

# 5. Duration

## The value of sounds



### BLOCK 1 MUSICAL AND CULTURAL CONTEXTS. LISTENING

#### 1.1. SHORT AND LONG SOUNDS

1. Listen to the exercise and write the duration of the sounds you hear using a “stop” (.) for short sounds and a “dash” (-) for long ones.

**Listening 1** Short and long sounds (a)           - . . . - - . . . - -          

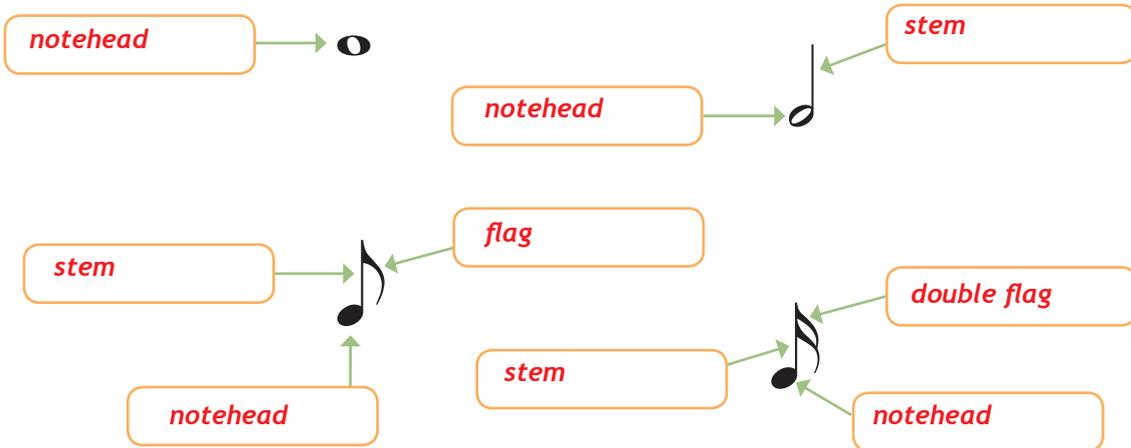
**Listening 2** Short and long sounds (b)           - - . . . . . - -          

**Listening 3** Short and long sounds (c)           . . . - - . . . - - . . .          



#### 1.2. MUSICAL NOTES

2. Write the name of the parts of the notes given here.



3. Join the parts together and draw the notes you get.

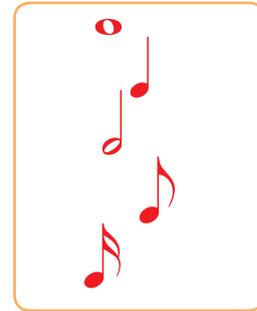
NOTEHEAD



STEMS AND FLAGS



RESULTING NOTE



4. Draw in stems in the right places and in the right direction.



5. Write the note you get by adding the left-hand notes together.



6. Replace the note given with another note sign whose total count is equivalent to the first.



7. Replace the rest given with another note rest whose total count is equivalent to the first.



8. Using the notes or rests you think are appropriate, complete the values missing in the series below.

$$\text{Crotchet} = \square + \square + \square + \square$$

$$\text{Minim} = \square + \square + \square + \square$$

$$\text{Crotchet} = \square + \square + \square + \square$$

$$\text{Crotchet} = \square + \square$$

9. Draw the note resulting from these additions.

$$\text{Crotchet} + \text{Crotchet} + \text{Crotchet} + \text{Crotchet} = \boxed{\text{Minim}}$$

$$\text{Crotchet} + \text{Minim} + \text{Crotchet} + \text{Crotchet} + \text{Crotchet} + \text{Crotchet} = \boxed{\text{Crotchet}}$$

$$\text{Crotchet} + \text{Crotchet} + \text{Crotchet} + \text{Crotchet} + \text{Crotchet} = \boxed{\text{Minim}}$$

$$\text{Crotchet} + \text{Crotchet} + \text{Crotchet} + \text{Crotchet} + \text{Crotchet} = \boxed{\text{Minim}}$$

10. Complete the series using one note or rest per box.

$$\text{Crotchet} = \boxed{\text{Crotchet}} + \boxed{\text{Crotchet}} + \text{Crotchet}$$

$$\text{Minim} = \text{Crotchet} + \text{Crotchet} + \text{Crotchet} + \text{Crotchet} + \boxed{\text{Crotchet}} + \boxed{\text{Crotchet}}$$

$$\text{Crotchet} = \boxed{\text{Rest}} + \boxed{\text{Crotchet}} + \text{Crotchet} + \text{Crotchet} + \text{Crotchet} + \text{Crotchet}$$

$$\text{Crotchet} = \text{Crotchet} + \boxed{\text{Crotchet}} + \boxed{\text{Crotchet}} + \boxed{\text{Rest}} + \boxed{\text{Crotchet}}$$

$$\text{Minim} = \text{Crotchet} + \boxed{\text{Crotchet}} + \boxed{\text{Rest}} + \boxed{\text{Rest}} + \boxed{\text{Crotchet}} + \boxed{\text{Crotchet}} + \boxed{\text{Crotchet}} + \boxed{\text{Crotchet}}$$

11. Now listen to the exercises and write in the right notes and/or rests.

**Listening 4** Rhythm dictation (a)



a. Do the following rhythm dictation using two figures: semibreves and crotchets, with their corresponding rests.

**Listening 5** Rhythm dictation (b)



b. Here there are three note types: semibreve, minim, crotchet.

**Listening 6** Rhythm dictation (c)



c. This exercise is a little more complicated, as you have to distinguish between four types of notes: semibreve, minim, crotchet and quaver.

12. Musical pieces usually combine a wide variety of rhythmic patterns or note types, although depending on the kind of music, some are more frequent than others. For example, in rapid passages the notes are often very short, and in slow passages the notes are longer in duration. In this exercise, listen to the music and say whether short-duration notes or long-duration notes stand out more, and try to say what the note type is.

## LISTENING EXERCISES

## FREQUENT NOTES

## Listening 7

*Technical* Paul Gilbert*short-duration note*

## Listening 8

*Shine on You Crazy Diamond* Pink Floyd*long-duration note*

## Listening 9

*Revolutionary Étude* F. Chopin*short-duration note*

## Listening 10

*Symphony No. 7 - 2nd Movement* A. Bruckner*long-duration note*

## 1.3. REPEAT SIGNS

13. Note that the first line has a series of repeat signs.

Repeat signs were created basically to save space and time. Your job now is to write out the top line in full on the three lines below, without using repeat signs.

The first line of music is in 2/4 time and contains the following notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The melody is divided into four measures by repeat signs. The first measure contains G4, A4, B4, C5. The second measure contains B4, A4, G4, F4. The third measure contains E4, D4, C4. The fourth measure contains G4, A4, B4, C5. Below this line are three empty staves for transcription.

14. Now reduce the top line below using repeat signs.

The top line of music is in 2/4 time and contains the following notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The melody is divided into four measures by repeat signs. The first measure contains G4, A4, B4, C5. The second measure contains B4, A4, G4, F4. The third measure contains E4, D4, C4. The fourth measure contains G4, A4, B4, C5. Below this line is an empty staff for transcription.

15. The top line uses 1st and 2nd time repeats. Write out the same music without using 1st and 2nd time repeats.

16. Now reduce the top line using 1st and 2nd time repeats.

CHECK YOUR  
LEARNING



17. Complete the following sentences using the right words.

stem - 4 beats - repeat signs - under the 4th line - musical notes - 2 beats -  
head - flag - above the 3rd line - 1/2 beat

- The signs used to indicate the duration of a sound are called \_\_\_\_\_  
*musical notes*
- A minim rest is placed \_\_\_\_\_  
*above the 3rd line*
- A quaver is a note with a duration of \_\_\_\_\_  
*1/2 beat*
- A semibreve rest is placed \_\_\_\_\_  
*under the 4th line*
- A minim is a note with a duration of \_\_\_\_\_  
*two beats*
- To avoid having to write out certain fragments of music already written we use \_\_\_\_\_  
*repeat signs*
- A note may have three parts: a \_\_\_\_\_ a \_\_\_\_\_ and a \_\_\_\_\_  
*notehead stem flag*
- A semibreve is a note with a duration of \_\_\_\_\_  
*four beats*



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 *Conventional*, and it will help you to prepare this exercise.

Listening 11

Listening 12

Listening 13

Listening 14



2

4

1

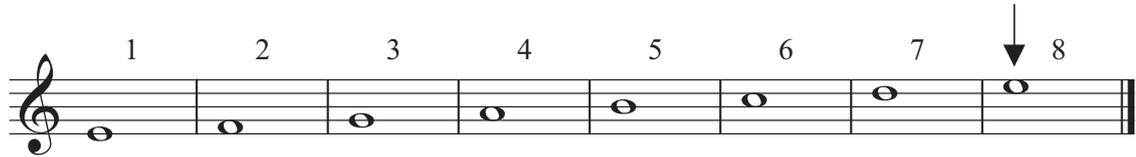
3

## 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 all the notes you know, and remember that the new note is high E.



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.

