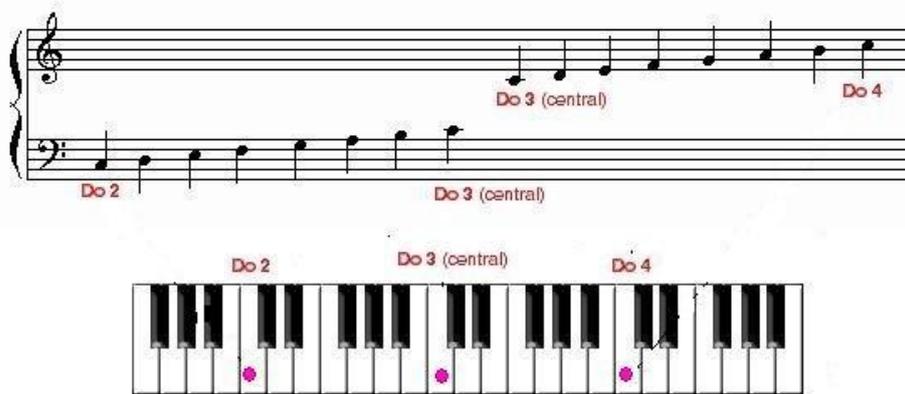
The notes that are either too low or too high to fit on the staff are written on lines below or above. These lines are called **ledger lines** and are short additional lines that are only drawn where the note is.



The **clef** is a sign placed at the beginning of each staff. The clef tells us the exact pitch of one particular line.

The most common are the **treble clef** or **G clef**, commonly used for higher pitches (women and children voices, high instruments such as violin, flute, the right side of piano or keyboard...) and the **bass clef** or **F clef**, the most common one for writing the lowest pitches (low male voices, low instruments such as double bass, tuba, the left side of piano or keyboard...).

**Piano scores** and other keyboard instruments usually use a two-staff system, commonly the top one with treble clef for the right hand, that usually plays on the right side of the keyboard (the highest) and the bottom one with bass clef for the left hand, that usually plays on the left side of the keyboard (the lowest):



Here you can see how notes are located on the staff with the treble clef:



## ACTIVITIES

1. Explain briefly how sound waves are transformed into the sound sensation by our ear.
  
2. Name the most important elements of the anatomy of the ear.
  
3. Name the four qualities of sound.
  
4. Write down the name of two sounds you hear and describe them using the qualities of sound.

SOUND 1: \_\_\_\_\_

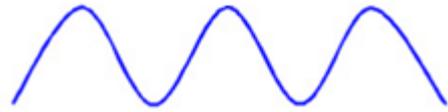
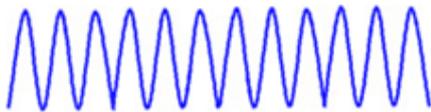
- Pitch:
- Duration:
- Intensity:
- Timbre:

SOUND 2: \_\_\_\_\_

- Pitch:
- Duration:
- Intensity:
- Timbre:

5. Define pitch. On what parameter of the wave does it depend?

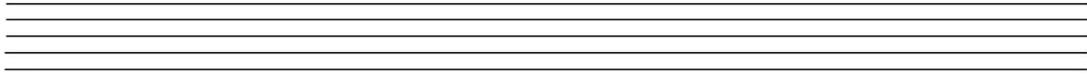
6. Which of these waves represents a high sound and which one represents a low one?



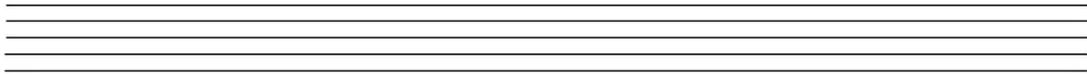
7. Write the note letters and names from low to high and then from high to low.

From low to high	Letters							
	Names							
From high to low	Letters							
	Names							

8. Write on the staff the treble clef 10 times

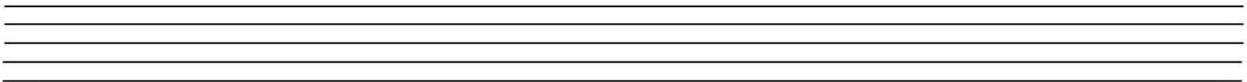


9. Write and name all the notes that you can on the staff in the treble clef.



10. Write on the staff with the G clef the following notes:

Do          Sol          Re '          Mi          Si,          La'          Re          Fa



11. Write bellow the name of each note. Put a coma above the name if it's high, bellow the name if it's low and without coma if it's central.



12. Here are some links to continue practicing reading notes:

<https://aprendomusica.com/const2/27aprendonotas8/game.html> Clik on "Escribir".

<http://www.score-on-line.com/solfege/> Here you can improve the level gradually.

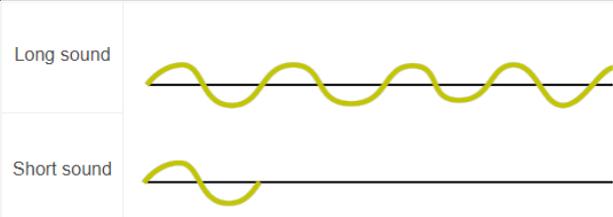
<https://www.cerebriti.com/juegos-de-pentagrama/tag/mas-recientes/> Here there are several activities.

## VOCABULARY

- QUALITY
- PITCH
- HIGH
- LOW
- SCORE
- STAFF
- LEDGER LINE
- CLEF
- TREBLE CLEF
- HERTZ
- PINNA
- TYMPANIC MEMBRANE
- MALLEUS (HAMMER)
- INCUS (ANVIL)
- STAPES (STIRRUP)

# UNIT 2: DURATION

**Duration** is the quality that allows us to identify **long and short** sounds, depending on the time that the sound wave produces the sound.



## DURATION WRITING

Duration is represented by **note values** or **note symbols**. There are also symbols that define the duration of the **rests**:

ITEM	NOTE	REST	VALUE (number of beats)
Whole note/rest			4
Half note/rest			2
Quarter note/rest			1
Eighth note/rest			1/2
Sixteenth note/rest			1/4

The **whole rest** goes below the fourth line and the **half rest** goes above the third line. We can write two or more eighth notes together with a horizontal line (a **beam**). We can do the same with the sixteenth notes, but with two beams, and combine both, eighth and sixteenth notes with beams:



The **parts** of the notes values are:



If the note is located on the bottom of the staff, then the stem goes up on the right of the notehead and the flag goes down on the right of the stem. If the note is located on the top of the staff, then the stem goes down on the left of the notehead and the flag goes up on the right of the stem:

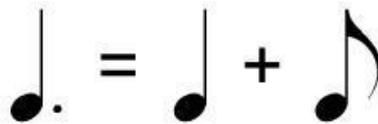


A **tie** is a curved line that joins the heads of two or more notes.

The notes can have different values, but the pitch has to be the same, because you don't play the second note and you sum the two values:



A **dot** after a note or rest increases the duration by half of its value:



We write **rhythms** combining different notes and rests.

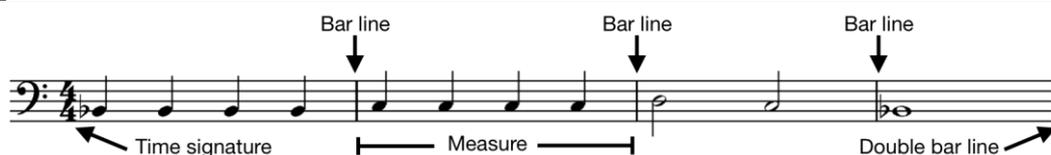
# PULSE, TEMPO AND TIME SIGNATURE

**Pulse** is the internal heartbeat over which the music is played.

When the **stress or accent** is distributed regularly throughout a piece of music, we use the words **bar or measure**.

**Bar-lines** divide the staff in several bars.

We indicate the kind of bar at the beginning of a score with two numbers, one above the other. That's the **time signature**:



We can distinguish the following **types**:

The **duple time** consists of bars with 2 beats, each one made up of one strong beat followed by a weak beat.

The **triple time** consists of bars with 3 beats, each one made up of one strong beat followed by two weak beats.

The **quadruple time** consists of bars with 4 beats, each one made up of one strong beat, followed by a weak beat, a medium beat and then another weak beat.

**Tempo** indicates the speed of the music.

Tempo is usually indicated with an Italian expression. Among the most common ones, we can highlight the following:

**Largo = very slowly**  
**Allegro = quickly**

**Adagio= slowly**  
**Presto = very quickly**

**Andante= quietly**

If there is a passage where the speed is gradually faster or gradually slower we use these Italian words or the abbreviations:

***Accelerando* or *accel.* = gradually faster**

***Ritardando* or *rit.* = gradually slower**

The **metronome** is a device that produces regular clicks (beats per minute).



# REPETITION MARKS

When a passage is repeated and we don't want to write it again we use **repetition marks**.

The most common repetition mark is the double bar line and two dots around the third line:



- Example 1: We repeat from the beginning: we play bars 1 2 3 4 and again 1 2 3 4. <https://lauramramiro.wixsite.com/laurascore/over-the-rainbow>



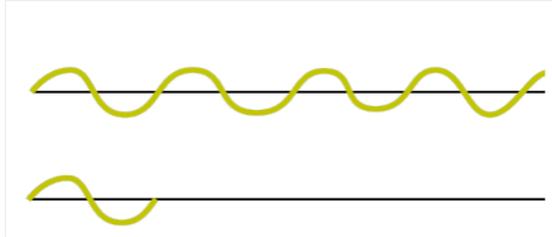
- Example 2: The passage between the double bars and dots is repeated. We play bars 1 2 3 4 and 2 3 4. <https://lauramramiro.wixsite.com/laurascore/mad-world>



- Example 3: When a passage is repeated with another ending we have the indication of 1<sup>st</sup> time and 2<sup>nd</sup> time. The first time we play number 1 and the second time we skip number 1 and play number 2. We play bars 1 2 3 4 and 1 2 3 5. <https://lauramramiro.wixsite.com/laurascore/piratas-del-caribe>

## ACTIVITIES

1. Define duration.
2. Say whether the following waves belong to a short sound or a long sound:



3. Complete these statements:

A quarter note lasts the same as two \_\_\_\_\_

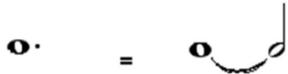
Four sixteenth notes last the same as one \_\_\_\_\_

Two eighth notes last the same as one \_\_\_\_\_

Four sixteenth notes last the same as two \_\_\_\_\_

Four quarter notes last the same as two \_\_\_\_\_

4. Write down the dotted note values and the equivalence with ties as in the example.



5. Complete the table:

Name	Note value	Rest value	Number of beats

6. Write from the slowest to the fastest these tempo marks:  
*Allegro - Presto - Largo - Andante – Adagio*

7. What's the meaning of *accelerando* and *ritardando*?

- *Accelerando*:

- *Ritardando*:

8. Write **one note value** equivalent to the following sums:

=

=

=

=

=

9. Write **one rest** equivalent to the following sums:

=

=

=

=

=

10. Write down the value (a number) of these note values and rests and their combinations:

=    =    =    =    =    =

=    =    =    =    =

=    =    =    =    =    =

=    =    =    =

+ =    + =    + =    + =

+ =    + =    + =    + =





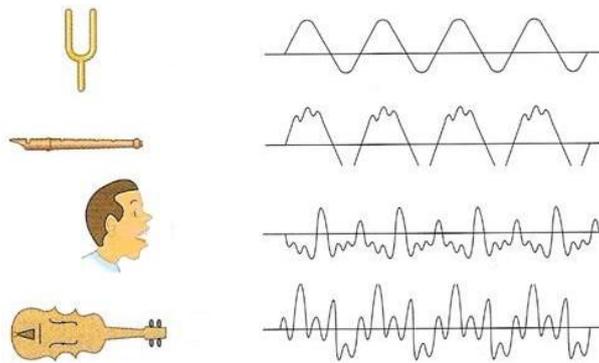
## VOCABULARY

- NOTE VALUE
- REST
- WHOLE NOTE
- HALF NOTE
- QUARTER NOTE
- EIGHTH NOTE
- SIXTEENTH NOTE
- FLAG
- STEM
- NOTEHEAD
- TIE
- DOT
- PULSE
- BAR/MEASURE
- BAR-LINE
- TIME SIGNATURE
- BEAT
- DUPLÉ TIME
- TRIPLE TIME
- QUADRUPLE TIME
- METRONOME

# UNIT 3: TIMBER I – VOICE

## TIMBER

**Timber** is the property that allows us to differentiate what is producing a particular sound: which object, which instrument, which voice... and depends on the shape of the sound wave:

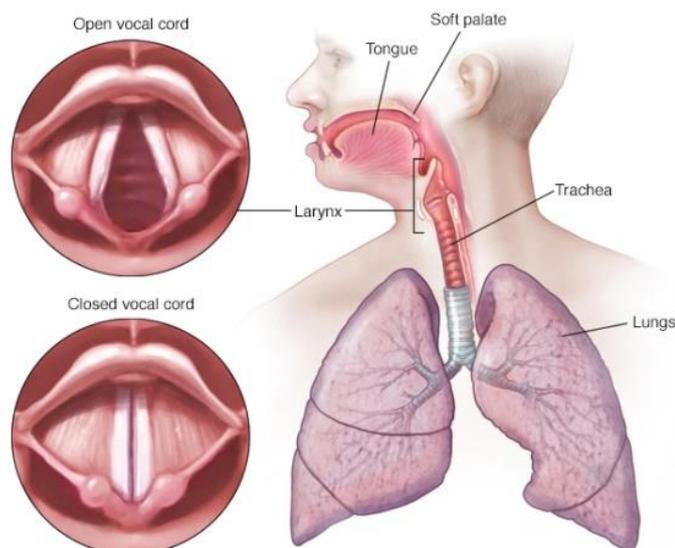


## VOICE

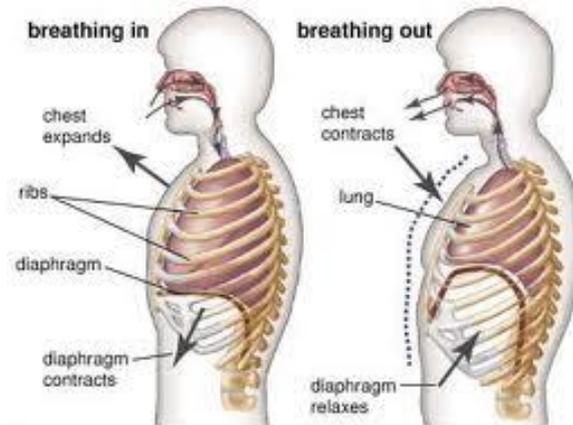
The voice is the oldest and most complex musical instrument. The voice was the first instrument used to make music.

Like any other instrument, it has:

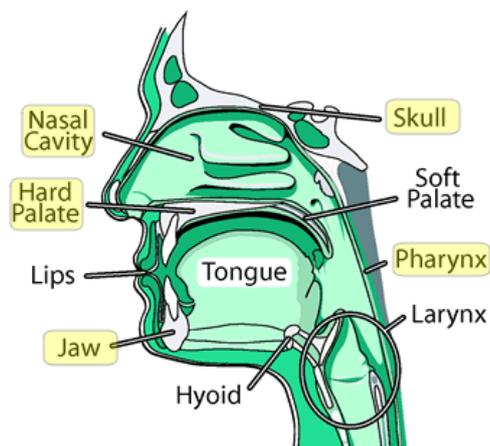
- **Something that vibrates:** The larynx houses two elastic tendons called the **vocal folds or cords**. Men's vocal cords are bigger than women's. That's why men's voices are lower. During puberty there are notable physical changes: the vocal cords get longer and thicker, which causes the voice to drop. Boys' voices drop one octave and girls' voices drop only two or three tones.



- **The technique to make them vibrate:** The pressure of the air leaving the lungs (exhalation) causes them to vibrate. The greater the force of air moving through them, the higher the intensity of the sound produced, producing volume. The greater the tension applied to the vocal cords, the higher the pitch of the sound. There are two kinds of breathing: **chest breathing** and **abdominal breathing**. When the diaphragm goes down (abdominal breathing), it gives more room for the air in the lungs. When we have more air, we can sing louder and longer than with chest breathing.



- **The resonance:** Our body acts as a resonating chamber, amplifying and strengthening the sound. The rib cage, trachea, larynx, nose, mouth, forehead and skull are some of the resonators we use to achieve different sound effects.



## VOICE CLASSIFICATION

The timbre of each human voice is unique, speaking or singing. We can classify them by the following:

- **Vocal range:**

Tessitura or range of the voice is the combination of notes, from the lowest to the highest, that a singer can sing comfortably.

The professional voices are:

WOMEN AND CHILDREN <a href="https://www.youtube.com/watch?v=1Tkbkjo7Eck">https://www.youtube.com/watch?v=1Tkbkjo7Eck</a>	VOCAL RANGE	MEN <a href="https://www.youtube.com/watch?v=ToHmF9c9b6U">https://www.youtube.com/watch?v=ToHmF9c9b6U</a>
<b>soprano</b>	high	<b>tenor</b>
<b>mezzosoprano</b>	medium	<b>baritone</b>
<b>contralto</b>	low	<b>bass</b>

- **Voice timbre:**

Voice timbre is the group of characteristics besides the range that defines a particular voice.

We use some adjectives to try to explain what a voice is like, for example: raspy, strong, quiet, smooth, sweet, warm, agile...

## VOCAL ENSEMBLES

In vocal music we can find different chamber ensembles (duets, trios, quartets...), but the most common ensemble is the choir.

A **choir** is a big group of singers.

The **mixed choir** (with male and female voices) is perhaps the most common type, usually consisting of soprano, alto, tenor, and bass voices. We can also find **male choirs, female choirs and children's choirs**.

Choirs are often led by a conductor or **choirmaster**, who leads the performances with arm and face gestures.

Choirs may sing without instrumental accompaniment which is called **a capella**, with the accompaniment of a polyphonic instrument (piano or organ usually), with a chamber ensemble, or with an orchestra.



## ACTIVITIES

1. Where are the vocal cords?

How many are there?

What is the difference between men's vocal cords and women's?

2. Name the right kind of breathing to sing and explain why.
3. When do the vocal folds vibrate normally, when we inhale or when we exhale?
4. Where is the voice resonance produced? Name, at least, 5 resonators of the body.
5. What does vocal range mean?
6. Name the voice types according to its range.

WOMEN AND CHILDREN	VOCAL RANGE	MEN
	high voice	
	medium voice	
	low voice	

7. Try to describe your voice, according to your range and timbre (use 3 adjectives at least).
  - Vocal range:
  - Timbre (3 adjectives):

8. What is a choir?

What kind of choirs are there?

9. What does *a capella* mean?

10. Which voices are usually on a mixed choir?

## VOCABULARY

- LARYNX
- VOCAL FOLDS
- LUNGS
- EXHALATION
- CHEST BREATHING
- ABDOMINAL BREATHING
- DIAPHRAGM
- RESONATING CHAMBER
- RIB CAGE
- TRACHEA
- FOREHEAD
- SKULL
- RESONATOR
- VOCAL RANGE
- BARITONE
- BASS (SINGER)
- RASPY
- SMOOTH
- CHOIR
- CHOIRMASTER

# UNIT 4: TIMBER II – INSTRUMENTS

**Timber** is the property that allows us to differentiate what is producing a particular sound: which object, which instrument, which voice...

## INSTRUMENTS CLASSIFICATION

The most rigorous musical instrument classification system is performed according to the nature of the sound production material: idiophones, membranophones, chordophones, aerophones, and electrophones. However, the traditional and most common way is to group instruments into families, usually due to their similarity in timbre, construction material, and the way they produce sound. We can establish the following classification that refers to the families of the orchestra: <https://www.youtube.com/watch?v=Ku3TRcjLpyY>

## STRING SECTION

The string section comprises of instruments whose sound is produced by the vibration of one or more strings, and, depending on how the vibration is produced, we can establish the following classification:

- **Bowed string instruments:** sound is obtained by rubbing the strings with a bow (violin, viola, cello, bass).



- **Plucked string instruments:** sound is produced by plucking the strings with the fingers or with a plectrum (guitar, harp, harpsichord)



- **Struck string instruments:** small hammers strike the strings, normally triggered by a keyboard (piano).



## WIND SECTION

Sound is produced by a column of air vibrating inside one or several tubes.

- **Woodwind instruments:** according to their mouthpiece:
  - **Edge :** when the player blows, the air vibrates against the edge of a hole (flute)
  - **One reed:** a reed produces the vibration (clarinet, saxophone)
  - **Two reeds:** two reeds produce the vibration (oboe, bassoon)



- **Brass instruments:** with a cup-shaped mouthpiece where the lips make the air vibrate (trumpet, trombone, French horn, tuba)

Trumpet	Trombone
	
French Horn	Tuba
	

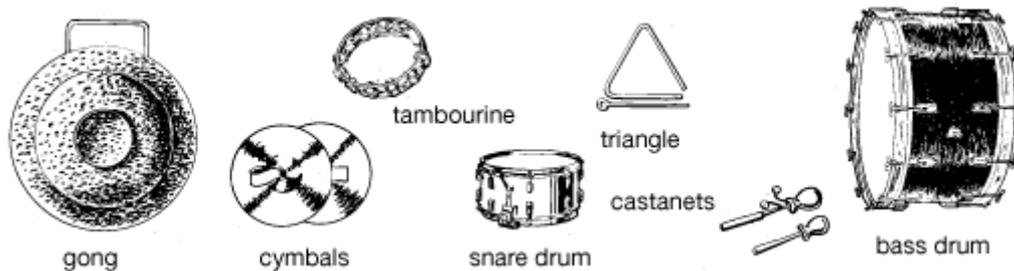
## PERCUSSION SECTION

Sound is produced by one object striking another or by being scraped or shaken.

▪ **Pitched or tuned percussion instruments:** they can play definite notes (glockenspiel, xylophone, metallophone, marimba, celesta, tubular bells, timpani or kettle drums)



▪ **Unpitched or non-tuned percussion instruments:** they can't play definite notes (claves, Chinese box, maracas, güiro, castanets, gong, triangle, cymbals, sleigh bells, drum, tambourine, bongos...)



# INSTRUMENTAL ENSEMBLES

## Orchestra

An **orchestra** is a large instrumental ensemble used in classical music that contains sections of string, brass, woodwind, and percussion instruments.

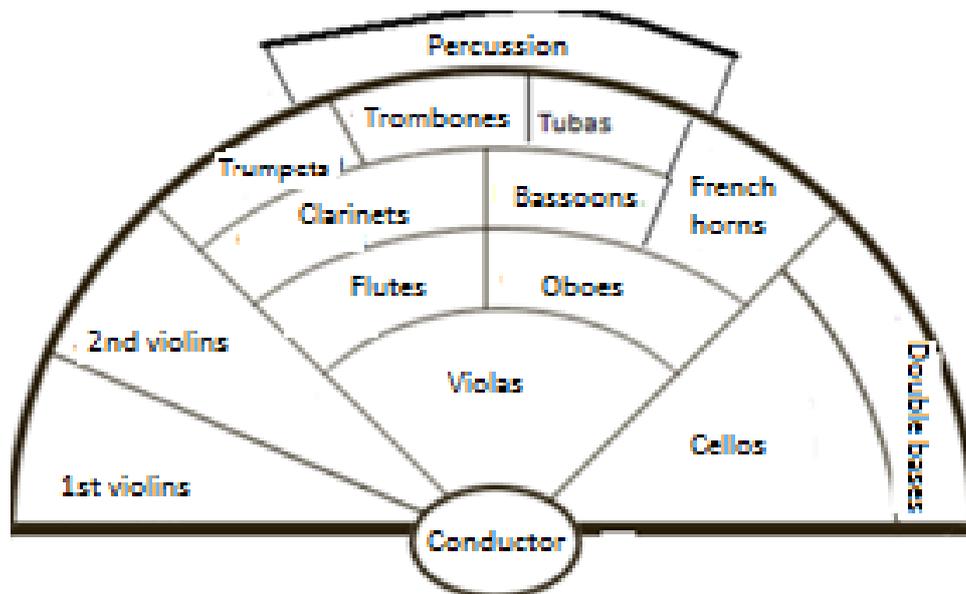
A full-size orchestra (about 70-100 musicians) may sometimes be called a **symphony orchestra** and a smaller-sized orchestra (of about fifty musicians or fewer) is called a **chamber orchestra**.

<https://www.youtube.com/watch?v=aDB5Bi18iW8>

Orchestras are usually led by a **conductor** who directs the performance by way of visible gestures. The conductor unifies the orchestra, sets the tempo and shapes the sound of the ensemble (intensity, character...).



The layout of the symphony orchestra can vary (some extra instruments can appear depending on the song), but the most common is:



## Classical chamber music

In Western classical music, smaller ensembles (usually groups of two up to ten musicians) are called chamber music ensembles. The most important example of this music is the **string quartet** that usually consists of two violins, a viola and a cello.

<https://www.youtube.com/watch?v=vn3OdaQtSNY>



## Jazz ensembles

In jazz ensembles, the instruments typically include wind instruments (saxophones, trumpets, etc.), one or two polyphonic instruments (electric guitar, piano, organ...), a bass instrument (bass guitar or double bass), and a drummer or percussionist. We usually call this type of ensembles **big bands**. <https://www.youtube.com/watch?v=odsrdxGycR4>



## Rock bands

In rock ensembles, usually called rock bands, there are usually guitars (electric guitars usually), keyboards (piano, electric piano, Hammond organ, synthesizer, etc.), a bass guitar (an electric one usually too) and a drum kit. <https://www.youtube.com/watch?v=kijpcUv-b8M>



## ACTIVITIES

1. The bigger an instrument, the lower the sound it produces. Which one is bigger and lower of the following pairs? Circle the correct one in each case.

- Cello/bass
- Trumpet/tuba
- Bassoon/oboe

2. Classify and subclassify the following instruments:

Viola

Timpani or Kettle drum

Saxophone

Harp

Sleigh bells

Flute

Piano

Xylophone

Bassoon

French horn

3. Keep practicing instruments classification with this game

<https://learnenglishkids.britishcouncil.org/archived-word-games/paint-the-words/musical-instruments> Paint the string instruments pink, the wind instruments green and the percussion instruments orange.

4. Here you can practice matching instruments with their sound

<https://insidetheorchestra.org/musical-games/>

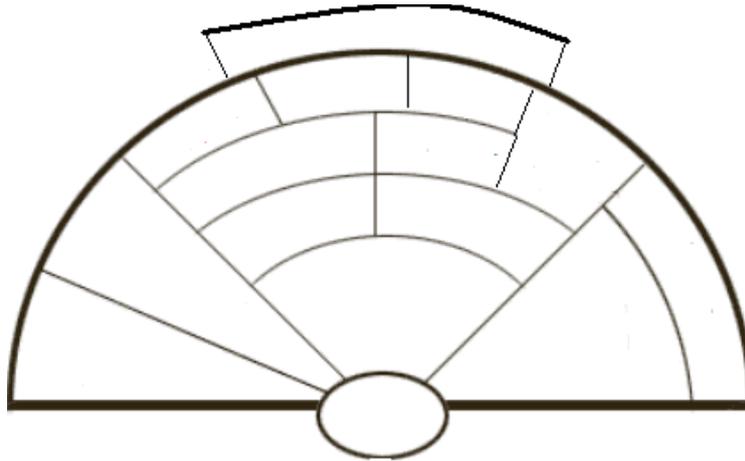
5. This letter soup contains 6 instruments from the string family. Find them and say whether they are bowed, plucked or struck.

M I T S O N I S A T  
A T I A H I M O A R  
S A M R B C A T O A  
N E T R O E T V I T  
A R H A R P B I M O  
T I N T R A H O M N  
M O V I O L A L R A  
O N H U T C O I H I  
L S I G O M S N E P  
C O N T R A B A S S

6. Answer these questions:

- Vibrating piece in woodwind instruments:
- Lowest bowed string instrument:
- Instruments whose sound is produced when small hammers strike the strings:
- Instruments whose sound is produced by a column of air vibrating inside one or several tubes:
- Piece or part of an instrument, to which the mouth is applied or which is held in the mouth :
- Instruments with a cup-shaped mouthpiece where the lips make the air vibrate:
- Lowest woodwind instrument:
- Instruments whose sound is produced by one object striking another or by being scraped or shaken:
- Drums that can play definite notes that are usually on the orchestra:
- Instruments that can't play definite notes:

7. Complete the layout of the instruments of a symphony orchestra.



8. Name the most important chamber music ensemble and name the instruments that are on it.

9. List the functions of the conductor.

10. Say the type of ensemble corresponding to the following links:

<https://www.youtube.com/watch?v=kijpcUv-b8M>

<https://www.youtube.com/watch?v=Ku3TRcjLpyY>

<https://www.youtube.com/watch?v=odsrdxGycR4>

<https://www.youtube.com/watch?v=vn3OdaQtSNY>

11. Name the ensembles (one or more than one) that this instruments can belong to:

- Electric guitar
- Double bass
- Violin
- Drum kit
- Trumpet

## VOCABULARY

- STRING:
- WIND:
- PERCUSSION:
- BOWED STRING:
- PLUCKED STRING:
- STRUCK STRING:
- WOODWIND
- MOUTHPIECE
- REED
- EDGE
- BRASS
- HARPSICORD
- BASSOON
- FRENCH HORN
- GLOCKENSPIEL
- TIMPANI
- CYMBALS
- SLEIGH BELLS
- MUSICAL ENSEMBLE
- ORCHESTRA
- SYMPHONY ORCHESTRA
- CHAMBER ORCHESTRA
- CONDUCTOR
- STRING QUARTET
- BASS GUITAR

# UNIT 5: TEXTURE

In any piece of music you have listened to, you can recognise that there are often various sounds at different pitches that are placed or sung together at the same time. They are like lines of sound placed one above another, like different floors in a building.

The way the different melodic lines are combined in a composition is what is known as **texture**.

The word refers to the way threads are interwoven to make cloth.

So, depending on the way these various lines are combined in music, we can distinguish various types of texture. Let's see what these are:

## MONODY OR MONOPHONIC TEXTURE

This is the simplest texture, because it only has one melodic line with no harmonic accompaniment (mono = one, phone = sound), although it may have a rhythmic accompaniment. <https://www.youtube.com/watch?v=5u7jTuDBgA4>



## Heterophony

This is a melody performed in a simple way by one or more voices or instruments, while being performed simultaneously in an adorned version by another voice or instrument that doubles the first line and plays a slight musical variation that is not considered to be a second line. <https://www.youtube.com/watch?v=opEXfcsI2YQ>.

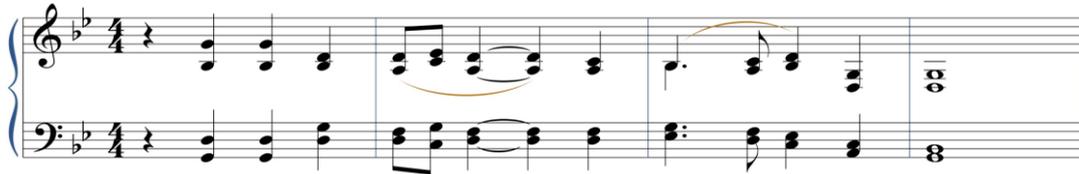


# POLYPHONY OR POLIPHONIC TEXTURE

We can define polyphony as two or more melodic voices that are played simultaneously. In polyphony we can also distinguish several variants:

## Homophony

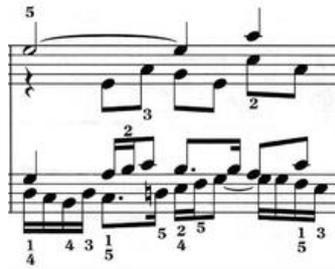
This type of texture is formed of various melodic lines of equal importance that progress independently with the same rhythm. <https://www.youtube.com/watch?v=QH71sxmG9wY>



Note that the rhythmic arrangement is the same for all four voices, but the melodic lines differ.

## Counterpoint

This type of texture is formed of various melodic lines of equal importance that progress independently and with different rhythms. <https://www.youtube.com/watch?v=ddbxFi3-UO4&t=74s>



The result is quite complex, because the parts don't move together, they are independent and can imitate one another. Then it's called *imitative counterpoint*. The easiest way to get the counterpoint and the strictest form of imitation is the **canon**: each part has the same melody, but they start at different points: <https://www.youtube.com/watch?v=R6m6VcUOMyQ>

A musical score in 2/4 time, featuring four voices. The melody is simple, with chords and single notes. The rhythm is consistent across all voices, but the melodic lines differ. The score includes lyrics: "Frè - re Jac - ques, Dor - mez - vous ? Son - nez les ma - ti - nes, Ding, daing, dong !".

Frè - re Jac - ques, Dor - mez - vous ? Son - nez les ma - ti - nes, Ding, daing, dong !

Frè - re Jac - ques, Dor - mez - vous ? Son - nez les ma - ti - nes,

Frè - re Jac - ques, Dor - mez - vous ?

Frè - re Jac - ques,

## Melody with accompaniment or accompanied melody

This is a type of texture with a melody performed by a voice or instrument with a harmonic accompaniment. In this type of texture, the melodic lines are so closely interrelated among themselves that they lose part of their musical sense if they are played alone.



In this type of texture there is a predominant use of chords or arpeggios, and it's very common in pop/rock music. <https://www.youtube.com/watch?v=OwGG5fX7bxY>

## ACTIVITIES

1. Make drawings to explain monody, heterophony, homophony, counterpoint and accompanied melody. Use your imagination.
2. Which texture do you think is the more complicated to play? And the easiest? Explain why.
3. What is the easiest imitative counterpoint? Explain it.
4. What type of accompaniment is usually used in the accompanied melody?
5. Say the type of texture corresponding to the following links:  
<https://www.youtube.com/watch?v=OwGG5fX7bxY>  
<https://www.youtube.com/watch?v=QH71sxmG9wY>  
<https://www.youtube.com/watch?v=5u7jTuDBgA4>  
<https://www.youtube.com/watch?v=ddbxFi3-UO4&t=74s>  
<https://www.youtube.com/watch?v=opEXfcsI2YQ>.

6. Follow this link <http://bobbymcferrin.com/dont-worry-be-happy-song/> and say which lines (one or more) you have to click to obtain the following textures:

- Monody
- Heterophony
- Homophony
- Counterpoint
- Accompanied melody

7. Define the following terms:

- Texture:
  
- Monodic texture:
  
- Homophonic texture:
  
- Counterpoint:
  
- Accompanied melody:

## VOCABULARY

- TEXTURE
- MONODY
- HETEROPHONY
- POLYPHONY
- HOMONONY
- COUNTERPOINT
- IMITATIVE COUNTERPOINT
- ACCOMPANIED MELODY
- CHORD
- ARPEGGIO

# UNIT 6: MUSICAL FORM

## ELEMENTS OF THE MUSICAL FORM - STRUCTURE

The melody, rhythm, intensity, timbre, harmony, etc. are the vocabulary in music. The combination of all those elements builds up a composition.

Music is like a language. We can compare the elements of music with the elements of language like this:

LANGUAGE	MUSIC
letter	<b>sound:</b> a single pitch and duration.
word	<b>motive:</b> a brief melodic idea.
sentence	<b>phrase:</b> 4 or 8 bars of music with a musical meaning. The phrases can have two parts or <i>semiphrases</i> with a “question and answer” structure. The phrases are indicated with a letter (small letter) and they end with a cadence (the punctuations in music, like commas or full stops).
paragraph	<b>section:</b> several related phrases that form a unit. A piece is made of several sections, which are indicated with capital letters. Sometimes they have a specific name such as <i>introduction, bridge, coda, verse, chorus...</i>
story	<b>piece</b>

## RELATIONSHIP BETWEEN THE ELEMENTS OF MUSICAL STRUCTURE: COMPOSITIONAL TECHNIQUES

To give form to a musical composition, the composer uses a series of compositional techniques. Here we will look at three basic techniques:

1. **Repetition:** repetitions help music to make sense. This technique is simply using the same phrase (aa) or the same section (AA) several times, so that sticks in the mind and the listeners recognise it every time it appears throughout the musical composition.
2. **Variation:** this technique consists of repeating a phrase (aa') or a section (AA') with slight changes of the rhythm, pitch, timbers...
3. **Contrast:** using this system, the composer presents a whole new phrase (ab) or section (AB) that contrast in a certain way (rhythm, melody...) with the first theme that was introduced. Contrasts make music more interesting and create tension and expectations.

# MUSICAL FORMS

As you have seen, music needs to repeat some of its themes and sections to make sure it is understood. Depending on how the new elements are linked to the repetitions, we can classify different structures. These are the most common forms in Western music:

- **Strophic form** (AAA...): consists of one single phrase or section throughout the entire musical work. This is usually applied to vocal music where the music is the same but the lyrics change. <https://www.youtube.com/watch?v=RHeFTxLIcvw>
- **Theme and variations form** (AA'A''A'''...): it's similar to the strophic form, but A is varied each time with changes in pitch, rhythm, harmony, tempo, timbres... <https://www.youtube.com/watch?v=sWEvGpndzI0>
- **Binary form** (AB): these compositions are composed of two clearly contrasting phrases or sections. <https://lauramramiro.wixsite.com/laurascore/pangea>



- **Ternary form** (ABA or ABA'): in this case, there's a third section that is a recapitulation of the first one (the same or a variation). <https://www.youtube.com/watch?v=CKigV11aU64>



- The **sonata form** is an important example of this type of form with specific names for the sections: *exposition - development - recapitulation*
- **Rondo form** (ABACA...): this form is a musical work in which the phrase or section that is repeated (refrain), like a chorus, alternates with others (episodes), with the episodes usually being different. <https://www.youtube.com/watch?v=HD3ApJmKxA4>



- **Structure in pop-rock songs:** these are the elements in pop-rock music. We can find some or all of them, in this or in another order. Some of them appear several times, such as the verse and the chorus. Others appear just once, such as the introduction. <https://www.youtube.com/watch?v=6Ejga4kJUts>
  - **Verse:** when two or more sections of a song have identical music with different lyrics, each section is considered a verse.
  - **Chorus:** a musical section that repeats at least once both music and lyrics. It normally follows the verse.
  - **Bridge:** a section that connects two sections.
  - **Instrumental solo:** an instrument (guitar, keyboard, saxo, etc.) can improvise or embellish the main melody.

Many times the sections are repeated twice one after the other, but that doesn't affect the overall structure. For example, AABB is a binary form, AABA is a ternary form...

All the structures given above can have an additional fragment added to them. When a section is added at the beginning of a composition it is called **introduction**, and when it is added to the end to give a sensation of conclusion or end, it is called **coda**.

## ACTIVITIES

1. Look for the correct word for the following definitions.

- Brief melodic idea:
- Several related phrases that form a unit:
- 4 or 8 bars of music with a musical meaning:
- Punctuations in music, like commas or full stops:
- Parts that a phrase can have with a “question and answer” structure:

2. Make three pairs of drawings to explain the repetition, variation and contrast.

3. Apply the terms repetition, variation and contrast to these pairs of a pop song:

- Verse - chorus:
- Verse1 - verse2:
- Main melody - instrumental solo:

4. Say the type of form corresponding to the following links:

<https://www.youtube.com/watch?v=HD3ApJmKxA4>

<https://www.youtube.com/watch?v=RHeFTxLlcvw>

<https://www.youtube.com/watch?v=CKigV11aU64>

<https://www.youtube.com/watch?v=6Ejga4kJUts>

<https://www.youtube.com/watch?v=sWEvGpndzI0>

<https://lauramramiro.wixsite.com/laurascore/pangea>

5. Write the correct number on the column of the right:

I.	Strophic	AA'A''A'''
II.	Binary	ABA
III.	Ternary	AB
IV.	Theme and variations	AAA
V.	Rondo	ABACA

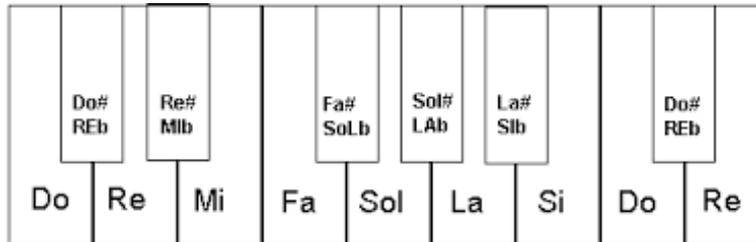
6. Which elements can you change to compose variations for a theme?

## VOCABULARY

- MUSICAL FORM
- SECTION
- STROPHIC FORM
- THEME & VARIATIONS FORM
- BINARY FORM
- TERNARY FORM
- SONATA FORM
- EXPOSITION
- DEVELOPMENT
- RECAPITULATION
- RONDO FORM
- VERSE
- CHORUS
- BRIDGE

# UNIT 7: HARMONY

This keyboard is going to help us to understand some concepts that we are going to study. Try to remember this layout:



## TONES AND SEMITONES. ACCIDENTALS.

A **semitone** or **half step** is the smallest difference in pitch between two notes.

There is always a semitone between **mi-fa** and **si-do**.

A **tone** is the same as two semitones.

There is always a tone between: do-re, re-mi, fa-sol, sol-la, la-si.

**Accidentals** change the pitch of a note by a semitone.

These are the accidental signs used in music:

- **Sharp (#):** the note with a sharp is a semitone higher.
- **Flat (b):** the note with a flat is a semitone lower.
- **Natural (♮):** it cancels the effect of the sharp or the flat.

Accidentals are written in specific ways. Here are the basic rules to bear in mind:

- We write accidentals before the note, on the same line or space of the correspondent note:

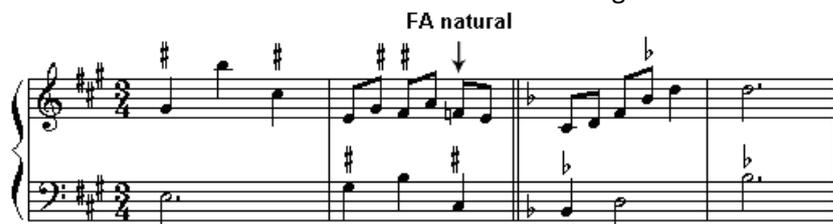


- An accidental sign also affects the same notes that come after the accidental sign, provided they are in the same bar of music:



La#      La#      La      La#

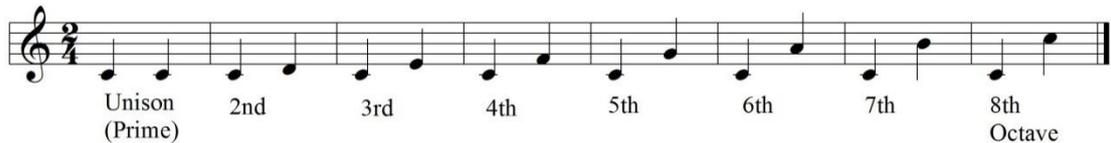
- **Key signature accidentals** are those that modify all the notes in the musical work, except those that are cancelled with a natural sign or modified with another accidental sign. The total of these alterations are written in what is known as the key signature of the piece which comes after the clef and before the time signature of the staff:



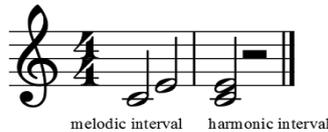
# INTERVALS

**Interval** is the distance in pitch between two different notes.

The smallest interval is the semitone. It is named according to its size, with an ordinal number after the number of steps in the scale from one of the two notes to the other (including both notes). Two notes with the same name and pitch are called unison:



A **melodic interval** is the distance in pitch between two different notes played one after another. A **harmonic interval** is the distance in pitch between two different notes that sound simultaneously, that is, when played at the same time:



A melodic interval can be **ascending or descending**:



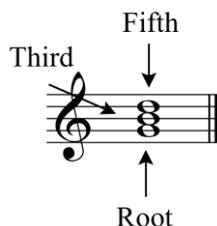
# CHORDS AND HARMONY

**Harmony** is the use of simultaneous pitches.

Not all the instruments can play several notes together. The instruments that can play several notes together are called **harmonic instruments** and the ones that can only play one note at a time are the **melodic instruments**. The study of harmony involves harmonic intervals and chords.

**Chords** are three or more notes played together.

The easiest way to get a chord is playing a triad. A **triad chord** is made by combining the first, third and fifth notes from any initial note, which is called the root note:



## ACTIVITIES

1. Draw a keyboard and write on the name of the notes (natural and accidentals).

2. Play and practice locating notes on the keyboard:

<https://www.cerebriti.com/juegos-de-musica/notas-musicales-en-el-piano--3>

<https://www.musictheory.net/exercises/keyboard/999d>

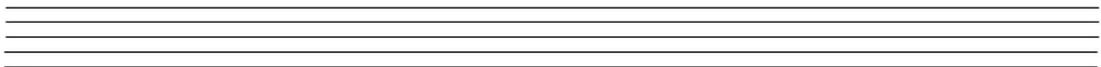
<https://www.dacapoalcoda.com/notes-reading-in-treble-clef> choose the 3rd option (keyboard)

3. Write tone (T) or semitone (S) between every pair of notes:

Do Re Mi Fa Sol La Si Do Reb Mib Fa Fa# Sol# La# Si  
V V V V V V V V V V V V V V  
T

4. Write these altered notes on a staff (don't forget to write the treble clef):

Mib Sol# Re'# Sib Si<sup>b</sup> Fa# Do# Reb



5. Practice note reading and accidentals on the following link

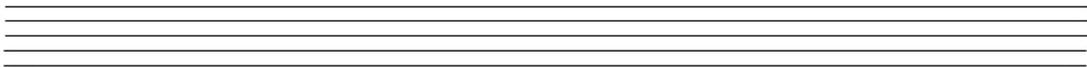
<https://www.musictheory.net/exercises/note/brwrybyy>

6. Write all the notes included in these intervals to know the size and say if it's ascending or descending:

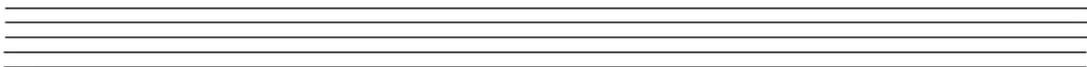
- *Example: Re – Si:* re-mi-fa-sol-la-si ---> It's an ascending sixth.  
**La – Fa:** la-sol-fa ---> It's a descending third.

- Mi – Do'
- Do' – Fa
- Re – La
- Do' – Si

7. Write on the staff three ascending and three descending intervals:



8. Write down a second, a third, a fourth and a fifth (choose ascending or descending):

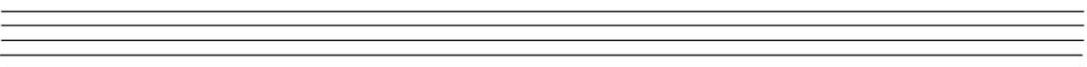


9. Classify these intervals in size, melodic/harmonic and ascending/descending (only if it's melodic):



10. Keep practicing intervals on this link <https://www.musictheory.net/exercises/generic-interval/ya9d>

11. Explain how a triad chord is formed and write on a staff the chords of Do, Fa and Sol:



## ACCIDENTALS ACTIVITIES I

Write down the name of the following notes. Specify if they are natural, sharp or flat and if they are central, high or low with or without the correspondent comas:



1   2   3   4   5   6   7   8   9   10   11   12   13   14   15   16   17   18   19

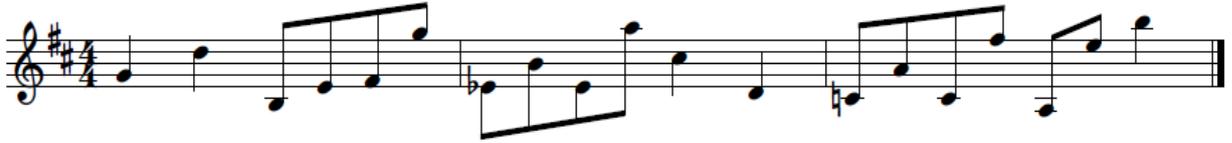


20   21   22   23   24   25   26   27   28   29   30   31   32   33   34

- |                |     |     |
|----------------|-----|-----|
| 1: Sol natural | 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:            |     |     |

## ACCIDENTALS ACTIVITIES II

Write down the name of the following notes. Specify if they are natural, sharp or flat and if they are central, high or low with or without the correspondent comas:



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

- |                |     |     |
|----------------|-----|-----|
| 1: Sol natural | 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: |     |

## VOCABULARY

- HARMONY
- TONE
- SEMITONE or HALF STEP
- ACCIDENTAL
- SHARP
- FLAT
- NATURAL
- KEY SIGNATURE
- CHORD
- TRIAD
- ROOT

# UNIT 8: THE MELODY

**Melody** is the horizontal succession of sounds with different pitches and durations.

We can say that melody is, together with harmony and timber, one of the essential elements of music.

But this succession of sounds is not created arbitrarily. When creating a melody, the composer has in mind certain sensations that he or she wants to transmit. Therefore, a melody is formed of notes that come in order and that correspond to the musical idea the composer has.

## MELODY STRUCTURE

Just as verbal language is formed by syllables, words and phrases, music is formed by motifs and phrases:

- **Melodic motif** is a group of notes that has a musical meaning of its own, but when joined with others, forms a musical phrase. It's the smallest musical idea, after individual notes. A motif is the basic material a composer uses to form musical phrases.



- **Musical phrase** is a melody that is made up of various melodic motifs and has a complete musical meaning. To create musical phrases, a composer can repeat the same motive or transform it by changing notes, or by adding and taking them away.



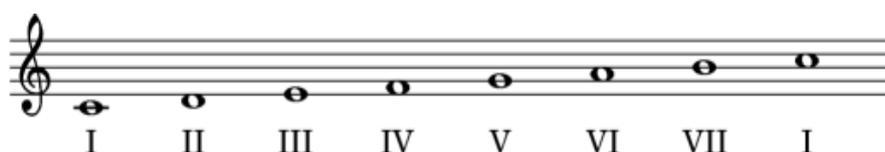


# SCALES

A **scale** is a sequence of notes going up or down in pitch, from which melodies and harmony can be derived.

There are many kinds of scales. The most common scale in western music is the **diatonic scale**. It has **seven** different notes.

Every note in a scale occupies a position. Those positions are the **degrees** of the scale, written in Roman numerals:

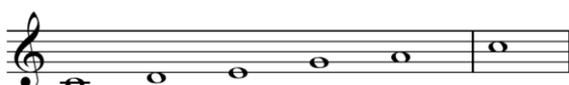


The seven **degrees** of the scale are also known by **traditional names**:

- I – Tonic
- II – Supertonic
- III – Mediant
- IV – Subdominant
- V – Dominant
- VI – Submediant
- VII – Leading tone

The most important degrees of a diatonic scale are the **Tonic** (I), the **Subdominant** (IV) and the **Dominant** (V).

**Pentatonic scales** are also very common and are found all over the world. A pentatonic scale has **five** different notes:



A scale is called **ascending** when it goes from a low note to a high note:



It is called **descending** when it falls from a high note to a low note:



Scales are named according to the notes on which they start and finish. Observe in the example above that the scale starts and finishes on Do. This scale is therefore the scale of Do.

## ACTIVITIES

1. Write down the type of melody line in each case:



2. Say the type of melody line corresponding to the following links:

<https://lauramramiro.wixsite.com/laurascore/superman>

<https://lauramramiro.wixsite.com/laurascore/los-gatitos>

<https://lauramramiro.wixsite.com/laurascore/mcgraw-rock>

<https://lauramramiro.wixsite.com/laurascore/clasicismo>

3. Complete these sentences:

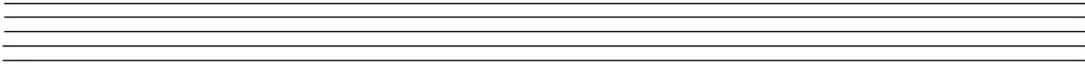
- The scale is called \_\_\_\_\_ when it goes from a low note to a high note.
- The scale is called \_\_\_\_\_ when it falls from a high note to a low note.
- The positions that every note occupies in a scale are the \_\_\_\_\_.
- The most common scale has seven different notes and is the \_\_\_\_\_ scale.

4. Write down the definitions of the following terms:

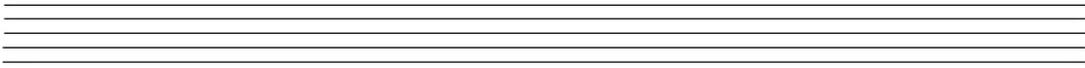
- Melodic motif:
- Musical phrase:

5. Draw on the staff the following scales:

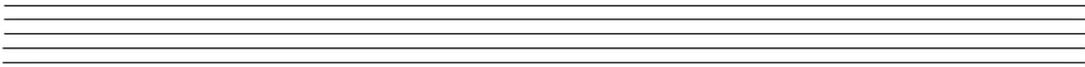
a) Pentatonic descending scale of Do



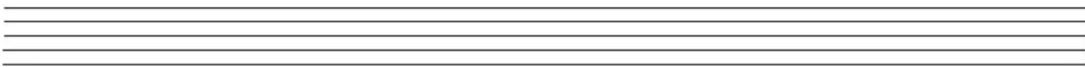
b) Diatonic descending scale of Mi



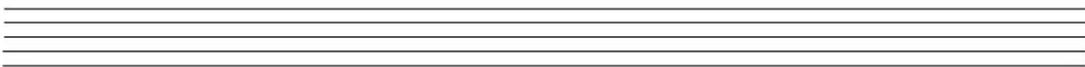
c) Pentatonic ascending scale of Fa



d) Diatonic ascending scale where the Fa is the degree III



e) Diatonic ascending scale where the Re is the dominant



6. Write down the roman numerals correspondent to the following degrees of the diatonic scale:

Dominant:

Leading tone:

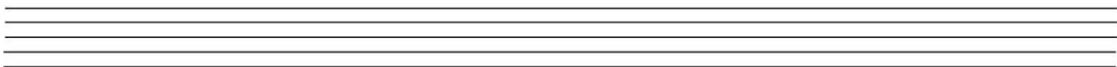
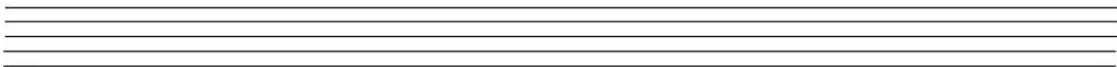
Tonic:

Subdominant:

Mediant:

Submediant:

7. Compose an eight bar melody in 4/4 time signature. Start and finish with a Do and use the type of melody line that you prefer.

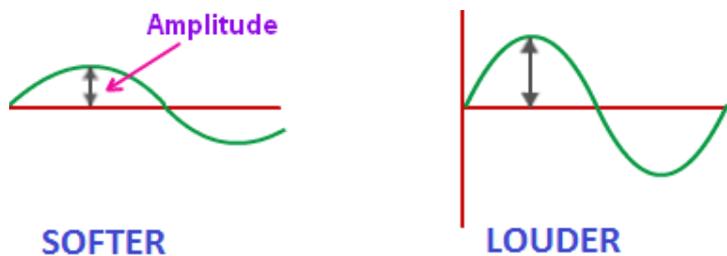


## VOCABULARY

- MELODY
- MELODIC MOTIF
- MUSICAL PHRASE
- SCALE
- DEGREES
- DIATONIC SCALE
- DEGREE
- TONIC
- SUPERTONIC
- MEDIANT
- SUBDOMINANT
- DOMINANT
- SUBMEDIANT
- LEADING TONE
- PENTATONIC SCALE

# UNIT 9: INTENSITY

**Intensity** allows us to identify loud or soft sounds and changes in volume, depending on the **amplitude** of the sound wave.



In music, **dynamics** indicate relative intensities (not specific volume) and the **dynamic markings** are signs that usually use abbreviated Italian words to indicate changes in intensity. We can find the following **types** of dynamic markings:

- **Fixed volume:**

SIGN	TERM	MEANING
<i>pp</i>	<b>pianissimo</b>	very soft
<i>p</i>	<b>piano</b>	soft
<i>mp</i>	<b>mezzo piano</b>	moderately soft
<i>mf</i>	<b>mezzo forte</b>	moderately loud
<i>f</i>	<b>forte</b>	loud
<i>ff</i>	<b>fortissimo</b>	very loud

- **Variable volume:**

SIGN (hairpin)	TERM	ABBREVIATION	MEANING
	<b>crescendo</b>	<b>cresc.</b>	gradually getting louder
	<b>decrescendo or diminuendo</b>	<b>decresc. or dim.</b>	gradually getting softer
<b>&gt;</b>	<b>accent or sforzando</b>	<b>sfz</b>	Sudden accent on a note

Composers deliberately use sounds with **changes of dynamics** for different **purposes**:

- To help create **contrast** between musical themes or between sections.
- To attract the **attention** of listeners to a specific passage.
- To generate **tension** in specific parts of a musical work.

Dynamics are relative. To identify how loud or soft a sound is we must compare it with other sounds, but the intensity can be measured in **decibels (dB)**. Sounds with volumes below 10 dB cannot be heard and sounds above 140 dB are above the pain threshold and can cause irreparable damage to our ears.

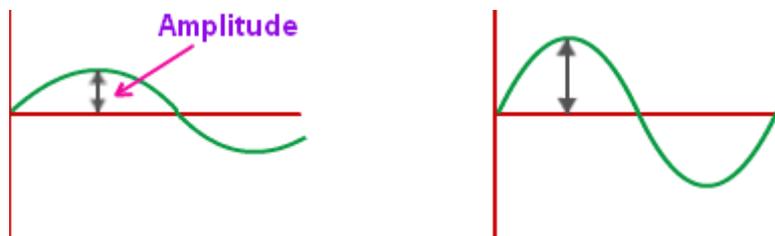
## ACTIVITIES

1. Define intensity and name the unit used to measure it.

- Intensity:
- Unit of measurement:

2. On what parameter of the wave does intensity depend?

3. Which of these waves represents a soft sound and which one represents a loud one?



4. Guess the purpose the composers had on this examples of music

<https://www.youtube.com/watch?v=kd0u6c0x-fw>

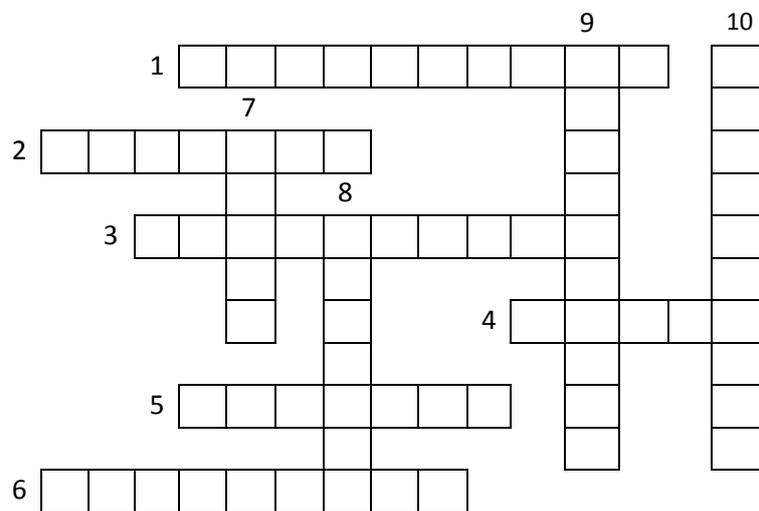
<https://www.youtube.com/watch?v=VOLy6JxEDLw> (43')

<https://www.youtube.com/watch?v=149UGrLzR5w>

5. Write in, next to each dynamic abbreviation, its complete term in Italian and the meaning in English:

ABBREVIATION	TERM	MEANING
dim		
p		
ff		
cresc		
mf		
pp		
mp		
f		

6. Solve the crossword:



ACROSS:

1. Very loud.
2. Sign to indicate *crescendo* or *diminuendo*.
3. Very soft.
4. Loud.
5. Unit of intensity.
6. Gradually getting louder.

DOWN:

7. Soft.
8. Dynamics are written in this language.
9. Moderately loud.
10. Gradually getting softer.

## VOCABULARY

- INTENSITY
- DYNAMICS
- HAIRPIN
- ACCENT
- DECIBELS

