

## 2. Pitch and melody

*A name for each sound*



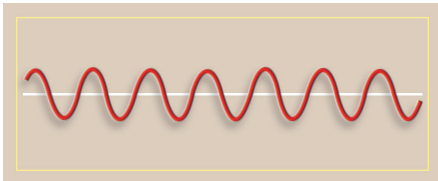
### BLOCK 1 MUSICAL AND CULTURAL CONTEXTS. LISTENING

#### 1.1. PITCH

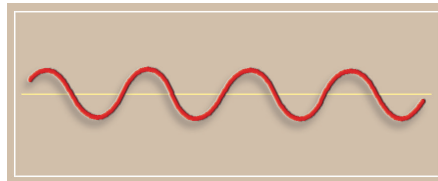
1. The following sound waves are not in order. How would you order them to show the sounds from the lowest to the highest in pitch?

**3 - 5 - 2 - 1 - 4**

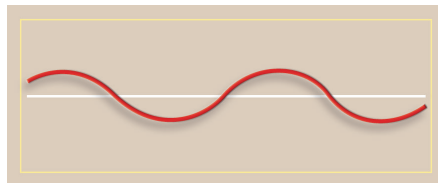
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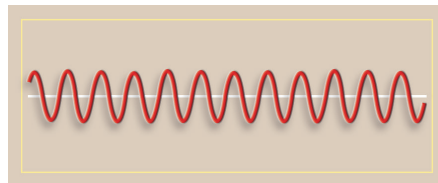
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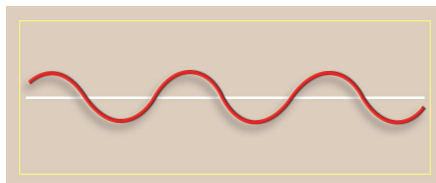
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4



5



2. The picture below shows the instruments in the bowed string family, which are the most numerous in a symphony orchestra. You can see that their shape is practically the same, with the difference being in size. Write the name of each one in the right order using the following classification:



1st instrument, highest in pitch: violin  
 1st instrument, lowest in pitch: contrabass  
 2nd instrument, highest in pitch: viola  
 2nd instrument, lowest in pitch: violoncello

3. Now listen to the sounds produced by these instruments. By listening to their pitch, identify them with the right name.

**Listening 22** Name of instrument contrabass  
**Listening 23** Name of instrument violoncello  
**Listening 24** Name of instrument viola  
**Listening 25** Name of instrument violin

4. An instrument can play different pitches. Here are some sounds from a guitar. Say whether they are high, medium or low.

**Listening 26** Pitch high  
**Listening 27** Pitch low  
**Listening 28** Pitch medium

5. Now listen to this exercise with instruments from different families.

- a. Say whether they are high-pitched, low-pitched or medium pitch.

**Listening 29** Type of sound high  
**Listening 30** Type of sound low  
**Listening 31** Type of sound medium

- b. Can you recognise these instruments and give their names?

Instrument 1: piccolo      Instrument 2: tuba  
 Instrument 3: trumpet



6. Listen to the following fragments of human voices and answer the questions.

**Listening 32** *Presentí* Ketama

**Listening 33** *Oh quante volte* V. Bellini

**Listening 34** *Ain't no Cure for Love* L. Cohen

**Listening 35** *La bella y la bestia* A. Menken



a. Say which are male voices and which are female voices. \_\_\_\_\_

*Listenings 32 and 34: male voices*

*Listenings 33 and 35: female voices*

b. Order them from lowest to highest. \_\_\_\_\_

*Listenings 34 - 32 - 35 - 33*

## 1.2. NOTE NAMES AND STAFF PLACEMENT

So that singers would have clear and precise references to the pitch of sounds, Guido of Arezzo created a system based on the well-known *Hymn to St. John the Baptist* in Latin, giving names to each of the seven sounds in solfège.

Here is a modern adaptation of the original score for this song.

**Listening 36** *Hymn to St John the Baptist* Guido d'Arezzo



Ut que ant la \_\_\_\_ xis Re so na re fi bris Mi \_\_\_\_ ra ges

to \_\_\_\_ rum Fa mu li tu o \_\_\_\_ rum Sol \_\_\_\_ ve \_\_\_\_ po lu ti

La bi i re \_\_\_\_ a tum Sanc \_\_\_\_ te \_\_\_\_ Io an nes

7. Bearing in mind that each verse is in two bars and separated by double bars:

a. Circle the first sound of each verse.

b. Does the name of the sound coincide with a syllable in the text? Yes

c. What conclusions can you draw from this? \_\_\_\_\_

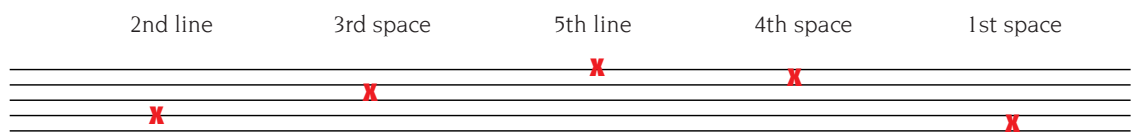
*It is a good method for singers to have clear and precise references  
to the pitch of sounds.*

(As an explanation, the first syllable UT was later changed to DO, as it was more resonant and easier to sing.)

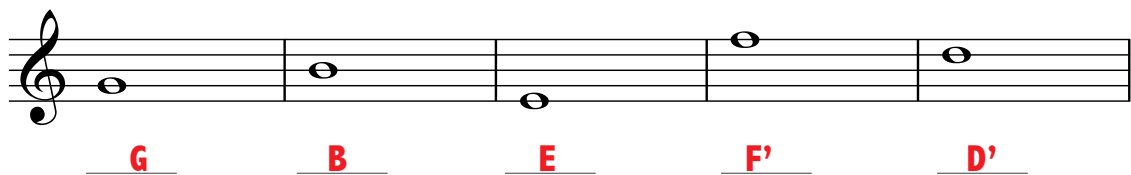
d. Play the score on your recorder.

e. You can also sing it.

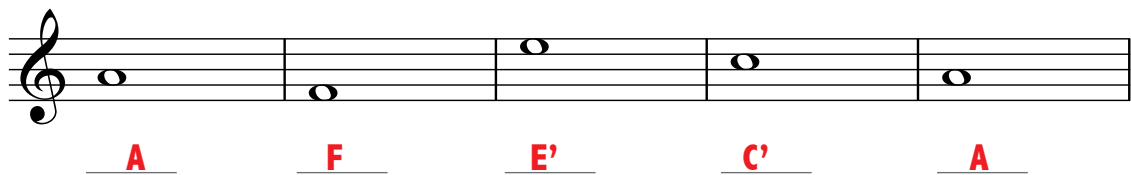
8. Mark each space or line with an **X**.



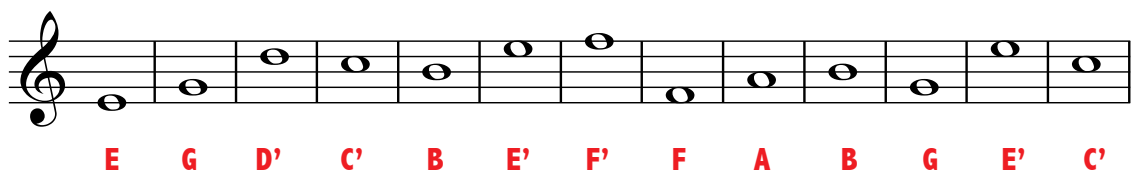
9. Write the name of the notes on the lines.



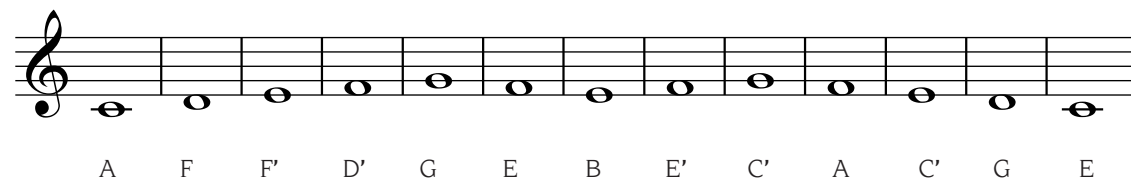
10. Write the name of the notes in the spaces.



11. Write the names of the following notes.



12. Put these notes in their right place on the staff.



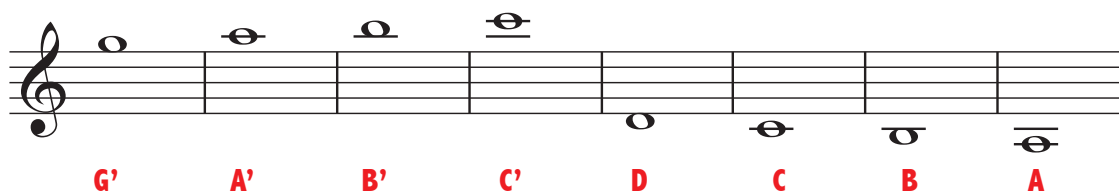
### 1.3. THE PLACEMENT OF NOTES ABOVE AND BELOW THE STAFF

13. Practise writing notes with ledger lines by placing these high and low notes on the staff as indicated here:

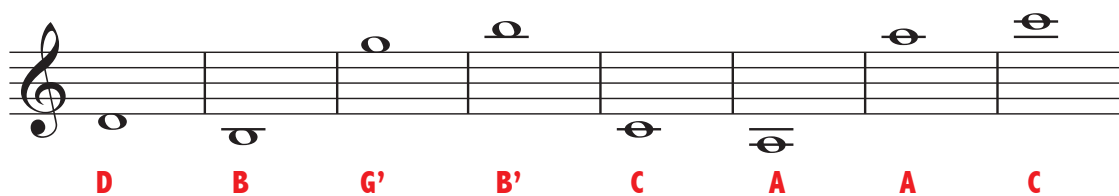
- a. high notes (above the staff): 1st space – 2nd space – 2nd line – 1st line
- b. low notes (below the staff): 2nd space – 2nd line – 1st space – 1st line



14. Write the names of the following notes placed on ledger lines above or below the staff.



15. Write the names of the notes on the line under the staff.

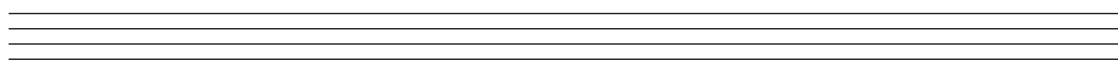
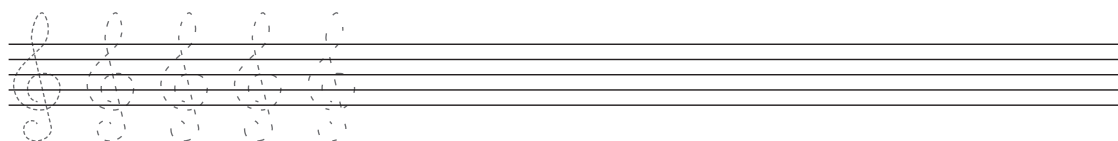


16. Write the name of each note next to its definition and then draw it on the staff below.

- |                    |  |                    |
|--------------------|--|--------------------|
| 1st space <b>F</b> | 2nd ledger-line space below the staff <b>E</b> | 3rd space <b>C</b> |
| 3rd line <b>B</b>  | 2nd ledger line below the staff <b>A</b>       | 4th space <b>B</b> |
| 5th line <b>F</b>  | 2nd ledger-line space above the staff <b>B</b> | 4th line <b>D'</b> |



17. Learn how to draw a treble clef, or G-clef, by tracing them and continuing the row to the end of the staff.



**1.4. ORDERING SOUNDS (SCALES)**

18. Write the names of the notes on this staff. Then place them on the staff below to form an ascending scale.

Two musical staves. The first staff has eight notes with labels C', E, B, G', D, A, F, E' below them. The second staff is empty for the student to place the notes in ascending order.

19. Write an ascending scale of 8 notes starting with G, using semibreves.

A musical staff with a treble clef and eight empty semibreve note positions for writing an ascending scale starting with G.

20. Write a descending scale of 10 notes starting with high G, using semibreves.

A musical staff with a treble clef and ten empty semibreve note positions for writing a descending scale starting with high G.

21. In these listening exercises you will hear various instruments playing scales. Indicate which are ascending, which are descending, or which are both. What's the name of this instrument?

Listening 37 → Ascending (violin)

Listening 38 → Descending (flute)

Listening 39 → Ascending and descending (piano)

Listening 40 → Descending and ascending (guitar)

Listening 41 → Descending and ascending (organ)

Listening 42 → Ascending and descending (xylophone)

## 1.5. MELODY (THE SUCCESSION OF SOUNDS)

### Listening Exercise

### Brief melodies

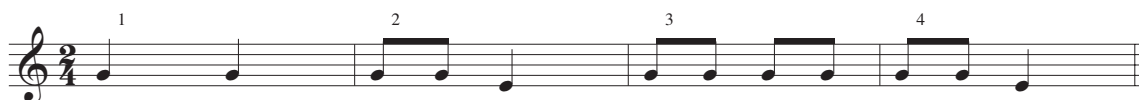


22. a. Listen carefully to the melodies in these exercises and then place them in the order in which you hear them, below.



#### Listening 43

Melody No 1



#### Listening 44

Melody No 2



#### Listening 45

Melody No 3



#### Listening 46

Melody No 4



✓ The right order is: 2 - 1 - 4 - 3

b. Draw a line connecting the heads of the notes in each melody above.

c. If you look at the connecting line, it should look like a graph line, and this is the visible reflection of what we call the “melody line”. Look at the way the graph line goes up and down and do the exercise below.

- Melody No 1 Flat melody line
- Melody No 2 Melody line with gentle waves
- Melody No 3 Melody line with high and low waves (zigzag)
- Melody No 4 Arch melody

## 1.6. INTERVALS (DISTANCES BETWEEN SOUNDS)

23. Draw in the second note to get the interval as indicated. Then qualify it by stating its distance.

Ascending

Descending

Asc. conjunct

Desc. disjunct

Desc. simple

Asc. compound

Asc. conjunct, major

Asc. disjunct, altered

Asc. compound, altered

24. Write in the missing note for the following melodic intervals:

- a. 5th, descending, accidental, disjunct, simple
- b. 3rd, ascending, disjunct, natural, simple
- c. 7th, ascending, simple, natural, disjunct
- d. 4th ascending, disjunct, altered, simple
- e. 11th descending, compound, major, disjunct



a.
b.
c.
d.
e.

25. Classify the following intervals. Choose a term for each pair of notes below.

ascending/descending

conjunct/disjunct

simple/compound

major/altered

ascending
descending
ascending
descending
ascending
disjunct
conjunct
disjunct
disjunct
conjunct
simple
simple
compound
simple
simple
major
major
major
altered
altered



26. In these exercises try to distinguish the type of melodic interval you hear from the notes played on the piano.

Choose between one of the following:

- a) Unison (*two sounds produced at the same time*)
- b) Ascending interval (*when the second is higher than the first*)
- c) Descending interval (*when the second is lower than the first*)
- d) Conjunct (*two consecutive notes*)
- e) Disjunct (*not consecutive*)

#### TYPE OF INTERVAL

|              |                                    |
|--------------|------------------------------------|
| Listening 47 | <u>Unison</u>                      |
| Listening 48 | <u>Ascending (a 5th)</u>           |
| Listening 49 | <u>Descending (a 5th)</u>          |
| Listening 50 | <u>Conjunct ascending (a 2nd)</u>  |
| Listening 51 | <u>Conjunct descending (a 2nd)</u> |
| Listening 52 | <u>Unison</u>                      |
| Listening 53 | <u>Conjunct descending (a 2nd)</u> |
| Listening 54 | <u>Descending (an 8th)</u>         |
| Listening 55 | <u>Ascending (an 8th)</u>          |



CHECK YOUR  
LEARNING



27. Complete the following sentences.

- a. Pitch is the quality of sound that describes whether it is low or high in frequency.
- b. Very low sounds that certain animals like elephants can hear are called infrasounds.
- c. With the onset of puberty, male voices change due to growth of the larynx.
- d. A series of sounds that go from a higher pitch to a lower pitch is said to be descending.

28. Read these sentences carefully and answer True (T) or False (F).

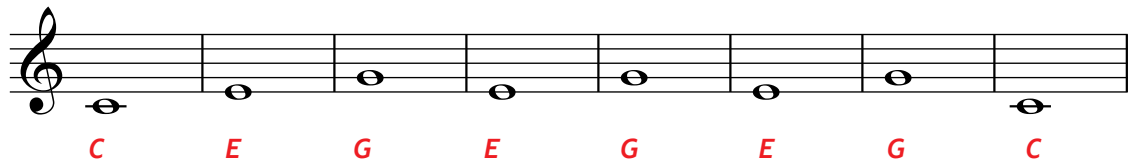


- F** a. The greater the number of waves per second, the lower the pitch.
- T** b. A small instrument usually produces sound that is higher than a large instrument.
- F** c. Male voices are usually higher than female voices.
- F** d. "Penta" means four and "gram" means line.
- T** e. The names of solfège notes were invented by Guido d'Arezzo.
- F** f. The clef is a symbol written at the end of a music score.
- F** g. A musical scale is a series of notes in random order.
- T** h. An interval in music is the distance between two notes.
- F** i. Unison is an interval of a 5th.
- F** j. A disjunct interval is when two notes are consecutive, at a distance of a 2nd.

29. Now listen to this music dictation, where you have to write the names of the notes you hear.

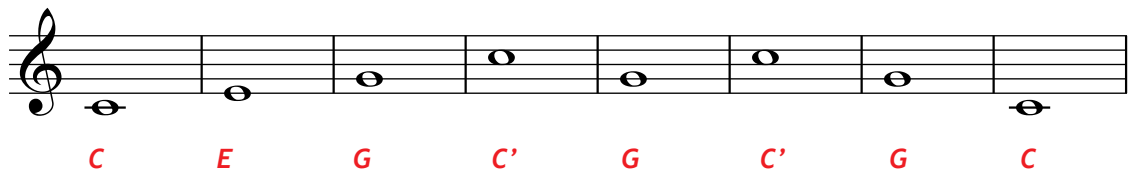
### Listening 56 Dictation No. 1

There are only three notes: C-E-G



### Listening 57 Dictation No. 2

Here there are four notes: C-E-G-C'



### Listening 58 Dictation No. 3

Here there are five notes: C-D-E-F-G



## BLOCK 2 MUSICAL CREATION AND PRACTISE

### 2.1. RHYTHM CREATION



1. Draw quaver notes or rests as indicated.

QUAVER REST



QUAVER



2 BEAMED QUAVERS



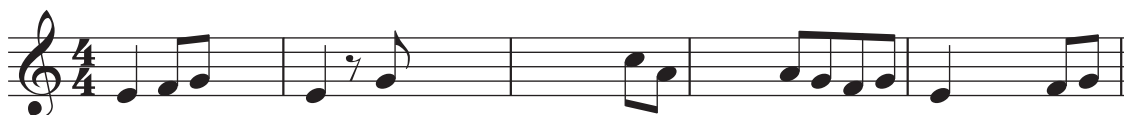
4 BEAMED QUAVERS



2. Write the number of beats corresponding to the duration of each note or rest.



3. Complete the bars with the notes you think are appropriate.



4. Draw in bar-lines. Now write in the rhythmic syllables for each note.



5. Interpret the rhythms (you can use rhythmic syllables to help). Now listen to them and put them in the right order. Remember that some of these rhythms are in the song *Corchet*, and it will help you to prepare this exercise.

Listening 59

Listening 60

Listening 61

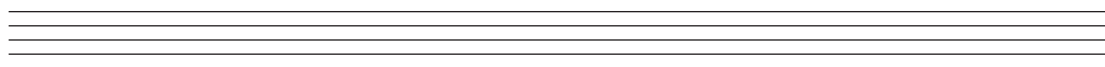
Listening 62



|   |  |
|---|--|
| 2 |  |
| 4 |  |
| 1 |  |
| 3 |  |

**2.4. MELODY CREATION**

- 6. COMPOSITION.** “Play around” with the notes of this scale and compose a melody that you can play over a musical accompaniment. Try to use the notes you have already learned.



- 7. IMPROVISATION.** Try to improvise a melody with the sounds you have learned in this unit. The sounds are presented in an orderly manner, but you can interpret them in any order you want. As for notes, although semibreves are used in the scale given here, you can use notes of different duration in your interpretation, as this will make it more varied.

**MUSIC AND TECHNOLOGIES**

The CD ROM provides a series of activities in which you can practise what you've learned in this Unit.

