

ANSWERS

A WORLD OF SOUNDS **D** Workbook

Germán Monferrer Quintana
Juan Ángel Picazo López



Cover design: Nina Lloréns
Illustrations and layout: Esperanza Martínez Molina
Translation: Prens Learning, S.L.

© Tabarca Llibres, S.L.

© Germán Monferrer Quintana
Juan Ángel Picazo López

Published by:
Tabarca Llibres, S.L.
Av. Ausiàs March, 184
Tel.: +34 96 318 60 07
www.tabarcallibres.com
46026 VALÈNCIA, SPAIN

No reproduction, distribution, public communication or transformation of this work is permitted without the authorisation of the authors, except as established by law. Contact CEDRO (Centro Español de Derechos Reprográficos, www.cedro.org) if you need to photocopy or scan a fragment of this work.



CONTENTS

UNIT 1	
Theatrical music. <i>Music in the scenic arts</i>	6
UNIT 2	
Film soundtracks. <i>Music and films</i>	18
UNIT 3	
The art of improvisation. <i>Jazz</i>	32
UNIT 4	
The music of the new generations. <i>Pop Rock</i>	52
UNIT 5	
Airs of renewal in Spanish popular music. <i>Pop Rock in Spain</i>	78
UNIT 6	
Music for consumer products. <i>Music and advertising</i>	100
List of listening exercises	116

A WORLD OF SOUNDS D

UNITS	1. MUSICAL AND CULTURAL CONTEXTS. LISTENING
UNIT 1 THEATRICAL MUSIC Music in the scenic arts	1. Theatre and Greek tragedy 2. The opera 3. The zarzuela 4. Dances and ballets 5. Musicals Activities 38 videos 19 listening exercises
UNIT 2 FILM SOUNDTRACKS Music and films	1. Purpose of the soundtrack 2. The relation between music and images 3. Composing a soundtrack 4. The evolution of film music 5. Film music in Europe Activities 35 videos 36 listening exercises
UNIT 3 THE ART OF IMPROVISATION Jazz	1. Introduction to jazz 2. Background 3. The beginnings of jazz 4. From swing till today 12. Jazz in Spain 13. Symphonic jazz Activities 31 videos 37 listening exercises
UNIT 4 THE MUSIC OF THE NEW GENERATIONS Pop Rock	1. Background 2. The 50s. The beginnings 3. The 60s. The decade of creativity 4. The 70s. The big shows 5. The 80s. New trends 6. The 90s. Music spreads rapidly 7. The new millennium. A diversity of styles Activities 52 videos 48 listening exercises
UNIT 5 AIRS OF RENEWAL IN SPANISH POPULAR MUSIC Pop Rock in Spain	1. The 50s. The timid emergence of rock and roll 2. The 60s. The years of the rise of Spanish pop 3. The 70s. The music of the transition 4. The 80s. The decade of creativity 5. The 90s. Maturity in music 6. The new millennium. New styles share the stage Activities 53 videos 40 listening exercises
UNIT 6 MUSIC FOR CONSUMER PRODUCTS Music and advertising	1. Advertising background 2. What motivates a consumer? 3. Consumer groups 4. The language of colour 5. Marketing 6. The use of music in advertising Activities 39 videos (book) 26 videos (workbook) 4 listening exercises

2. MUSIC AND TECHNOLOGY	3. MUSICAL CREATION	4. MUSICAL INTERPRETATION
<p>Noteflight score editor Create user Login Search for scores edited by other users</p>	<p>Lines and ledger lines Notes and rests</p>	<p><i>Over the Rainbow</i> (2 voices) (ORFF Instruments) <i>Grease. The Musical</i> <i>The Jungle Book</i> (sing and play) <i>Beauty and the Beast</i> (sing and play)</p>
<p>Noteflight score editor Access your account Start creating a new score</p>	<p>Time signatures Simple time signatures Compound time signatures</p>	<p><i>Pirates of the Caribbean</i> (2 voices) <i>Schindler's List</i> <i>The Conquest of Paradise</i> <i>Colours of the Wind</i> (sing and play)</p>
<p>Noteflight score editor Starting a new score Choose your staff Write on the staff Choose a time signature</p>	<p>Scales Tones and semitones Scale classification</p>	<p><i>The Entertainer</i> <i>Blue Moon</i> (play and sing) (ORFF Instruments) <i>What a Wonderful World</i> (2 voices) <i>In the Mood</i></p>
<p>Noteflight score editor Writing a score Writing notes Dots Sharps and flats Copy and paste bars</p>	<p>Accidentals The semitone Diatonic semitone Chromatic semitone</p>	<p><i>Always on My Mind</i> (Elvis Presley and Pet Shop Boys versions) <i>Smoke on the Water</i> (2 voices) <i>Where the Streets Have No Name</i> <i>I Will Survive</i> (sing and play)</p>
<p>Noteflight score editor Writing lyrics on a score Writing a score Writing lyrics To finish</p>	<p>Intervals Melodic interval Classification of intervals</p>	<p><i>Black Is Black</i> <i>Todo tiene su fin</i> (sing and play) (ORFF Instruments) <i>Hijo de la luna</i> <i>A quién le importa</i></p>
<p>Noteflight score editor Tied notes Writing a score Metronome speed Duration modifiers Dynamic markings Hairpins</p>	<p>Harmonic interval Classification of intervals Types of chords</p>	<p><i>The Cola Cao Song</i> (sing and play) <i>El Almendro</i> (sing and play) <i>War of the Worlds</i> <i>Antarctica</i></p>

1. Theatrical music

Music in the scenic arts

SECTION 1 MUSICAL AND CULTURAL CONTEXTS. LISTENING

1. THEATRE AND GREEK TRAGEDY



1. Complete the following text.

Ancient Greek theatre comprised public displays with a mixture of mythology, politics, sentiments, music, dance, and poetry.

2. Choose the right answer.

a. What Greek god was honoured by celebrations that gave rise to the theatre?

- APOLLO DIONYSIUS ZEUS

b. Where were these festivals held?

- CRETE SPARTA ATHENS

c. What name was given to the man considered to be the inventor of theatre and one of the first actors in history?

- THESPIS TSIPRAS PLATO

d. What is the etymology of the word "tragedy"?

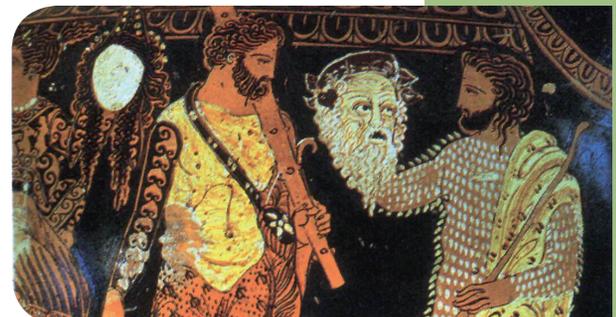
- TRAGE (disguise)/ODAS (actor) TRAGOS (drink)/ODAS (greetings)
 TRAGOS (goat)/ODAS (songs)

e. Who received the name of "hypocrites" in Greek theatre?

- THE ACTORS THE PUBLIC THE EXTRAS

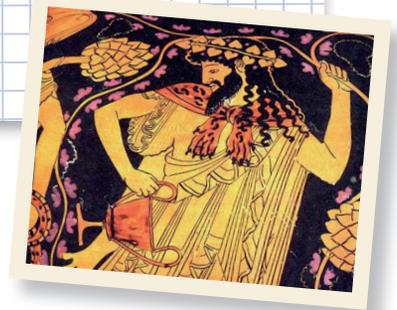
f. The chorus is a group of people who sing, dance and narrate a story, whereas the actor representing a god or mythological hero would dialogue with the chorus. How many men were in the chorus?

- 10 12 14



3. Give a brief summary of how and why Greek tragedy arose.

Tragedy comes from ancient Greek theatre. This came from ceremonies held to honour their gods, especially Dionysus. Plots were based on mythological themes and they had an educational function, teaching the public about loyalty to the gods, the family or the government. Among the most important rituals was the Dionysia, which became the precursor of the theatre. The theatre arose as a means of attracting more public to the rituals. The theatre used actors (hypocrites) representing the gods and on many occasions they responded to questions from the public, making the ceremonies seem more realistic. These dialogues with the audience gave rise to Greek tragedy, which portrayed historical scene created by the poets, where the public found enjoyment and a kind of emotional "catharsis".



2. THE OPERA

4. Answer the following questions.

- a. Where did the opera arise? *In Florence.*
- b. What was the name of the group of people who created it? *Camerata Fiorentina.*
- c. What did this group want to create with this type of music? *They wanted to give new life to the forgotten dramatic art of ancient Greece.*
- d. What is the name and composer of what we consider the first opera ever written? *Eurydice (1600) composed by Jacopo Peri.*

5. Put the words in the right place and you will get the parts of an opera.

ballet - recitative- overture - soloist - interludes - aria - chorus

The protagonist of an opera _____ **soloist** _____ is the person who can interpret songs in the form of an _____ **aria** _____ of a _____ **recitative** _____. Sometimes there is a group of voices called a _____ **chorus** _____ and sometimes a group of dancers known as a _____ **ballet** _____.

You can also hear an instrumental part used as an introduction to the opera called an _____ **overture** _____ which then connects the different parts of the opera called _____ **interludes** _____.

2.1. DEVELOPMENT OF THE OPERA

6. The first operas were created in the Baroque period.

Listening 1

Rinaldo (Aria) G.F. Haendel



The setting is in Palestine during the Crusades and tells a love story between the Christian knight Rinaldo, and Almirena, daughter of leader of the Crusade, Goffredo. Goffredo confirms he will give his daughter to Rinaldo if they win the war. The scenes include Rinaldo's temptation by a sorceress, along with spirits, fairies and mermaids.

Part of the text says:

<i>Lascia ch'io pianga mia cruda sorte,</i>	Allow that I weep over my cruel fate,
<i>y che sospiri la liberta;</i>	and that I may sigh for the freedom
<i>e che sospiri... e che sospiri...</i>	and that I may sigh for the freedom
<i>la liberta.</i>	

- a. The first operas were created for the entertainment of the upper classes, using heroic and mythological themes. Read the text and explain briefly what it is about.

It tells a love story between a Christian knight and the daughter of leader of the Crusade. There is a sorceress, and spirits and fairies. The setting is in Palestine during the Crusades.

- b. This work was first performed at the King's s Theatre in London's Haymarket in 1711. What language is used? *He was Italian.*

- c. Opera has instrumental parts such as overtures, interludes and ballets. The vocal parts are interpreted by soloists and choirs. Listen to these fragments and indicate which parts you think they are.



Listening 2 *Opera instrumentation 1*

Soloist.

Listening 3 *Opera instrumentation 2*

Chorus.

Listening 4 *Opera instrumentation 3*

Overture.

Soloists interpret melodies in two ways:

1. **Recitatives**, which are parts halfway between spoken voices and singing, are used to make the plot or action continue.
2. **Arias**, which are lyrical melodies, where Baroque singers had a chance to show off their skills.

d. Listen to these fragments and say whether they are arias or recitatives.

Listening 5 Opera melody 1 Aria.

Listening 6 Opera melody 2 Recitative.

Rinaldo is a Christian hero who was played by Nicolo Grimaldi, a famous alto castrato, at the première. Today this part is usually played by a woman.

e. Explain briefly why this practise was performed with certain young singers. _____

In the 16th century, the Catholic Church did not allow women to sing in churches, so high voices were sung by men who had been castrated. Castration before puberty prevented the development of the larynx and other physiological changes, keeping a male voice high. The most famous "castrato" was Carlos Broshi, born during the 17th century and nicknamed "Farinelli".

These singers flourished at courts and palaces in the 16th century until 1870, when the Italian state prohibited voluntary castration.

7. The Classical period brought a series of changes with respect to the former period. Write BAROQUE or CLASSICAL in the blank as appropriate.

- BAROQUE Plots were based on mythological themes.
- BAROQUE It was a spectacle reserved for the court and the nobility.
- CLASSICISM Operas were no longer reserved for the court and the nobility, being staged in public theatres.
- CLASSICISM They include scenes from daily life, closer to the spectator's daily experiences.
- BAROQUE The themes were Greek mythology and the gods.
- CLASSICISM The so-called "opera buffa" arose.
- CLASSICISM The parts where singers improvised to show off their vocal virtuosity were eliminated.
- BAROQUE The singers sometimes improvised during the arias to show off their vocal virtuosity.



8. Listen to these two fragments and say which is *opera seria* and which is *opera buffa*. Now write the main characteristics of each genre.

Listening 7



Idomeneus, King of Crete W.A. Mozart

Set in Crete after the Trojan War, with characters from classical mythology. The plot includes treasons, vengeance and promises made to the god of the sea, Neptune.

Aria "D'Oreste d'Aice", OPERA SERIA.

This was written for the aristocracy.

It was a more conservative genre, maintaining the characteristics of the former Baroque opera, such as mythological and historical themes.

The storylines were mostly tragedies involving a pair of lovers.

Listening 8



The Marriage of Figaro W.A. Mozart

Figaro and Susanna prepare their marriage, but the Count for whom Figaro works is chasing Susanna, a chamber maid of the Countess. The Countess is hurt by her husband's infidelity. The Countess' jealousy and Figaro's and Susanna's cunning give rise to a series of adventures and intrigues.

Overture. OPERA BUFFA

This was composed for the middle classes or the common people.

It used popular themes, humour and social criticism.

Arias were replaced by simple songs, even using popular songs which the public already knew, and sometimes they sang along with the performers.

9. In the Romantic period practically every European country aspired to have its own blend of opera. Write the names of the right country in each case.

- ITALY The school of singing called "bel canto" (beautiful singing) first arose here.
- ITALY Giuseppe Verdi exalted the idea of nationalism in this country.
- GERMANY Richard Wagner wanted opera in his country to become transcendental, or a "total art" concept.
- GERMANY Opera first arose in this country thanks to Carl Maria von Weber.
- FRANCE Georges Bizet composed operas taking inspiration from other countries, not his own. Spain was the inspiration for his opera called *Carmen*.
- FRANCE Giacomo Meyerbeer was one of the first exponents of historical opera in his country. There were sumptuous décors and ballet in these operas.
- RUSSIA Glinka is a composer who marks the birth of opera in his country with his work entitled *Life of the Zar*.
- RUSSIA Composers from this country included Borodin (*Prince Igor*) and Tchaikovsky (*The Queen of Spades*).

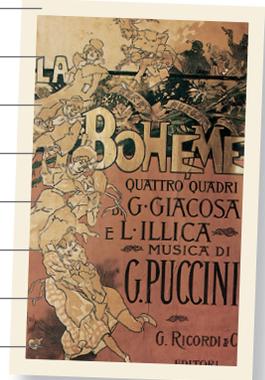
10. Write the name of at least one composer and one of his operas for each of the countries given.

ITALY Giuseppe Verdi: Nabuco, Rigoletto, El Trovador, La Fuerza del Destino, Aida o La Traviata... Rossini, Bellini and Donizetti.

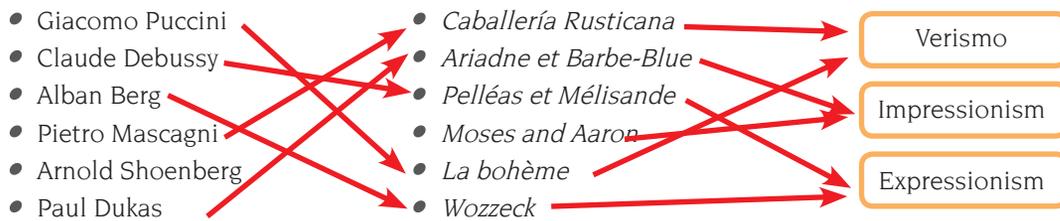
FRANCE Giacomo Meyerbeer: L'Africaine, Les Huguenots. Georges Bizet: The Pearl Fishers and Carmen

GERMANY Carl Maria von Weber: Freischütz (usually translated as The Marksman or The Freeshooter), Oberon Richard Wagner: Der Ring des Nibelungen (Das Rheingold (The Rhine Gold), Die Walküre (The Valkyrie), Siegfried, and Götterdämmerung (Twilight of the Gods), Lohengrin, Tannhäuser, Parsifal...

RUSSIA Glinka (Life of the Zar), Borodin (Prince Igor), Tchaikowsky (The Queen of Spades and Eugene Onegin), Rimsky-Korsakov (The Little Golden Cockerel, The Tale of Tsar Saltan) and Mussorgsky (Boris Godunov and Khovanshchina).



11. Connect each composer to his work and style.



3. THE ZARZUELA

3.1. THE ORIGINS

12. Answer the following questions.

- Where does the name “zarzuela” come from? The name comes from the time of King Felipe IV, who staged the so-called Zarzuela parties in the Palace of Zarzuela, which was called this way because of the profusion of bramble patches (zarzas) here.
- In zarzuelas, the recitatives disappear. What are they replaced by? The spoken parts.
- The arias sung in operas now receive another name. What is it? Romanza.
- What themes and characters are now usually used? They had lots of comical or typically Spanish scenes, focusing on emotions like love, jealousy, envy, vengeance, with ordinary types of characters (gardeners, shepherds, townsfolk...).
- What type of dances are usually included? They included popular dances.
- Where were the first zarzuelas performed and what kind of audience were they addressed to? Although zarzuelas were first intended for the court, they soon became popular amongst the common people, who came to the open-air theatres called “corrales de comedias” to see them, with simplified language.
- Write the name of the composer of one of the first zarzuelas. Some of the first zarzuelas are: Los enredos de un curioso, by Carnicer, El ventorrillo de Crepo, by Basilio Basili.

3.2. DEVELOPMENT OF THE ZARZUELA

Listening 9

La Revoltosa R. Chapí



The action takes place in a neighbourhood of Madrid. Felipe is a young man who is in love with Mari Pepa, a “chula de los madriles” who likes to play around with the neighbours who are after her, but whose heart is really set on Felipe only. But Felipe’s pride makes him hide his jealousy under a mask of indifference and a series of attitudes that cause uproar in the neighbourhood. She entices all the potential lovers who flock around her, even the local officer of the Guardia, old Señor Candelas, plus Cándido the tailor, married to the tyrant Georgina, and Tiberio, married to Encarnacion, and Atenedoro married to Soledad. Mari Pepa is a good-looking but capricious “ironer” by trade.

13. a. Although zarzuelas were first intended for the court, they soon became popular amongst the common people, who came to the open-air theatres called “corrales de comedias” to see them, with simplified language. Read the text and explain briefly what it is about.

Basically, it's a love story between Felipe and Mari Pepa. He is very proud, and she is a “chula de los madriles” who likes to play around with the neighbours who are after her. The plot is about love, jealousy and humour. In the end the couple finally fall in love.

- b. This instrumental fragment can be heard at the beginning of the work. What is its name? _____
Prelude _____ What is this kind of fragment called when it comes at the beginning of an opera? _____ *Overture* _____

14. Although zarzuela originates from opera, or more specifically from French operetta, it also incorporates changes in the way it is performed. Listen to these fragments and indicate which parts you think they are.

Listening 10 Zarzuela instrumentation 1 *RECITAL of the Verbena de la Paloma*

Listening 11 Zarzuela instrumentation 2 *PRELUDE of the Drum of Granaderos*

Listening 12 Zarzuela instrumentation 3 *ROMANZA, or duet between Felipe and Mari Pepa de la Revoltosa*

- a. Write the name of the composer of *La Revoltosa*, and the period to which it belongs. Give the name of another zarzuela by the same composer. _____
The composer is Federico Chueca, and it belongs to the second half of the 19th century. Among his most famous zarzuelas are La Tempestad and La Bruja.

15. Relate each zarzuela with its composer.

- Francisco Barbieri
- Federico Chueca
- Tomás Bretón
- Amadeo Vives
- José Serrano



4. DANCES AND BALLETS**Listening 13** *Dance of the Twins* Central African Republic

16. Listen to the piece and answer the following questions:

- a. Where do we get information from about dances in prehistoric ages? _____
From cave paintings and tribes that used dances in prehistory which have a functional meaning, not an aesthetic meaning.
- b. Why were dances performed in prehistoric periods? _____
Dance had a close relation with rituals at different times of the year, such as harvesting, fertility, contact with the gods, and so on.
- c. The concept of the prehistoric dances is used in many tribes on different continents. Write the names of other tribal dances. _____
Rain dance (ancient Egypt) and native American Indians; or belly dances (the Middle East).
- d. In Ancient Greece, dance was one of the most important artistic manifestations. What did they want to do when they danced? _____
Through dance, the Greeks wanted to honour their gods, in addition to creating beauty.
- e. Why was dancing considered bad in the Middle Ages? _____
For the Church, music had to be free from all accessories, and was used only to accompany the text being sung. Instrumental music and dances were prohibited or at least looked down upon, as they were considered profane and therefore, a little too close to the devil for comfort.

17. Write the name of the period to which each of these dance descriptions corresponds: Renaissance, Baroque, Classical, Romantic, 20th century.

- **ROMANTICISM** _____ The technique of dancing on tiptoes was invented.
- **20th century** _____ Of note are the Russian ballets, with impressive shows in which music, choreography, costumes and stage settings are combined.
- **RENAISSANCE** _____ Basically, there were two kinds of dance: High or leaping dances, and Basse or low dances.
- **BAROQUE** _____ There were social dances, where people dressed up with sumptuous costumes and masks.
- **CLASSICISM** _____ The dance originating in France called the Minuet became highly popular.
- **ROMANTICISM** _____ In this period ballet becomes consolidated as an independent spectacle and artistic manifestation.
- **RENAISSANCE** _____ These activities will become the beginning of the development of dancing in Western culture. These are dances in which elegance, courtesy and order are the keynotes.
- **CLASSICISM** _____ Classical ballet appears. Since they were so difficult, they could only be performed by well-trained professionals.
- **20th century** _____ Experimentation gave rise to ballets with freedom of movement and the incorporation of mime and pantomime.
- **BAROQUE** _____ Dances were mostly performed in Suites, which alternated between slow and faster styles.

5. MUSICALS

18. Fill in the blanks using the words given below.

dances - opera - ballet - Broadway - Greek - theatrical - dialogues

There have always been stage settings in which music has been especially important, from Ancient Greek theatre, to Opera and musicals, not to mention the zarzuelas of Spain. Musicals arose as a Theatre ballet genre, being performed on big theatre stages such as on Broadway in New York, and later were included in film-making. Musicals are a theatrical work or a film where dialogue and action are combined with singing and dances.

19. Answer true (T) or false (F):

- F The first true musical in the history of film-making was *The Jazz Singer*, in 1927.
- T The first true musical in the history of film-making was *The Broadway Melody*, in 1929.
- T The 1930s were economically affected by the Great Depression.
- F *Porgy and Bess* (1935) is a musical about rich people on a trip to New York.
- T Judy Garland and Fred Astaire were a dance team from the 40s, who were highly successful in musicals.
- T In the 40s film musicals evolved greatly and became much more colourful.
- F *The Wizard of Oz* is the name of a rock group, and was never used for a musical.
- T *The Wizard of Oz* is a musical based on a children's story.
- T The 1950s was the heyday, or the most popular time, of the musical.
- T *Singing in the Rain* is a musical from the 50s.
- T Musicals in the 60s are not as comical and light-hearted as in past decades and include more complex and dramatic themes.
- F *West Side Story* is based on a novel by Cervantes called *Romeo y Juliet*.
- T *Hair* is a theatrical musical about the hippie culture of the 1960s.
- T Andrew Lloyd Webber is one of the most outstanding composers of musicals in the 70s and afterwards.
- F *Jesus Christ Superstar* is a rock opera composed by Leonard Bernstein.
- T *Les Miserables* has been performed in 38 countries and translated into 22 languages.
- T In the 90s The Walt Disney Company made significant musicals with its cartoon characters.
- T One of the latest trends in musicals is creating a plot to incorporate songs from a successful pop or rock group.

20. Mark the right answers.

- a. Which of these musicals does not belong to the 70s?
 a) *Cabaret* **b) *We Will Rock You*** c) *Grease*
- b. Which of these musicals was not composed by Andrew Lloyd Webber?
a) *Fame* b) *The Phantom of the Opera* c) *Jesus Christ Superstar*
- c. Name the company that created significant musicals with animated cartoons.
 a) Warner Bros **b) *Walt Disney*** c) Pixar Animation
- d. Name two animated musical films premiering in the 90s.
a) *The Lion King* b) *The Pink Panther* **c) *Beauty and Beast***
- e. Name the group that played the songs in the musical *Mamma Mia!*
 a) Queen b) AC/DC **c) *ABBA***
- f. Name the group that played the songs in the musical *Hoy no me puedo levantar*.
 a) Los Secretos **b) *Mecano*** c) Nacha Pop

21. Write the title of the musical corresponding to each picture. Then listen to the Listening Exercises and number the pictures accordingly.



Listening 14 Musical 1



Listening 15 Musical 2



Listening 16 Musical 3



Listening 17 Musical 4



Listening 18 Musical 5



Listening 19 Musical 6



Cantando bajo la lluvia



Grease



La Bella y la Bestia



El mago de Oz



Sombrero de copa



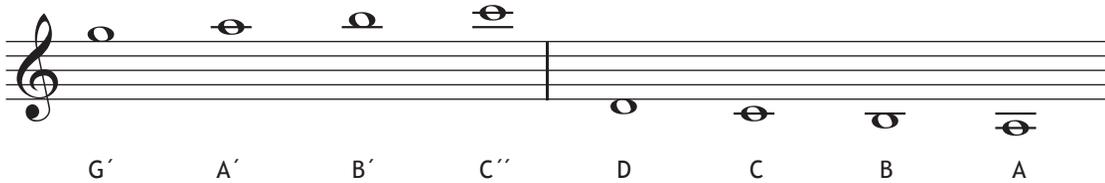
El fantasma de la ópera

SECTION 3 MUSICAL CREATION

In this Unit we will review some of the basic musical concepts that you learned in previous courses, but which you will need to apply here to play some of the music given in this course.

Remember that the pattern on which music is written is called the **staff**, or pentagram, with 5 horizontal lines, where the musical notes are placed.

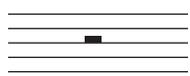
Some notes are too high or too low to fit on the lines or in the spaces of the staff. For these notes, we write them on short additional lines that are only drawn where the note is. They are called **ledger lines**.



Notes:

Semibreve (head only) 	Minim (head and tail) 	Crotchet (head and tail) 
Quaver (head, tail and flag) 	Semiquaver (head, tail and flag) 	
Demisemiquaver (head, tail and flag) 	Hemidemisemiquaver (head, tail and flag) 	

Rests:

Semibreve rest, or whole rest 	Minim rest, or half rest 	Crotchet rest, or quarter rest 
Quaver rest, or eighth rest 	Semiquaver rest, or sixteenth rest 	
Demisemiquaver rest, or thirty-second rest 	Hemidemisemiquaver rest, or sixty-fourth rest 	

1. Write the names of each of these notes.

do do' si sol la si do' do la sol do fa mi do re mi fa re re do re mi do

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

2. Write the names of each of these notes above or below the staff.

re do si' do'' sol' ,la ,si la'

D C B' C'' G' ,A ,B A'

3. Write the following notes on the staff in the correct position.

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

4. Draw the rest corresponding to each note.

NOTE	REST