

A WORLD OF SOUNDS **C** Workbook

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I.S.B.N.: 978-84-8025-383-3
Depósito Legal: V-1163-2015

Printing:
Artes Gráficas Alcoy, SLU

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

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A WORLD OF SOUNDS C

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1. The origin of our music

The Middle Ages

BLOCK 1 CULTURAL CONTEXT



1. Choose the right answer corresponding to the beginning statement from the ones given.

▶ Chronology of the Middle Ages.

- The Middle Ages is a historical period starting with the birth of Christianity and concluding at the end of the 14th century.
- The Middle Ages is a historical period starting with the birth of Christianity and concluding at the end of the 15th century.
- The Middle Ages is a historical period starting with the fall of the Roman Empire and concluding at the end of the 16th century.

▶ Stages of the Middle Ages.

- The Middle Ages can be divided into three stages, in this order: the Early Middle Ages; the Middle Middle Ages, and the Late Middle Ages.
- The Middle Ages can be divided into two stages, in this order: the Late Middle Ages and the Early Middle Ages.
- The Middle Ages can be divided into two stages, in this order: the Early Middle Ages and the Late Middle Ages.

▶ Religious music in the Middle Ages.

- Religious music in this period is mostly concentrated in monasteries and abbeys.
- Religious music in this period is mostly concentrated in concert halls and churches.
- There was no religious music in this period.

▶ Profane music in the Middle Ages.

- This music is interpreted mainly by famous composers.
- Profane music in the Middle Ages is interpreted by famous singers in concert halls.
- Profane music was mostly cultivated by joglars and troubadours in popular songs.

▶ Who is Pope Gregory I “The Great”?

- He is the Pope we have today in Rome.
- He was the Pope who unified and recompiled religious music, giving rise to the official music of the Catholic Church, called “Gregorian chants”.
- He was a composer, appointed pope, who composed all the religious music in the Middle Ages.



BLOCK 2 MUSICAL CONTEXT

2.1. RELIGIOUS MUSIC IN THE MIDDLE AGES

Listening 1

Crux Fidelis

This work is a representative piece of the style known as Gregorian chants. Follow the lyrics as you listen to it.



Crux Fidelis

Crux fidelis, inter omnes
Arbor una nobilis:
Nulla talem silva profert,
Fronde, flore, germine.
Dulce lignum, dulce clavo,
Dulce pondus sustinens
Pange, lingua, gloriosi
Praelium certaminis,
Et super Crucis trophaeo,
Dic triumphum nobilem:
Qualiter Redemptor orbis
Immolatus vicerit.

Faithful cross

O faithful cross, above all other.
One and only noble tree.
None in foliage, none in blossom.
None in fruit thy peer may be.
Sweetest wood and sweetest iron,
Sweetest weight is hung on thee.
Praise the Saviour now and ever;
Praise him, all beneath the skies;
Self denying, suffering, dying,
On the cross a sacrifice.
Victory gaining, life obtaining,
Now in glory he doth rise!

1. CHARACTER Gregorian chants were used in prayer, that is, in communicating with God.

a. Choose the words that best define the character of this music.

- FUN MEDITATION CONTEMPLATION
 ENTERTAINMENT REFLEXION DANCING

2. GENRE You have already read that Pope Gregory I the Great was in charge of the unification of many chants and songs, which became the official music of the Catholic Church.

Look at the score of this Gregorian chant and answer the questions below.

vi

A - gnus De- i,* qui tol-lis peccá-ta mun-di: mi-se-ré-re no-bis.

Agnus De- i,* qui tol-lis peccá-ta mun-di: mi-se-ré-re no-bis.

- a. You know that the pattern on which music is currently written is called the staff, or pentagram. Indicate the numbers of lines on Medieval scores and the name they are given. (remember = tetra = four)
- b. Indicate the difference between these stems and noteheads as compared to present-day notation.
STEMS _____
NOTEHEADS _____
- c. Why do you think the composer's name is not given? _____
- d. Read the text and say what languages is used for singing. _____

3. TEMPO AND BEAT

This music has a natural, "free" rhythm based on the text, as at this time there is no specific concept of beat or time signature as we know it today.

- a. Look at the score and say whether it has a time signature or not. _____
Why? _____
- b. What about the size of the bar lines on the score of a Gregorian chant? _____

4. DYNAMICS AND DYNAMIC MARKINGS

Dynamic markings are signs normally used to indicate changes in intensity in different musical passages as from the 17th century.

- a. Do you think this score has dynamic markings? _____
- b. Explain your answer. _____

5. INSTRUMENTATION

Gregorian chants were sung by choirs of monks, and they have various manners of being interpreted, depending on the combinations of voices and notes.

There are mainly two ways of singing these chants:

1. **Direct:** When the melody is sung by a soloist or by the choir.
2. **Responsorial:** When the soloist and choir alternate throughout the work, responding to each other.

- a. Listen to these exercises and say how they are interpreted.

Adorabo _____ **Listening 2**

Sanctus _____ **Listening 3**



b. They always used a certain type of voice, as some types were forbidden. Say which voices they are and why. _____

c. Write the name of the voice type that you can hear in this listening exercise. _____

6. MELODY

In this type of music there are different ways to combine the text with the music.

- 1. **Syllabic style:** each syllable of the text coincides with one note.
- 2. **Melismatic style:** each syllable of the text coincides with various notes.

a. Listen to these exercises and say how the melody is combined with the text.

Listening 4

Kyrie _____

Listening 5

Te lucis ante terminum _____

7. TEXTURE

Despite the fact that there are various voices in these chants, they are still quite simple.

a. Do you think these chants have any kind of accompaniment? _____

b. What is this kind of singing called? _____

c. Mark the name of this type of texture. _____

8. FORM

Gregorian chants were sung mainly on two important occasions:

- a. At **Holy Mass**, where chants were sung together with readings from the Bible and prayers. During mass chants such as *Kyrie Eleison* (Lord, have mercy), *Gloria*, *Credo*, *Sanctus* and *Agnus Dei* (Lamb of God).
- b. In the **Divine Office**, some chants were sung at specific times throughout the day, when monks gathered to the chapel to pray.

a. Look at the text at the beginning of the score in the above example of a Gregorian chant and find out when the text was sung and why.

2.2. PROFANE MUSIC IN THE MIDDLE AGES

Listening 6

Muito devemos varoes Cantiga No. 2



Muito devemos, varões,
loar a Santa Maria,
que sas graças e seus dões
dá a quen por ela fia.
Sen muita de bõa manna,
que deu a un seu prelado,
que primado foi d'España
e Affons' era chamado,
deu-ll' ha tal vestidura
que trouxe de Parayso,
ben feyta a ssa mesura,
porque metera seu siso
en a loar noyt' e dia.
Poren devemos, varões...

Good men,
We should greatly praise Holy Mary,
for She bestows Her grace and Her gifts
On him who trusts in Her.
As a sign of Her good favour,
She bestowed on a prelate of Hers,
A primate of Spain called Ildefonso,
A vestment cut exactly to his measure
Which She brought from Paradise,
Because he had devoted all his wisdom
To praising Her night and day.
Good men, we should greatly praise...

a. Choose the adjectives that best define the character of this music.

- GRANDIOSE FOLKLORIC ENTERTAINING DANCEABLE
 STRIDENT FUNNY MYSTERIOUS DISMAL

b. Mark the correct statement.

- Canticles were sung by monks.
 Troubadours usually sang this kind of music.
 The Pope was in charge of singing these Medieval songs.

c. You have just listened to a canticle by Alfonso X the Wise. What language is it sung in? _____

Listening 7

Santa Maria Strela do dia

d. The rhythm of these compositions was strongly influenced by dance. Find the beat. Say whether it is a free beat or a definite beat. _____

e. Do you remember if dynamic markings were written on scores in this period? Why? _____

f. As for instrumentation, there are notable differences if we compare it to religious music:

f.1. Explain the difference you can find with respect to the voices used. _____

f.2. As for instrumentation, there are also many visible changes. What are they? _____

g. These songs were not usually played by professional musicians (they didn't really exist at the time) and therefore they are songs that do not make great demands on the singer's vocal technique.

From these melody lines, choose the one that is used in these canticles.

- Zigzag melody (high waves)
- Non-melodic type
- Melody line with gentle waves
- Flat melody line



Listening 8

Muito debemos varoes (final fragment 1)

h. Listen to this brief fragment and pay attention to the melodies played by the flute and the voice.

h.1. Do the voice and the flute interpret the same melody? _____

h.2. What kind of texture are they playing? _____



Listening 9

Muito debemos varoes (final fragment 2)

i.1. Do the voice and the flute interpret the same melody? _____

i.2. What kind of texture are they playing? _____

j. Write the name of the musical form corresponding to these statements:

j.1. Rondo singing: _____ and _____

j.2. Medieval dance of a knight and a shepherdess: _____

i.3. Dance of French origin: _____



2.3. DISCOVER MEDIEVAL INSTRUMENTS

a. This letter soup contains the names of various instruments used to play profane music in the Middle Ages. See if you can find them.

1. In Spain, the name of the bowed instrument sounded by turning a handle that rubs against the strings. _____
2. A plucked string instrument of Arabic origin. _____
3. A small cup-shaped tambourine with a ceramic body played against the shoulder, pertaining to the percussion family. _____
4. In the wind family, a kind of straight trumpet used to announce the arrival of a prince or king. _____
5. In the wind family, Galician bagpipes decorated with the carved heads of men and animals. _____

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



b. To get an idea of what these ancient instruments sounded like, you are going to listen to some of them now. Pay attention to the listening exercises and answer the questions below.

Listening 10



b.1. The instrument you can hear in this listening exercise is a Medieval instrument that later became the bagpipes. Listen carefully and write its name and the family it belongs to.

Listening 11



b.2. This listening exercise features a Medieval instrument pertaining to the plucked string family. We can say it is the forefather of today's guitar.

What instrument is it? _____



Listening 12

b.3. This song has instruments from three different families.

a. Give the names of the families of instruments you can hear in this listening exercise.

b. Look up the families in your textbook and say what instruments probably were used in these families.

• Family: _____ Instruments _____

• Family: _____ Instruments _____

• Family: _____ Instruments _____

2.4. ORDERING CONCEPTS

Use the right works in the statements below and you'll get a summary of the essential features of religious music (R.M.) and profane music (P.M.) in the Middle Ages.

rondeau, female, heterophony, troubadours, gentle, male, definite, text, undulating, anonymous, free, fun, intensity, monophony, prayer, Latin, melismatic



Character

R. M. Gregorian chants were used in _____, and communicating with God.

P. M. Music intended for entertainment and _____.

Genre

R. M. These were _____ songs because their authorship (until the 9th century) was unknown, and they were written in _____

P. M. Songs (text and music) were composed by _____ and sung in the vernacular language (of each country).

Tempo and beat

R. M. Songs present a _____ and natural rhythm based on the text.

P. M. These were compositions with a _____ rhythm because they were intended to be danced.

Dynamics and dynamic markings

R. M. Gregorian chants used a _____ intensity although there were no dynamic markings.

P. M. They do not use changes in _____ and if at times the sounds are louder, this is due to the number of instruments used.

Instrumentation

R. M. These are chants sung only by _____ voices a capella, either in direct or responsorial form.

P. M. In these songs both male voices and _____ voices and all the instruments of the period from the wind, string and percussion families.

Melody

R. M. The way melodies were combined with the text was either (one note = one syllable) or _____ (various notes = one syllable).

P. M. These songs, usually played by non-professionals, do not make great demands on the singer's vocal technique, being _____ melodies (easy to sing and remember).

Texture

R. M. Gregorian chants use a texture called _____

P. M. These songs mostly use a monophonic texture and in many cases its variety known as _____

Form

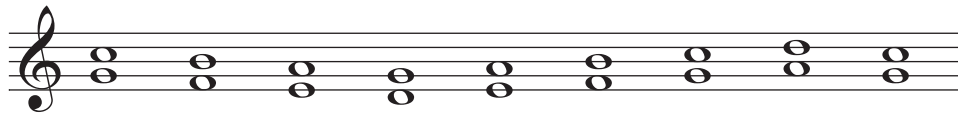
R. M. Music proceeds in relation to the _____ and depending on time and place.

P. M. Form is related to text. Among the most usual are: ballads, pastorals virelai and _____



BLOCK 3 OTHER USEFUL DATA**3.1. AIRS OF RENEWAL IN MEDIEVAL MUSIC****Polyphony is born: simultaneous melodies arise****1. Organum**

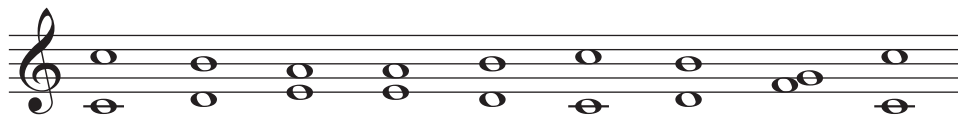
- a. Draw a line to join the noteheads for each of the voices and you will see how the melody line follows the same pattern, but at an interval of a 4th.



- b. Using the melody given below, write in an organum at an interval of a descending 5th.

**2. The discantus**

- a. Draw a line to join the noteheads for each of the voices and write your conclusions.



- b. Using the melody given here, write a diagram for a discantus.



3.2. COMPOSERS

Ars Antiqua Period (12-13th C)



The motet was the simplest polyphonic form in this period. The first motets used three voices, and sometimes had an organum or a discantus to which were added a third voice. One of the most significant features of the motet was its polytextuality, that is, each voice sang a different text. This is the case of the following score, where the voice of a street vendor is complemented by other voices expressing the happy life of Paris.

On parole
(Motet) *Anonymous*

High
On pa-ro - le de ba tre et de van-ner et de fo-ir et de han - ner

Tenor
A Pa-ris soir et ma - tin Truev' on

Low
Fre - se nou - ve - le! Mue - re fran

a. If you compare the number of voices in an organum or discantus, what difference can you find?

b. Join the heads of the notes singing the two lower voices and answer the following questions.

b.1. Do they have a parallel or a contrary movement? _____

b.2. If you only count these two voices, what polyphonic style would you get? _____

b.3. Do you think the upper voice moves rhythmically and melodically the same as the lower two, or does it follow a different form? _____

b.4. The language used in this motet is French. Look at the text for each voice and say what is special about them. _____

Ars Nova (14th C To the Renaissance)**Listening 13****Notre Dame Mass** Guillaume de Machaut

- a. This is a motet for 4 voices. Do you think they all have the same rhythm (homophonic polyphony) or does each voice move at a different rhythm with an independent melody (counterpoint polyphony)

- b. As indicated by the title, this is a mass, but Machaut uses a Gregorian chant to which other voices have been added. Listen carefully to the text and answer:

- b.1.** Do you think all the voices sing the same text? _____ What difference can you find between this mass the text in the motet above?

- b.2.** Write the text that is being sung. Bear in mind they sing in the melismatic form (long vocalisations) and therefore they only say one word. _____

- b.3.** Go back to the text in the Gregorian chant. Was this same text used there?

_____ Write its meaning. _____

3.3. ASSIMILATING CONCEPTS

In this section you are going to do various activities on the subjects dealt with in this unit so that you can assimilate and consolidate the knowledge you have gained.

1. To review certain aspects of the kind of music performed in the Middle Ages, answer the following questions:

1. With an R: When during the Gregorian chant there is an alternating kind of question and answer between the soloist and the choir, we say it is in the style called _____

2. With an O: Name of the first kind of polyphony in which a second voice is added to the first at an interval of a 4th or a 5th. _____

3. With an M: When various notes are sounded on one single syllable of text in a Gregorian chant, we say it is in the style called _____

4. With a C: Name of the kind of singing in which voices have no musical accompaniment.

5. With an M: Surname of an important composer and theoretician pertaining to the Ars Nova period. _____

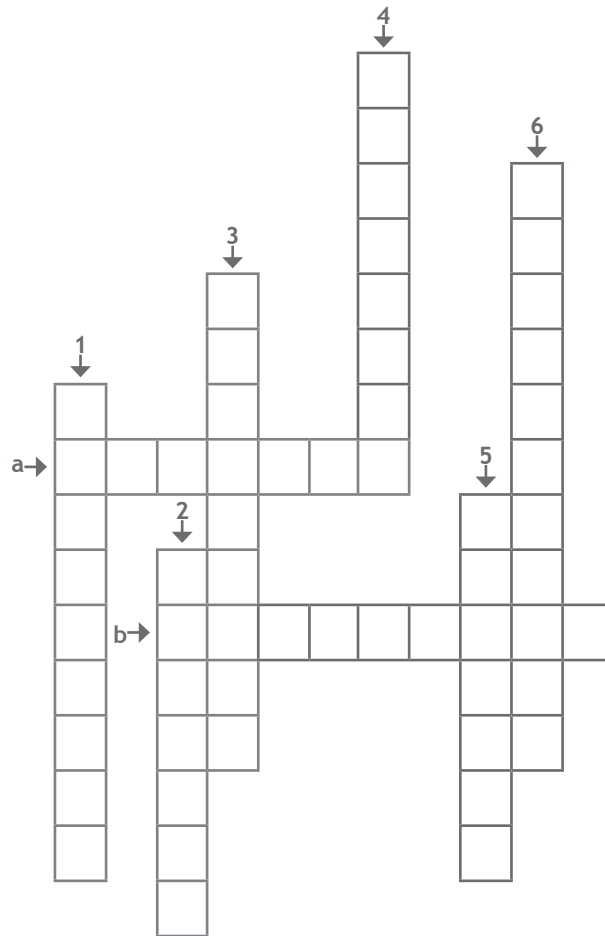


6. **With a T:** Name of the pattern used to graphically represent the sounds used in Gregorian chants. _____
7. **With an L:** Surname of an important composer and theoretician pertaining to the Ars Antiqua period. _____

2. Do the crossword puzzle below and discover some of the historical and socio-cultural aspects of the Middle Ages.

- 1) Name given to the religious music that became the official singing of the Catholic Church.

- 2) Name of the Pope who unified and recompiled the religious music of his day. _____



- 3) Place where the cultural life of the Middle Ages was mainly promoted and preserved.

- 4) In Gregorian chants, when each syllable coincides with one single note, we say it is in the style called _____
- 5) Name of the genre to which the songs of joglars and troubadours belong.

- 6) Name given to the people who travelled from village to village and castle to castle to perform music, do acrobatics and show off their trained animals. _____
- a) Name of the artistic style of the Middle Ages, used for architecture and art.

- b) Name of the genre to which Gregorian chants belong _____

3. Now you are going to hear three different compositions from this period. One is a Gregorian chant, another is a troubadour song and the other is from the Ars Nova period. Identify the style of each one and explain why you classify it in one style or another.



Listening 14

STYLE: _____
REASON: _____



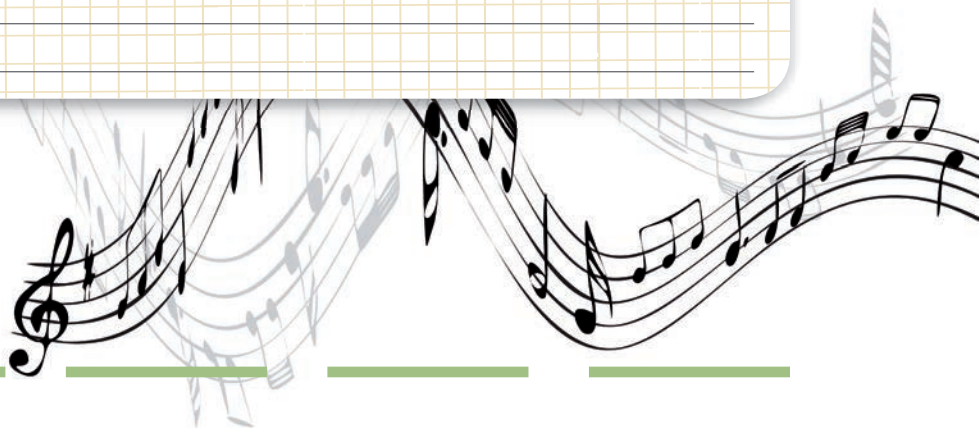
Listening 15

STYLE: _____
REASON: _____



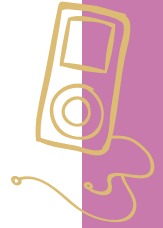
Listening 16

STYLE: _____
REASON: _____



BLOCK 4 CURRENT MUSIC

4.1. THE MIDDLE AGES IN CURRENT MUSIC



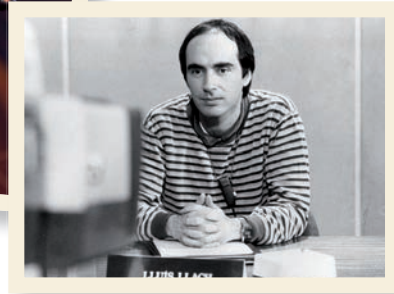
1. Write the number of each musical style next to each musician or group.

1 Pop music 2 Heavy metal 3 Spanish rock

4 Celtic music 5 Experimental music

6 Singer-songwriters 7 Protest songs

- | | | |
|--------------------------------------|----------------------------------------|---------------------------------------|
| <input type="checkbox"/> O.M.D | <input type="checkbox"/> Leonard Cohen | <input type="checkbox"/> Tierra Santa |
| <input type="checkbox"/> Hevia | <input type="checkbox"/> Raimon | <input type="checkbox"/> Gregorian |
| <input type="checkbox"/> Temptation | <input type="checkbox"/> Joan Báez | <input type="checkbox"/> Enigma |
| <input type="checkbox"/> Paco Ibáñez | <input type="checkbox"/> Carlos Núñez | <input type="checkbox"/> Ñu |
| <input type="checkbox"/> Épica | <input type="checkbox"/> Bob Dylan | |
| <input type="checkbox"/> Lluís Llach | <input type="checkbox"/> Blint | |



2. Many current groups and musicians use Medieval themes and elements in their work. Using the clues below, write in their names.

1. **With an R:** The first to put Catalan poetry to music. _____

2. **With a T:** A band using lyrics about the Crusades, the Cid and the Reconquest.

3. **With an H:** Name of a group that uses very old traditional instruments like the bagpipes in their songs. _____

4. **With a G:** A group that combines Gregorian chants with electronic sounds, dance and different rhythms. _____

5. **With an R:** A Spanish singer-songwriter who became very popular for her down-to-earth lyrics.

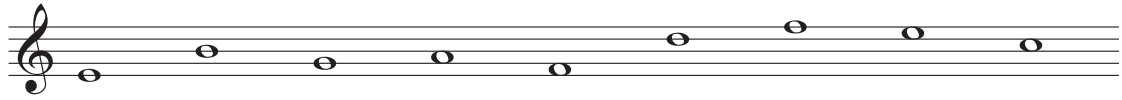
6. **With an O:** A pop group that dedicated a song to Joan of Arc. _____

7. **With an F:** A Spanish pop rock band using songs similar to singer-songwriter compositions. ____

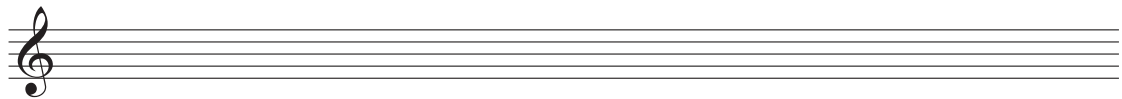
BLOCK 5 MUSICAL CREATION

5.1. PITCH. Musical notation

1. Write the names of the following sounds: Note that the notes basically go up.



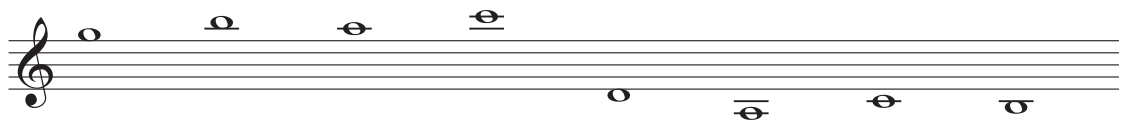
2. Write the following notes on the staff in the correct position.



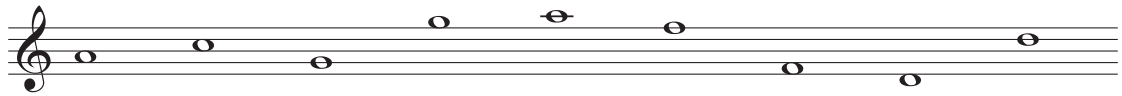
F A D' D C C' F' E' B G E

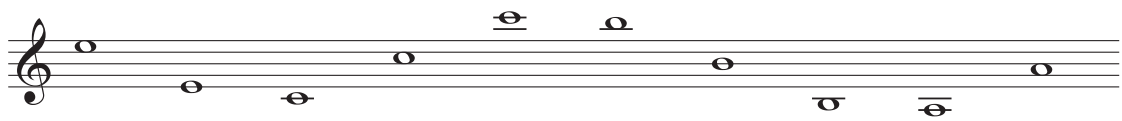
Lines and ledger lines

3. Write the names of these notes using ledger lines.



4. Write the name of notes on the following staff.

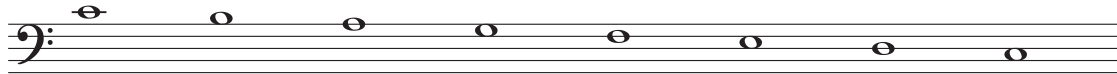




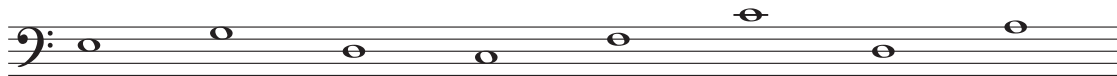
Clefs



5. Write the names of these notes, bearing in mind that they are in the F-clef. Note that they are descending order.



6. Write the names of these notes, bearing in mind that they are in the F-clef. Note that they are not in order.



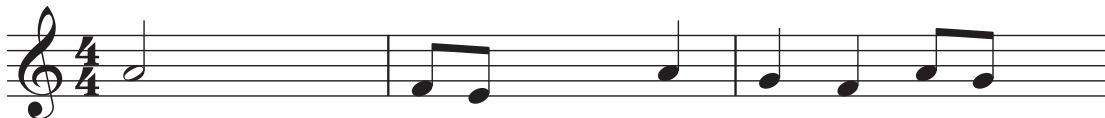
5.2. DURATION. Musical notations



7. Connect the rests to the right note figure.

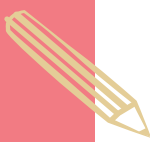






8. Complete each bar with notes or rests, as appropriate.






Duration modifiers

9. Draw the note resulting from these ties.



10. Draw the right note in each box.







11. Transcribe the first staff onto the second blank staff, replacing tied notes with equivalent note forms.





MUSIC AND TECHNOLOGIES

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

