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ESO

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MUSIC

table of contents

	Unit 1 page 4	Unit 2 page 22	Unit 3 page 40	Unit 4 page 58
Introduction: In concert In context In film 	In concert: <i>Alleluja, Magnificat</i> , anonymous <i>Messe de Notre Dame</i> , by Guillaume de Machaut <i>Chanterai pour mon corage</i> , by Guiot de Dijon In context: <i>Time of monasteries and minstrels</i> In film: <i>Perceval le Gallois</i> <i>Vision</i>	In concert: <i>Kyrie, from the Mass for Four Voices</i> , by William Byrd <i>O Mirtillo, Mirtillo anima mia</i> , by Claudio Monteverdi <i>Recercada segunda sobre el canto llano "La Spagna"</i> , by Diego Ortiz In context: <i>The glory of polyphony</i> In film: <i>Elizabeth</i> <i>The Tudors</i>	In concert: 2nd mov., <i>Piano Concerto No. 23</i> , by W.A. Mozart <i>"Che farò senza Euridice?"</i> , from <i>Orfeo ed Euridice</i> , by C.W. Gluck <i>String Quartet No. 4</i> , op. 18, by L.v. Beethoven In context: The formal balance of Classicism In film: <i>Marie-Antoinette</i> <i>Goya en Burdeos</i>	
In the studio 	1. Sacred chants 2. A troubadour in medieval Spain	1. The vocal music of the Renaissance 2. Music and song in palaces 3. The instrumental music of the Renaissance	1. Music for singing 2. Instrumental music	1. Vocal music in Classicism 2. The prominence of instrumental music
In theory 	1. The characteristics of sound (I): pitch 2. The characteristics of sound (II): loudness	1. The characteristics of sound (III): timbre	1. Tonality	1. Intervals 2. Chords
At number 1 	1956: <i>Hound Dog</i> , by Elvis Presley	1962: <i>I Can't Stop Loving You</i> , by Ray Charles	1968: <i>Hey Jude</i> , by The Beatles	1978: <i>Night fever</i> , by Bee Gees
Video 	<i>While My Guitar Gently Weeps</i> , by George Harrison	<i>Blue Monk</i> , by Thelonius Monk	<i>On Reflection</i> , by Gentle Giant	<i>"Fandango"</i> , from <i>Quintet No. 4</i> , G. 341, G341, by Luigi Boccherini
Comparing 	<i>O Virgo splendens</i> , anonymous, and <i>While My Guitar Gently Weeps</i> , de George Harrison	<i>Neapolitan Galliard</i> , by Antonio Valente and <i>Blue Monk</i> , by Thelonius Monk	<i>Fugue No. 16</i> , by J.S. Bach and <i>On Reflection</i> , by Gentle Giant	<i>"Andante"</i> , from <i>Symphony No. 94</i> , and <i>"Fandango"</i> , from <i>Quintet No. 4</i> , G. 341, by Luigi Boccherini
In digital  	Experimenting with a type of music similar to that of the Middle Ages using Audacity and MuseScore.	Identifying some of the characteristics of improvisation in audio clips of Renaissance music with Audacity.	Recording instruments with Audacity and observing the waveforms. Modifying the tessitura and writing a fugue using MuseScore.	Listening to the differences between cadences.
Playing live  	1. Rhythm 2. Melody: <i>Schiarazula Marazula; Stella Splendens</i> 3. Playing together: <i>Imagine</i> , John Lennon Dictation	1. Rhythm 2. Melody: <i>Greensleeves</i> , traditional 3. Playing together: <i>I'm Yours</i> , Jason Mraz	1. Rhythm Dictation 2. Melody: 2nd mov., <i>Concerto No. 4</i> , Op. 8, "Winter", by Antonio Vivaldi 3. Playing together: <i>Money, Money, Money, Mamma Mia</i> and <i>Waterloo</i> , by ABBA	1. Rhythm 2. Melody: "Andante", from <i>Symphony No. 94</i> , "The Surprise", by F. J. Haydn; "Adagio", from <i>Clarinet Concerto</i> , W. A. Mozart 3. Playing together: <i>We Are the Champions</i> , Queen
In images 	<i>"Prologue" of the Canticles of Holy Mary</i> , Alfonso X the Wise	<i>Magnificat</i> , by Cristóbal de Morales	<i>Fugue No. 6</i> , in D minor, BWV 851, by Johann Sebastian Bach	<i>Ah! Vous dirai-je, maman</i> K265, by Wolfgang Amadeus Mozart

	Unit 5 page 74	Unit 6 page 92	Unit 7 page 108	Unit 8 page 124
Introduction: In concert In context In film 	In concert: <i>Symphony No. 4 "Italian",</i> by Felix Mendelssohn <i>La campanella</i> , by Franz Liszt 3rd mov., <i>Symphony No. 3</i> , by Johannes Brahms In context: The sentimental exaltation of Romanticism In film: <i>Copying Beethoven</i> <i>The Fifth Element</i>	In concert: <i>Slavonic Dance No. 1</i> , by Antonín Dvořák "Hoe-Down", from <i>Rodeo</i> , by Aaron Copland <i>Gymnopédies No. 1</i> , by Erik Satie In context: <i>Musical nationalism and Impressionism</i> In film: <i>Anna Karenina</i> <i>Ocean's Eleven</i>	In concert: <i>Good Vibrations</i> , by The Beach Boys <i>What's Going On</i> , by Marvin Gaye <i>Smells Like Teen Spirit</i> , by Nirvana In context: <i>Musical avant-gardes of the 20th century</i> In film: 2001 <i>The Shining</i>	In concert: <i>Good Vibrations</i> , by The Beach Boys <i>What's Going On</i> , by Marvin Gaye <i>Smells Like Teen Spirit</i> , by Nirvana In context: <i>Musical avant-gardes of the 20th century</i> In film: 2001 <i>The Shining</i>
In the studio 	1. Music as a means of expression / 2. The voice at the service of the text / 3. The passion of instrumental music	1. The rise of nationalist music 2. The visual evocation of musical Impressionism	1. Musical innovations up to 1950 2. Musical avant-gardes after 1950	1. Marking the pulse of society 2. Roots music in Spain
In theory 	1. The period	1. Improvisation	1. Chord factors 2. Non-chord tones or embellishing tones	1. Making your own instrument 2. The new musical language 3. Noise pollution
At number 1 	1983: <i>Every Breath You Take</i> , by The Police	1987: <i>Bad</i> , by Michael Jackson	1988: <i>Red Red Wine</i> , by UB40	2009: <i>Empire State of Mind</i> , Jay-Z
Video 	Soundtrack of <i>Star Wars</i> , by John Williams	Soundtrack of <i>An American in Paris</i> , by George Gershwin	Soundtrack of <i>The Planet of the Apes</i> , by Jerry Goldsmith	"Ode to Joy", from L. v. Beethoven and <i>Himno a la Alegría</i> , by M. Ríos
Comparing 	<i>Symphony No. 6, "Pastoral"</i> , by L. v. Beethoven and <i>Star Wars</i> , by J. Williams	<i>Spanish Suite</i> , Op. 47, by I. Albéniz and <i>Concerto in F</i> , by G. Gershwin	Works by K. Stockhausen, J. Cage, S. Reich and J. Goldsmith	"Ode to Joy", from L. v. Beethoven and <i>Himno a la Alegría</i> , by M. Ríos
In digital  	Creating a work with different audio tracks inspired by images from a film.	Writing chords with MuseScore and composing a melody in different keys over certain chords.	Composing a piece of music with excerpts from works in different styles and from different composers with Audacity.	Listening to different musical styles and arranging them chronologically using Audacity.
Playing live  	1. Rhythm Dictation 2. Melody: <i>Of Foreign Lands and Peoples</i> , by Robert Schumann 3. Playing together: <i>Skyfall</i> , by Adele	1. Rhythm Dictation 2. Melody: <i>Oriental Dance</i> , by Enrique Granados 3. Playing together: <i>All My Loving</i> , by The Beatles	1. Rhythm Dictation 2. Melody: "Adagio", from the <i>Concierto de Aranjuez</i> , by Joaquín Rodrigo 3. Playing together: <i>Every Breath You Take</i> , by The Police	1. Rhythm 2. Melody: "Summertime", from <i>Porgy and Bess</i> , by George Gershwin 3. Playing together: <i>Another Brick in The Wall</i> , by Pink Floyd
In images 	"March to the Scaffold", from <i>Symphonie fantastique</i> , by Hector Berlioz	<i>In the Steppes of Central Asia</i> , by Alexander Borodin	<i>Sequenza III</i> , by Luciano Berio	<i>Innuendo</i> , by Queen
Appendix page 141	1. Final proposal: <i>Wimoweh</i> 2. Music in Spanish popular festivals			3. Spanish traditional dances 4. Flamenco

COMPETENCES



Cultural and artistic



Learning to learn



Digital



Entrepreneurial initiative



Science and technology



Social and civic

ACTIVITIES



Advanced



Challenge



A troubadour plays for a noble couple. Illustration from the *Cantigas de Santa María* (13th century).

IN CONCERT

Alleluja, Magnificat

anonymous (monks from the Abbey of Notre-Dame de Fontgombault)



Messe de Nostre Dame

Guillaume de Machaut (Ensemble Gilles Binchois)



Chanterai pour mon courage

Guiot de Dijon (Ensemble Micrologus)



ORCHESTRATE YOUR COMPETENCES...

SOCIAL AND CIVIC:

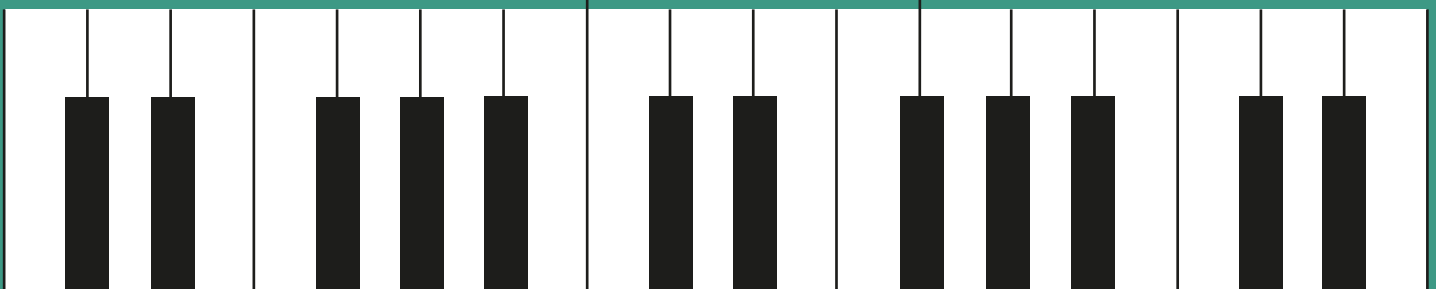
knowledge of the historical and cultural context of the Middle Ages.

CULTURAL AND ARTISTIC:

development of secular and religious music from the 5th to the 15th centuries.

SOCIAL AND CIVIC:

playing a song in a group.



in context

Time of monasteries and minstrels



in film



Perceval le Gallois (1978)
Songs from the 12th and 13th centuries,
adaptation by Guy Robert



Vision (2009)
Ordo Virtutum,
by Hildegard von Bingen



Compiling Gregorian chants in the Middle Ages required a system of musical notation, which was gradually perfected over the centuries. At the end of the 10th century, lines started to be used to represent pitch and, in the 14th century, signs to indicate the duration of the notes. The possibility of faithfully writing down music was a very important milestone for the development of western music. The picture shows the manuscript of *Laudario di Cortona*, from the 13th century.

1. Sacred chants

1.1 Gregorian chant

In the Middle Ages, the Christian church built many monasteries and cathedrals. They were important cultural centres, as manuscripts which compiled the knowledge of the time were copied in their libraries. The music used in religious celebrations was only vocal. A system of musical notation was devised to help transmit and preserve this music.

For a long time it was considered that, in the 7th century, Pope Gregory I (hence the name Gregorian) had ordered the unification of tunes that had been sung during the liturgy for centuries, but it is now believed that this process was carried out by the Carolingian kings, including Charlemagne, in the 8th and 9th centuries.

Psalms, antiphonies, responsories and common chants from the Mass that the clerics recited or sang in the choir are all part of **Gregorian chant**. Today, it is the official chant of the Catholic Church.

Gregorian chant is a chant with a single melody (monody) without instrumental accompaniment (a cappella). It has a free rhythm, which is adapted to the Latin text. Its melody is called syllabic, in the cases in which each syllable of the text corresponds to a sound, and melismatic, when several sounds correspond to a single syllable. Its nature inspires serenity and meditation in the believer.



The Lord's Prayer (1896), by James Tissot.



Pater noster, Gregorian chant. Anonymous

The *Pater Noster*, also known as *The Lord's Prayer*, is a Christian prayer that appears in the episode of the Sermon on the Mount. Here, Jesus of Nazareth, according to the Gospel of Matthew, recommends private prayer with simplicity, and offers this example of a prayer to address the Lord. This prayer is part of the Mass.

Pater noster
qui es in caelis:
sanctificetur Nomen Tuum;
adveniat Regnum Tuum;
fiat voluntas Tua,
sicut in caelo et in terra.
Panem nostrum
quotidianum da nobis hodie;
et dimitte nobis debita nostra,
sicut et nos
dimittimus debitoribus nostris;
et ne nos inducas in tentationem;
sed libera nos a Malo. Amen

Our father
 who are in Heaven,
 hallowed be thy name;
 thy kingdom come;
 thy will be done
 on earth as it is in Heaven.
 Give us this day
 our daily bread;
 and forgive us our trespasses,
 as we forgive those
 who trespass against us;
 and lead us not into temptation,
 but deliver us from evil. Amen.



activities

1. Read the following statements about the Gregorian chant in the Pater Noster and say whether they are true or false.

- a** It features voices unaccompanied by instruments, or in other words, it is an a cappella chant.
- b** It is a chant with a single melody sung in unison: it is monodic.
- c** It has a regular rhythm with very insistent beats.
- d** The text is in Latin and its content is religious.
- e** It is solemn music at the service of the text.
- f** There are sharp contrasts, from very loud to very soft.
- g** The melody does not make big leaps.
- h** It employs a musical note for each syllable: it is syllabic.
- i** It uses a large group of notes over one syllable of the text: it is melismatic.

1.2 The discovery of chant for several voices

From the 9th century took place an innovation to give greater solemnity to the liturgical chants of the Church. A second voice (*vox organalis*) was added to the Gregorian melody (*vox principalis*), resulting in a genre known as **organum**.



Notice how in this example of organum, the second voice runs parallel and at a distance of a fourth.

When other voices were added, chants with several (*poly*) voices (phones) were created, or in other words, polyphony. This was practised in Notre Dame Cathedral in Paris in the 13th century, where the composers Leonin and Perotin worked, as well as many anonymous artists.

In the 14th century, musical compositions for the liturgy were characterised by the search for new sounds and polyphonic forms. Two of the most important forms were:

- a **motet**: a religious vocal composition for several voices based on a prior liturgical melody.
- a **canon**: a part or section in which the voices enter successively, repeating the melody played by the previous voice.

Two of the most important composers of this period were Philippe de Vitry and Guillaume de Machaut.



Perotin is the most important composer from the Notre Dame School, where polyphony first began. He wrote the oldest compositions for four voices preserved.

**O Virgo splendens, anonymous canon, Red Book of Montserrat**

O Virgo splenden is an antiphony written in the form of a canon. An antiphony is a melody that is sung as a chorus of the verses of a psalm, and a canon is a polyphonic composition in which the voices enter successively, and each one repeats and imitates the melody sung by the previous voice.

It is dedicated to the Virgin of Montserrat (Barcelona), a venerated statue at the Monastery of Montserrat, a place of pilgrimage since the Middle Ages. The work is part of a collection called *Llibre vermell de Montserrat* (or *Red Book*, due to the colour of the cover), which contains canticles and dances to entertain pilgrims who reached the monastery, took refuge in the church at night and spent the day in the square.

*O Virgo splendens,
hic in monte celso
miraculis serrato fulgentibus ubique,
quem fideles conscendunt universi.
Eia pietatis oculo placato
cerne ligatos
fune peccatorum,
ne infernorum ictibus graventur,
sed cum beatis
tua prece vocentur.*

Oh splendid Virgin
on this serrated mountain,
shining with miraculous wonders,
where the faithful of the universe ascend.
Ah! The mercy of your peaceful gaze
frees those enmeshed
by the bonds of sin,
so their suffering is no longer made,
but can be blessed
by your intercession.

**activities**

2. Look at the Gregorian notation of the manuscript and say whether the following statements are true or false.

- ☐ a There are measure signs.
- ☐ b The notation is square.
- ☐ c It uses the stave.
- ☐ d There are indications of time.



3. Look at the modern notation and indicate which words are melismatic. Do a rhythmic reading with the name of the notes.



4. Listen to *O Virgo Splendens* and mark the correct answer.

- ☐ a Is it a *cappella* music? ☐ yes ☐ no
- ☐ b Do they always sing in unison? ☐ yes ☐ no
- ☐ c It is a monodic work that can be sung in more than one voice. ☐ yes ☐ no
- ☐ d For how many voices is it? ☐ two ☐ three
- ☐ e It is interpreted by a choir of male voices. ☐ yes ☐ no



2. A troubadour in medieval Spain

The music that is not intended for religious worship is called **secular** music. In the Middle Ages, music was used to liven up feast days, to entertain and to accompany dancing in the streets, castles and noble houses.

Troubadours were poets who composed both verses and music. Of noble origin, they created refined songs about courtly love, which praised the lady and chivalry or lamented the misfortunes of battles. Famous troubadours were Adam de la Halle and Alfonso X the Wise.

Minstrels were artists who spread and popularised the songs of the troubadours. They recited, played instruments, danced, sang and played games before the courtiers and commoners. Unlike the troubadours, they were usually of humble origin.

In medieval Spain, music was an everyday element in Islamic, Christian and Jewish cultures. Some medieval instruments used to play secular music are the bagpipes, the flute, the portative organ, the hurdy-gurdy, the dulcimer, the rebec, the vihuela, and the oud, or lute.



Most troubadour poetry was composed in Occitan in southern France, and has been one of the main influences on European poetry over the centuries. The picture shows the Occitan noble Arnaut Daniel, one of the best troubadours, praised by Dante and Petrarch.



activities

5. Match the musical instruments in the following miniatures of the *Cantigas de Santa María*, by Alfonso X the Wise, with their names, and say if they are chordophones or wind instruments.



a portative organ

b viola

c bagpipes

d dulcimer

e hurdy-gurdy

f harp



6. Watch the following videos of modern performances of the three *Cantigas de Santa María* played with the instruments above: portative organ, viola, bagpipes, dulcimer, hurdy-gurdy and harp. Name the instruments that appear in each video.



Cantiga 57



Cantiga 105



Cantiga 384

**Canticle *Rosa das rosas*, from the *Cantigas de Santa María*, by Alfonso X the Wise**

A cantiga, or canticle, is a sung poem. The *Cantigas de Santa María* were compiled during the second half of the 13th century by Alfonso X the Wise. Amongst the 423 melodies that make up the collection, there are troubadour songs, dances, romances and songs with Arab and Jewish influences. Some refer to scenes of pilgrims on the road to Santiago de Compostela. Most are written in Galician and contain a chorus.

Rosa das rosas is a love canticle, a lyric poem that worships the Virgin. It is strongly linked to the love canticle. Read the text of the canticle as you listen and notice how the troubadour's beloved object of love is the Virgin.

*Rosa das rosas e Fror das frores,
Dona das donas, Sennor das sennores.*

*Rosa de beldad' e de parecer
e Fror d'alegria e de prazer.
Dona en mui pãdosa seer,
Sennor en toller coitas e doores.
Rosa das rosas e Fror das frores...*

*Atal Sennor dev' ome muit' amar,
que de todo mal o pode guardar;
e pode-ll' os pecados perdõar,
que faz no mundo per maos sabores.
Rosa das rosas e Fror das frores...*

*Devemo-la muit' amar e servir,
ca punna de nos guardar de falir;
des i dos erros nos faz repentir,
que nos fazemos come pecadores.
Rosa das rosas e Fror das frores...*

*Esta dona que tenno por Sennor
e de que quero seer trobador,
se eu per ren poss' aver seu amor,
dou ao demo os outros amores.
Rosa das rosas e Fror das frores...*

Rose of all roses and Flower of all flowers,
Woman of all women, Lady of all ladies.

Rose of beauty and fairness
and Flower of joy and pleasure.
Woman who is pious,
Lady who removes troubles and pains.
Rose of all roses and Flower of all flowers...

One must love this lady,
who can protect us from all evil
and who can forgive all sins,
done in the world for the wrong reasons.
Rose of all roses and Flower of all flowers...

We must love her and serve her,
as she strives to protect us from erring;
she makes us repent from our errors
that we commit as sinners.
Rose of all roses and Flower of all flowers...

This woman that I hold as my Lady
and whose troubadour I want to be,
if I could have her love,
to the devil with all other loves.
Rose of all roses and Flower of all flowers...

**activities**

7. Read the following statements about the canticle and say whether they are true or false.

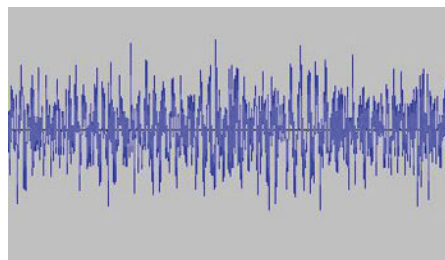
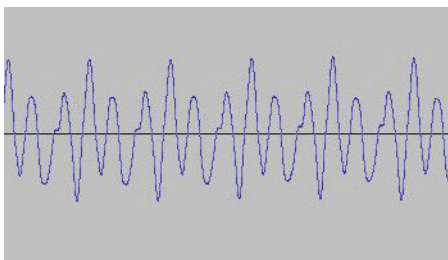
- a** It is a cappella vocal music sung by a female choir.
- b** It is a chant in which syllabic singing predominates over melismatic.
- c** It starts with a chorus or refrain that is repeated after each verse.
- d** The melody is identical in each verse and a rhyme is repeated every three verses.
- e** The refrain is repeated after each verse, encouraging people to participate.
- f** It is a polyphonic chant because it has a single melody.
- g** The rhythm is more pronounced than in the Gregorian melodies.
- h** Among the instruments heard there are a portative organ, a vihuela and a tambourine.

1. The characteristics of sound (I): pitch

The characteristics of sound are: pitch, loudness, duration and timbre.

Remember that the production of sound requires an emitter or source that produces waves and a medium that transmits them. In general, if these waves follow a regular pattern they are considered to be a sound, and when they follow an irregular pattern they are considered to be noise.

Look at the shape of the wave on the left, which corresponds to half a second of a note played on a guitar, and at the wave on the right, which corresponds to half a second of a cymbal crash.

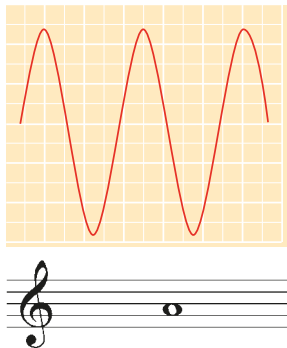


The characteristics of the waves determine the characteristics of the sound.

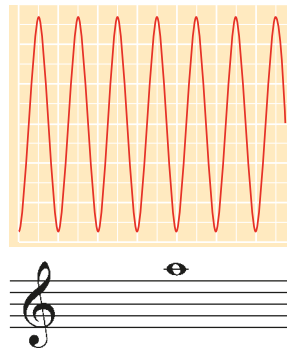
1.1 Pitch

Pitch is the quality of sound that allows us to distinguish a high sound from a low one. The pitch of a sound depends on the **frequency**, or the number of vibrations per second (**cycles**) of a wave. Frequency is measured in hertz (Hz), and one hertz is the equivalent to one vibration per second. The more vibrations per second, the higher the sound. Look at the following example.

Wave frequency: 440 Hz



Wave frequency: 880 Hz



Note that in the wave on the right (A5), the wave cycles are narrower; there are more vibrations per second than in the wave on the left (A4). The frequency is higher and, therefore, the sound is higher. In the wave on the left, the frequency is lower and therefore the sound is lower.



The normal range of human hearing is between 20 Hz and 25 000 Hz. Many animals have a much wider range of hearing than us. Cats, for example, perceive frequencies between 55 Hz and 79 000 Hz!



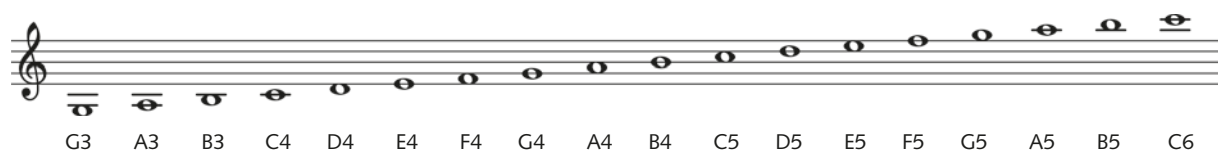
In music, the reference pitch for tuning is A440, or A4, which vibrates at 440 Hz. Watch the video of an orchestra being tuned: the oboe gives the A440, which is picked up by the violins and then the rest of the instruments.

1.2 Indicating the octave

1.2.1 Pitch notation

Look at the waves on the previous page: the two notes are called A, but the number of cycles in A5 (880 Hz) is double that of A4 (440 Hz). When the relationship between two sounds is two to one (double or half), we say that the interval between them is an octave. Therefore, for each octave we go up, there are twice as many vibrations, and each octave we go down, there are half as many vibrations.

Since the twelve notes are repeated several times, when a note is not on a staff we have to specify to which octave it belongs. A number is therefore added that specifies the octave. All notes corresponding to the same octave, from C to B, are given the same number. The lower octave is one number lower, and the upper octave is one higher.

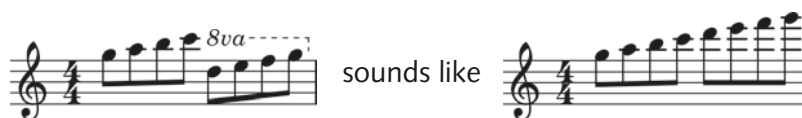


In Spain, the Franco-Belgian system is used, in which middle C of the piano is called *do3*, but there are other methods. The most common are the scientific pitch notation, the most used in the world, in which middle C on the piano is known as C4, and the Helmholtz pitch notation, used in Germany, in which middle C is named *c'*. Musical notes in this book are given using scientific pitch notation.

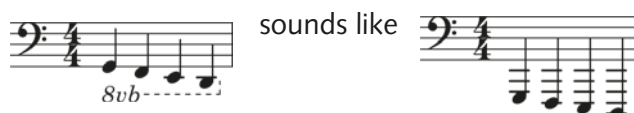
1.2.2 High octave and low octave

You already know about the additional lines which are added to the staff to notate higher or lower notes. There is another resource used to notate notes that do not fit on the staff without additional lines:

- *la ottava alta* (high octave) means that these notes should be played one octave higher than they are written. If the symbol *8va* were not used, we would need many additional lines.



- *la ottava bassa* (low octave) tells the musician to play this fragment one octave lower than it is written.



1.3 Notation: the C-clef

You already know that in music we indicate the pitch of sounds with the position of the musical notes on the staff. You are also familiar the **G-clef**, for high notes, and the **F-clef**, for low notes. Another clef is used for sounds in the middle register: the **C-clef**.

Although the **C-clef** can have five positions, only two are used nowadays: one of them is the alto clef, in which C4 is placed on the third line of the staff.



Viola scores are written in the alto clef, such as these bars from Mozart's *Sinfonia Concertante*.

The other position is that of the tenor clef, in which C4 is placed on the fourth line of the staff.



Some registers of the bassoon, the trombone and the cello are written in the tenor clef, such as these bars of cello from Beethoven's *Trio No. 4 Op. 11*.

2. The characteristics of sound (II): loudness

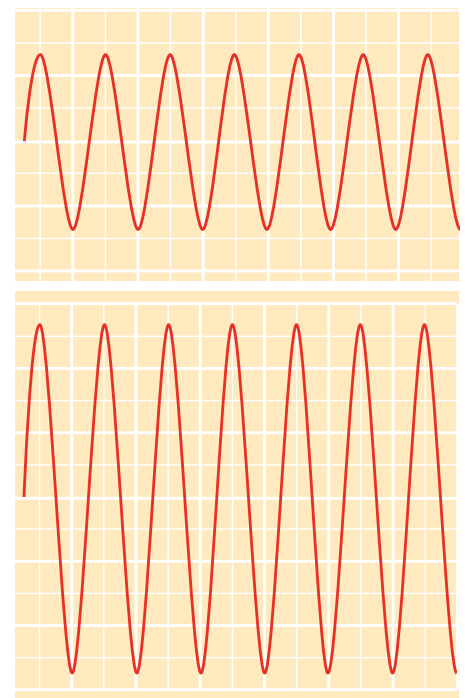
Loudness, or volume, is the characteristic of a sound that allows us to differentiate a soft sound from a loud sound. Loudness is determined by the amplitude of the vibrations. The greater the amplitude of the wave, the louder the sound.

Other factors influencing loudness are:

- the distance between the emitter and the listener. The further away the listener, the lower the loudness perceived.
- the density of the medium that transmits the sound. The higher the density, the louder the sound is perceived.

The unit used to measure loudness is the decibel (dB). A conversation at a normal volume has a level of 60 dB. In music, the volume is reflected in the use of dynamics. There are two types:





- by degrees: degrees of loudness or softness from the softest sound (*pianississimo* or *ppp*) to the loudest (*forte* or *fff*).
- gradual changes: the volume gradually becomes louder or softer. This is indicated using hairpins (*crescendo*, *decrescendo*, etc.).



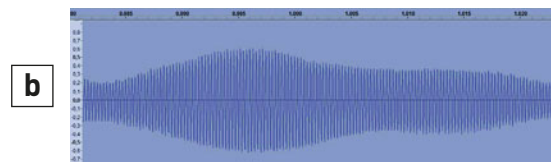
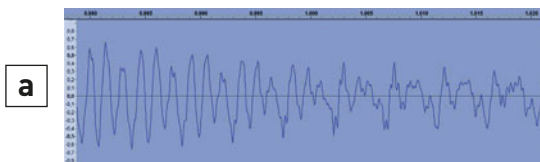
These two waves have the same cycles, but the second has greater amplitude, so is louder.

activities

1. Complete this table of frequencies in your notebook.

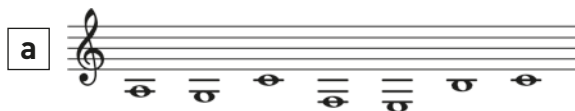
	A4	440 Hz
	A3	
	A5	880 Hz
	A7	

2. Look at the waves and say which one corresponds to the note A3 and which one to the note A7.




3. In your notebook, write the note and the pitch of the deepest sound made by the soprano recorder.

4. In your notebook, write the names of the notes and their pitch.



5. In your notebook, write the name and pitch of the notes. Look at the clefs.



 6. Listen to the excerpt of *Vltava (The Moldau)* from **Má Vlast** (*My Homeland*) by Bedřich Smetana, and complete the diagram with the following dynamic indications: *p*, *mf*, *f*, *ff*, *dim*. (Diminuendo: gradually becoming softer).

0'00"	1'02"	1'28"	2'46"	3'30"
<i>p</i>				



The river Moldava as it passes through Prague.

7. Indicate whether the following statements are true or false.

- a** Vibrations are measured in Hz.
- b** The unit of intensity is dB.
- c** To write the lower notes, we use the bass clef.
- d** The decibel measures the amount of vibrations from the emitter of the sound.



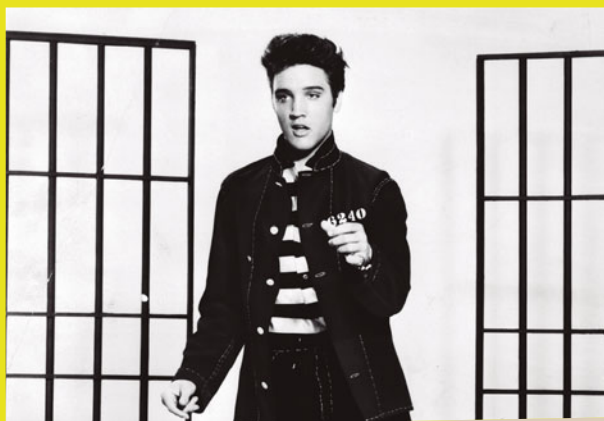
Hound Dog, by Elvis Presley

Rock & roll

Rock & roll came about as a result of Afro-American musical influences, such as rhythm & blues, Western swing and country, which were popular among white people. In the 1950s it became a symbol of teenage rebellion. The quick beat and fast tempo of many songs were perfect to dance to and various dance styles emerged. The main instruments are the electric guitar, the bass or electric bass and the drums, but many artists played the piano or the saxophone.

Elvis Presley

Elvis Presley (1935-1977), was first and foremost a singer but also a composer and an actor. Many of his songs made it to number 1 and his appearances in film and television were followed by millions of viewers. Other famous songs are *Heartbreak Hotel*, *Jailhouse Rock*, *Love Me Tender*, *Blue Suede Shoes* and *Hound Dog*.



Nº.1 in 1956

Other groups and singers

The Platters
Little Richard
Bill Haley & The Comets
Fats Domino
Chuck Berry

Films

The Ten Commandments
The Searchers
Around the World in 80 Days
The King and I



activities

1. The structure is simple: a section of twelve bars that are repeated. How many times? Which are slower?
2. The song only has chords of three degrees: I, IV and V. Where do these degrees come from?
3. What instruments can you hear? Which one plays the solo? In which chorus?

news



Lucy Autherine, the first Afro-American student to be enrolled at an American university, in Alabama, is received by protesters, ending in her expulsion.



The first Eurovision Song Contest is held. This is the music event with the largest audience in the world. It was mainly followed on the radio, because very few Europeans owned a television.