

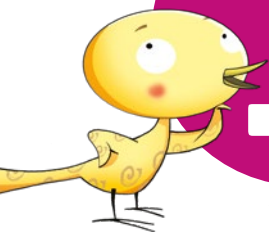


Andantino 6

Music workbook

PRIMARY SCHOOL

algar
editorial



1

Rhythm, melody and harmony

It is important to remember that:

- **Rhythm** is the arrangement of notes according to their relative duration and accentuation.
- **Melody** is the combination of sounds according to their pitch.
- **Harmony** is the combination of simultaneous musical notes in a chord. **Harmony** can be found when we sing or perform with instruments a piece in different voices.



1 Sol-fa and sing «Els ocells han arribat».

1st voice *mf* Els o - cels han ar - ri - bat, amb la pri - ma - ve - ra. *Fine*
 Ai! Quin goig po - der can - tar, és la pri - ma - ve - ra.

1st voice *p* I_a - ra can - ten tot vo - lant, tot re - viu amb el seu cant. *D.C. al Fine*
 2nd voice *p* I_a - ra can - ten tot vo - lant, tot re - viu amb el seu cant. *D.C. al Fine*
 3rd voice *p* I_a - ra can - ten tot vo - lant, tot re - viu amb el seu cant. *D.C. al Fine*



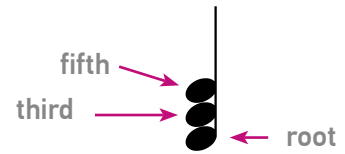
2 Complete the writing of the three voices in the second sentence in just one staff.

p I_a - ra can - ten tot vo - lant, tot re - viu amb el seu cant. *D.C. al Fine*

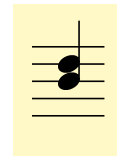
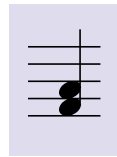
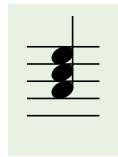
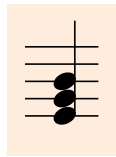
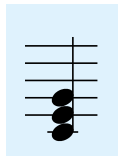
Chords and degrees

A **chord** is the simultaneous sounding of two or more notes. Chords are the main elements for the **harmony**.

The basic chords of three notes, called **triades**, are formed with a root note, that gives the name to the chord, and the third and the fifth.

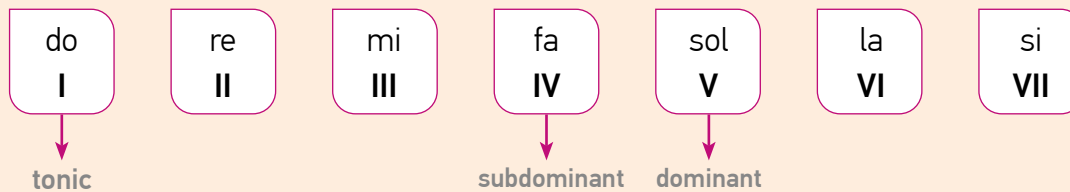


1 Write the name of the chords or complete them.



do			fa	sol	re
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Each one of the sounds that form a scale is called a **degree**. They are identified by Roman numerals: I, II, III, IV...



The most important scale degrees are **I**, called **tonic**; **IV**, **subdominant**, and **V**, **dominant**. The most important and used degrees for the **harmonization** are formed from these three degrees.

C scale chords		
tonic	subdominant	dominant
I do	IV fa	V sol

2 Listen and recognize chord sequences.

a)

I	I	V	I
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 b)

I	I	IV	I
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 c)

I	IV	V	I
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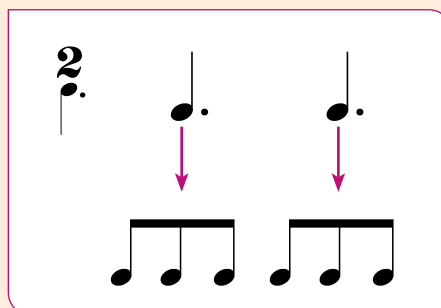
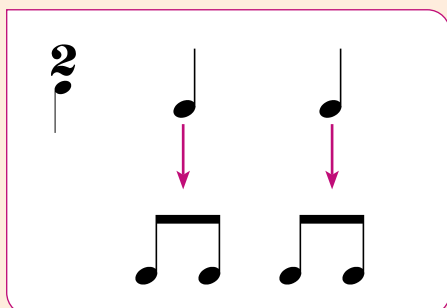
 d)

I	V	V	I
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Binary and ternary beat subdivisions

Remember that in the binary subdivision, beat is divided in two equal parts. In the ternary subdivision, beat is divided in three equal parts.



Time signature can be written in a different way by changing the beat symbol for the value that belongs to the whole note, that in the quarter note is four.



In the ternary beat subdivision it is also written by putting above the number of the eighth notes that belongs to the beat, and below the number according to the corresponding eighth note in relation to the whole note, the 8.



1 Listen and mark with an X the time in the following pieces of cultivated music.

Work title	2/4 time	3/4 time	4/4 time	3/8 time	6/8 time
<i>In a Persian Market</i> , by Ketèlbey					
<i>Hungarian Dance No 5</i> , by Brahms					
<i>Autumn</i> (3rd movement), by Vivaldi					
<i>Symphony No. 9</i> (Ode to Joy), by Beethoven					
<i>La donna è mobile</i> (<i>Rigoletto</i>), by Verdi					
<i>Minueto</i> , by Boccherini					
<i>Treulich geführt</i> (<i>Lohengrin</i>), by Wagner					
<i>Brandenburg Concerto No. 4</i> (1st movement), by Bach					
<i>Barcarolle</i> (<i>Les contes d'Hoffmann</i>), by Offenbach					
<i>Morning</i> , by Grieg					

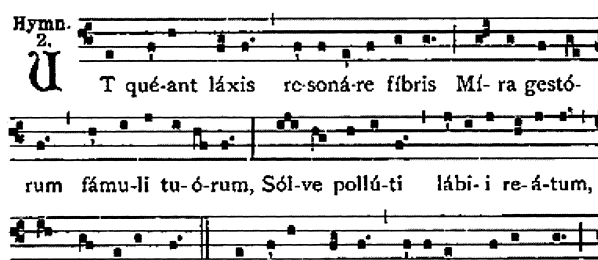
The Gregorian chant

The **Gregorian chant** is one of the most ancient kinds of music. It used to be sung in churches and monasteries in Middle Ages. It was played by monks that sang **in unison**, that is, with one voice, a religious text in Latin. Its name is due to Pope Gregory the Great, to whom the attempt at standardization of the chant in the late 6th century is attributed.

1 Listen and sing the hymn «Ut queant laxis».

IN NATIVITATE S. JOANNIS BAPTISTAE
Hymnum in II Vesperis

Hymn.
2.



U T que-ant laxis re-soná-re fibris Mí-ra gestó-
rum fámu-li tu-ó-rum, Sól-ve pollú-ti lá-bi-i re-á-tum,
Sáncte Jo-ánnes, 2. Núnti-us célso véni-ens Olýmpo,

Guido of Arezzo used this hymn to give name to the musical notation. He chose the first syllable of each verse: **Ut, Resonare, Mira, Famuli, Solve, Labii**. Later, **Ut** was changed into **Do** and **Si** (Sancte Ioannes) was added.

A feature of the Gregorian chant is the use of **melismata**: a group of notes or tones sung on one syllable in plainsong.

2 Listen and circle the syllables where there is an instance of melismata.

Ut queant laxis resonare fibris
mira gestorum famuli tuorum
solve polluti labii reatum.
Sancte Ioannes.

Nuntius celso veniens Olympo,
te patri magnum fore nasciturum,
nomen et vitae seriem gerendae
ordine promit.

Gloria Patri, genitaeque proli,
et tibi compar utriusque semper,
Spiritus Sanctus, Deus unus,
i omni tempore saeculi. Amen.

