


ANSWERS TO QUESTIONS

A WORLD OF SOUNDS **B** Workbook



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A WORLD OF SOUNDS B

UNITS	1. MUSICAL CONTEXT	2. LISTENING	3. CULTURAL CONTEXT
Unit 1 MUSICAL SENSATIONS “The character of music”	Adjectives and activities. • 10 videos.	8 listening exercises on music character. <i>Curiously enough.</i>	Videos and activities on musical character over history.
Unit 2 MUSICAL PURPOSE “Musical genre”	Concepts and different types of musical genre. • 5 videos.	16 listening exercises on musical genre. <i>Curiously enough.</i>	Videos and activities on musical genre over history.
Unit 3 MUSICAL BEAT “Movement or tempo”	Concepts and different types of movement or tempo. • 7 videos.	18 listening exercises on musical movement or tempo. <i>Curiously enough.</i>	Videos and activities on musical movement or tempo over history.
Unit 4 RHYTHM “Tempo and beat”	Concept of rhythm and beat and different types of rhythms and beats. • 9 videos.	10 listening exercises on beat. <i>Curiously enough.</i>	Videos and activities on musical rhythm and beat over history.
Unit 5 INTENSITY IN MUSIC “Dynamics and dynamic markings”	Concept of dynamics and dynamic markings. • 7 videos.	18 listening exercises on dynamics and dynamic markings. <i>Curiously enough.</i>	Videos and activities on dynamics and dynamic markings over history.
Unit 6 SOUND COLOUR “Instrumentation”	Different types of vocal and instrumental timbre. • 19 videos.	22 listening exercises on vocal and instrumental timbre. <i>Curiously enough.</i>	Videos and activities on instruments over history.
Unit 7 TONAL SUCCESSION “Melody”	Concept of melody and different types of melody. • 13 videos.	27 listening exercises on melodies. <i>Curiously enough.</i>	Videos and activities on melody over history.
Unit 8 THE FABRIC OF MUSIC “Texture”	Concept of texture and different types of texture. • 7 videos.	16 listening exercises on texture. <i>Curiously enough.</i>	Videos and activities on the development of texture over history.
Unit 9 MUSICAL STRUCTURES “Form”	Concept of musical form and some of its types. • 6 videos.	55 listening exercises on form. <i>Curiously enough.</i>	Videos and activities on the development of musical form over history.

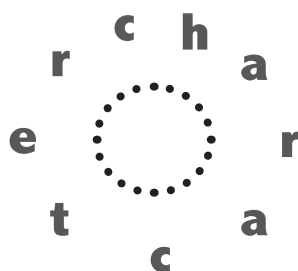
4. MUSICAL CREATION	5. MUSICAL INTERPRETATION	
	Instrument practice	Songs
<ul style="list-style-type: none"> • The Staff. • Placement of notes. • Additional lines and spaces. • Clefs. • Experimenting with sounds (activities for the digital blackboard). 	Left hand. Right hand.	Lullaby Polka Carmina Burana Canticle No. 100 (2 voices) Canticle No. 100 (Orff Instrumentation)
<ul style="list-style-type: none"> • Musical notations. • Relations between notes. • Parts of notes. • Placement of stems and flags. • Experimenting with sounds (activities for the digital blackboard). 	Practise with Bb	My Heart Will Go On (2 voices) Vos sur ton chemin Kyrie
<ul style="list-style-type: none"> • Duration modifiers: <ul style="list-style-type: none"> - The tie. - The birdseye (fermata). - The dot. - The double dot. • Experimenting with sounds (activities for the digital blackboard). 	Practise with F#	Ghost (2 voices) White Christmas Una sañosa porfía
<ul style="list-style-type: none"> • Time signatures: <ul style="list-style-type: none"> - Basic time signature information. - Simple time signatures. - Compound time signatures. • Experimenting with sounds (activities for the digital blackboard). 	Practise with Bb and F#	Caresse sur l'océan (2 voices) We Are the Champions Winter (Orff Instrumentation)
<ul style="list-style-type: none"> • Syncopation and off-beat notes: <ul style="list-style-type: none"> - Accented beats. - Syncopated notes. - Off-beat notes. • Experimenting with sounds (activities for the digital blackboard). 	Practise with G# and F#	Ob-La-Di, Ob-La-Da (2 voices) Barber's Adagio Eine Kleine Nachtmusik
<ul style="list-style-type: none"> • Accidentals: <ul style="list-style-type: none"> - Types of accidentals. - Placement of accidentals. - Accidental modifications and key signature alterations. • Experimenting with sounds (activities for the digital blackboard). 	Practise with dotted quavers and semiquavers.	Rocky Yellow Submarine Ode to Joy (2 voices)
<ul style="list-style-type: none"> • Scales and intervals: <ul style="list-style-type: none"> - Scales. - Scale classification. - Intervals. - Tones and semitones. • Experimenting with sounds (activities for the digital blackboard). 	Practise with E (high)	Imagine (2 voices) Imagine (Orff Instrumentation) Every Breath You Take New World Symphony
<ul style="list-style-type: none"> • Melodic and harmonic intervals. • Harmony. • Chords. • Experimenting with sounds (activities for the digital blackboard). 	Practise with C#	Chim Chim Cher-ee (2 voices) Grease Gymnopédie
<ul style="list-style-type: none"> • Special or irregular groupings. • The triplet. • Experimenting with sounds (activities for the digital blackboard). 	Practise with F (high)	Life is Beautiful (2 voices) Chariots of Fire Suite No. 1 for chamber orchestra

1. Musical sensations

The character of music

SECTION 1 MUSICAL CONTEXT

1. **Character** in music is much like character in people we know in our everyday lives. Complete the exercise below to see how common character terms we use to describe people's characters can also be applied to music.



1. **WITH A C:** Someone who seduces and conquers us is a person with a character that is charming.

2. **WITH AN H:** Sounds that fit together well to create a chord have a character that is harmonious.

3. **With an A:** Something that upsets us and makes us nervous can also make us feel anxious.

4. **WITH AN R:** When we are calm and serene, we can affirm that our character is relaxed.

5. **WITH AN A:** Something that surprises us very much can be astounding.

6. **WITH A C:** When something makes us laugh, it's because it has a character that is comical.

7. **WITH A T:** If you're frightened by a horror film, it's because it has a character that is terrifying.

8. **WITH AN E:** Music that's so loud and strong has a character that is energetic.

9. **WITH AN R:** That group of soldiers paraded very well because the accompanying music was very rhythmic.



2. The character in music changes depending on the sensations it suggests. Here are some specific music character terms. Your job is to find the contrary sensation fitting into the letters provided.

1. A term that suggests feeling bad: DISAGREEABLE

A G R E E A B L E

2. A term that suggests feeling happy: SIMPLE

C O M P L I C A T E D

3. A term that suggests tranquility: SERENE

L I V E L Y

4. A term that suggests sadness: MELANCHOLIC

P L E A S A N T

5. A term that suggests grandeur: CEREMONIOUS

D E L I C A T E

6. A term that suggests suspense: STRESSFUL

R E L A X E D



3. In this letter soup there are 4 terms that indicate the character of a soundtrack for a horror film. See if you can find them.



X	I	G	I	H	O	F	H	I	O
C	Y	Ñ	K	Ñ	I	Z	O	H	A
I	D	J	E	X	O	V	R	D	E
T	V	I	Z	G	H	I	R	O	B
A	Z	T	S	V	I	F	I	H	K
M	X	O	A	M	X	E	B	I	L
A	Z	C	I	J	A	P	L	K	I
R	B	S	K	U	D	L	E	I	J
D	I	S	R	E	S	S	I	N	G
M	L	W	L	O	J	K	W	S	J
B	A	R	O	V	T	E	S	K	O

SECTION 2 LISTENING



Next you should listen to various musical fragments chosen from among some famous soundtracks so you can answer the practise questions given here.

Listening 1



Es la noche del amor (Animation) 1994

Music: Elton John



Simba is a little lion with a destiny – in the future he'll occupy the place of his father, King Mufasa, and make sure that the natural balance of his lands is maintained. But his evil uncle Scar (who kills his father) changes his future, and he grows up far from home and his family. Together with his new friends Timba and Pumbaa, Nala appears on the scene, a brave lioness with whom Simba falls madly in love. The sensation of tenderness, power and grandeur is mixed with Simba's power and strength, forcing him to return home and fight for his right to the throne.

- a) Among the following adjectives, check the three that you think are most appropriate for expressing the sensations produced by this piece:



RELAXING



DISTRESSING



ROMANTIC



GRANDIOSE



MELANCHOLIC



SURGING



VIGOROUS

Bearing in mind the character of the music, answer the following questions:

- b) Do you think this music would be played in a terror film? Give reasons for your answer.

No, because it is pleasant, relaxing, serene, romantic music, that reflects sentiments that unite the two characters, Simba and Nala.

- c) What kind of scenes or situations would this song be good for?

Quiet, relaxing scenes. Romantic scenes.



Listening 2

Psycho (Terror) 1960 Music: Bernard Hermann

A young secretary embezzles money from her employer and runs away from the city. After driving for some time, she winds up at a secluded motel run by a shy young man named Norman. Everything seems normal, but the strange relationship between Norman and his mother, and the crimes committed there, create an asphyxiating atmosphere of tension in the spectator.

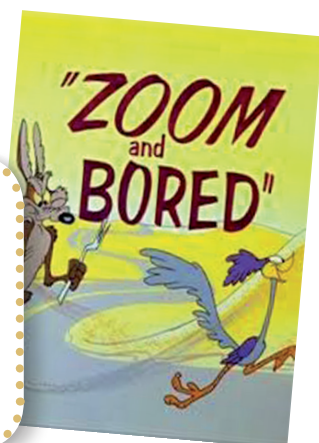
As you can hear, the character of this work is totally different from the last listening exercise. Make a comparison between the two works, analysing the most important musical elements the composer has used to achieve a different character in each of them. Answer the following questions:

- a) Do you think this melody would be used in a part of the film with a romantic scene in it? **No**
Why? ***Because the sensation generated is suspense, anxiety, intranquillity or terror.***

- b) Next look at the phrases below. Each of them is more related to either the first or the second listening exercise. Write a 1 or a 2 in the box depending on whether you think it corresponds to the first or second listening exercise.

- 2** Someone is about to get murdered.
2 There is a feeling of suspense.
1 This reflects a very tender scene.
1 It's a romantic song.
2 There is a sensation of anguish, anxiety or terror.
1 The melody is soft and sweet.

Listening 3

Zoom and Bored (Animation) 1957 Music: C. Stalling

The coyote can't stop trying to catch the roadrunner, using hundreds of tricks. Here he is trying his luck with a catapult, a brick wall, a bottle full of bees and even a harpoon, but he doesn't seem able to catch the roadrunner whatever he tries. With this fast-paced music, Stalling transmits an electrifying ambience with lots of movement.

a) If you had to choose three adjectives to define the character of this piece, which would you choose from the following?

☐ SERENE

☐ SWEET

☒ HUMOROUS

☒ CASUAL

☐ TRANQUIL

☒ FUNNY

b) To create a sensation of lightness and movement for his cartoon characters, Stalling uses a series of musical devices. Check the ones on the list below that you think are most appropriate for this piece:

☒ Sudden pauses

☐ No rests

☐ Mechanical, unchanging rhythm

☒ Variations and changes in rhythm

☐ Use of electronic instruments

☒ Use of wind and string instruments
(trumpets, violins, etc.)

☒ Quick pace

☐ Slow pace

☐ Sound level soft and constant

☒ Contrasting, changing sound levels

☐ A sad character

☒ A funny, playful kind of character



Listening 4

Carmina Burana 1937 (Historical)

Music: Carl Orff



Based on anonymous profane texts, mostly in Latin, which transgress the standards of moral behaviour of the age, this work deals with the fickleness of fortune, life, love and pleasures. Irreverent parodies and even blasphemies on power and religion are mixed with teaching stories about love, gambling and drinking. This listening exercise featuring the goddess Fortune (unforeseeable and as changing as the moon) transmits the anguishing sensation of the insignificance of human life, in which the fate of men and women is arbitrary and unknown.

a) Among the following adjectives, check the three that you think are most appropriate for expressing the sensations produced by this piece:

☐ RESTFUL

☒ GLORIOUS

☐ DELICATE

☒ GRANDIOSE

☒ SPECTACULAR

☐ SAD

☐ INTIMATE

b) Review the list of adjectives in your book and find three others that best describe your sensations while listening to this song.

imposing

ostentatious

extraordinary

To consolidate your listening skills in musical character, listen to 3 more fragments and answer the 3 questions given for each piece:

1. Can you identify which sensations are produced in you by each of the works?

Listening 5

Sensation of joy, friendliness, charm, fun, optimism, joviality...

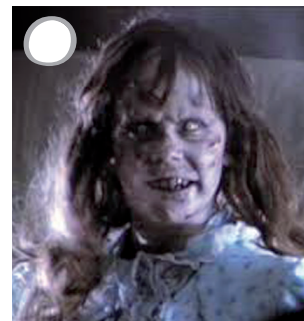
Listening 6

Sensation of force or energy, vigour, power, vitality...

Listening 7

Sensation of feeling bad, horror, hate, anxiety, anguish, irritation...

2. Write the number of the listening exercise corresponding to each picture.



3. Make up a list of other occasions or situations in which you think this music could also be used.

✓ Listening 5 *In a dance, on the beach, at a party with friends, a birthday celebration...*

✓ Listening 6 *When you win a prize for your team, or at a rock concert...*

✓ Listening 7 *In a dark street when danger is approaching...*



In a Persian Market

Music: A. W. Ketelbey



This is a composition that reflects an Oriental market, in which a series of characters come and go.

To reflect in sound the various sensations produced by the appearance of each of these characters, the composer uses many contrasting devices (rhythms, instrumentals, etc.). For example, when a caravan approaches, the composer uses quick, broken sounds to simulate the footsteps of the camels together with an Oriental-flavoured melody. The arrival of the princess is represented by a sweet, elegant melody, the voices of the beggars are produced by the choir, and so on.

- a) This composition has a total of 10 scenes. Here is a description of each scene, but they are all mixed up. Listen to the exercise and try to order them from 1 to 10.

Number to indicate the order of appearance	SCENES
8	The princess leaves
5	The snake charmers present themselves
2	The beggars ask for money
7	The beggars' voices can be heard again
4	The acrobats perform in the marketplace
1	The camels arrive, tired and slowly
6	The Caliph strolls through the market
10	The marketplace is deserted
3	The princess arrives
9	The camels leave to continue their journey

As you will have seen, music gives us a broad range of sensations, many of them related to specific situations, frames of mind or moods, etc.

But sometimes we do not have to look for a specific relationship or an explanation. We can say we simply like the melody, the music moves us, inspires us, or makes us feel good.

SECTION 3 CULTURAL CONTEXT



1. Answer true (T) or false (F) to the following statements related to music character.

- ▶ ☐ a) Music in the Middle Ages was intended for fun and entertainment.
- ▶ ☐ b) Music in the Middle Ages was intended for prayer.
- ▶ ☒ c) Music in the Middle Ages was intended to Christianise the populace.

- ▶ ☐ a) Music in the Classical period was highly complicated.
- ▶ ☐ b) Music in the Classical period was more complicated than in the Baroque.
- ▶ ☒ c) Music in the Classical period was simpler than in the Baroque.

- ▶ ☐ a) Music in the Romantic period was clear and contained.
- ▶ ☒ b) Music in the Romantic period was passionate and changing.
- ▶ ☐ c) Music in the Romantic period was quite experimental.

- ▶ ☐ a) Renaissance music was technically less complex and expressive than in the Middle Ages.
- ▶ ☒ b) Renaissance music was technically more complex and expressive than in the Middle Ages.
- ▶ ☐ c) Renaissance music was technically just as complex and expressive as in the Middle Ages.

- ▶ ☐ a) 20th-century music was dedicated to powerholders, luxury and ostentation.
- ▶ ☐ b) 20th-century music was simple, clear and contained.
- ▶ ☒ c) 20th-century music sometimes tried to “disconcert” the public.

- ▶ ☐ a) Music in the Baroque tried to impress people of the period.
- ▶ ☐ b) Music in the Baroque tried to Christianise the populace.
- ▶ ☒ c) Music in the Baroque was dedicated to powerholders, luxury and ostentation.



2. Complete the statements below with the right word:

With an I: In the religious music of the Middle Ages it was forbidden to use instruments.

With an F: In the Renaissance, the clarity of the text is intended to produce Christian faith in believers.

With an E: In the Classical period, music stresses elegance instead of trying to be spectacular.

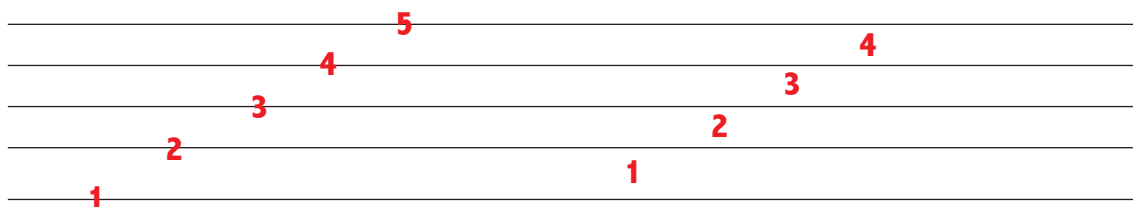
With a C: The way the monks in the Middle Ages interpreted religious music was by singing a cappella.

With an L: The language used in music in the Middle Ages and the Renaissance was Latin.

SECTION 4 MUSICAL CREATION

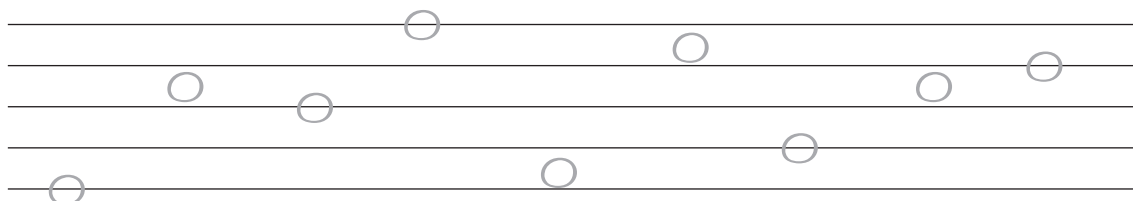
THE STAFF. Ledger lines and their spaces.

1. Number the lines and spaces. Remember they are counted from the bottom up.



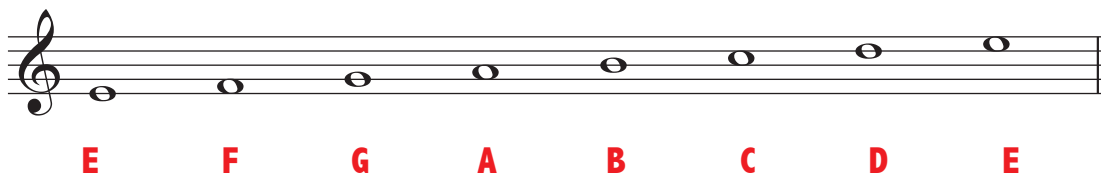
2. Draw a circle around the right line or space, as indicated.

1st line / 3rd space / 3rd line / 5th line / 1st space / 4th space / 2nd line / 3rd space / 4th line

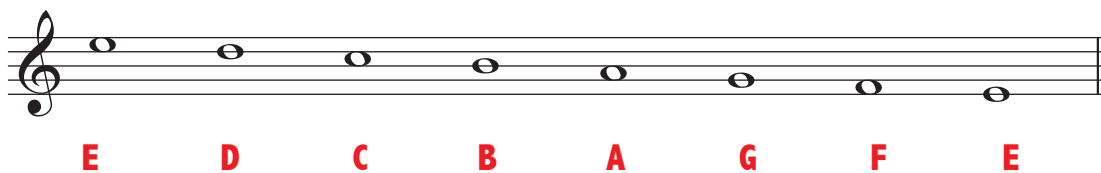


PLACING NOTES ON THE STAFF The name of sounds

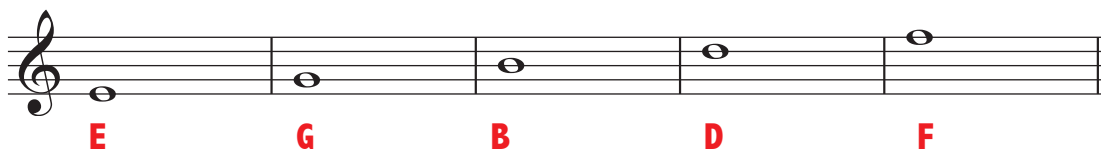
3. Write the names of the following notes. Note they are placed in an ascending order.



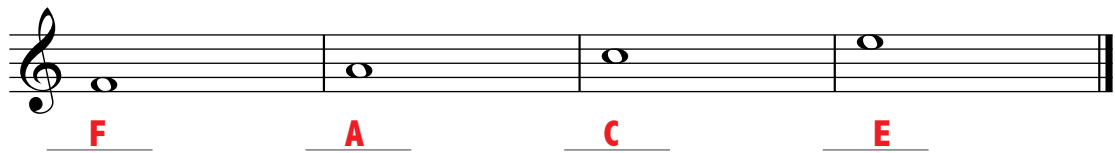
4. Write the names of the following notes placed in descending order.



5. Write the names of the notes placed on the lines below.



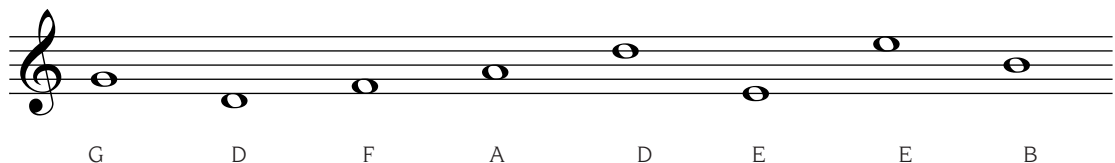
6. Write the names of the notes placed in the spaces below.



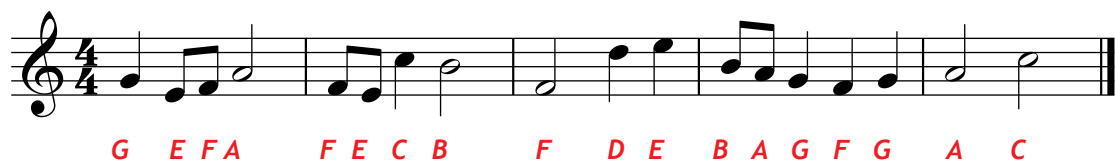
7. Write the names of the following notes.



8. Draw the notes given on the staff below.

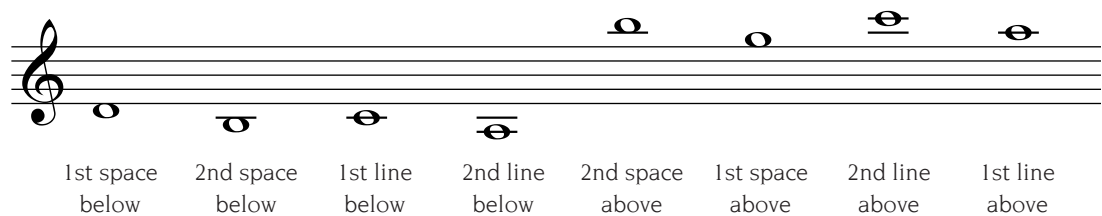


9. To play this fragment you should know the names of the notes. Write their names under each note.

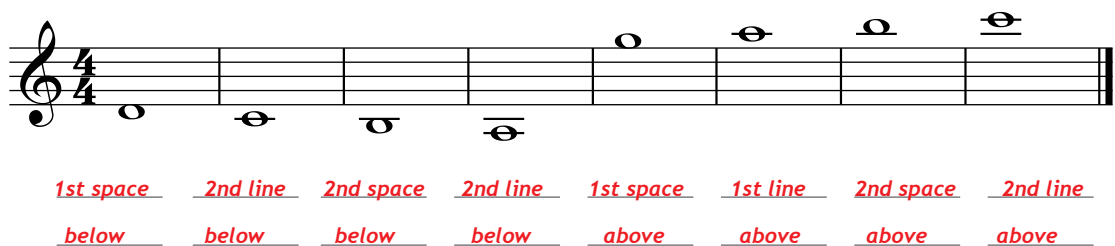


NOTES ABOVE OR BELOW THE STAFF. Additional lines and spaces

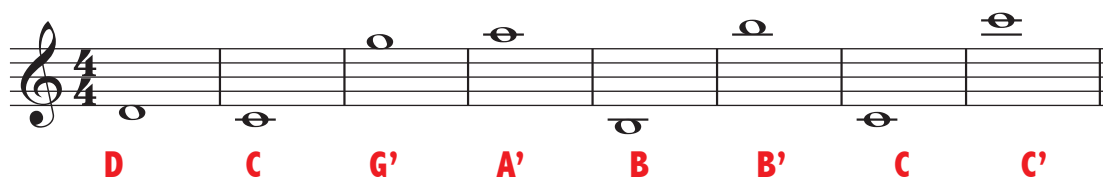
10. Draw the right note on the line or in the space below, as indicated.



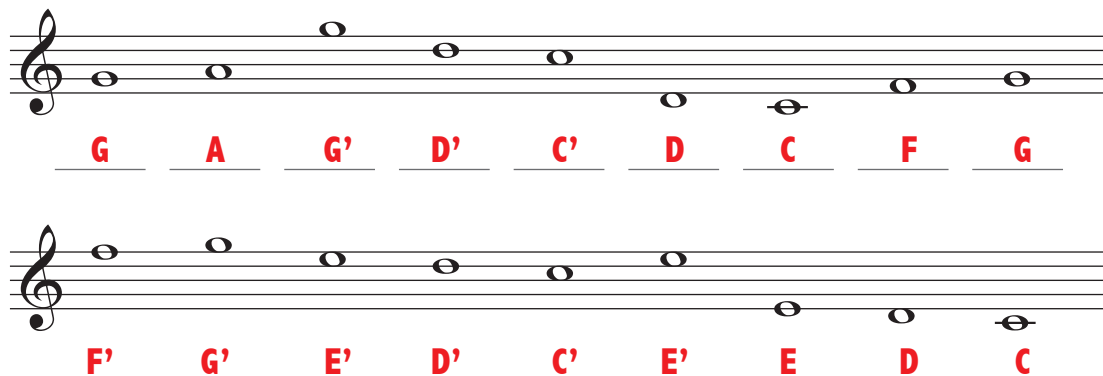
11. Number the lines and additional spaces.



12. Write the names of the notes written on ledger lines and spaces.

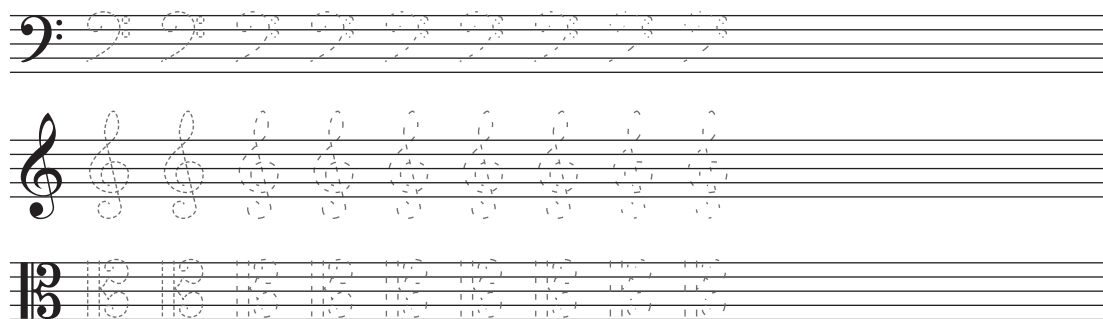


13. Notice that the notes below are above or below the staff. Write their names.

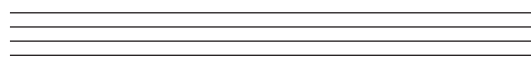


CLEFS. Clefs in music

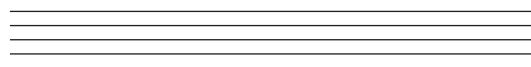
14. Learn to draw clefs correctly.



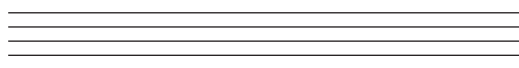
15. Now draw them without help.



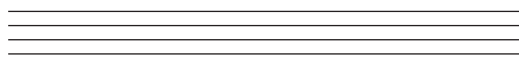
Treble clef, or G2



Tenor clef, C3



Bass clef, or F4

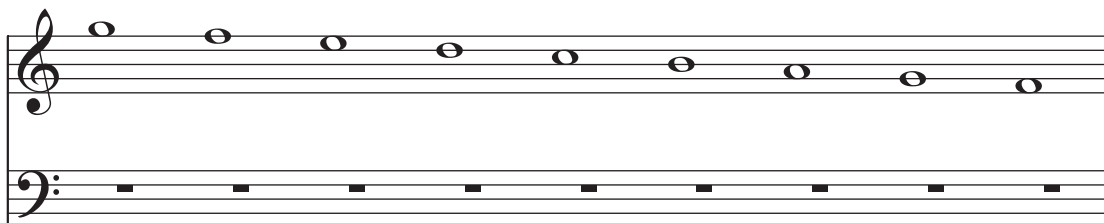


Soprano clef, or C1

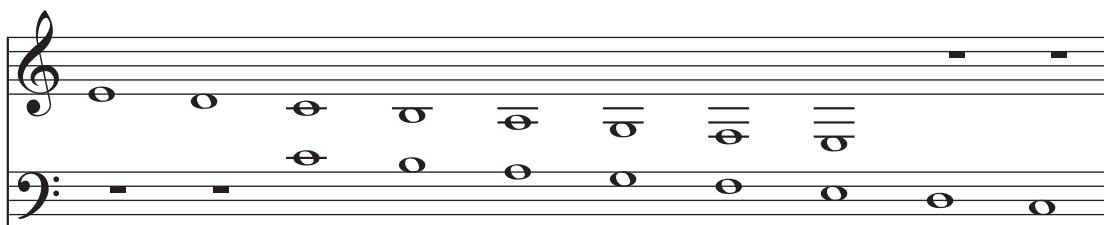
16. Now that you know how to draw the clefs properly, circle the ones that are correct.



17. To make reading music easier, different clefs are used. Write the names of the following sounds in each of these clefs.



G' F' E' D' C' B A G F



E D C B A G F E D C

18. Write the names of the following sounds in the bass clef or F4.



G E F C B D S G F C D



MUSIC AND TECHNOLOGIES

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

