

4. *Timbre*

The colour of music



BLOCK 1 MUSICAL AND CULTURAL CONTEXTS. LISTENING

1.1. VOCAL TIMBRES

The characteristics of each voice makes it possible for you to identify the timbre of the person making the sound.

a. Everyone has their own timbre

1. Listen to the following voices and classify them according to their timbre. Choose between the adjectives from the list below, although you can also use others if you want:

high - low - hoarse - intimate - soft - opaque - impetuous - vigorous
screaming - strident - brilliant - delicate

Listening 28 *Child in Time* Deep Purple. Voice: Ian Gillan

Screaming, high, brilliant

Listening 29 *Don Giovanni (Commendatore scene)* W. A. Mozart. Voice: Kurt Moll

Low, impetuous, vigorous

Listening 30 *Singapore* Tom Waits. Voice: Tom Waits

Hoarse, opaque, strident

Listening 31 *Un año más* Mecano. Voice: Ana Torroja

Intimate, soft, delicate



b. The voice - man's oldest instrument

2. Listen to these two fragments sung by choral groups and identify which of them is *a cappella* and which has an instrumental accompaniment.

Listening 32 *Vox dilecti mei* P. L. Palestrina

The voices are: *A cappella*

Listening 33 *Carmina Burana* Carl Orff

The voices are: *With an instrumental accompaniment*

1.2. THE VOCAL TRACT

3. Complete the blanks in the following text using the words given in the box, and you will have a paragraph on the vocal tract.

larynx - mouth - lungs - skull - inspiration - pressure
nose - expiration - vocal cords - resonator

Respiration is the process in which we take air in, called *inspiration* and push it out, called *expiration*. Sound is produced when the air *pressure* coming out of the lungs makes two elastic tendons vibrate, called the *vocal cords* *lungs*, located in the *larynx*. This sound is amplified because our body acts as a *resonator*. Some of the resonators we use to increase the sound are the *mouth*, the *nose* and the *skull*.

1.3. VOICE CLASSIFICATION

4. Say whether the voices you hear are female or children's, male or mixed (male and female).



Listening 34 *Regresa a mí* *men's*



Listening 35 *Vos sur ton chemin* *women's and children's*



Listening 36 *Supercalifragilisticexpialidocious* *mixed (men's and women's)*



Listening 37 *Aquí no hay quien viva* *men's*



Listening 38 *The Bodyguard* *women's and children's*



Listening 39 *Zadok the Priest* *mixed (men's and women's)*



Listening 40 *The Wall* *men's*

5. As you have learned, human voices can be classified into male, female or children's voices, and each of these can be divided into groups depending on their timbre (low or high).
Listen carefully to the following tracks and answer the questions.
Before answering them, you should listen to all four tracks so as to have a better idea of voice timbre in general.

Listening 41

La donna è mobile G. Verdi



- a. Mark the voice type with an "X":

☐ Child's voice ☒ Male voice

- b. Classify:

☐ Soprano ☐ Contralto ☒ Tenor ☐ Bass

Listening 42

The Magic Flute W. A. Mozart



- a. Mark the voice type with an "X":

☐ Child's voice ☒ Male voice

- b. Classify:

☐ Soprano ☐ Contralto ☐ Tenor ☒ Bass

Listening 43

Casta diva de Norma V. Bellini



- a. Mark the voice type with an "X":

☒ Child's voice ☐ Male voice

- b. Classify:

☒ Soprano ☐ Contralto ☐ Tenor ☐ Bass

Listening 44

Urlicht G. Mahler



- a. Mark the voice type with an "X":

☒ Child's voice ☐ Male voice

- b. Classify:

☐ Soprano ☒ Contralto ☐ Tenor ☐ Bass

1.4. INSTRUMENTAL TIMBRES

DEFINITE PITCH PERCUSSION INSTRUMENTS

6. Listen carefully now, because you have to identify whether the percussion instrument of definite pitch that you hear is made of wood (xylophone), metal (metallophone) or is a chime (highest).

Listening 45

What instrument is it? Chimes



Listening 46

What instrument is it? Metallophone



Listening 47

What instrument is it? Xylophone

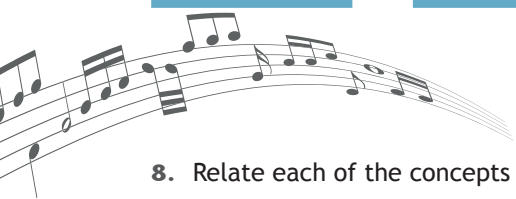


INDEFINITE PITCH PERCUSSION INSTRUMENTS

7. In this exercise, try to recognise all the indefinite pitch percussion instruments in your Student's Book. Write the names of the instrument and the material it is made from (wood, metal or membrane).

Listening Exercises	Name of instrument	Material from which it is made
Listening 48	<i>Drumkit cymbal</i>	<i>In metal</i>
Listening 49	<i>Chinese box</i>	<i>In wood</i>
Listening 50	<i>Castanets</i>	<i>In wood</i>
Listening 51	<i>Güiro</i>	<i>In wood</i>
Listening 52	<i>Tambourine</i>	<i>With membranes</i>
Listening 53	<i>Maracas</i>	<i>In wood</i>
Listening 54	<i>Rattles</i>	<i>In wood</i>
Listening 55	<i>Bass drum</i>	<i>With membranes</i>
Listening 56	<i>Cymbals</i>	<i>In metal</i>
Listening 57	<i>Claves</i>	<i>In wood</i>
Listening 58	<i>Sleigh bells</i>	<i>In metal</i>
Listening 59	<i>Finger cymbals</i>	<i>In wood</i>
Listening 60	<i>Triangle</i>	<i>In metal</i>
Listening 61	<i>Snare drum</i>	<i>With membranes</i>
Listening 62	<i>Tam-tam</i>	<i>With membranes</i>
Listening 63	<i>Temple block</i>	<i>In wood</i>





CHECK YOUR LEARNING

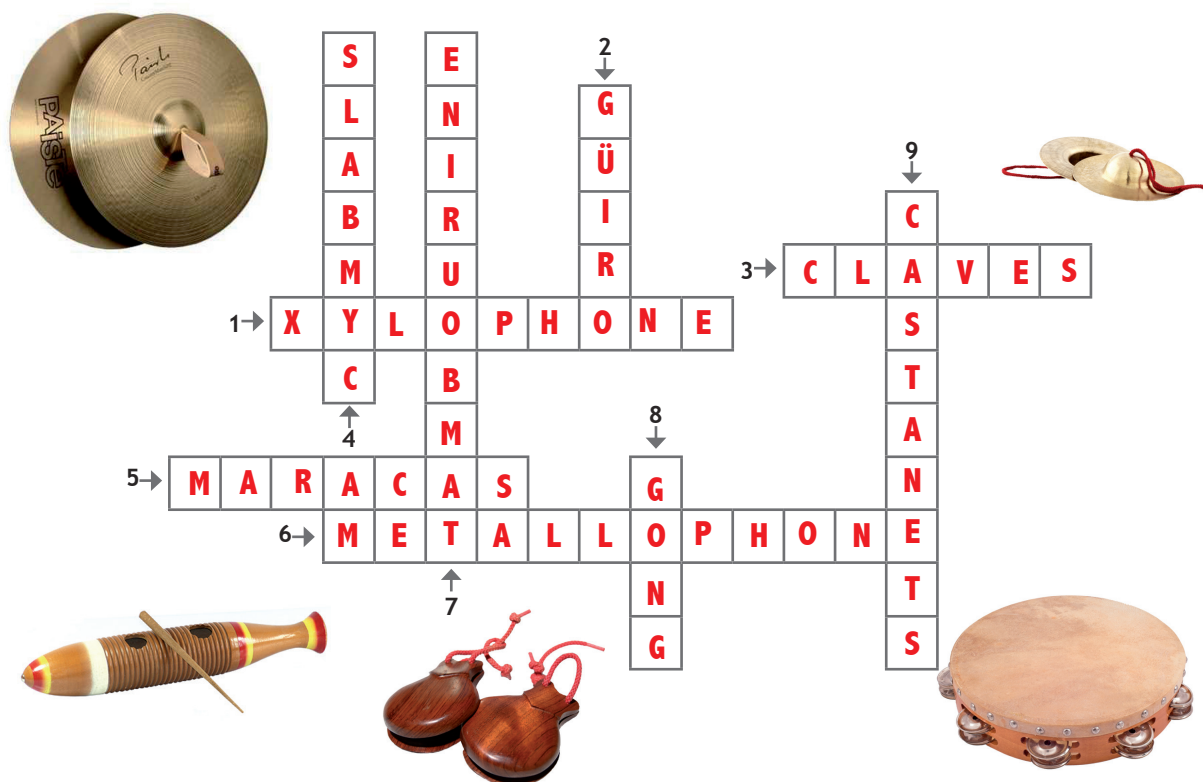


8. Relate each of the concepts given in the box with the right statement below.

mezzo-soprano - bass - *a cappella* - women's and children's choir -
tenor - soprano - baritone - range - choir of mixed voices

- The intermediate man's voice is called a baritone
 - The intermediate woman's voice is called a mezzo-soprano
 - A group of voices with a very high sound would be a women's and children's choir
 - The deepest man's voice is the bass
 - Music interpreted using human voices alone, with no musical accompaniment, is called a cappella
 - Word referring to a classification of voices as higher or lower range
 - The highest woman's voice is the soprano
 - The highest man's voice is the tenor
 - A group of voices of both sexes is called a choir of mixed voices
9. So you can review your knowledge of the timbre of definite pitch and indefinite pitch percussion instruments, here are some exercises that will help you:
- Write the names of different percussion instruments used at school and you can complete the crossword puzzle on the next page.
 - With an X:** percussion instrument with wooden plaques. xylophone
 - With a G:** percussion instrument with 5 letters that you play by scraping a wooden or metal stick across is grooved surface to get different sounds at different scraping speeds. güiro
 - With a C:** percussion instrument with 6 letters that consists of two thick dowels of wood that are struck together. claves
 - With a C:** Percussion instrument with 7 letters with two bronze or brass plates that are struck together. cymbals
 - With an M:** percussion instrument consisting of a round hollow body on a stick with little pieces of stone, metal, rice or seeds inside which produces sound when it is shaken. maracas
 - With an M:** Percussion instrument with metal plaques, with 12 letters. metallophone
 - With a T:** Percussion instrument with one single drumhead and metal jingles around a wooden frame that produces sound when hit with the hand or knuckles. tambourine

8. **With a G:** percussion instrument comprising one single metal disc, usually in bronze, with curved edges (usually curving inwards), hit with a hammer. **gong**
9. **With a C:** Percussion instrument consisting of two concave shells joined on one end by a string, held in the hand to produce clicking noises. **castanets**



- b. Complete by placing the names of the instruments in the above exercise in the right category.

INSTRUMENT SUMMARY TABLE	
DEFINITE PITCH PERCUSSION	INDEFINITE PITCH PERCUSSION
✓ <u>xylophone</u>	✓ <u>claves, tambourine,</u>
<u>metallophone</u>	<u>castanets, güiro, gong,</u>
	<u>cymbals, maracas</u>

BLOCK 2 MUSICAL CREATION AND PRACTISE

2.1. RHYTHM CREATION

1. Draw semiquaver notes or rests as indicated.

SEMIQUAVER
REST



ONE SEMIQUAVER



2 BEAMED
SEMIQUAVERS



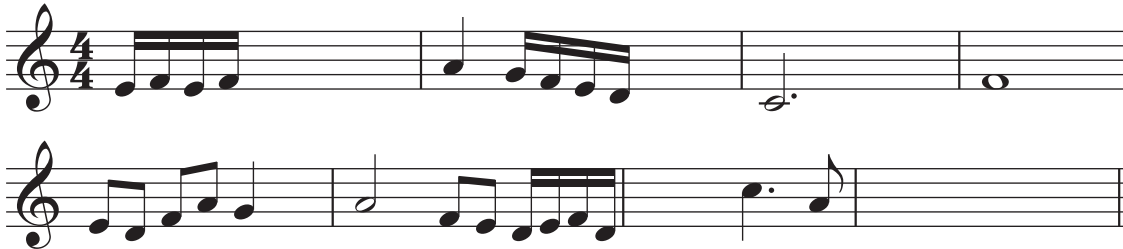
4 BEAMED
SEMIQUAVERS



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

Listening 64

Listening 65

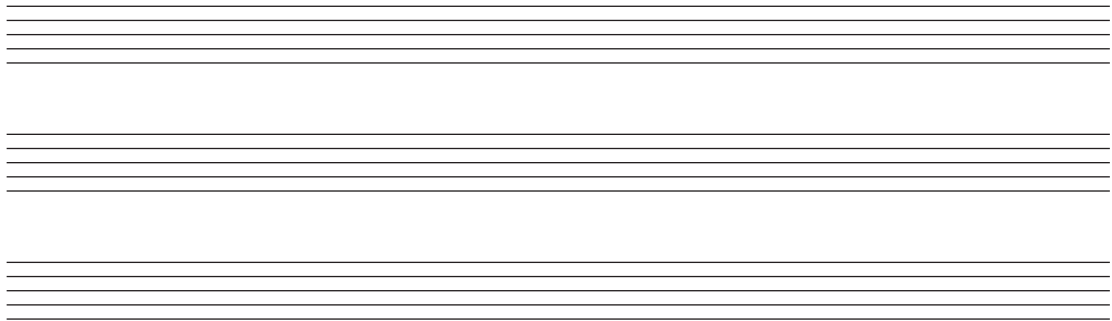
Listening 66

Listening 67

4				
3				
1				
2				

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 F is always F# here.



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. .