

WORKBOOK
2nd ESO MUSIC IN ENGLISH

MUSICAL LANGUAGE I - musical signs

MUSICAL LANGUAGE II - figures, measures, repetitions, prolongation signs

MUSICAL LANGUAGE III - qualities of the sound

MUSICAL LANGUAGE IV - scale degrees

MUSICAL LANGUAGE V - accidentals

MUSICAL LANGUAGE VI- intervals

Julia Cea Cabanelas - IES de Viós

WORKSHEET 1: MUSICAL SIGNS (Musical language I)

1. Point lines and spaces on the staff. (Señala as liñas e os espazos no pentagrama).

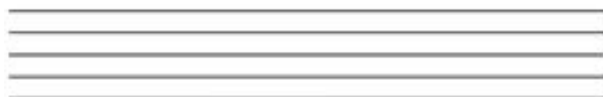


2. Point different parts of the musical figure and tell the names in English and Spanish. (Señala as diferentes partes que pode ter unha figura musical e di os seus nomes en inglés e en español).

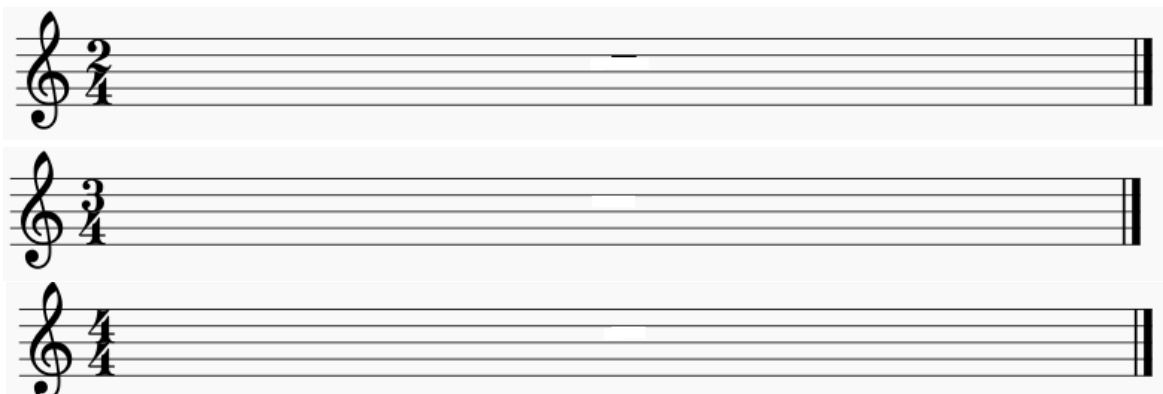


3. Write down the musical figures and their silences. (Debuxa as figuras musicais e os seus silencios)

4. Draw the three different clefs and name them in English. (Debuxa as tres claves e ponlle o nome en inglés).



5. Fill the staves. Write four measures in each one. Pay attention to the measure. Use different figures. Remember to use bar lines. (Rellena os pentagramas. Escribe catro compases en cada un. Presta atención ao compás. Utiliza figuras distintas. Acórdate de poñer as liñas divisorias.)



WORKSHEET 2a: NOTES (Musical language I)

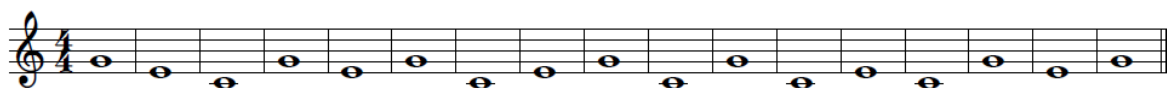
1. Learn by heart the scales up and down. Start in every different note. (Recita de memoria as escalas ascendentes e descendentes, empezando en tódalas notas.)

- a. Do, re, mi, fa, sol, la, si, do.
- b. Re, mi, fa, sol, la, si, do, re.
- c. Mi, fa, sol, la, si, do, re, mi. Etc.

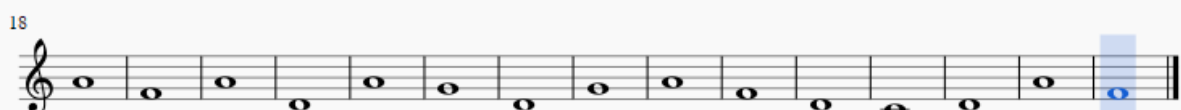
2. Read the notes on the staff as fast as possible. (Le as notas no pentagrama o máis rápido posible.)

Each staff has 3 different notes. (En cada pentagrama vas practicar só tres notas diferentes.)

Do, mi, sol



Re, fa, la



WORKSHEET 2b: NOTES (Musical language I)

1. Now you know the notes, read these staves. The notes are combined. (Agora que xa as tes localizadas verás as notas combinadas en grupos de 4, 5 ou 6 notas distintas:)

Do, mi, sol, la



Do, mi, sol, re, la



Do, mi, sol, re, fa, la



2. Write the notes on the staff. Don't forget the clef.
(Escribe as notas no pentagrama. Non olvides escribir a clave.)



sol mi do mi sol do sol re do re



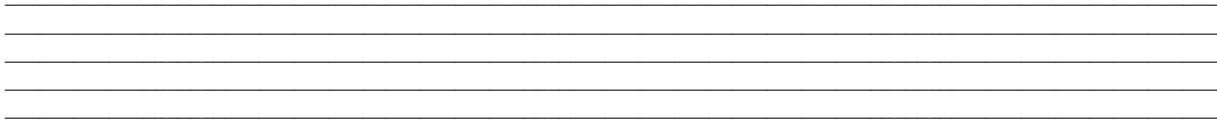
fa do re la re mi fa re do fa



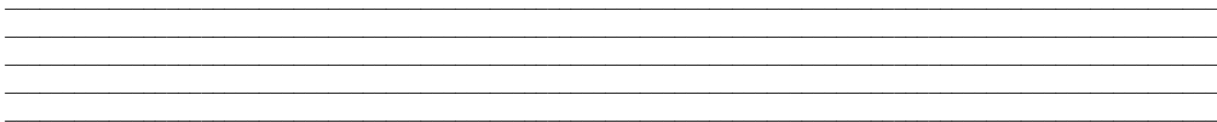
do mi sol re fa la re do mi la do

WORKSHEET 3: NOTES AND FIGURES (Musical language I)

- Write the notes on the staff. Look for the high notes on the top of the staff. We use apostrophe to indicate high note. Don't forget the clef. (Escribe as notas no pentagrama. Busca as notas agudas no alto do pentagrama. Utilizamos apóstrofe para indicar nota aguda. Non olvides escribir a clave.)



La Sol Fa Re Re' Si do Do' Mi'



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

- Write the name of the notes in English.



- Write on the name of each figure in Spanish. (Escribe o nome de cada **figura** enriba dela.)



- Write down an equivalency chart. Start by half note. (Debuxa unha táboa de equivalencias a partires da branca.)

WORKSHEET 4: FIGURES and EQUIVALENCY CHART (Musical language II)

1. Write the name of the figure in Spanish. It is written in English. Match each figure with its silence. (Escribe o nome da figura en español. Está escribo en inglés. Une cada figura co silencio correspondente.)

 Half note



 Quarter note



 Eighth note (quaver)



 sixteenth note (semiquaver)



2. Imagine than figures are fractions and sum up. You can review the equivalency chart. (Imaxina que as figura son fraccións e sumaas. Podes mirar a taboa de equivalencias.)

Example:

$$2 + 2 = 4$$

$$\frac{1}{2} + \frac{1}{2} = 1$$

$$\text{♩} + \text{♩} = \text{♩}$$

$$\text{♪} + \text{♪} = \text{♩}$$

Go on:

1 $\text{♩} + \text{♩} - \text{♩} =$ _____

7 $\text{♩} + \text{♪} + \text{♪} =$ _____

2 $\text{♩} + \text{♪} - \text{♪} =$ _____

8 $\text{♪} + \text{♪} + \text{♪} =$ _____

3 $\text{♪} + \text{♪} + \text{♪} =$ _____

9 $\text{♪} + \text{♪} - \text{♪} =$ _____

4 $\text{♩} + \text{♩} + \text{♩} =$ _____

10 $\text{♩} - \text{♪} - \text{♪} =$ _____

5 $\text{♩} - \text{♩} - \text{♩} =$ _____

11 $\text{♪} + \text{♪} + \text{♪} =$ _____

6 $\text{♪} + \text{♪} + \text{♪} =$ _____

12 $\text{♪} - \text{♪} + \text{♪} =$ _____

3. Now the other way round. Write a figure in each space. (Agora ao revés. Escribe unha figura en cada espacio.)

$$\text{♪} = \quad +$$

$$\text{♩} = \quad +$$

$$\text{♩} = \quad +$$










$$\text{♩} = \quad +$$

$$\text{♩} = \quad + \quad +$$

$$\text{♩} = \quad + \quad + \quad +$$

WORKSHEET 5: FIGURES and EQUIVALENCY CHART (Muisca language II)

1. Write a figure whose value is the double of the given figure or silence. (Debuxa na casilla da dereita unha figura ou silencio que teña o dobre do valor da figura ou silencio propostos.)


Figure	Double	Silence	Double
			
			
			
			

2. Write an equivalence chart starting by quaver.
(Escribe unha táboa de equivalencias a partir da corchea)

3. Now do the same with silences. Start by quaver rest. (Agora fai o mesmo cos silencios. Empeza co silencio de corchea.)

Remember:

 Fusa silence

 Semifusa silence

WORKSHEET 6: REPETITION SIGNS (Musical language II)

1. Find the repetition signs. Point them with a circle. (Atopa os signos de repetición e marcaos cun círculo)

Titanic
James Horner



The image shows a musical score for the title "Titanic" by James Horner. It consists of five staves of music in 4/4 time, with a key signature of one flat (B-flat). The first staff begins with a whole rest. The second staff ends with a whole rest. The third staff contains a first ending bracket over measures 15-16. The fourth staff contains a first ending bracket over measures 17-18. The fifth staff contains a second ending bracket over measures 19-20. There are double bar lines with repeat dots at the beginning of the third staff and at the end of the fourth staff.

2. Number the measures of Titanic, apart from the first which doesn't have number. There are 27 measures in total. (Numera os compases da partitura de titanic. Ao primeiro compás non lle poñemos número porque está incompleto. En total hai 27 compases.) Para numerar tes que poñer o número de compás enriba de cada compás.

3. Answer these questions: (Responde a estas preguntas):

- What are the measures in the first repetition? (Cales son os compases da primeira repetición? Dí o números. Dende o compás..... até o compás.....)
- What are the measures in the second repetition? (Cales son os compases da segunda repetición? Di o números. Dende o compás..... até o compás.....)

4. Copy the notes from the last four measures played from the music score. (Copia as notas dos catro últimos compases que se tocan na partitura de Titanic.)



A blank musical staff with a treble clef and a 4/4 time signature, intended for copying the notes from the last four measures of the Titanic score.

WORKSHEET 7: MEASURES (Musical language II)

1. Cross out the extra figures in each measure. (Tacha as figuras que sobran en cada compás).



2. Fill the staves. Write three bars in each one. Pay attention to the measure. Use different figures and silences. Remember to use bar lines. (Rellena os pentagramas. Escribe tres compases en cada un. Presta atención ao compás. Utiliza figuras e silencios distintos. Acórdate de poñer as liñas divisorias.)



3. Write the bar lines in this music score. (Escribe as liñas divisorias nesta partitura.)



4. Complete the measures with one figure or silence. (Completa os compases cunha figura ou silencio.)



SELF-ASSESSMENT ABOUT MUSICAL LANGUAGE THEORY
(AUTOVALIACIÓN SOBRE A TEORÍA BÁSICA DA LINGUAXE MUSICAL)

1. Tick the right answer: True or false. (Marca a casilla correcta: verdadeiro ou falso)

	AFIRMACIÓN:	T	F
1	O calderón modifica a altura dunha nota.		
2	Todas as figuras teñen o seu silencio correspondente		
3	Todas as figuras teñen plica e corchete		
4	Unha corchea equivale a catro semicorcheas		
5	A figura que completa o compás de $\frac{3}{4}$ é a branca con puntillo		
6	Os silencios non teñen duración		
7	A ligadura une notas do mesmo nome e son		
8	Unha negra con puntillo equivale a un tempo e medio		
9	No compás de $\frac{2}{4}$ entran oito semicorcheas		
10	As liñas divisorias dividen os compases		
11	O compás de $\frac{4}{4}$ consta de tres tempos		
12	Para completar un compás de $\frac{2}{4}$ podemos utilizar 16 fusas.		
13	O signo de repetición permite repetir unha frase sen ter que escribirla de novo		
14	A dobre barra colócase ao principio da partitura.		
15	Dúas fusas equivalen a unha semicorchea		
16	Tres semifusas equivalen a unha fusa con puntillo		
17	A figura máis corta é a fusa		
18	Un semicorchea equivale a catro semifusas		
19	O pentagrama ten 5 liñas e 4 espazos que se contan de arriba abaixo.		
20	Existen tres claves: a de sol, a de fa e a de re		

WORKSHEET 9: QUALITIES OF THE SOUND (Musical language III)

1. Mention the four qualities of the sound in English and Galician. (Di as catro cualidades do son en inglés e galego).

2. Write the quality of the sound which is related to every one of this musical elements. (Escribe a cualidade do son que mellor se relaciona con estes elementos musicais)

Notes:

Instruments:

Volume:

Figures:

3. Write the meaning of this Italian words. What quality of the sound do they represent? (Escribe o significado destes termos italianos. Que cualidade do son representan?).

pp

mf

mp

f

ff

4. What is the difference between sound and noise? (Cal é a diferenza entre ruído e son?)

5. Complete this sentences:

- Tie, dot and hold are signs.
- We use terms like *adagio*, *presto*, *allegro* to indicate
- Figures are signs to represent the of the music.
- Notes are signs to represent the of the music.
- The staff is a group of
- Silences have the same duration than

WORKSHEET 10: QUALITIES OF THE SOUND (Musical language III)

1. Write the quality of the sound which is related to every one of this musical elements.
(Escribe a cualidade do son que mellor se relaciona con estes elementos musicais.)

Dot:

sol:

Bar line:

presto:

Measure:

la:

Staff:

pp:

guitar:

corchea:

volume:

treble clef:

repetition bar:

tie:

silence:

melody:

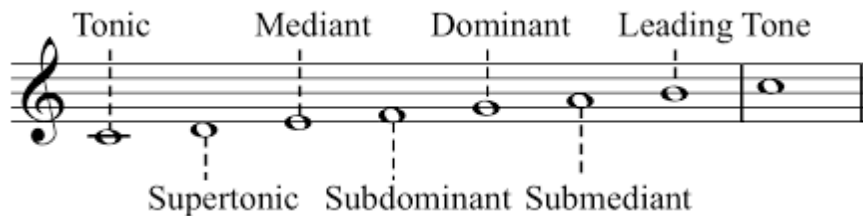
hold:

rhythm:

branca:

WORKSHEET 11: SCALE DEGREES (Musical language IV)

Example: In *do* scale, *mi* is the 3rd note and it is called mediant. If we change the scale, the notes change as well.



1. Write a *mi* scale and point the mediant, dominant and leading notes with a circle. (Escribe unha escala de mi e sinala cun círculo a mediante, a dominante e a sensible.)



2. Write the notes which are these degrees in *Re* scale. (Escribe as notas que corresponden a estes grados nunha escala de re).

Tonic : _____ Subdominant: _____

Dominant: _____ Supertonic: _____

Submediant: _____ Leading; _____

3. Write the notes which are these degrees in *Sol* scale. (Escribe as notas que corresponden a estes grados nunha escala de sol).

Tonic : _____ Subdominant: _____

Dominant: _____ Supertonic: _____

Submediant: _____ Leading; _____

WORKSHEET 12: ACCIDENTALS (Musical language V)

1. Point with a circle every sharp *la*. (Sinala cun círculo todos os las díese).



2. Point with a circle every natural *do*. (Sinala cun círculo todos os dos naturais).



3. Write as many flats as you can on the left of the notes. (Escribe bemoles á esquerda de todas aquelas notas nas que poidas facelo).



4. Write the name of the notes below them. (Escribe o nome de cada nota debaixo dela).



5. Name the three types of accidentals and explain what is the point of them. (Nomea os tres tipos de alteracións e explica para que sirven.)

WORKSHEET 13: ACCIDENTALS (Musical language V)

1. Define enharmonic. (Define enarmónico.)

2. Point (with an arrow) the next notes on the piano. (Sinala cunha frecha as seguintes notas no teclado.)

sol# la mib reb do# sib fa do re# lab



3. Name these notes in other way. Use their enharmonic. (Nomea estas notas doutra maneira, co seu enarmónico.)

Lab:

Mib:

Do#:

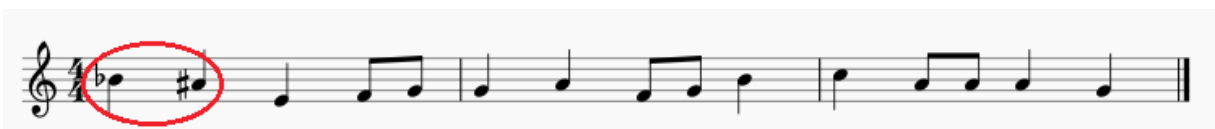
Re#:

Solb:

4. Point the enharmonic notes with a circle like in the example. (Sinala cun círculo as notas enarmónicas como no exemplo.)



5. Write accidentals to make enharmonic notes. Point them with a circle. (Escribe alteracións accidentais para facer notas enarmónicas. Despois señalaas cun círculo.)



WORKSHEET 14: INTERVALS (Musical language V)

1. Point the semitones in this keyboard. Use a curved line. (Señala os semitonos neste teclado. Usa unha liña curva.)

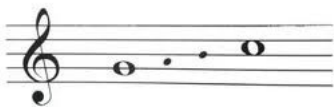


2. Write this intervals on the staff. Pay attention if they are up or down. Split them with bar lines. (Escribe estes intervalos no pentagrama. Fixate se son ascendentes ou descendentes. Separaos con liñas divisorias).

↑ Do-la ↓ Do-la ↑ Re-si ↓ La-fa



3. Tell what number of interval these examples are. Tell also up or down and if it is a conjunct or disjunct interval. (Di que tipo de intervalos son os seguintes,. Di tamén se son ascendentes ou descendentes e se son de grado ou de salto.)



Example: 4^a ascendente (salto)



WORKSHEET 15: INTERVALS (Musical language V)



1. Now we are going to count the tones and semitones between notes. To do this a keyboard is very useful. (Agora imos contar os tonos e semitonos que hai entre as notas. Para iso será moi útil o teclado.)

Example: Do- mi ascendente: dous tonos.

Re-mi ascendente:
Mi-fa ascendente:
Mi-sol ascendente:
Fa- la ascendente:

Do-la descendente:
Si-sol descendente:
sol- mi descendente:
Fa- do descendente:

2. Write on the staff the intervals from the previous exercise. (Escribe no pentagrama os intervalos do exercicio anterior.)



3. Now do the same than exercise 1 but with black keys. (Agora fai o mesmo que no exercicio 1 pero usando tamén teclas negras).

Example: Do-re# ascendente: 1 ton e $\frac{1}{2}$. Ou 1 ton e 1 semiton.

Re-mi ascendente:
Re- fa# ascendente:
fa- la# ascendente:
sol- sib ascendente:

Do#- la descendente:
Sib- la descendente:
sib- lab descendente:
sol- mib descendente:

2. Write on the staff the intervals from the previous exercise. (Escribe no pentagrama os intervalos do exercicio anterior.)



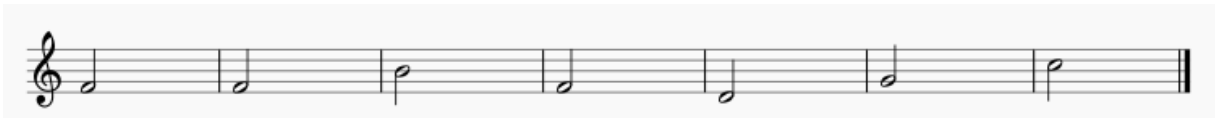
WORKSHEET 16: INTERVALS (Musical language V)

1. Tell what type of intervals are the next: (Di que tipo de intervalos son os seguintes:)



Example: La-fa:
3ª descendente
2 tons

2. Write the 2nd note of the interval. (Escribe a segunda nota do intervalo).



3ª ascendente 4ª ascendente 6ª descendente 5ª ascendente 7ª ascendente 4ª descendente
6ª descendente

3. All these intervals are 3rds. Tell if they have 2 tones or 1 tone and ½. (Todos estes intervalos son de 3ª. Di se teñen dous tons ou 1 ton e medio)



4. Tell what 3rds from the previous exercise are major and minor. Tell also if they are up or down. (Di qué 3ªs do exercicio anterior son maiores e cales son menores. Di tamén se son ascendentes ou descendentes).

Example: fa-la ascendente, 3ª maior.