



Amir Ghorbanpour

English for Music Students

Basics



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Preface

This course book is designed for the beginner students of music whose first language is not English, and used either as a classroom course book or a self-study book, it provides learners with a basic course on specialised English for music.

The content of the book and the level of language covered in the texts, concerning musical knowledge, starts from the very beginning level with the basic concepts and terms used in music language. However, as for the level of English used, it assumes a minimum of intermediate knowledge of general English on the part of learners, so that they can fully understand the concepts and technical language of music as they progress through the units.

The book is organised in ten units, each of which consisting of various sections as: ‘*Word List*’, ‘*Vocabulary Practice*’, ‘*Reading Passage*’, ‘*Comprehension Exercises*’, ‘*Grammar*’ and ‘*Learn More*’. About the content of this course book, a few points need to be mentioned here:

- In each ‘*Word List*’ part, along with the (musical) meaning of the new words listed, there is information about their part of speech - noun (n), verb (v), adjective (adj), adverb (adv), etc. -; and also their pronunciation (in British English).
- In some of the ‘*Learn More*’ sections, a few of the very common words from other languages used in music are introduced, so that learners understand the meaning of them whenever encountered.
- In the ‘*Glossary*’ section, you can find all the musical terms used in this book listed in one place, with definitions, pronunciations and other information given for each.

Finally, I hope you find this book useful in your music studies. In case of any suggestions or comments, please feel free to write to me.

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1

Language of Music

I. Word List

a. General Words

Alteration /ɔ:ltə'reɪʃ(ə)n/ (n)

variation; change

- This software is an *alteration* of the previous version.

Assign /ə'saɪn/ (v)

allocate; give

- The teacher *assigned* the students their homework.

Extend /ɛk'stend/ (v)

make larger or longer in space or time

- They want to *extend* the project to other cities.

Function /'fʌŋ(k)ʃ(ə)n/ (v, n)

work; operate; task; activity

- The new machine *functions* well.

Integrity /ɪn'tɛgrɪti/ (n)

the state of being whole; completeness; unity

- Without music, the film loses its *integrity*.

Locate /lə(ʊ)'keɪt/ (v)

place; put; find and indicate the place or position of

- The company is *located* near the airport.
- Can you *locate* your town on the map?

Neutralise /'nju:trəlaɪz/ (v) (also **Neutralize**)

make ineffective; deactivate

- The police managed to *neutralise* the bomb.

Occur /ə'kʌ:/ (v)

happen; take place

- This disease tends to *occur* in children under the age of five.

Represent /reprɪ'zent/ (v)

signify; indicate

- The new prices *represent* a substantial increase over the last year's prices.

b. Technical Terms

Clef /kleɪ/ (n)

a symbol placed at the beginning of a staff, indicating the pitch of the notes written on the staff



Flat /flat/ (n, adj, v)

a musical note lowered a semitone (half step) below natural pitch, the sign \flat indicating this; to lower the pitch of a note



Harmony /'hɑ:məni/ (n)

two or more notes sounded together (in unison); the structure of a piece of music with regard to its chords

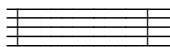
Ledger line /'ledʒə 'lɪn/ (n) (also **Leger**)

a short line added for notes above or below the range of a staff



Measure /'meɪʒə/ (n)

a subdivision (part) of time in music; a bar



Melody /'melədi/ (n)

a series of musical notes played one after another; the most recognisable part of a song

Natural /'natʃ(ə)r(ə)l/ (n, adj)

neither sharp nor flat; restoring a note to its original position, the sign \natural indicating this



Octave /'ɒktɪv/ (n)

a series of eight consecutive notes, the highest having the same alphabetical name as the lowest, but higher in pitch; the note an octave apart from a given note; two notes an octave apart sounding together



1

8 (Octave)

Pitch /pɪtʃ/ (n)

the degree of highness or lowness of a musical note

Rhythm /ˈrɪð(ə)m/ (n)

the systematic arrangement of musical sounds according to duration and periodical stress

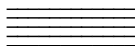
Sharp /ʃɑ:p/ (n, adj, v)

a musical note raised a semitone (half step) above natural pitch, the sign # indicating this; to raise the pitch of a note



Staff /stɑ:f/ (n) (also **Stave** /stɛv/)

a set of five parallel lines on which musical notes are written



Step /step/ (n)

an interval between two adjacent notes; a tone (whole step) or semitone (half step)

II. Vocabulary Practice

a. Match the words with their definitions.

___ 1. sharp	a. relative highness or lowness of a note
___ 2. step	b. the systematic arrangement of musical sounds according to duration and periodical stress
___ 3. pitch	c. operate; work
___ 4. represent	d. the symbol at the beginning of a piece of music; the first symbol that appears on the staff
___ 5. locate	e. make larger or longer in space or time
___ 6. clef	f. a series of musical notes played one after another
___ 7. rhythm	g. happen; take place
___ 8. melody	h. an interval between two notes; a tone or semitone
___ 9. extend	i. two or more notes sounded together
___ 10. harmony	j. place; put; find and indicate the place or position of
___ 11. function	k. signify; indicate
___ 12. occur	l. a note raised a half step above its natural pitch

b. Fill in the blanks with the correct words from the list.

<i>flat</i>	<i>neutralise</i>	<i>ledger</i>	<i>octave</i>	<i>half step</i>	<i>natural</i>
		<i>staff</i>	<i>measure</i>		

1. A _____ is equal to one fret on the guitar (notes right next to each other).

2. When the _____ symbol is placed next to a note, it means to cancel any sharps or flats previously used within that bar of music.
3. The _____ is comprised of five lines and four spaces. Notes are placed on these lines and spaces.
4. A _____ lowers a note one half step in pitch.
5. The bar is a subdivision of time in music. It's one _____ of a piece of music.
6. A _____ line is a small line that extends the staff for higher or lower pitches.
7. A natural will _____ a sharp or flat, so that the note reverts to its original position.
8. The _____ is the eighth note with the same name as the first one, in a set of consecutive notes.

c. Synonyms: choose the word that means the same as the given word.

1. alteration
 - a. equal
 - b. condition
 - c. variation
 - d. duration
2. assign
 - a. allocate
 - b. extend
 - c. remain
 - d. restore
3. represent
 - a. return
 - b. create
 - c. signify
 - d. clarify
4. semitone
 - a. whole step
 - b. half step
 - c. octave
 - d. bar

d. Choose the symbol that represents the given word.

1. flat



2. clef



3. sharp

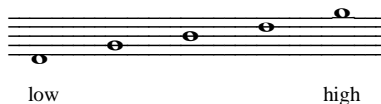


III. Reading Passage

Language of Music

Music is made up of sounds that can be organised into three main elements: *melody*, *rhythm*, and *harmony*. These elements are passed from one musician to another by *music notation*, which allows a reader to precisely locate and reproduce any musical sound by a set of symbols that represent both the *pitch* of a note and its *rhythm* (placement in time).

The foundation of our notation system is a set of five lines called a *staff*. The position of notes placed on the staff represents relative highness or lowness of the pitches. The higher the pitch, the higher the note is placed on the staff.



Each line and space of the staff may be assigned a note name. These note names are the same as the first seven letters of the alphabet (A, B, C, D, E, F, and G) and together are called the *musical alphabet*. Despite the large number of notes that can be produced by musical instruments, only seven note names are needed because the eighth note, called the *octave*, has the same sound as the first, but higher in pitch, and therefore uses the same letter name as the first note. The octave is both the end of the first set of notes and the beginning of the next. So the music alphabet goes from A to G, and then starts over. Different instruments are capable of producing sounds in different ranges of pitch, some in many different octaves and some in only a few, but all of these pitches are notated with the same seven letter names.

Because different instruments produce higher or lower ranges of pitch, the staff can be made to represent different ranges of pitch by means of a *clef* sign. The two most usual clef signs are *treble clef*, which is used to notate higher-pitched sounds (e.g. the guitar, the right hand of the keyboard), and *bass clef*, which is used to notate lower-pitched sounds (e.g., the bass, the left hand of the keyboard).

The location of the note names is determined by the clef placed at the beginning of the staff. The following example uses the treble clef. The treble clef, also known as the *G clef*, locates G above ‘middle C’ on the second line of the staff.



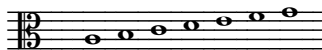
The bass clef (also called the *F clef*) locates F below ‘middle C’ on the fourth line of the staff.



Because the keyboard uses both the treble and bass clef, the two clefs and two staves are used together, one placed above the other, to form the *grand*

staff (also called the *great staff*). This way, both the highest and lowest pitches can be seen and played together.

There is also another clef used in music notation; the *C clef* which locates ‘middle C’ on the middle line (or, in some cases, on the fourth line) of the staff.



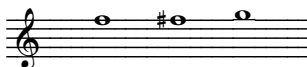
A B C D E F G

For notes above or below the range of staff, small lines called *ledger lines* are added to extend the staff. Ledger lines function like the lines of the staff, and notes can be placed on or between the lines just as in the lines and spaces of a staff.



Every line or space on the staff represents a white key on the keyboard. What about the other five notes (the black keys)?

In order to maintain the integrity of the alphabet, the other five pitches are represented as alterations of the basic seven pitches. The terms used are *sharp* and *flat*. Sharp means half step higher, written as #; and flat means half step lower, written as b. The sharp and flat signs are placed before the note for reading purposes.



F F# G

Once a sharp or flat has occurred in a measure, there must be a way of cancelling (neutralising) it so that the note reverts to its unaltered condition. The symbol used for this is a *natural* (♮). Collectively, sharps, flats and naturals are called *accidentals*.

In certain situations, it may become necessary to raise or lower a pitch by two half steps. The symbols for these purposes are x for a double sharp and bb for a double flat. These symbols are also called accidentals.

The rules for sharps (#), flats (♭), naturals (♮), double sharps (x), and double flats (♭♭) are:

- 1) A natural cancels a sharp or flat.
- 2) A single sharp or flat cancels a double sharp or double flat respectively.
- 3) One natural alone cancels both double sharps and double flats.
- 4) An accidental remains in effect for the duration of the measure it is in, or for the duration of tied pitches, inside a measure or across the bar line
- 5) To raise a note which has previously been sharped, use a double sharp; to lower a note which has been flatted, use a double flat.
- 6) An accidental only affects a specific note in that octave, in that clef. All other notes of the same name are not affected.

IV. Comprehension Exercises

a. Write T (true) or F (false).

- ___ 1. The music alphabet is made up of seven letters, and then it starts over.
- ___ 2. Two clefs are used in the grand staff: the G and C clefs.
- ___ 3. The treble clef locates G below ‘middle C’ on the second line of the staff.
- ___ 4. The F clef is used to notate lower-pitched sounds.
- ___ 5. Notes can be placed on or between the ledger lines just like the lines of the staff.
- ___ 6. Sharps and flats represent black keys on the keyboard.
- ___ 7. The sharp and flat signs are written before the note on the staff.

_____ 8. An accidental remains in effect for the duration of the entire song.

_____ 9. Sharps and flats only affect a specific note in that octave, in that clef.

b. Choose the correct answer.

1. Musical sounds are organised into all the following elements except _____.

- | | |
|------------|-------------|
| a. melody | b. notation |
| c. harmony | d. rhythm |

2. The position of notes placed on the staff represents _____.

- | | |
|-------------------------------------|-----------------------|
| a. the duration of notes | b. the pitch of notes |
| c. the highness or lowness of notes | d. b and c |

3. Which of the following is not true about the music alphabet?

- a. The note names are the same as the first seven letters of the alphabet.
- b. It goes from A to G.
- c. The eighth note has the same name as the first one.
- d. The eighth note has the same pitch as the first one.

4. The octave _____.

- a. is the eighth note in a set of consecutive notes
- b. has the same name as the first note
- c. has the same pitch as the first note
- d. a and b

5. Which of the following is not true about the G clef?

- a. It is used to notate higher-pitched sounds.
- b. It is used to notate lower-pitched sounds.
- c. It is one of the clefs used in the grand staff.
- d. It is also called treble clef.

6. The grand staff is made up of all the following, except _____.
 - a. the G clef
 - b. the C clef
 - c. the F clef
 - d. two staves
7. All the following except _____ are called accidentals.
 - a. flat
 - b. natural
 - c. octave
 - d. sharp
8. The symbol ‘ $\flat\flat$ ’ is used to indicate a _____.
 - a. flat
 - b. sharp
 - c. double flat
 - d. double sharp
9. The symbol ‘ \sharp ’ is used to indicate a _____.
 - a. flat
 - b. natural
 - c. sharp
 - d. double sharp
10. A _____ is used to raise a note by two half steps.
 - a. flat
 - b. sharp
 - c. double flat
 - d. double sharp

c. Answer the following questions orally.

1. How many clefs are there in modern music notation? Why do you think we need all these clefs in music notation?
2. What different meanings does the word ‘octave’ have in music language?
3. What are the meanings of whole step (tone) and half step (semitone) in music language?
4. How many half steps are there in an octave?
5. When do we need to add ledger lines to the staff?
6. How can we neutralise a sharp or flat?

7. What are all the accidentals used in music notation?

V. Grammar

➤ Passive Voice

Passive voice is used when the focus is on the action. It is not important, or not known, who or what is performing the action.

Example: We *place* the sharp and flat signs before the note. (active)
The sharp and flat signs *are placed* before the note. (passive)

General form: Subject + a finite form of *be* + Past Participle

Tense		Subject	Verb	Object
Simple Present	Active:	He	Writes	the song.
	Passive:	The song	is written	by him.
Simple Past	Active:	He	Wrote	the song.
	Passive:	The song	was written	by him.
Future	Active:	He	will write	the song.
	Passive:	The song	will be written	by him.
Present Progressive	Active:	He	is writing	the song.
	Passive:	The song	is being written	by him.
Past Progressive	Active:	He	was writing	the song.
	Passive:	The song	was being written	by him.
Present Perfect	Active:	He	has written	the song.
	Passive:	The song	has been written	by him.
Past Perfect	Active:	He	had written	the song.
	Passive:	The song	had been written	by him.

Future Perfect	Active:	He	will have written	the song.
	Passive:	The song	will have been written	by him.
Modals	Active:	He	can/may/should/ write	the song.
	Passive:	The song	can/may/should be written	by him.

When rewriting active sentences in passive voice, note the following:

- The object of the active sentence becomes the subject of the passive sentence.
- The finite form of the verb is changed (*be* + past participle).
- The subject of the active sentence becomes the object of the passive sentence (or else, it is dropped).

a. Change the following sentences into passive voice.

1. The people speak English in Australia.

2. They are producing another album this year.

3. The police helped the children.

4. He has recorded a new song.

5. I will send the e-mail tomorrow.

6. You should fill in the form.

7. Will the teacher test our English?

8. Was she reading the newspaper?

b. Fill in the blanks with the correct form of the verb in passive. Use the verb and the tense given in brackets.

1. She _____ to the wedding party yesterday. (*invite - simple past*)
2. The new words _____ by the teacher. (*explain - simple present*)
3. Their new album _____ next month. (*release - future*)
4. The street _____ because of snow. (*close - present perfect*)
5. It says here that credit cards _____ in this restaurant. (*not accept - future*)

VI. Learn More

► A note on accidentals

When spoken, the sharp and flat are said after the name of the note, as in 'F sharp'. Similarly, when written in text, the sharp and flat follow the letter name: 'F#'. When written as a note on the staff, however, the sharp and flat are always written before the note, centred on exactly the same line or space as the note itself.



► Enharmonic spelling

There are two options for naming the five black key pitches (e.g. D^b or C#, E^b or D#, etc). When a pitch has two possible names, their relationship is

described as *enharmonic*. Enharmonic notes sound the same but are spelled differently. Depending on the context of the melody or harmony, one of the two possible names is chosen in a given situation.

➤ Did you know?

- ↪ Birds, similar to human beings, can learn music while still in the egg stage.
- ↪ The earliest known example of musical notation was found on a clay tablet in Mesopotamia (modern-day Iraq), dated to around 1,800 B.C.

“After silence, that which comes nearest to expressing the inexpressible is music.”

– Aldous Huxley

2

Major Scales

I. Word List

a. General Words

Apply /ə'plʌɪ/ (v)

make use of; bring into operation; be relevant

- We *applied* the ointment to the cut.

Ascending /ə'sendɪŋ/ (adj)

rising; moving upwards

- In an *ascending* order, numbers are arranged from lowest to highest.

Contain /kən'teɪn/ (v)

have; hold within; include

- What does that big box *contain*?

Convenience /kən'vi:njəns/ (n)

ease; simplicity

- It is certainly a *convenience* to have a car that is trustworthy.

Cycle /'saɪk(ə)/ (n)

series; sequence; a course of events regularly repeated in the same order

- We have to wait for the dishwasher's wash and dry *cycles* to end.

Descending /dɪ'sendɪŋ/ (adj)

falling; moving downwards

- The products are sorted in *descending* order based on their price.

Modification /mɒdɪfɪ'keɪʃ(ə)n/ (n)

change; alteration

- The director made a slight *modification* in the script for the movie.

Recognise /'rekəɡnaɪz/ (v) (also **Recognize**)

identify; know; distinguish

- I can always *recognise* him from far away by the way he walks.

Regardless /rɪ'ɡɑːdlɪs/ (adv)

despite; without consideration

- The event will take place *regardless* of the weather.

Require /rɪ'kwɪə/ (v)

need; necessitate; want

- The toy *requires* four batteries, which are not included.

Solution /sə'luːʃ(ə)n/ (n)

an answer to a problem; the act of solving a problem

- The *solution* is simple; you need to spend less money.

Throughout /θruː'ɔʊt/ (prep, adv)

all over; during the whole time

- The house is painted white *throughout*.

Vary /'vɛəri/ (v)

change; alter; differ

- The cost of a room at the hotel *varies* with the season.

b. Technical Terms

Chromatic /krə(ʊ)'mætɪk/ (adj)

referring to the twelve notes that make up a scale using all the semitones of the octave; ascending or descending by semitones

Degree /dɪ'ɡri:/ (n)

each of the successive notes of a scale; the interval between any two of these; a position in a musical scale, counting upwards from the tonic or fundamental note

Diatonic /dɪə'tɒnɪk/ (adj)

using only the notes proper to one key without chromatic alteration; based on a scale with five tones and two separated semitones

Key /ki:/ (n)

a group of notes based on a particular note and comprising a scale, regarded as forming the tonal basis of a piece of music; a system of notes definitely related to each other, based on a particular note

Key signature /ki: 'sɪɡnəʃəl/ (n)

any of several combinations of sharps or flats after the clef at the beginning of the staff, indicating the key of a piece of music



Major /'meɪdʒəl/ (n, adj)

(of a scale) having intervals of a semitone between the third and fourth, and seventh and eighth degrees, contrasted with *minor*; (of an interval) equivalent to that between the tonic and another note of a major scale, and greater by a semitone than the equivalent minor interval; (of a key) based on a major scale; a major key, interval, or scale

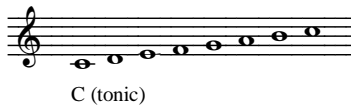


Scale /skeɪl/ (n)

a series of notes ascending or descending by fixed intervals, especially one beginning on a certain note

Tonic /'tɒnɪk/ (n, adj)

the first note in a scale which provides the keynote of a piece of music; relating to the first degree of a scale; (of a chord) having the tonic for its root



Transpose /trans'pəʊz/ (v)

change the key of a piece of music (to a different key); write or play (music) in a different key from the original

II. Vocabulary Practice

a. Match the words with their definitions.

___ 1. tonic	a. any of the combinations of sharps or flats after the clef at the beginning of a staff, indicating the key of a song
___ 2. chromatic	b. change the key of a piece of music to a different key
___ 3. ascending	c. alteration; change
___ 4. key signature	d. need; necessitate
___ 5. require	e. make use of; be relevant
___ 6. apply	f. despite; without considering
___ 7. throughout	g. an answer to a problem
___ 8. transpose	h. all over; from the beginning to the end
___ 9. scale	i. a series of notes ascending or descending by fixed intervals
___ 10. modification	j. sequence; a series of events
___ 11. recognise	k. the first note in a scale
___ 12. regardless	l. rising; moving upwards
___ 13. cycle	m. relating to the twelve notes that make up a scale using all the semitones of the octave
___ 14. solution	n. identify; distinguish

b. Fill in the blanks with the correct words from the list.

<i>degree</i>	<i>tonic</i>	<i>scale</i>	<i>transpose</i>	<i>solution</i>	<i>key</i>
<i>chromatic</i>	<i>contain</i>	<i>signatures</i>	<i>recognise</i>	<i>diatonic</i>	

1. A _____ scale uses all the twelve notes in an octave and all the pitches move by half step.
2. Each of the consecutive notes of a scale is called a _____.
3. Key _____ allow us to place the required accidentals of the various scales at the beginning of a piece of music. They are placed directly to the right of the clef.
4. The _____ is the first degree of a scale which provides the keynote of a piece of music.
5. Medication may not be the best _____ for the patient's condition.
6. The easiest way to find what _____ a song is in, is by looking at the key signature (which is found right after the clef sign on a piece of music).
7. Basically a _____ is a series of notes in an ascending or descending order.
8. A _____ scale is based on five tones and two separated semitones.
9. When we _____ a piece of music, that means we change its key to a different one.
10. The room was barely big enough to _____ everyone who came to the meeting.
11. I didn't _____ you at first with your new haircut.

c. Antonyms: choose the word that means the opposite of the given word.

1. vary
 - a. extend
 - b. alter
 - c. differ
 - d. conform
2. descending
 - a. changing
 - b. falling
 - c. rising
 - d. altering
3. convenience
 - a. comfort
 - b. difficulty
 - c. ease
 - d. simplicity
4. ascending
 - a. rising
 - b. varying
 - c. moving
 - d. falling

III. Reading Passage

Major Scales

Popular music, and almost all music anywhere in the world, is *tonal*; that is, its melodies and harmonies tend to be centred around a single musical pitch called a *tonic*. A group of pitches arranged in steps around a tonic is called a *scale*, and the scale that forms the basis of most melodies is the *major scale*. The major scale is also known as a *diatonic scale*, meaning that it contains all seven notes of the music alphabet (called scale *degrees* or *steps*), arranged in a specific pattern above the tonic. The pattern, or formula, for the major scale is made up of an ascending series of *whole steps* (the equivalent of a two-fret distance on a guitar or bass, or two keys on a keyboard) and *half steps* (the

distance of one fret or one key). This formula never varies, regardless of the tonic on which it begins.

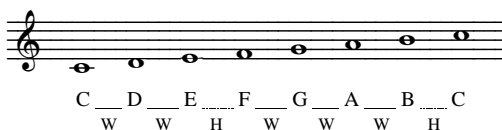
The formula for the major scale, showing the distance from each note of the scale to the next, is as follows:

$$\begin{array}{cccccccc} 1 & \text{---} & 2 & \text{---} & 3 & \text{---} & 4 & \text{---} & 5 & \text{---} & 6 & \text{---} & 7 & \text{---} & 8 \\ & & \text{W} & & \text{W} & & \text{H} & & \text{W} & & \text{W} & & \text{W} & & \text{H} \end{array}$$

(W = whole step, H = half step)

Notice that the half steps occur between the third and fourth degrees and the seventh and eighth degrees of the scale. This formula is the same regardless of the letter name of the tonic, or *key*, on which the scale is built. So the scale can be moved, or *transposed*, to any key and still have the same sound.

Applying the major scale formula to the key of C, the resulting scale looks like this:

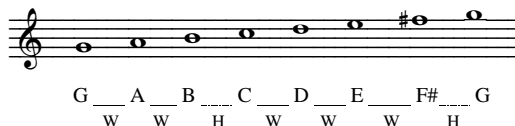


In C major, the half steps occur between the notes E-F and B-C. These are called *naturally occurring half steps*, because the distance between these notes is naturally a half step, while the distance between all of the other notes is naturally a whole step. You can easily see this on a keyboard because these pairs of notes have no black key between them. Since the key of C major can be played on the keyboard using only white keys, it is the easiest key to see and play on that instrument.

If a major scale starts on a tonic other than C, the major scale formula will require that modifications be made to the notes of the musical alphabet. To see why this is, we begin a major scale on the tonic G, and build the scale step by step according to the major scale formula (W-W-H-W-W-W-H).

The formula states that there must be a whole step between the sixth and seventh degrees, and a half step between the seventh degree and the octave, but the naturally occurring half step between E and F causes a mismatch. The solution is to raise the seventh degree, F, by a half step in

pitch, thereby increasing its distance from E and decreasing its distance from G, the octave. This is done by using a sharp sign in front of F. When F is raised to F#, the G scale fits the major scale formula. This means that a G major must always contain an F#.



Because each of these scales (other than C major) requires the use of one or more sharps or flats in its construction, for convenience, the sharps and flats are collected at the beginning of a piece of music next to the clef sign. This is called the *key signature*. Placing the key signature at the beginning indicates that sharps or flats are to be automatically applied throughout the piece in all octaves. This saves the time that would otherwise be spent writing the accidentals in front of each individual note. The reader, before reading the music, will look at the key signature and notice the accidentals to be used for all the affected notes. The accidentals in a key signature are written on the staff in a specific octave and order, which never varies.

To be logically sequenced, the building of key signatures follows the *cycle of fifths*. The placement and position of the flats in a key signature follows the cycle *down* in fifths: B \flat , E \flat , A \flat , D \flat , G \flat , C \flat , and F \flat .



The placement and position of the sharps in a key signature follows the cycle *up* in fifths: F#, C#, G#, D#, A#, E#, and B#.



To be immediately recognisable, key signatures must always be placed consistently on the staff.

The best way to recognise any key is to know the number of sharps or flats used for it. Another way to recognise the key signature is:

- 1) For flat keys, the key is represented by *the flat before the last flat*.



E major

- 2) For sharp keys, the key is a *half step above the last sharp*.



A major

- 3) The key signature of one flat is F major. The key signature of no sharps or flats is C major.

IV. Comprehension Exercises

a. Write T (true) or F (false).

- ___ 1. Tonal means melodies and harmonies tend to be centred around a single note called a tonic.
- ___ 2. The major scale is also known as chromatic scale.
- ___ 3. A whole step equals the distance of one fret on the guitar or one key on the keyboard.
- ___ 4. The major scale formula varies if beginning on a tonic other than C.
- ___ 5. In C major, the half steps are naturally occurring half steps.
- ___ 6. The key of C major uses only white keys when being played on the keyboard.
- ___ 7. If a major scale starts on a tonic other than C, that scale will require the use of sharps or flats.
- ___ 8. The G major scale will require a sharp to fit the major scale formula.

___ 9. The placement of the sharps in a key signature follows the cycle down in fifths.

___ 10. For flat keys, the key is represented by the last flat.

___ 11. For sharp keys, the key is a semitone above the last sharp.

b. Choose the correct answer.

1. Which of the following is not true about the major scale?
 - a. It's also known as diatonic scale.
 - b. Its formula never varies, regardless of the tonic on which it begins.
 - c. Half steps occur between the third and fourth degrees and the sixth and seventh degrees of the scale.
 - d. The scale can be moved, or transposed, to any key.
2. A scale is a group of pitches arranged around a _____.
 - a. degree
 - b. tonic
 - c. whole step
 - d. half step
3. In a major scale, the half steps occur between _____.
 - a. second and third degrees
 - b. third and fourth degrees
 - c. seventh and eighth degrees
 - d. b and c
4. Which of the following is not true about the key signatures?
 - a. The sharps or flats are written at the beginning of a song before the clef sign.
 - b. The sharps or flats are applied throughout the piece in all octaves.
 - c. The sharps and flats are written on the staff in a specific octave and order, which never varies.
 - d. The building of key signatures follows the cycle of fifths.
5. The building of the key signatures _____.
 - a. follows the cycle down in fifths
 - b. follows the cycle up in fifths

V. Grammar

➤ Modal Verbs

Modal verbs (e.g. *may, can, will, must, should, need*) express an ability, permission, obligation, wish, etc. to do something.

Example:

- We *can* recognise the key of a song by looking at the key signature.
- The G major scale *must* contain an F#.

Many modal verbs cannot be used in all of the English tenses. That is why we need to know the substitutes to these modal verbs.

Modal Verb	Substitute	Example
Must	to have to	I must go. = I have to go.
must not	not to be allowed to	I must not go. = I am not allowed to go.
Can	to be able to	I can go. = I am able to go.
Cannot	not to be able to	I cannot go. = I am not able to go.
May	to be allowed to	I may go. = I am allowed to go.
Need	to have to	I need to go. = I have to go.
need not	not to have to	I need not go. = I don't have to go.
shall / should / ought to	to be supposed to / to be expected to / to be to	I shall / should / ought to go. = I am supposed to go. / I am expected to go. / I am to go.

- They do not use an 's' for the third person singular.
- They make questions by inversion ('she can go' becomes 'can she go?')
- They are followed directly by the infinitive of another verb (without 'to')

1. You must not go. → You _____ go.
 - a. do not have to
 - b. need not
 - c. are not able to
 - d. are not allowed to
2. We ought to win the race. → We _____ win the race.
 - a. are able to
 - b. are allowed to
 - c. are supposed to
 - d. are not able to
3. He should be in bed by now. → He _____ be in bed by now.
 - a. has to
 - b. is allowed to
 - c. is supposed to
 - d. is able to
4. She needs to see the doctor. → She _____ see the doctor.
 - a. has to
 - b. is allowed to
 - c. is supposed to
 - d. is able to
5. I must get up early. → I _____ get up early.
 - a. have to
 - b. am allowed to
 - c. am supposed to
 - d. am able to
6. Should I go to the cinema with them? → _____ go to the cinema with them?
 - a. am I able to
 - b. am I allowed to
 - c. am I supposed to
 - d. may I

32

1. He _____ see me yesterday. (*not / can*)
2. You _____ answer. (*not / need*)
3. She _____ play the guitar. (*not / can*)
4. Since he bought the new car he _____ sleep. (*not / can*)
5. She _____ stay at school yesterday afternoon. (*must*)
6. They _____ go to the concert yesterday. (*not / may*)

VI. Learn More

➤ The names of flat keys

When someone is speaking the name of a key, to know right away whether it is a sharp key or flat key, remember that all flat keys, except the key of F, have the word ‘flat’ in their name, such as B-flat, E-flat, A-flat, etc.

➤ Musical notes in other languages

Pitch names							
English	C	D	E	F	G	A	B
German	C	D	E	F	G	A	H*
French	Ut	Ré	Mi	Fa	Sol	La	Si
Italian	Do	Re	Mi	Fa	Sol	La	Si

*In German system, H equals B-natural, while B-flat is shown as Bs.

Sharps, flats and naturals			
	#	b	♮
English	sharp	flat	natural
German	erhöhter	niedriger	auflösung
French	dièse	bémol	bécarre
Italian	diesis	bemolle	bequadro

➤ Did you know?

- ✎ Ludwig Van Beethoven's last words were: "I shall hear in heaven!". Beethoven was deaf for the last few years of his life.
- ✎ Tchaikovsky suffered from many mental breakdowns and neuroses. He believed that his head would fall off, so when conducting an orchestra he would hold his chin with his left hand.

"Music expresses that which cannot be said and on which it is impossible to be silent."

– Victor Hugo

3

Intervals

I. Word List

a. General Words

Appear /ə'piə/ (v)

show up; come into sight

- The sun began to *appear* from behind the clouds.

Augment /'ɔ:gm(ə)nt/ (v)

add; increase; make or become greater

- Heavy rains *augmented* the water supply.

Describe /di'skrAɪb/ (v)

explain; give a detailed account of in words;
express; represent in words

- He *described* the house in perfect detail.

Diminish /di'mɪnɪʃ/ (v)

reduce; lessen; decrease; make or become less

- The strength of the army was greatly *diminished* by outbreaks of disease.

Emotional /ɪ'məʊʃ(ə)n(ə)l/ (adj)

relating to emotions and feelings

- He's a very *emotional* person.

Exact /ɛɡ'zakt/ (adj)

precise; accurate

- Those were his *exact* words.

Examine /ɛg'zəmin/ (v)

inspect; check; test

- He was *examined* by several doctors, who found nothing wrong with him

Involve /ɪn'vɒlv/ (v)

relate closely; engage as a participant; have within

- He told us a story *involving* life on a farm.

Likewise /'laɪkwʌɪz/ (adv)

similarly; also; equally

- He is a well-known painter who is *likewise* a sculptor.

Presence /'prez(ə)ns/ (n)

being there; existence; attendance

- We should watch our language when in the *presence* of children.

Quality /'kwɒlɪti/ (n)

characteristic; attribute

- The house has many fine *qualities*.

Quantity /'kwɒntɪti/ (n)

amount; number; extent

- The boss is worried about *quantity* as well as quality.

Simultaneously /sɪm(ə)l'teɪnɪəsli/ (adv)

at the same time; concurrently

- The movie and its soundtrack were released *simultaneously*.

b. Technical Terms

Augmented /ɔ:g'məntɪd/ (adj)

(of an interval) greater by a semitone than the corresponding major or perfect interval

Diminished /dɪ'mɪnɪʃt/ (adj)

(of an interval) less by a semitone than the corresponding minor or perfect interval

Interval /'ɪntəv(ə)l/ (n)

the distance between two notes

Inversion /ɪn'vɜːʃ(ə)n/ (n)

the act of inverting an interval, chord, or phrase; an inverted interval, chord, or phrase (in relation to the original one)

Invert /ɪn'vɜːt/ (v)

change the relative position of the notes of an interval or chord by raising the lowest note by an octave



Major /'meɪdʒə/ (n, adj)

(of an interval) normal or perfect, greater by a semitone than the correlative minor interval; (of a scale) having intervals of a semitone between the third and fourth, and seventh and eighth degrees, contrasted with *minor*; (of a key) based on a major scale; a major key, interval, or scale

Minor /'maɪnə/ (n, adj)

(of an interval) smaller by a semitone than the correlative major interval; (of a scale) with semitones above the second, fifth, and seventh notes, contrasted with *major*; (of a key) based on a minor scale, tending to produce a melancholy effect; a minor key, interval, or scale

Perfect /'pə:fɪkt/ (adj)

(of an interval) belonging to the group comprising the fourth, the fifth, and the octave

Tone /təʊn/ (n)

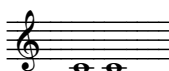
pitch; a sound having a definite pitch and character; a musical note

Tritone /'traɪtəʊn/ (n)

an interval of three whole tones; an augmented fourth, or its inversion, a diminished fifth

Unison /'ju:nɪs(ə)n/ (n, adj)

sameness in pitch of two or more sounds or notes; the relation of two notes of the same pitch regarded as a musical interval; the sounding of notes or melodies at the same pitch, or at pitches one or more octaves apart, by different voices or instruments together



unison

II. Vocabulary Practice

a. Match the words with their definitions.

___ 1. involve	a. the distance between two notes
___ 2. diminish	b. characteristic; attribute
___ 3. tone	c. explain; give a detailed account of
___ 4. describe	d. increase; make or become greater
___ 5. interval	e. change the relative position of the notes of an interval or chord by raising the lowest note by an octave
___ 6. augment	f. pitch; a musical note
___ 7. quality	g. existence; being present
___ 8. unison	h. similarly; also
___ 9. likewise	i. precise; accurate
___ 10. quantity	j. relating to emotions and feelings
___ 11. simultaneously	k. decrease; make or become less
___ 12. exact	l. at the same time
___ 13. presence	m. amount; number
___ 14. emotional	n. sameness in pitch of two or more sounds or notes; the relation of two notes of the same pitch
___ 15. invert	o. relate closely; have within

b. Fill in the blanks with the correct words from the list.

<i>perfect</i>	<i>augmented</i>	<i>tritone</i>	<i>describe</i>	<i>interval</i>
<i>minor</i>	<i>inversion</i>	<i>quality</i>	<i>diminished</i>	

1. A/an _____ is best described as the distance between two notes.
2. A minor or perfect interval made smaller by a semitone becomes _____.
3. When we turn the notes of a chord or an interval upside down (usually by raising the lowest note up an octave), the chord or interval so produced is called a/an _____.
4. The _____ interval is a semitone greater than the corresponding major or perfect interval.
5. There are many ways to _____ musical notes, including letters, numbers, tablature, and of course the standard music staves.
6. The _____ interval belongs to the group comprising the fourth, the fifth, and the octave.
7. A/an _____ interval is a semitone smaller than the correlative major interval.
8. They offer _____ at a reasonable price.
9. An interval of three whole steps is called a/an _____.

c. Synonyms: choose the word that means the same as the given word.

1. examine
 - a. explain
 - b. test
 - c. execute
 - d. describe

2. appear
a. hide
c. show
b. cover
d. resume
3. likewise
a. otherwise
c. also
b. but
d. still
4. exact
a. approximate
c. almost
b. near
d. precise
5. quantity
a. characteristic
c. attribute
b. amount
d. feature
6. augment
a. reduce
c. increase
b. decrease
d. limit

III. Reading Passage

Intervals

A scale is a pattern of notes centred around a tonic. Within that overall pattern are smaller patterns, right down to the relationships between individual notes that form the building blocks of both melodies and harmonies. By knowing these small relationships, it is easier to gain a much greater understanding of the larger patterns and to learn to control the emotional effects they create in listeners.

The distance between any two musical tones is described as an *interval*. If the tones are played one after the other, as in a melody, they form a *melodic interval*, and if they are played simultaneously, they form a

harmonic interval. The names of the intervals are based on the number of scale tones they contain. For example, the distance from C to D contains two scale tones, C and D; therefore it is a second interval. The distance from C to E contains three scale tones, C-D-E, so it is a third interval. Intervals are the same whether measured from the lower note or from the upper note; for instance, the distance from E down to C, containing three scale tones E-D-C, is still a third interval.

The number of scale tones an interval contains is called the *interval quantity*. The quantity is counted the same way in any key. For instance, the quantity of the interval B \flat up to E \flat , containing four scale tones, B \flat -C-D-E \flat , is a fourth interval; the presence of flats does not alter the interval quantity. Likewise, the distance from C \sharp to G \sharp is a fifth interval, because it contains five scale tones, C \sharp -D \sharp -E \sharp -F \sharp -G \sharp , and the sharps do not affect the quantity. If the interval contains eight scale tones, it is called an *octave*; also, the distance between two notes of exactly the same pitch (containing only one scale tone) is called a *unison*.

Some intervals contain the same number of scale tones, but still look and sound different. Interval quantity gives us a general measurement of the size of the interval. The exact measurement is called the *interval quality*, which is the number of half steps the interval contains. Quality can be measured in comparison to the major scale.

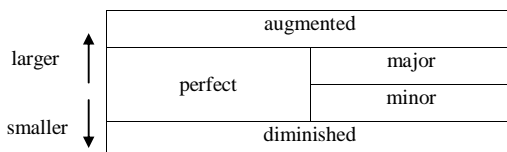
The intervals in a major scale between the first note and the other notes are:



Here are the basic rules and names (when examining the distance from the first note of a major scale upwards):

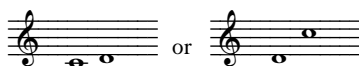
- 1) Seconds, thirds, sixths and sevenths are *major* intervals.
- 2) Unisons, fourths, fifths and octaves are *perfect* intervals.
- 3) Major intervals made smaller by a half step become *minor*.
- 4) Major intervals made smaller by two half steps become *diminished*.
- 5) Perfect intervals made smaller by a half step become diminished.

- 6) Perfect intervals made smaller by two half steps become *double diminished*.
- 7) Major or perfect intervals made larger by a half step are *augmented*; by two half steps they become *double augmented*.

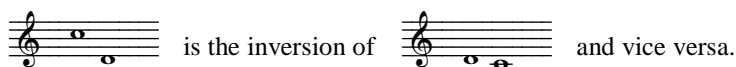


Inversion of intervals

Intervals describe the distance between two notes. The notes involved can appear and sound in two ways:



In other words, any interval can be turned upside-down (inverted).



When an interval is inverted, the note names involved are still the same, and the intervallic relationship follows a pattern. In the above example, one interval is a major second; the inversion is a minor seventh.

Some simple rules for inversion of intervals follow:

- 1) 'Nine' minus the number of the interval equals the inversion interval.
- 2) Major intervals inverted become minor.
- 3) Minor intervals inverted become major.
- 4) Perfect intervals inverted remain perfect.
- 5) Augmented intervals inverted become diminished.
- 6) Diminished intervals inverted become augmented.
- 7) Double diminished intervals inverted become double augmented.
- 8) Double augmented intervals inverted become double diminished.

In order to correctly produce an inversion of any interval, the bottom pitch must be raised one octave or the top pitch must be lowered one octave. The inversion of a perfect unison becomes a perfect octave and vice versa.



9 minus 1 (unison) = 8 (octave)

The tritone interval (augmented fourth) is a special case. Unlike any other interval, when it is inverted, the number and qualifier change (it becomes a diminished fifth), but it remains a tritone (3 whole steps).

IV. Comprehension Exercises

a. Write T (true) or F (false).

- ___ 1. In a melodic interval the two notes are played simultaneously.
- ___ 2. The distance from C to E forms a second interval.
- ___ 3. An interval containing eight scale tones is called an octave.
- ___ 4. An interval containing two scale tones is called a unison.
- ___ 5. The number of scale tones an interval contains is called interval quality.
- ___ 6. Interval quality is based on the number of half steps an interval contains.
- ___ 7. In a major scale, the fourths, fifths, and octaves are major intervals.
- ___ 8. A major interval made smaller by a semitone becomes diminished.
- ___ 9. A major interval made larger by a semitone becomes augmented.
- ___ 10. A tritone interval inverted remains tritone.

b. Choose the correct answer.

1. Which statement is not true about the intervals?
 - a. If the tones are played one after the other, they form a melodic interval.
 - b. If the tones are played simultaneously, they form a harmonic interval.
 - c. Intervals are different if measured from the upper note.
 - d. The names of the intervals are based on the number of scale tones they contain.
2. The interval quantity is _____.
 - a. the number of scale tones an interval contains
 - b. the number of half steps an interval contains
 - c. counted the same way in any key
 - d. a and c
3. Which of the following is not true about the interval quantity?
 - a. It is counted the same way in any key.
 - b. The presence of sharps and flats affects the quantity.
 - c. If the interval contains eight scale tones it is called an octave.
 - d. If the interval contains only one scale tone it is called a unison.
4. The unison is _____.
 - a. the distance between two notes of exactly the same pitch
 - b. an interval containing one scale tone
 - c. an interval containing eight scale tones
 - d. a and b
5. Perfect intervals made smaller by a semitone become _____.
 - a. minor
 - b. major
 - c. diminished
 - d. augmented
6. Perfect intervals made larger by a whole step become _____.
 - a. major
 - b. minor
 - c. augmented
 - d. double augmented

7. Unisons and octaves in a major scale _____ when inverted.
a. remain the same b. remain perfect
c. become perfect d. become diminished
8. Major intervals become _____ when inverted.
a. perfect b. minor
c. diminished d. augmented
9. _____ intervals remain the same when inverted.
a. major b. minor
c. perfect d. diminished
10. An augmented fourth interval _____ when inverted.
a. remains the same b. remains a tritone
c. becomes a diminished fifth d. b and c

c. Answer the following questions orally.

1. What is the difference between a melodic interval and a harmonic one?
2. What do we mean by interval 'quantity' and 'quality'?
3. What do the words 'octave' and 'unison' mean in interval quantity?
4. What are the different intervals in a major scale?
5. How can we invert an interval? Do the interval quantity and quality remain the same for the inverted interval?

V. Grammar

➤ Plural Nouns

A **plural noun** is a noun referring to more than one item (person, place, thing, etc.).

General form: singular form plus 's'

Example: interval → intervals

- After *s*, *z*, *x*, *ch*, or *sh* the plural is formed by adding 'es'

Example: pitch → pitches

- The 'y' after a consonant is changed to 'ie' before the plural 's'

Example: quality → qualities

But 'y' after a vowel is not changed

Example: key → keys

- The 'f' or 'fe' at the end of a word is usually changed to 'v' before 's' or 'es'

Example: life → lives

- After 'o' the plural is usually formed by adding 'es'

Example: tomato → tomatoes

But this is not so with musical terms and words used for electric devices

Example: piano → pianos

radio → radios

- For numerals, letters, and symbols an apostrophe is usually added before 's'

Example: 1980 → 1980's

A → A's

Some other nouns have irregular plural forms. Just a few examples follow:

<i>Singular</i>	<i>Plural</i>
foot	feet
medium	media (<i>also</i> mediums)
analysis	analyses
synthesis	syntheses
child	children
man	men

Here are some examples of the plural form of musical terms ending in ‘o’ which is formed by adding only ‘s’, as mentioned above:

<i>Singular</i>	<i>Plural</i>
alto	altos
cello	cellos
audio	audios
mono	monos
stereo	stereos
solo	solos
duo	duos
trio	trios
studio	studios
motto	mottos (<i>also</i> mottoes)
intro	intros
bongo	bongos
falsetto	falsettos
arco	arcos (<i>also</i> archi)
pizzicato	pizzicatos (<i>also</i> pizzicati)

Note: since a large number of the musical terms used in English are of Italian origin, some of them have their Italian plural forms in English as well (*archi, pizzicato, etc.*).

a. Write the plural form of the words given.

- | | |
|-----------------|-----------------|
| 1. melody _____ | 7. video _____ |
| 2. bass _____ | 8. woman _____ |
| 3. mix _____ | 9. series _____ |

- | | |
|-------------------|------------------|
| 4. chorus _____ | 10. tempo _____ |
| 5. soprano _____ | 11. story _____ |
| 6. quantity _____ | 12. medium _____ |

b. Choose the correct plural form of each word.

- | | | | |
|--------------|--------------|--------------|----------------|
| 1. harmony | a. harmonys | b. harmonis | c. harmonies |
| 2. outro | a. outros | b. outroes | c. outro |
| 3. synthesis | a. synthesis | b. syntheses | c. synthesises |
| 4. guitar | a. guitars | b. guitares | c. guitar |
| 5. piccolo | a. piccolos | b. piccoloes | c. piccolo |

VI. Learn More

► Italian words in music (part 1)

Many of the musical terms used in English are of Italian origin. Here are just a few examples of Italian musical terms ending in ‘-o’ together with English meanings for each:

Alto /'altəʊ/ (n)

the highest adult male singing voice; lowest female voice; singer with an alto voice; piece of music written for an alto voice

Arco /'ɑ:kəʊ/ (n, adj, adv)

a bow for a stringed instrument; played on a violin or other stringed instrument using the bow

Cello /'tʃɛləʊ/ (n)

bass instrument of the violin family

Duo /'dju:əʊ/ (n)

a group of two; duet

Falsetto /fəl'setəʊ/ (n, adj)

a method of voice production used by male singers, especially tenors, to sing notes higher than their normal range

Motto /'mɒtəʊ/ (n)

a phrase which recurs throughout a musical work and has some symbolical significance

Pizzicato /pɪtsɪ'kɑ:təʊ/ (n, adj, adv)

plucking the strings of a violin or other stringed instrument with one's finger; a note or passage played in this way

Solo /'səʊləʊ/ (n)

a piece of music for one performer

Soprano /sə'prɑ:nəʊ/ (n)

the highest singing voice of women or boys

Tempo /'tɛmpəʊ/ (n)

the speed at which a passage of music is or should be played

Trio /'tri:əʊ/ (n)

a group of three; composition for three performers

➡ Did you know?

✎ Because the middle finger on each hand was considered too short, Ignace Jan Paderewski, the famous Polish pianist, composer, and statesman, was told by a teacher that he could never expect to be a competent pianist.

“Where words fail, music speaks.”

– Hans Christian Andersen

4

Chord Construction

I. Word List

a. General Words

Abbreviation /əbri:vɪ'eɪʃ(ə)n/ (n)

short form; contraction

- UN is an *abbreviation* of the United Nations.

Accomplish /ə'kʌmplɪʃ/ (v)

do; perform

- There are several different ways to *accomplish* the same task.

Bring /brɪŋ/ (v)

carry; take with

- He will *bring* the money with him from the bank.

Chart /tʃɑ:t/ (n)

graph; diagram; table

- The record went to the top of the *charts*.

Common /'kɒmən/ (adj)

frequent; usual; ordinary

- Electric windows are a *common* feature in new cars.

Construction /kən'strʌkʃ(ə)n/ (n)

structure; act of building

- *Construction* of the new bridge will begin in the spring.

Contemporary /kən'temp(ə)r(ə)ri/ (adj)

modern; up to date; present-day

- That museum is one of the largest devoted to *contemporary* arts.

Distinct /dɪ'stɪŋkt/ (adj)

different; separate; clear

- The phrase has three *distinct* meanings.

Due to /dju: tə/ (prep)

because of; owing to; as a result of

- Evening classes were cancelled *due to* heavy snow.

Extremely /ɛk'stri:mli/ (adv)

very; highly

- Some parts of that book are *extremely* difficult to understand.

Jarring /'dʒɑ:ɪŋ/ (adj)

harsh; dissonant; irritating; grating on the ear or on the feelings or nerves

- My speaker has got a problem; it makes a *jarring* sound.

Popularity /pɒpjə'lærɪti/ (n)

fame; being favoured, beloved, or admired by the people

- The *popularity* of cell phones has increased over the last decade.

Position /pə'zɪʃ(ə)n/ (n, v)

place; situation; put; set

- From this *position*, you can see the whole city.

Progression /prə'grɛʃ(ə)n/ (n)

sequence; series; development

- Doctors were surprised by the rapid *progression* of the disease.

Restful /'rɛstfəl/ (adj)

soothing; peaceful; relaxing

- I hope you had a relaxing and *restful* weekend.

Smooth /smu:ð/ (adj)

calm; tranquil

- Our flight was very *smooth*.

Stable /'steɪb(ə)l/ (adj)

steady; firm; fixed

- They have a *stable* relationship.

Stack /stak/ (v)

pile; load; place (things) one on top of the other

- He *stacked* the books on the table.

Symbolise /'sɪmbəlaɪz/ (v) (also ***Symbolize***)

represent; be a symbol of; indicate

- The flag *symbolises* our country.

Tense /tɛns/ (adj)

nervous; stressful

- She was feeling pretty *tense*.

b. Technical Terms

Chord /kɔ:d/ (n)

a group of notes sounded together, combined according to some system; a combination of harmonising notes

Consonant /'kɒns(ə)nənt/ (adj)

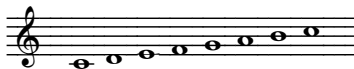
harmonious; forming a concord

Dissonant /'dɪs(ə)nənt/ (adj)

inharmonious; forming a dissonance; discordant in sound

Dominant /'dɒmɪnənt/ (n, adj)

the fifth note of the diatonic scale of a key; based on or pertaining to the dominant



G (dominant)

Root /ru:t/ (n)

the fundamental note of a chord

Triad /'traɪad/ (n)

a chord of three notes, consisting of a given note with the third and fifth above it

II. Vocabulary Practice

a. Match the words with their definitions.

___ 1. popularity	a. frequent; usual
___ 2. extremely	b. do; perform
___ 3. position	c. fame; being favoured or admired by the people
___ 4. consonant	d. because of; as a result of
___ 5. restful	e. represent; be a symbol of
___ 6. due to	f. diagram; graph; table
___ 7. common	g. pile; place things one on top of the other
___ 8. symbolise	h. place; situation
___ 9. accomplish	i. harsh; dissonant; grating on the ear or on the feelings or nerves
___ 10. jarring	j. harmonious; forming a concord
___ 11. chart	k. different; separate
___ 12. distinct	l. sequence; series
___ 13. construction	m. very; highly
___ 14. stack	n. relaxing; peaceful
___ 15. progression	o. structure; act of building

b. Fill in the blanks with the correct words from the list.

<i>root</i>	<i>abbreviation</i>	<i>chord</i>	<i>progression</i>	<i>dominant</i>
		<i>triad</i>	<i>dissonant</i>	

1. A/an _____ is a combination of two or more notes sounded simultaneously (played at the same time).
2. The _____ is the fundamental note of a chord based on which chords are named.
3. A chord of three notes, consisting of a given note with the third and fifth above it, is called a _____.
4. The _____ is the fifth note of the diatonic scale of a key.
5. Some chords are considered _____, because they sound inharmonious and jarring.
6. In music language, the passage or movement from one chord to another is called a chord _____.
7. The _____ of adjective is adj.

c. Synonyms: choose the word that means the same as the given word.

1. bring
 - a. revert
 - b. carry
 - c. change
 - d. remain
2. stable
 - a. flexible
 - b. variable
 - c. steady
 - d. free
3. tense
 - a. nervous
 - b. still
 - c. calm
 - d. firm

4. symbolise
a. recognise
c. reprise
b. represent
d. reduce
5. smooth
a. stressed
c. harsh
b. nervous
d. calm
6. contemporary
a. temporary
c. modern
b. old
d. traditional

III. Reading Passage

Chord Construction

A melodic interval - two notes, one after the other - is the smallest unit of melody. Likewise, a harmonic interval - two notes played together - is the smallest unit of harmony. It takes two or more tones written or played simultaneously to form a *chord*. Most basic chords are made up of specific arrangements of three notes, and these are called *triads*. Understanding how to build and identify the four types of triads is the first step towards understanding more complex chords and the progressions that are created when chords are put together.

The first note of a triad, which gives the triad its name, is the *root*. The root has the same relationship to a triad as the tonic has to a scale; it is the fundamental note. In addition to the root, a triad contains the note a third interval above the root, called the *third*, and the note a fifth interval above the root, called the *fifth*.



There are two types of triads that are extremely common: *major triads* and *minor triads*. Their popularity is due to the fact that they are both *consonant*; that is, they have a sound that is generally described as smooth, stable, or restful. Although both triad types contain a root, third, and fifth, their thirds have different qualities, which give them their distinct sounds. The quality of the third in the major triad is a major third, and the quality of the third in the minor triad is a minor third. Both triads contain a perfect fifth. When written on chord charts, the letter name of the chord by itself is the symbol for a major triad - the letter 'C', for instance, is the symbol for 'C major' - while the minor triad is symbolised by the letter name followed by 'mi' (or in some cases by the minus sign '-'), as in 'Cmi'. Like interval qualities, the differences in triads are called triad qualities.

In addition to major and minor triads, there are two other types of triad qualities. One is a triad containing a root, major third, and augmented fifth; this is called an *augmented triad*. In the chord symbol for the augmented triad, the quality is symbolised by '+' as in 'C+'. The other triad quality contains a root, minor third, and diminished fifth and is called a *diminished triad*. Its quality is symbolised by '°' as in 'C°'. Augmented and diminished triads are considered *dissonant* - tense, or even jarring. The augmented triad is not diatonic to any major key.

The diatonic triads are:

I maj II min III min IV maj V maj VI min VII dim I maj

Note that each chord is identified with a Roman numeral representing the scale degree of the bottom pitch (the root), followed by the chord type name.

There is one more type of chord. It is a very common chord in contemporary music, and it does not fit the normal pattern of stacked thirds. It is the *suspended fourth* chord. The abbreviation used is 'sus4'. A suspended fourth chord is a triad in which the fourth degree replaces the third degree.

Seventh chords

The logical extension of a diatonic triad is the addition of another diatonic third above the fifth of the triad. The result is a diatonic *seventh chord*

which contains a diatonic seventh degree above the root. In triads there are only three intervallic relationships; root to third, root to fifth, and third to fifth. With the added pitch of seventh chords, the complexity doubles; root to third, fifth, seventh; third to fifth, seventh; and fifth to seventh. Thus, seventh chords are more complex than triads.

Chords with a major third, perfect fifth, and major seventh from the root define a *major seventh* chord ‘maj7’. Chords with a minor third, perfect fifth, and minor seventh from the root define a *minor seventh* chord ‘-7’. Chords with a major third, perfect fifth, and minor seventh from the root define a *dominant seventh* chord ‘7’.

There are other seventh chord structures which are not diatonic to a major key; for example, the augmented seventh chord ‘+7’, and the diminished seventh chord ‘°7’.

Inversion of chords

The basic rule for inverting triads is the same as that for intervals; bringing the bottom pitch up an octave. There are as many positions of inversion for a chord as there are notes in the chord (i.e. three in a triad).

- If the root is positioned on the bottom (where it would normally be for naming purposes) the chord is in *root position*.
- The *first inversion* is accomplished by bringing the root up an octave.
- The *second inversion* is done by bringing the root and the third up an octave.

One more inversion would bring the chord back to the root position.

There are three possible choices for the top note of any triad. But since seventh chords contain four notes, there are four positions of inversion possible, the fourth position being the *third inversion* with the root, third, and fifth brought to the top and the seventh on the bottom.

IV. Comprehension Exercises

a. Write T (true) or F (false).

____ 1. Most basic chords, called triads, are made up of three notes.

- ____ 2. The root is the note that gives the triad its name.
- ____ 3. Major and minor chords have the same qualities in their thirds.
- ____ 4. The diminished triad is symbolised by a minus sign ‘-’.
- ____ 5. Augmented and diminished triads are considered consonant.
- ____ 6. The diminished triad is not diatonic to any major key.
- ____ 7. The augmented chord does not fit the normal pattern of stacked thirds.
- ____ 8. The major seventh chord is made up of a major third, perfect fifth, and a major seventh from the root.
- ____ 9. There are four positions of inversion possible for the seventh chords.

b. Choose the correct answer.

1. The root ____.
- is the first note of a chord
 - gives the chord its name
 - is the first note of a scale
 - a and b
2. The difference between major and minor triads lies in ____.
- the quality of their roots
 - the quality of their thirds
 - the quality of their fifths
 - b and c
3. The minor triad can be symbolised by ____.
- the letter name by itself
 - the letter name followed by ‘mi’

- c. the letter name followed by minus sign ‘-’
 - d. b and c
4. Which of the following is not true about the augmented triad?
- a. It is made up of a root, a major third, and augmented fifth.
 - b. It is not diatonic to any major key.
 - c. It is symbolised by the letter name followed by ‘°’.
 - d. It is considered dissonant.
5. The symbol ‘°’ represents _____ quality.
- a. minor
 - b. major
 - c. diminished
 - d. augmented
6. The symbol ‘+’ represents _____ quality.
- a. major
 - b. minor
 - c. suspended
 - d. augmented
7. The suspended fourth chord _____.
- a. is a triad in which the fourth degree replaces the third degree
 - b. is very common in contemporary music
 - c. is abbreviated as ‘sus4’
 - d. all of the above
8. A chord with a major third, perfect fifth, and minor seventh from the root forms a _____.
- a. major seventh chord
 - b. minor seventh chord
 - c. dominant seventh chord
 - d. diminished chord
9. If we bring the root of a chord up an octave, the chord will be in its _____.
- a. root position
 - b. first inversion
 - c. second inversion
 - d. third inversion

10. The third inversion _____.

- a. is done by bringing the root and the third up an octave
- b. is done by bringing the root, the third, and the fifth up an octave
- c. occurs in seventh chords
- d. b and c

c. Answer the following questions orally.

1. What are the two most common triads? What intervals do they contain?
2. How are the different types of triads symbolised?
3. How is a seventh chord formed?
4. What are the different types of seventh chords?
5. How is a chord inverted?
6. How many positions of inversion are there for a chord?

V. Grammar

Comparison of Adjectives

Positive Form

Use the positive form of the adjective if the comparison contains one of the following expressions:

- as ... as

Example: Jane is *as tall as* John.

- not as ... as / not so ... as

Example: Jane is *not as tall as* John.

Comparative and Superlative Form (-er / -est)

- one-syllable adjectives (clean, new, cheap)
- two-syllable adjectives ending in '-y' or '-er'

Positive	Comparative	Superlative
small	smaller	(the) smallest
easy	easier	(the) easiest
clever	cleverer	(the) cleverest

Note: there are some exceptions to this rule about two-syllable adjectives.
For example:

Positive	Comparative	Superlative
quiet	quieter	quietest
simple	simpler	simplest
narrow	narrower	narrowest

Exceptions in spelling when adding '-er / -est':

- silent 'e' is dropped → late - later - latest
- final 'y' after a consonant becomes 'i' → happy - happier - happiest
- final consonant after short, stressed vowel is doubled → hot - hotter - hottest

Comparative and Superlative Form (more / most)

- adjectives of three or more syllables (and two-syllable adjectives not ending in -y / -er)

Positive	Comparative	Superlative
difficult	more difficult	(the) most difficult

Some other adjectives have irregular comparative and superlative forms:

Positive	Comparative	Superlative
good	better	best
bad	worse	worst

little (amount)	less	least
little (size)	smaller	smallest
much / many	more	most
far (place and time)	further	furthest
far (place)	farther	farthest
late (time)	later	latest
late (order)	latter	last

a. Fill in the comparison with *as ... as*.

1. I'm _____ you. (*not / good / at English*)
2. Their second album was _____ their first one. (*not / successful*)
3. I do not earn _____ you do. (*much / money*)
4. Your mobile phone is _____ mine. (*not / trendy*)
5. The movie was _____ the book. (*not / interesting*)
6. You can have _____ you like on the website. (*many / pages*)

b. Fill in the blanks with the correct form of the given adjectives (*comparative or superlative*).

1. This is _____ book I've ever read. (*interesting*)
2. This song is _____ than that one. (*beautiful*)
3. Who is _____ person in the world? (*rich*)
4. The weather this week is even _____ than last week. (*bad*)
5. Which is _____ animal in the world? (*dangerous*)

6. I am _____ at music than my sister. (*good*)
7. German is _____ than English. (*difficult*)
8. The China Wall is _____ wall in the world. (*long*)
9. That is _____ song of the band. (*famous*)

VI. Learn More

➤ Sixth chords

Just like seventh chords, there are different types of sixth chords as well, formed by a triad with an additional sixth degree above the root. For example, major sixth and minor sixth chords consist of a major or minor triad respectively and an added sixth degree.

➤ Chord abbreviations and symbols

Here are some universally accepted abbreviations used for triads:

- **Major:** the letter name itself represents a major triad (for example, C = C major triad). Optionally its abbreviation ‘*maj*’ may appear: Cmaj.
- **Minor:** ‘*min*’ (or ‘*mi*’) is the abbreviation for minor. The minus sign ‘-’ is also used for it (for example, Cmin, Cmi or C-).
- **Diminished:** is represented best by abbreviation ‘*dim*’ or a small circle above the triad name; for example, Bdim or B^o.
- **Augmented:** is represented by its abbreviation ‘*aug*’ or the sign ‘+’; for example, Daug or D+.
- **Suspended:** is abbreviated as ‘*sus*’.

➤ Did you know?

- ↪ At only four lines long, the Japanese national anthem is the shortest national anthem. The national anthems of Jordan and San Marino are also four lines long. The longest is the Greek national anthem at 158 verses long.
- ↪ The longest hymn is 'Hora novissima tempora pessima sunt; vigilemus' by Bernard of Cluny, which is 2,966 lines long.

“Without music, life would be a mistake.”

– Friedrich Nietzsche

5

Note Values

I. Word List

a. General Words

Attach /ə'tatʃ/ (v)

fasten; connect; add

- I *attached* the file to the e-mail.

Consistent /kən'sist(ə)nt/ (adj)

steady; constant; unchanging over time

- Customers expect that the quality of service they receive will be *consistent*.

Equivalent /ɪ'kwɪv(ə)l(ə)nt/ (n, adj)

equal; corresponding

- I haven't taken that course, but I took an *equivalent* course at another university.

Occupy /'ɒkjʊpAI/ (v)

live in; reside in; inhabit; fill

- They have *occupied* the apartment for three years.

Repetitive /rɪ'petɪtɪv/ (adj)

recursive; cyclic; recurring

- She left the job because the work was too *repetitive*.

Underlying /ʌndə'laɪɪŋ/ (adj)

fundamental; basic

- The book was mainly about the *underlying* differences between democracy and dictatorship.

b. Technical Terms

Bar /bɑ:/ (n)

a subdivision of time in music; one measure of a piece of music

Bar line /bɑ: lɪn/ (n)

a vertical line that divides measures of music



Beat /bi:t / (n)

a basic unit of measurement of musical time, expressed as a certain number of beats in the bar

Eighth note /eɪtθ nəʊt/ (n)

a note of one half a beat; equal to one eighth of a whole note; a quaver



Eighth rest /eɪtθ rɛst/ (n)

a silence of one half a beat; equivalent rest for the eighth note



Half note /hɑ:f nəʊt/ (n)

a note of two beats long; equal to half a whole note; a minim



Half rest /hɑ:f rɛst/ (n)

a silence of two beats; equivalent rest for the half note



Metre /'mi:tə/ (n) (also **Meter**)

the rhythm of music; the rhythmic pattern of beats

Quarter note /'kwɔ:tə nəʊt/ (n)

a note of one beat long; equal to one fourth of a whole note; a crotchet



Quarter rest /'kwɔ:tə rɛst/ (n)

a silence of one beat; equivalent rest for the quarter note



Rest /rɛst/ (n)

a period of silence of a specific duration

Sixteenth note /sɪks'ti:nθ nəʊt/ (n)

a note of one fourth of a beat; equal to one sixteenth of a whole note; a semiquaver



Sixteenth rest /sɪks'ti:nθ rɛst/ (n)

a silence of one fourth of a beat; equivalent rest for the sixteenth note



Triplet /'trɪplɪt/ (n)

a group of three notes to be played in the time of two of the same time value

Value /'vælju:/ (n)

the relative length or duration of a musical note

Whole note /həʊl nəʊt/ (n)

a note of four beats long; a note lasting for a whole measure (bar) with a time signature of four/four; a semibreve



Whole rest /həʊl rɛst/ (n)

a silence of four beats; equivalent rest for the whole note



II. Vocabulary Practice

a. Match the words with their definitions.

___ 1. bar	a. the length or duration of a musical note
___ 2. underlying	b. a period of silence of a specific duration
___ 3. metre	c. equal; corresponding
___ 4. occupy	d. a subdivision of time in music; one measure of a piece of music
___ 5. beat	e. a note of one beat long; equal to one fourth of a whole note
___ 6. value	f. recurring; cyclic
___ 7. equivalent	g. steady; constant
___ 8. rest	h. fill; live in
___ 9. repetitive	i. the rhythm of music; the rhythmic pattern of beats
___ 10. quarter note	j. fundamental; basic
___ 11. consistent	k. a note of four beats long
___ 12. whole note	l. a basic unit of measurement of musical time

b. Fill in the blanks with the correct words from the list.

<i>triplet</i>	<i>half rest</i>	<i>beat</i>	<i>eighth note</i>	<i>equivalent</i>	<i>value</i>
		<i>whole</i>	<i>bar line</i>		

1. A _____ shows the beginning and the end of each measure.

2. The _____ can be described as a subdivision of musical time that is felt as the pulse within a piece of music.
3. The note that receives one half of a beat is the _____.
4. A sixteenth rest means a silence of one fourth of a beat. It is the _____ rest for the sixteenth note.
5. A _____ can be described as a group of three notes played in the time of two notes.
6. The _____ symbol indicates silence for two beats.
7. The note _____ tells us about the length or duration of a musical note.
8. A quarter note is a note of one beat long. It equals to one fourth of a _____ note.

c. Synonyms: choose the word that means the same as the given word.

1. attach
 - a. put
 - b. connect
 - c. carry
 - d. take
2. quarter
 - a. half
 - b. one fourth
 - c. one eighth
 - d. whole
3. equivalent
 - a. different
 - b. other
 - c. corresponding
 - d. unlike
4. occupy
 - a. perform
 - b. bring
 - c. find
 - d. fill

d. Choose the symbol that represents the given word.

1. quarter rest



2. eighth note



3. whole rest



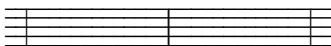
III. Reading Passage

Note Values

In order to actually perform a piece of music, it is essential to arrange the notes in the context of time; that is, it is necessary to know when and for how long to play them. This brings us to the topic of *rhythm*, or how pitches are placed in time.

Ordinary clock time is divided into various units of measure, of which the smallest is one second. Musical time is also divided into units of measure, of which the smallest is the *beat*, the underlying regular rhythm of a piece of music. Just as seconds are grouped into minutes, repetitive patterns of strong (accented) and weak (unaccented) beats form the *meter*, or overall rhythmic feeling, of a piece of music. The meter usually consists of groups of 2, 3, or 4 beats, with the first beat of each group being the strongest, and this pattern usually stays the same throughout a piece of music in order to provide a consistent backdrop for the melody and harmony.

To notate rhythms on the staff, groups of beats are set apart from each other by vertical lines called *bar lines*, drawn in front of the first beat of each group. The spaces between the lines are called *measures*, or *bars*.



Within the context of the meter, the duration of each individual pitch is indicated by means of two sets of symbols: symbols for sounds (*notes*) and symbols for silence (*rests*). The duration of notes and rests are most easily understood in relation to the most common metric grouping, four beats in a measure.

A note that occupies a whole measure of four beats is called a *whole note*. It looks like an empty oval resting on its side. Its equivalent rest is the *whole rest*, which is suspended from the fourth line of the staff.



A note that lasts for half of a measure, or two beats, is called a *half note*. The half note looks like a whole note but with the addition of a *stem* (a vertical line) attached to the note head. If the pitch of the note is on the middle line of the staff or above, the stem is attached to the left side of the note head, pointing down. If the pitch of the note is below the middle line, the stem is attached to the right side of the note head, pointing up. The equivalent rest, the *half rest*, sits on the third line.



A note that lasts for one fourth of a measure, or one beat, is called a *quarter note*. The quarter note looks like a filled-in half note. The equivalent rest, the *quarter rest*, is drawn as shown.



Just as seconds in ordinary time may be divided into fractions for more precise measurement, beats may also be divided into smaller units of musical time to accurately represent rhythms smaller than the quarter note.

A note that lasts for one half of a beat is called an *eighth note* (it is one eighth of a measure). The eighth note is the same as a quarter note but with a flag attached to the stem, which is always on the right side regardless of stem direction. Generally, when two, three, or four eighth notes occur next to one another, they are connected together by means of a *beam* (a horizontal line), which reduces the clutter of separate flags. The equivalent rest, the *eighth rest*, also has a single flag, which is drawn in the third space as shown. Eighth rests are not beamed. As a rule, we use a single larger rest rather than a group of small rests.



The smallest common note value lasts for one fourth of a beat and is called a *sixteenth note*. It is the same as an eighth note but with two flags attached. When two or more sixteenth notes occur within a single beat, they are connected by a *double beam*. The equivalent rest, the *sixteenth rest*, also has two flags, which are drawn in the second and third spaces of the staff.



Triplets

When a note is divided into three equal parts instead of two, the result is called a *triplet*. A triplet occupies the same length of time normally occupied by two notes of the same value. This is indicated by drawing the number '3' above the group of notes, and framing it with a square bracket.



Dotted notes

Placed immediately after and parallel to a note head or rest, a *dot* increases the value of the note or rest by one half its normal duration. This makes it

possible to create note values in between the normal notes without inventing a new type of notation.



IV. Comprehension Exercises

a. Write T (true) or F (false).

- ___ 1. The rhythm of music is concerned with how pitches are placed in time.
- ___ 2. Beat is the smallest unit of measure of musical time.
- ___ 3. The symbols for silence are called rests.
- ___ 4. The most common metric grouping is four beats in a measure.
- ___ 5. A whole note looks like a filled-in oval.
- ___ 6. The whole rest sits on the fourth line of the staff.
- ___ 7. The stem is always attached to the right side of the note head.
- ___ 8. A half rest is a silence of two beats long.
- ___ 9. Quarter notes are usually connected together by means of a beam.
- ___ 10. The flag is always attached to the right side of the note stem.
- ___ 11. Sixteenth notes have two flags attached to them.
- ___ 12. A dot increases the length of a note or rest by half its normal duration.

b. Choose the correct answer.

1. The meter _____.
 - a. is the overall rhythmic feeling of a piece of music
 - b. consists of repetitive patterns of strong (accented) and weak (unaccented) beats
 - c. is the smallest unit of measure of musical time
 - d. a and b
2. The _____ is the underlying regular rhythm of a song.
 - a. meter
 - b. measure
 - c. beat
 - d. bar
3. Groups of beats are set apart from each other by _____.
 - a. bars
 - b. bar lines
 - c. measures
 - d. rests
4. _____ are the spaces between the bar lines.
 - a. bars
 - b. beats
 - c. measures
 - d. a and c
5. The _____ lasts for two beats.
 - a. whole note
 - b. half note
 - c. quarter note
 - d. eighth note
6. A _____ occupies a measure of four beats.
 - a. whole rest
 - b. half rest
 - c. quarter rest
 - d. eighth rest
7. A quarter note has a _____ attached to it.
 - a. beam
 - b. stem
 - c. flag
 - d. dot
8. The quarter note lasts for _____.
 - a. one fourth of a measure
 - b. one fourth of a beat
 - c. one beat
 - d. a and c

9. Eight rests _____.
- a. can be connected together by means of beams
 - b. can be connected together by means of double beams
 - c. can be connected together by means of stems
 - d. cannot be connected together
10. The triplet _____.
- a. is divided into three equal parts instead of two
 - b. occupies the length of two notes of the same value
 - c. occupies the length of three notes of the same value
 - d. a and b

c. Answer the following questions orally.

1. How is the duration of a pitch indicated?
2. What is the most common metric grouping?
3. What is the use of a 'beam' in music notation?
4. How is a triplet indicated in music notation?
5. What is the function of a dot placed immediately after a note head or rest?

V. Grammar

Relative Clauses

We use **relative clauses** to give additional information about something without starting another sentence.

By combining sentences with a relative clause, your text becomes more fluent and you can avoid repeating certain words.

Example:

The eighth note has a flag. The flag is always on the right side.

☞ The eighth note has a flag *which* is always on the right side.

A girl is playing the piano. Do you know the girl?

☞ Do you know the girl *who* is playing the piano?

Relative Pronoun	Use	Example
who	subject or object pronoun for people	Do you know the girl <i>who</i> is playing the piano?
which	subject or object pronoun for animals and things	Do you see the book <i>which</i> is lying on the table?
which	referring to a whole sentence	He couldn't read <i>which</i> surprised me.
whose	possession for people, animals and things	Do you know the boy <i>whose</i> mother is a nurse?
whom	object pronoun for people, especially in non-defining relative clauses	I was invited by the professor <i>whom</i> I met at the conference.
that	subject or object pronoun for people, animals and things in defining relative clauses (who or which are also possible)	I don't like the table <i>that</i> stands in the kitchen.

Subject pronoun or object pronoun?

- If the relative pronoun is followed by a verb, the relative pronoun is a *subject pronoun*. Subject pronouns must always be present in the sentence.

Example: The book *which* is lying on the table

- If the relative pronoun is not followed by a verb (but by a noun or pronoun), the relative pronoun is an *object pronoun*. Object pronouns can be dropped in defining relative clauses.

Example: The book (*which*) George laid on the table

a. Combine the sentences with relative clauses.

1. A ferry is a ship. It carries people across the water.
A ferry _____.
2. A monk is a man. The man has devoted his life to God.
A monk _____.
3. I have one black cat. His name is Blacky.
I have _____.
4. Carol plays the piano brilliantly. She is only 9 years old.
Carol _____.
5. Sydney is the largest Australian city. It is not the capital of Australia.
Sydney _____.

b. Decide whether the relative pronouns must be used or not.

1. The book which is on the table belongs to Brandon.
The relative pronoun is a. necessary b. not necessary
2. The man who you saw in the house is my cousin.
The relative pronoun is a. necessary b. not necessary
3. I cannot forget the song which they played last night.
The relative pronoun is a. necessary b. not necessary
4. A person that you don't trust won't trust you either.
The relative pronoun is a. necessary b. not necessary

5. The museum which we visited last month is closed now.

The relative pronoun is a. necessary b. not necessary

VI. Learn More

➤ German and French words in music

Just as for Italian, a number of words frequently used in music language are from German and French. Only a few examples of the most common follow:

Cadence /'keɪd(ə)ns/ (n) [Fr]

rhythm; intonation; a sequence of notes or chords comprising the close of a musical phrase

Embouchure /ɒmboʊʃʊə/ (n) [Fr]

the way in which a player applies the mouth and tongue in playing a brass or wind instrument; the mouthpiece of a flute or a similar instrument

Encore /'ɒŋkɔː/ (n, v) [Fr]

request by an audience for a repeat or additional performance at the end of a concert; performance given in response to such a request; once more!; call for an encore; give an encore

Epilogue /'ɛpɪlɒɡ/ (n) (also **Epilog**) [Fr]

concluding section (at the end of a literary work or a piece of music)

Etude /'etʃuːd/ (n) [Fr]

piece of music intended for practice of a particular technique

Falsch /falʃ/ (adj, adv) [Ger]

wrong; false; incorrect

Flugelhorn /'fluːɡ(ə)lhɔːn/ (n) [Ger]

valved brass musical instrument like a cornet but with a fuller tone

Glockenspiel /'glɒk(ə)nʃpi:l/ (n) [Ger]

a musical percussion instrument which makes bell-like sounds

Nocturne /'nɒktə:n/ (n) [Fr]

a short composition of a romantic nature, typically for piano; a musical piece written for the night

Partitur /pati'tu:ə/ (n) [Ger]

musical score; sheet music showing the music for all parts and instruments at once

Schlager /'ʃlagə/ (n) [Ger]

hit, popular song

📌 Did you know?

👉 The biggest concert ever (having the largest crowd viewing it live) was performed by Jean Michel Jarre in 1997 in Moscow, with more than 3 million spectators attending.

👉 Another Brick in the Wall II, the famous Pink Floyd song with its chorus of kids chanting "We Don't Need No Education" was banned by the South African government since black children, upset about inferior education, adopted the song as their anthem.

"Music is well said to be the speech of angels."

– Thomas Carlyle

6

Time Signatures and Ties

I. Word List

a. General Words

Accompany /ə'kʌmpəni/ (v)

go with; go along with; play a musical accompaniment for

- Children under 17 must be *accompanied* by an adult to see this movie.
- He will be *accompanying* her on the piano.

Across /ə'krɒs/ (adv, prep)

from side to side, or corner to corner; transversely; beyond; over

- They walked *across* to the other side of the street.

Avoid /ə'vɔɪd/ (v)

keep away from; evade; prevent

- He tried hard to *avoid* accidents.

Close /kləʊz/ (adj)

near; adjacent

- We're not there yet, but we're getting *close*.

Commonly /'kɒmənlɪ/ (adv)

usually; generally; frequently

- It is a list of the most *commonly* misspelled words in English.

Confusion /kən'fju:ʒ(ə)n/ (n)

uncertainty; puzzlement; misunderstanding

- There is a great deal of *confusion* about how the system works.

Curve /kə:v/ (v, n)

bend; turn; a line that is not straight

- The road *curves* to the left.

Even /'i:v(ə)n/ (adj)

exactly divisible by two, without leaving a remainder

- Twelve is an *even* number.

Fully /'fʊli/ (adv)

completely; entirely; totally

- The house is *fully* furnished.

Fusion /'fju:ʒ(ə)n/ (n)

synthesis; combination; blend

- The show is a *fusion* of musical styles.

Glance /glɑ:ns/ (n)

quick look; glimpse

- I took a *glance* at the newspaper this morning.

Hold /həʊld/ (v)

keep; maintain; have in one's hand

- You have to *hold* the button down for several seconds.
- He was *holding* a large package in his arms.

Phrase /freɪz/ (v)

express in a certain manner; formulate in words

- The singer *phrased* the music beautifully.
- The question was badly *phrased*.

Rather /'rɑ:ðə/ (adv)

instead; on the contrary

- She seemed sad *rather* than angry.

Reason /'ri:z(ə)n/ (n)

cause; basis

- I gave a *reason* for my absence.

Sustain /sə'steɪn/ (v)

maintain; continue; keep going; prolong

- Hope *sustained* us during that difficult time.

Treat /tri:t/ (v)

deal with; process

- This situation must be *treated* with great care.

Visual /'vɪʒjʊəl/ (adj)

relating to or used in vision; seen; optic

- She appreciates the *visual* arts such as painting and film.

b. Technical Terms

Accent /'aks(ə)nt/ (n)

an emphasis given to a syllable or note in speech or music; tone of voice; stress

Common time /'kɒmən taɪm/ (n)

a time signature of 4/4; a time signature indicating that there are four beats per measure, and that each quarter note will receive one beat



Cut time /kʌt taɪm/ (n)

a time signature of 2/2; a common time cut in half



Slur /slə:/ (n)

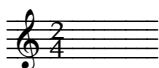
a curved line over or under two or more notes which are to be played or sung smoothly to one syllable, or played or sung legato

Tie /taɪ/ (n)

a curved line placed above or below two notes of the same pitch to indicate that they are to be played for the combined duration of their time values

Time signature /taɪm 'sɪɡnətʃə/ (n)

the fraction looking symbol at the beginning of a piece of music (right after the clef sign) that indicates how many beats are in per measure (top number), and how long each beat will last (bottom number)



II. Vocabulary Practice

a. Match the words with their definitions.

___ 1. sustain	a. uncertainty; puzzlement
___ 2. close	b. keep away from; prevent
___ 3. avoid	c. cause; basis
___ 4. slur	d. maintain; prolong
___ 5. across	e. relating to vision; seen
___ 6. confusion	f. a line that is not straight; bend
___ 7. reason	g. go with
___ 8. visual	h. quick look; glimpse
___ 9. curve	i. from side to side, or corner to corner; transversely; over
___ 10. phrase	j. a curved line over or under two or more notes which are to be played smoothly
___ 11. even	k. synthesis; combination
___ 12. glance	l. near; adjacent
___ 13. fusion	m. divisible by two, without leaving a remainder
___ 14. accompany	n. an emphasis given to a syllable or note in speech or music; stress
___ 15. accent	o. express in a certain manner; formulate in words

b. Fill in the blanks with the correct words from the list.

<i>tie</i>	<i>cut time</i>	<i>even</i>	<i>time signature</i>	<i>accent</i>
	<i>curved</i>	<i>accompany</i>	<i>common time</i>	

1. The _____ is a symbol placed at the beginning of a piece of music, right after the clef sign.
2. The _____ is a time signature of 2/2.
3. A/an _____ number can be divided exactly by two, without leaving a remainder.
4. The _____ is a curved line placed above or below two notes of the same pitch indicating that they are to be played for the combined duration of their time values.
5. A time signature indicating that there are four beats per measure and that each quarter note will receive one beat is called _____.
6. The word 'before' has the _____ on the last syllable.
7. The slur is a _____ line over or under two or more notes which are to be played smoothly to one syllable.
8. She will _____ me to the store.

c. Synonyms: choose the word that means the same as the given word.

1. commonly
 - a. hardly
 - b. usually
 - c. entirely
 - d. shortly
2. fully
 - a. frequently
 - b. nearly
 - c. completely
 - d. visually

3. rather
 - a. almost
 - b. except
 - c. also
 - d. instead
4. hold
 - a. carry
 - b. touch
 - c. keep
 - d. take
5. treat
 - a. hit
 - b. feel
 - c. beat
 - d. deal with

III. Reading Passage

Time Signatures and Ties

Meter is the grouping of beats into repetitive patterns. These patterns are generally made up of groups of two, three, or four beats. Technically, this description of beat patterns seems rather dry and mathematical, but in fact these patterns are essentially a way to notate various rhythms that have been popular at one time or another, which are then labelled as musical *styles*.

For example, here are the common beat patterns along with the styles they typically represent. The accompanying words illustrate how the beat patterns are accented:

Groups of 2: march, polka, samba, country music

Accent pattern

AP - ple	AP - ple
STRONG - weak	STRONG - weak

Groups of 3: waltzes

Accent pattern

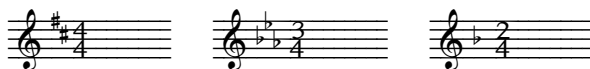
BLUE - ber - ry	BLUE - ber - ry
STRONG - weak - weak	STRONG - weak - weak

Groups of 4: most other popular styles, including rock, funk, jazz, blues, disco, etc
 Accent pattern

HOT - po - ta - to	HOT - po - ta - to
STRONG - weak - weak* - weak	STRONG - weak - weak - weak

(*The third beat in a group of four generally receives an accent of its own.)

The meter of a piece of music is indicated at the beginning, just to the right of the key signature, by a symbol called the *time signature*. This consists of two numbers, one above the other. The top number indicates how many beats there are in each measure, usually 4. The bottom number indicates which note value receives one beat, almost always the quarter note, also shown by the number 4. Thus, the most common time signature is 4/4, which is the basic meter of rock, funk, blues, and even most jazz and fusion. A time signature of 3/4 most commonly indicates a waltz, while 2/4 is found in some country music, some styles of Latin music, marches and polkas.



In theory, any number, such as 7, could be used as the upper number, and any number representing a note value, such as 8 (for the eighth note), could be used as the lower number. Time signatures of this type do occur from time to time in more complex styles of music, but they are far less common than those described above. The time signature of 4/4, in fact, is so common that it is also known as *common time*, symbolised by the letter ‘C’ on the staff in place of the usual time signature.



A related time signature, in which the 4/4 time signature is cut in half, making it 2/2, is called *cut time*. This is symbolised by the letter ‘C’ with a vertical line drawn through it.



Regardless of which time signature is used, all beats of every measure must always be occupied fully by some combination of either notes or rests. The total value of all notes and rests in a measure may never be any more or less than the number indicated by the time signature.

Ties

A *tie* is a curved line that connects two notes of the same pitch for the purpose of combining their time value. Tied notes are treated the same as a single note, with the second note held as an extension of the first. When writing a tie, we should begin as close to the note head as possible, and curve away from the stem of the note.



Ties are used in three places:

- 1) Across a bar line: when the sound of a note sustains across a bar line, a tie must be used to maintain the proper number of beats in each measure.
- 2) Across the middle of a measure with an even number of beats: when writing music, it is very important to keep the notes in the measure visually organised. By using a tie to sustain a note over the middle of the bar, rather than a single, longer note value, it is easier to see the division of the measure and therefore easier to read the music.
- 3) Across the beats of a measure when writing sixteenth notes or rests (or smaller values): for the same reason that the middle of the bar is kept clear by use of the tie, each beat must visually stand alone when there are small note values, in order to avoid confusion.

Although at first glance they appear to be the same, a tie should not be confused with a *slur*, which is used to indicate the smooth phrasing of two or more notes of different pitch.

IV. Comprehension Exercises

a. Write T (true) or F (false).

- ____ 1. The meter of a piece of music is indicated by the key signature.
- ____ 2. A rhythm pattern of three beats typically represents waltz.
- ____ 3. The top number in time signature shows the number of beats per measure.
- ____ 4. The time signature of 4/4 is the basic meter of rock and blues.
- ____ 5. The time signature of 2/4 is the same as the common time.
- ____ 6. The cut time is symbolised by the letter C.
- ____ 7. All beats of every measure must be occupied fully by notes or rests.
- ____ 8. The total value of all notes and rests in a measure should equal the number indicated by the time signature.
- ____ 9. Tied notes are treated like a single note.
- ____ 10. The tie is used to indicate the smooth phrasing of two or more notes of different pitch.
- ____ 11. A tie can be used across the middle of a measure with an even number of beats.

b. Choose the correct answer.

1. The rhythm pattern of four beats represents _____.
a. most of the popular styles b. rock, blues and disco
c. country music and marches d. a and b

2. The bottom number in the time signature indicates _____.
a. the number of notes per measure
b. the number of beats per measure
c. the note value that receives one beat
d. b and c
3. The time signature symbol is placed _____.
a. at the beginning of the staff, just before the clef
b. at the beginning of the staff, just before the key signature
c. at the beginning of the staff, just after the key signature
d. at the beginning of the staff, just to the left of the key signature
4. A time signature of 4/4 is _____.
a. the most common time signature
b. is the basic metre of country and latin music
c. is the basic metre of rock and jazz music
d. a and c
5. The letter C is the symbol used for common time which is put on the staff _____.
a. to the right of the time signature
b. in place of the time signature
c. in place of the key signature
d. to the left of the key signature
6. Cut time is another name for _____.
a. a time signature of 4/4
b. a time signature of 2/4
c. a time signature of 2/2
d. the common time
7. A curved line connecting two notes of the same pitch to combine their time value is called a _____.
a. slur
b. beam
c. stem
d. tie

- Exceptions in spelling when adding ‘-ly’:

Exception	Example
silent <i>e</i> is dropped	<i>true</i> → <i>truly</i>
<i>y</i> becomes <i>i</i>	<i>happy</i> → <i>happily</i>
<i>le</i> after a consonant is dropped	<i>sensible</i> → <i>sensibly</i>
after <i>ll</i> only add <i>y</i>	<i>full</i> → <i>fully</i>

- Adjectives ending in *-ic*: adjective + *-ally* (exception: public - publicly)

Example: fantastic → fantastically

- Adjectives ending in *-ly*: ‘in a ... way / manner’ or another adverb with similar meaning

Example: friendly → in a friendly way/manner
likely → probably

- Exceptions:

Adjective	Adverb (+ meaning)	Adverb (+ meaning)
good	well	
difficult	with difficulty	
deep	deep (place)	deeply (feeling)
hard	hard	hardly (= seldom)
high	high (place)	highly (figurative)
late	late	lately (= recently)
most	most	mostly (= usually)
near	near	nearly (= almost)
pretty	pretty (= rather)	prettily
short	short	shortly (= soon)

- The following adjectives are also used as adverbs (without modification):

daily, enough, early, far, fast, hourly, little, long, low, monthly, much, straight, weekly, yearly

- A large number of the adverbs used in music (as directions of how to play a piece) are Italian in origin. Here are some examples with the English equivalents for each:

<i>Italian</i>	<i>English</i>
adagio	slowly
allegretto	fairly quickly
allegro	quickly; briskly
andante	fairly slowly
forte	loudly
fortissimo	very loudly
largo	very slowly
mezzo	fairly
molto	very
pianissimo	very quietly
piano	quietly; softly
vivace	lively; spiritedly

a. Find the adjective in the first sentence and fill in the gap with the adverb.

1. The boy is loud. He shouts _____.
2. Max is a good singer. He sings _____.
3. My neighbour is a careless driver. He drives _____.
4. They think English is an easy Language. They learn English _____.
5. Jim is a wonderful pianist. He plays the piano _____.
6. The dog is angry. It barks _____.
7. This exercise is simple. You _____ have to put one word in each space.

b. Write down the correct form of the word in brackets (adjective or adverb).

1. The little boy looked so _____. I went over to comfort him and he looked at me _____. (*sad*)
2. He acted _____. He's an _____ actor. (*excellent*)
3. That girl is very _____. She often sneaks out of the house _____. (*quiet*)
4. It's _____ cold today. The cold wind is _____. (*awful*)

VI. Learn More

► Italian words in music (part 2)

A large number of the adverbs used in music (as directions of how to perform a piece) are Italian in origin. Here are some of the most common with the English equivalents for each:

Adagio /ə'dɑ:(d)ʒɪəʊ/ (adv, adj, n)

slowly; musical passage performed or marked to be performed slowly

Allegretto /ali'grɛtəʊ/ (adv, adj, n)

fairly quickly; musical passage performed or marked to be performed with a moderately fast tempo

Allegro /ə'legrəʊ/ (adv, adj, n)

quickly; briskly; musical passage performed or marked to be performed with a brisk or rapid tempo

Andante /an'danteɪ/ (adv, adj, n)

fairly slowly; musical passage performed or marked to be performed at a moderately slow pace

Forte /'fɔ:tɪ/ (adv, adj, n)

loudly; musical passage performed or marked to be performed loudly

Fortissimo /fɔ:'tɪsɪməʊ/ (adv, adj, n)

very loudly; musical passage performed or marked to be performed very loudly

Largo /'lɑ:gəʊ/ (adv, adj, n)

very slowly; musical passage performed or marked to be performed very slowly

Mezzo /'metsəʊ/ (adv)

fairly

Molto /'mɒltəʊ/ (adv)

very

Pianissimo /piə'nɪsɪməʊ/ (adv, adj, n)

very softly; musical passage performed or marked to be performed very softly

Piano /'piɑ:nəʊ/ (adv, adj, n)

softly; quietly; musical passage performed or marked to be performed softly

Vivace /vɪ'vɑ:tʃeɪ/ (adv, adj, n)

lively; spiritedly; musical passage performed or marked to be performed in a lively and brisk manner

➤ Did you know?

- 📖 In 1978, Sweden's most profitable export was the music band ABBA. Car maker Volvo was number two.
- 📖 The British, the highest per capita spenders on music, buy 7.2 % of the world music market.

“Anything that is too stupid to be spoken is sung.”

– Voltaire



Minor Scales

I. Word List

a. General Words

Accurate /'ækjʊrət/ (adj)

correct; precise; exact

- Her novel is historically *accurate*.

Adjust /ə'dʒʌst/ (v)

alter; adapt; arrange

- I *adjusted* the volume on the radio.

Already /ɔ:l'reɪdi/ (adv)

previously; before this time; by now

- I'd *already* left by the time you called.

Compare /kəm'peɪ/ (v)

measure the similarity or difference between;
match up to; put side by side

- After doing the test, we *compared* the results.

Develop /dɪ'veləp/ (v)

build up; grow or cause to grow

- The story was later *developed* into a novel.

Essential /ɪ'senʃ(ə)l/ (adj)

fundamental; basic; necessary

- The *essential* problem with this plan is that it will cost too much.
- Free speech is an *essential* right of citizenship.

Handy /'handi/ (adj)

convenient to use; useful; helpful

- He's *handy* around the house.

Identical /ɪd'ɛntɪk(ə)/ (adj)

the same; equal; exactly alike

- The boxes were *identical* in shape.

Knowledge /'nɒlɪdʒ/ (n)

information; awareness; understanding

- He has devoted himself to the pursuit of *knowledge*.

Offer /'ɒfə/ (v)

present; give; provide; propose

- Living in a large city *offers* a number of advantages.
- I was *offered* a position at a bank, but I turned it down.

Particular /pə'tɪkjələ/ (adj)

special; specific

- Pay *particular* attention to the poet's choice of words.

Perceive /pə'si:v/ (v)

recognise; become aware of; understand; regard
as

- I *perceived* that it was going to be a nice day.

Powerful /'paʊəfʊl/ (adj)

having great power; having strong effect;
influential

- She has a *powerful* voice.

Primary /'prʌɪm(ə)ri/ (adj)

main; chief; most important

- The family is the *primary* social unit of human life.

Reflect /rɪ'flekt/ (v)

echo; mirror; reveal; represent

- Her book clearly *reflects* her beliefs.

Resemble /rɪ'zemb(ə)l/ (v)

look like; be similar to

- He strongly *resembles* his father in appearance and in temperament.

Share /ʃeɪ/ (v)

have in common with others; have a part of with others; divide

- We *shared* the money equally.

Subtle /'sʌt(ə)l/ (adj)

slight; delicate

- He didn't seem to understand my *subtle* hints.
- She has a *subtle* mind.

Unique /ju:'ni:k/ (adj)

special; single; unlike anything else

- Humans are *unique* among mammals in several respects.

Variety /və'raɪəti/ (n)

range; the state of being different or diverse

- I was surprised by the *variety* of the choices that were available.

b. Technical Terms

Improvise /'ɪmprəvAɪz/ (v)

create or perform music spontaneously or without preparation

- The trumpet player performed an *improvised* solo.

Minor /'maɪnə/ (adj, n)

(of a scale) with semitones above the second, fifth, and seventh notes, contrasted with *major*; (of a key) based on a minor scale, tending to produce a melancholy effect; a minor key, interval, or scale

Parallel /'parələ/ (adj, n)

(of major and minor keys) having the same key name; built on the same tonic; a parallel major or minor key

Relative /'relətɪv/ (adj, n)

(of major and minor keys) having the same key signature; a relative major or minor key

II. Vocabulary Practice

a. Match the words with their definitions.

___ 1. resemble	a. measure the similarity or difference between; put side by side
___ 2. accurate	b. relating to emotions and feelings
___ 3. powerful	c. fundamental; necessary
___ 4. adjust	d. having strong effect; having great power
___ 5. already	e. correct; precise
___ 6. improvise	f. specific; special
___ 7. variety	g. look like; be similar
___ 8. emotional	h. slight; delicate
___ 9. compare	i. information; awareness
___ 10. subtle	j. create or perform music spontaneously or without preparation
___ 11. essential	k. previously; by now
___ 12. particular	l. range; the state of being different or diverse
___ 13. knowledge	m. alter; adapt

b. Fill in the blanks with the correct words from the list.

<i>develop</i>	<i>identical</i>	<i>offer</i>	<i>powerful</i>	<i>share</i>
<i>already</i>	<i>primary</i>	<i>knowledge</i>	<i>improvise</i>	
	<i>accurate</i>	<i>subtle</i>		

1. The machines were not yet _____ enough to give useful results.
2. The course is designed to _____ your writing skills.
3. The results were _____ to those of the first test.
4. He acted as if he didn't _____ know.
5. Good jazz musicians know how to _____.
6. The perfume has a _____ smell.
7. I really don't know enough about it to _____ an opinion.
8. There is a _____ difference in meaning between the two words.
9. She gained a thorough _____ of local customs.
10. The economy was the _____ focus of the debate.
11. That website provides a space to _____ the files.

c. Synonyms: choose the word that means the same as the given word.

1. handy
 - a. useless
 - b. primary
 - c. restful
 - d. useful
2. perceive
 - a. keep
 - b. receive
 - c. understand
 - d. hold
3. reflect
 - a. protect
 - b. mirror
 - c. create
 - d. remain

4. unique
 - a. popular
 - b. special
 - c. normal
 - d. usual
5. primary
 - a. main
 - b. subtle
 - c. particular
 - d. popular

III. Reading Passage

Minor Scales

In the simplest terms, there are two primary emotional qualities in music: major and minor. The major quality, as heard in the major scale, is almost universally perceived as bright or happy and forms the basis of a large number of melodies in a great variety of styles. The minor quality, on the other hand, is usually perceived as dark or sad, a quality reflected in *minor* scales. There are several different versions of minor scales, but the essential difference between the major and minor qualities comes down to a single note: the third scale degree. The major scale has a *major third* degree, while all minor scales have a *minor third* degree. This small difference in interval quality, and its resulting emotional effect, is one of the most powerful in music.

Like the major scale, the *natural minor scale* is made up of a series of whole steps and half steps arranged in a particular order. The interval formula for the natural minor scale is as follows:

$$1 \text{ } \underline{\text{W}} \text{ } 2 \text{ } \underline{\text{H}} \text{ } 3 \text{ } \underline{\text{W}} \text{ } 4 \text{ } \underline{\text{W}} \text{ } 5 \text{ } \underline{\text{H}} \text{ } 6 \text{ } \underline{\text{W}} \text{ } 7 \text{ } \underline{\text{W}} \text{ } 8$$

(W = whole step, H = half step)

Notice that in this formula, the half steps are between the second and third, and the fifth and sixth degrees. Applying this formula from the tonic note A, the scale looks like this:



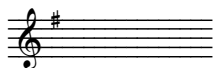
A _ B _ C _ D _ E _ F _ G _ A
W H W W H W W

The naturally occurring half steps between B-C and E-F fall in exactly the right place to fit the scale formula, which means that the A natural minor scale requires no sharps or flats in its construction.

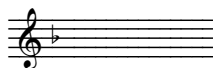
Because natural minor scales are the basic diatonic scales of the minor quality, they are considered minor keys and have their own key signatures, just like major keys. Therefore, the key of A minor has a key signature of no sharps and no flats. The rules for building other minor scales and key signatures are the same as for major keys: from the tonic, write the letter names of the notes in order, apply the interval formula, and adjust scale tones up or down by means of sharps or flats as needed.

Relative Minor Keys

In the process of developing the natural minor scales and key signatures, you may have noticed that the use of sharps and flats results in key signatures that resemble those we have already seen. That is, the absence of sharps or flats from the key signature of A minor makes it look like the key signature of C major; E minor, with one sharp, looks like G major; and D minor, with one flat, looks like F major. Major and minor keys that are built on different tonic notes but share the same key signatures are described as *relative keys*. For each major key, there is a relative minor, and for each minor key, a relative major. To the eye, the key signatures of relative keys are identical. Minor key signatures are laid out on the staff just like major key signatures. The sharps and flats are in the same octave and same order, which never varies. Only by analysing the melody to locate the tonic can a key signature be identified as major or minor.



E minor (relative to G major)



D minor (relative to F major)

The distance from the tonic of a major key to the tonic of its relative minor is always *down a minor third*; for example, C down to A, G down to E, and F down to D. To help remember this relationship, think of minor as feeling "down", then count down three scale degrees from the tonic of the major scale. Notice also that the tonic of the relative minor is the same note as the *sixth degree* of the relative major. Using this knowledge, it is possible to find the key signatures of minor keys without actually writing the scales out.

Another way to find minor key signatures quickly is by counting *up a minor third* from the tonic of the minor key to the tonic of its relative major; for example, from A up to C, E up to G, and D up to F. Think of major as being an "up" feeling, then count up three scale degrees from the tonic of the minor key. Notice that the tonic of the relative major key is the same note as the *third degree* of the minor key. Once you find the tonic of the relative major, you can then name the key signature for both major and relative minor.

Parallel Minor Keys

There is another relationship between major and minor keys that is also useful in comparing scale structure and key signatures. This is the relationship between *parallel major and minor keys*. Parallel keys are those that are built on the same tonic but have different key signatures, for example, C major and C minor. The parallel relationship offers a step by step comparison of the construction of the two scales, and the result is a simple and very common way to describe the natural minor scale: *as a major scale with a lowered third, sixth, and seventh*. This view is accurate and provides a handy way to quickly compare the scales. However, this comparison is only technical. The different emotional quality of natural minor scales results from a structure that is very different from major scales, and to the listener, minor scales are in no way heard as "altered major scales". As a writer or an improviser, musicians must learn to hear and use the different scale qualities to create melodies with the subtle emotional effects that give music its unique power of expression.

IV. Comprehension Exercises

a. Write T (true) or F (false).

- ____ 1. The minor quality is perceived as bright or happy.
- ____ 2. There are several different kinds of minor scales.
- ____ 3. The essential difference between major and minor qualities lies in the third scale degree.
- ____ 4. The natural minor scales have their own key signatures.
- ____ 5. The C major and A minor keys have the same key signatures.
- ____ 6. Major and minor keys that are built on different tonic notes but share the same key signatures are called parallel keys.
- ____ 7. The key signatures of relative keys are the same.
- ____ 8. The distance from the tonic of a minor key to the tonic of its relative major is down a minor third.
- ____ 9. Parallel keys are useful in comparing the structure of the major and minor scales.
- ____ 10. Minor scales are not simply altered major scales, and the structure is very different.

b. Choose the correct answer.

- 1. The major scale _____.
 - a. is perceived as dark or sad
 - b. is perceived as bright or happy
 - c. has a major third degree
 - d. b and c

2. The key signature of E minor looks like _____.
a. E major
b. C major
c. G major
d. A major
3. Relative keys are described as keys which _____.
a. are built on the same tonic notes but have different key signatures
b. are built on different tonic notes and have different key signatures
c. are built on different tonic notes but share the same key signatures
d. are built on the same tonic notes and share the same key signatures
4. There is a relative key for each _____.
a. major key
b. minor key
c. a and b
d. none
5. Keys that are built on the same tonic but have different key signatures are described as _____.
a. relative keys
b. parallel keys
c. major keys
d. minor keys
6. The tonic of the relative major key is the same note as _____.
a. the tonic of the relative minor
b. the third degree of the relative minor
c. the sixth degree of the relative minor
d. the seventh degree of the relative minor

7. The tonic of the parallel major key is the same note as _____.
 - a. the tonic of the parallel minor
 - b. the third degree of the parallel minor
 - c. the sixth degree of the parallel minor
 - d. the seventh degree of the parallel minor
8. The natural minor key can be defined as _____.
 - a. a major scale with a lowered third, sixth, and seventh
 - b. a major scale with a lowered third, fifth and seventh
 - c. a scale with half steps above the second and fifth notes
 - d. a and c

c. Answer the following questions orally.

1. What are the two primary qualities in music? How do they sound?
2. How can we identify a key signature as major or minor?
3. How are the relative major and minor keys connected to each other?
What is the relationship between the tonics of the two keys?
4. What can we find out by comparing the parallel keys?

V. Grammar

➤ Gerunds

Gerunds are the noun form of a verb.

Form: Verb + *ing*

Use: Certain words are followed by a gerund:

<i>Use</i>	<i>Example</i>
as the subject of a clause	<i>Cycling</i> is good for your health.
after certain adjectives	He's afraid of <i>going</i> by plane.
after certain prepositions	Before <i>going</i> to bed he turned off the lights.
after certain verbs	I enjoy <i>cooking</i> .
after certain nouns	We had problems <i>finding</i> our way back home.

Exceptions in spelling when adding '*ing*':

- A single, silent '*e*' at the end of the word is dropped before '*ing*'.

Example: come → coming

But '*ee*' at the end of the word is not changed.

Example: agree → agreeing

- The final consonant after a short, stressed vowel is doubled before '*ing*'.

Example: sit → sitting

- The letter '*l*' as final consonant after a vowel is always doubled before '*ing*'.

Example: travel → travelling

Note: this applies only in British English; in American English there is usually only one 'l'.

- An 'ie' at the end of a word becomes 'y' before 'ing'.

Example: lie → lying

a. Complete the sentences with the gerund form of the verbs in brackets. Make all the necessary spelling changes.

1. _____ a good job is not easy. (*get*)
2. He is crazy about _____. (*sing*)
3. They are afraid of _____ in the sea. (*swim*)
4. You should give up _____. (*smoke*)
5. _____ overtime is quite common in this company. (*work*)
6. Sam dreams of _____ a pop star. (*be*)
7. _____ is one of my hobbies. (*travel*)
8. She is good at _____ the piano. (*play*)
9. _____ is impossible on this sandy ground. (*cycle*)
10. He is interested in _____ friends. (*make*)

b. Decide whether to use gerund or infinitive (with or without to).

1. My friend encouraged me _____ for this job.
a. applying b. apply c. to apply
2. I'm tired of _____.
a. waiting b. wait c. to wait

3. I enjoy _____ on holiday.
a. going b. go c. to go
4. I didn't mean _____ your feelings.
a. hurting b. hurt c. to hurt
5. Ellen made me _____.
a. laughing b. laugh c. to laugh
6. I must apologise for _____ late.
a. being b. be c. to be
7. If you have any questions, don't hesitate _____ me.
a. calling b. call c. to call
8. The job involves _____ reports for the management.
a. preparing b. prepare c. to prepare

VI. Learn More

► The use of the words 'sharp' and 'flat'

When comparing the major and minor scale structures, calling the lowered third, sixth, and seventh scale degrees 'flat three', 'flat six', and 'flat seven' is technically incorrect. In everyday language, however, it is very common to use the terms 'flat' and 'sharp' to mean the same thing as 'lowered' and 'raised'. This usage is acceptable so long as it is understood that, depending on the key signature, lowering a note does not always involve the use of a flat and raising a note does not always involve the use of a sharp, as these changes may also be accomplished with natural signs.

➤ **Did you know?**

- ✎ The LP (long-playing) record was invented by Paul Goldmark in 1948. The LP is not dead yet; more than 10 million LPs are sold every year.
- ✎ The term 'disc jockey' was first used in 1937.

“Music washes away from the soul the dust of everyday life.”

– Berthold Auerbach

8

Song Structure

I. Word List

a. General Words

Anticipation /antɪsɪ'peɪʃ(ə)n/ (n)

expectation; hope; eagerness

- She had a feeling of great *anticipation* before her graduation ceremony.

Climax /'klɪmæks/ (n)

the highest point; peak; the most important point

- At the novel's *climax*, the main character finds herself face to face with the thief.

Climb /klaɪm/ (v, n)

go or come up; act of climbing; ascent

- It took them six days to *climb* the mountain.

Delay /dɪ'leɪ/ (v, n)

become or cause to become late or slow;
postpone; act of delaying; period of time by
which something is late

- The doctor wants to *delay* surgery for a few weeks.

Heighten /'haɪt(ə)n/ (v)

make higher; make or become more intense;
increase

- The plan will only *heighten* tensions between the two groups.

Insight /'ɪnsaɪt/ (n)

understanding; awareness

- Her book provides us with fresh new *insights* into this behaviour.

Intensity /ɪn'tensɪti/ (n)

the quality of being intense; extreme degree of a quality or condition

- The sun shone with great *intensity*.

Lead /li:d/ (n)

first place; the chief part in a play or film; playing the main part in a musical group

- He has played the *lead* role in a number of movies.

Optional /'ɒpʃ(ə)n(ə)l/ (adj)

elective; not obligatory; that may be chosen

- Registration is *optional*, not mandatory.

Roughly /'rʌfli/ (adv)

almost; approximately; about

- The new product is modeled *roughly* on an earlier design.

Suspense /sə'spens/ (n)

a state of uncertainty (and usually anxiety) about an expected outcome; the condition of waiting

- The *suspense* builds as the story progresses.

b. Technical Terms

Bridge /brɪdʒ/ (n)

a short transitional section in the middle of a popular song, generally of a different character from the other parts of the song

Chorus /'kɔːrəs/ (n)

a part of a song which is repeated after each verse

Coda /'kəʊdə/ (n)

the concluding passage of a piece, typically forming an addition to the basic structure

Downbeat /'daʊnbɪːt/ (n)

an accented beat, usually the first of the bar

Groove /gruːv/ (n)

a rhythmic pattern in music

Hook /hʊk/ (n)

a catchy chorus or repeated passage in a pop or rock song

Instrumentalist /ɪnstrʊ'ment(ə)list/ (n)

a player of a musical instrument

Interlude /'ɪntəluːd/ (n)

a piece of music played between other pieces or between the verses of a hymn

Introduction /ɪntrə'dʌkʃ(ə)n/ (n)

the opening section of a piece of music; overture

Lyric /'lɪrɪk/ (n) (also **Lyrics**)

the words of a song

Middle eight /'mɪd(ə)l 'eɪt/ (n)

a short section (typically of eight bars) in the middle of a song, generally of a different character from the other parts of the song

Outro /'aʊtrəʊ/ (n)

the concluding section of a piece of music

Pre-chorus /pri:'kɔ:rəs/ (n)

the section of a piece that comes after verse and before chorus

Refrain /rɪ'freɪn/ (n)

a recurring phrase, especially at the end of each verse of a song; the music accompanying this

Solo /'səʊləʊ/ (n)

a piece of music for one performer

Theme /θi:m/ (n)

the main melody in a piece; a prominent or frequently recurring melody or group of notes in a composition

Upbeat /'ʌpbi:t/ (n)

an unaccented beat, especially that before the downbeat

Verse /və:s/ (n)

a group of lines forming a unit in a poem or song; a sequence of lines leading into the chorus or separating one chorus from another

II. Vocabulary Practice

a. Match the words with their definitions.

___ 1. delay	a. the words of a song
___ 2. lead	b. rhythmic pattern in music
___ 3. climax	c. extreme degree of a quality or condition
___ 4. lyrics	d. a state of uncertainty about an expected outcome; the condition of waiting
___ 5. optional	e. player of a musical instrument
___ 6. solo	f. a piece of music for one performer
___ 7. heighten	g. not obligatory; that may be chosen
___ 8. coda	h. peak; the highest point
___ 9. instrumentalist	i. the opening section of a piece of music
___ 10. suspense	j. an unaccented beat
___ 11. groove	k. the concluding passage of a piece, typically forming an addition to the basic structure
___ 12. introduction	l. make higher; increase
___ 13. intensity	m. the main melody in a song
___ 14. theme	n. become or cause to become late or slow
___ 15. upbeat	o. first place; playing the main part in a musical group

b. Fill in the blanks with the correct words from the list.

<i>outro</i>	<i>delay</i>	<i>insight</i>	<i>chorus</i>
<i>optional</i>	<i>climb</i>	<i>anticipation</i>	<i>downbeat</i>
	<i>middle eight</i>	<i>verse</i>	

1. _____ is the part of a song that the verse and bridge usually lead to, and is the main melody that is repeated over and over.
2. She's planning to _____ her retirement.
3. The author analyses the problem with remarkable _____.
4. The first or most heavily accented beat of a measure is called a _____.
5. _____ is a short section in the middle of a song, which has a different character from the other parts of the song.
6. He looked forward to the party with _____.
7. _____ is the part of a song that comes after the intro and leads up to the chorus.
8. There are many _____ features available on this new version of the programme.
9. The _____ is the last few measures of a song, usually made up of four or eight bars of the chorus.
10. The book made a rapid _____ to the top of the best-seller list.

c. Antonyms: choose the word that means the opposite of the given word.

1. climb

a. carry

b. ascend

c. descend

d. mount

- 2. roughly
 - a. regularly
 - b. approximately
 - c. nearly
 - d. exactly
- 3. optional
 - a. practical
 - b. voluntary
 - c. compulsory
 - d. elective
- 4. introduction
 - a. prelude
 - b. interlude
 - c. finale
 - d. overture
- 5. coda
 - a. interlude
 - b. prelude
 - c. outro
 - d. ending

III. Reading Passage

Song Structure

Songs have basic elements that are arranged in a variety of commonly used structures or *musical forms*. The order of the elements may vary, and not all of them are necessary in a piece of music.

Introduction

The introduction is a unique section that comes at the beginning of the piece. It usually builds up suspense for the listener so when the *downbeat* drops in, it creates a release or surprise. In some songs, the intro is one or more bars of the tonic chord. Alternatively, the intro may be based around the chords used in the *verse*, *chorus*, or *bridge*. In some cases, an introduction contains only drums or percussion parts which set the rhythm

and *groove* for the song, or it may consist of a *solo* melody sung by the lead singer (or a group of backup singers), or played by an *instrumentalist*.

Verse

In popular music a verse roughly corresponds with a poetic stanza. When two or more sections of the song have basically identical music and different *lyrics*, each section is considered one verse.

The verse is the part of the song that tells a story. It gives listeners more insight leading to the main message of the song and it moves the story forward. A song may have a number of verses, depending on the form, consisting of several lines each. It is not to be confused with a *pre-verse* which is an *interlude* between the introduction of a song and its opening verse. Although less common now, the pre-verse technique was popular with the surf music of the 1960s.

Refrain

A refrain is a line (also can be the title) that is repeated at the end of every verse. The refrain is different from the chorus in length and structure.

Pre-Chorus

Also known as the '*climb*', this part of the song differs melodically and lyrically from the verse and comes before the chorus. The reason why it is called a climb is because it heightens the anticipation of the listeners for the coming climax which is the chorus. Often when the verse and chorus involve the same harmonic structure, for example, the pre-chorus will introduce a new harmonic pattern in order to make the reappearance of the verse harmony in the chorus seem fresh.

Chorus

The chorus is the part of the song that often sticks to the mind of a listener because it contrasts with the verse and is repeated several times both musically and lyrically. It is almost always of greater musical and emotional intensity than the verse. The main theme is expressed in the chorus; the title of the song is usually included in the chorus too. The chorus is repetitive and usually contains the *hook* - the part that grabs the

listener's attention. The chorus is what makes the listener want to listen to the song over and over.

Bridge

In songwriting, a bridge is an *interlude* that connects two parts of a song, and which creates a harmonic connection between those parts. The bridge usually differs from the verse and the chorus in its harmonic structure (chord progression) and lyrics. Unlike a verse or chorus section, a bridge does not always contain lyrics. A bridge may be performed solely by the rhythm section, or by the rhythm section and melody instruments.

The bridge generally delays an expected chorus. Since the listener is expecting the chorus, when the bridge is performed, the listener is pleasantly surprised by their expectations not being met. The chorus after the bridge is usually the last and is often repeated in order to stress that it is final. When a verse or a chorus is expected and something that is musically and lyrically different from both verse and chorus is instead in its place, it is most likely the bridge.

Middle Eight

In music theory, middle eight refers to the section of a song which has a significantly different melody from the rest of the song, usually after the second chorus in a song. Such sections often consist of new chords, but also frequently just alternate between two chords. It is called a middle eight because it happens in the middle of the song and the length is generally eight bars.

Middle eights are often quieter than the main song, which contrasts with *solos*, which are generally more energetic. In slower songs, however, a middle eight can be used to generate energy. By adding a powerful upbeat middle eight, musicians can add a great hook for an end chorus and finale.

Coda

Coda is an Italian word for 'tail'; it is the additional lines of a song which brings it to an end. The coda (also called '*outro*') is an optional addition to a song.

The verse and chorus are usually repeated throughout a song though the bridge, intro, and coda are usually only used once. Some pop songs may have a *solo* section, particularly in rock or blues influenced pop. During the solo section one or more instruments play a melodic line which may be the melody used by the singer, or it may be improvised based on the chord progression. Solos are a good way to involve the audience and profile talent within the band. A solo can also break the repetition of the verse-chorus format. Both vocal and instrumental solos are very effective in grabbing attention of the audience.

IV. Comprehension Exercises

a. Write T (true) or F (false).

- ____ 1. The introduction may be one or more bars of the tonic chord.
- ____ 2. The pre-verse is an interlude between the intro and the opening verse.
- ____ 3. The refrain is a line repeated at the end of a song.
- ____ 4. The refrain is the same as the chorus.
- ____ 5. Climb is another name for pre-chorus.
- ____ 6. The climb heightens the anticipation of the listener for the coming chorus.
- ____ 7. The chorus is repeated several times both musically and lyrically.
- ____ 8. A bridge always contains lyrics.
- ____ 9. A middle eight is melodically different from the other parts of the song.
- ____ 10. Coda is another name for bridge.

____ 11. The outro brings the song to an end.

b. Choose the correct answer.

1. The basic elements of a song are _____.
 - a. always arranged in the same order
 - b. arranged in a variety of musical forms
 - c. all necessary
 - d. b and c
2. The verses of a song are basically _____.
 - a. identical in music and lyrics
 - b. different in music and lyrics
 - c. identical in music and different in lyrics
 - d. identical in lyrics and different in music
3. An introduction may contain only drums or percussion parts which set the _____ for the song.
 - a. theme
 - b. rhythm
 - c. groove
 - d. b and c
4. The _____ is similar to a poetic stanza.
 - a. intro
 - b. verse
 - c. chorus
 - d. bridge
5. The _____ is a line repeated at the end of each verse.
 - a. intro
 - b. verse
 - c. chorus
 - d. refrain
6. The _____ is the part of a song telling a story.
 - a. intro
 - b. verse
 - c. chorus
 - d. refrain
7. The _____ is the part of a song that sticks to the mind. The title is usually included in it too.
 - a. intro
 - b. verse

V. Grammar

► Participles

Present Participle

The present participle is the *ing* form of a verb.

Uses:

- Progressive (continuous) tenses (e. g. Present Progressive) → I am *eating*.
- As an adjective form → The film is *interesting*.
- As a gerund → He is afraid of *flying*.

- The present participle can be used to describe certain verbs:

come, go, sit

Example: The girl sat *crying* on the sofa.

- The present participle can also be used after verbs of the senses:

feel, find, hear, listen, notice, see, smell, watch

Example: Did you see him *dancing*?

- Furthermore, the present participle can be used to shorten or combine *active* clauses that have the same subject.

Example: She left the house and *whistled*. → She left the house *whistling*.

Past Participle

The past participle is the participle that you find in the third column of the lists of irregular verbs.

Use:

- Perfect tenses (e. g. Present Perfect Simple) → I have *eaten*.
- Passive voice → The song was *written*.
- As an adjective form → I was *bored* to death.

- For regular verbs the past participle is formed by adding 'ed', however, there are some exceptions in spelling:

Exceptions when adding 'ed'	Example
after a final e , only add d	love → loved
final consonant after a short, stressed vowel	admit → admitted
or l as final consonant after a vowel is doubled	travel → travelled
final y after a consonant becomes i	hurry → hurried

- The past participle can also be used to shorten or combine *passive* clauses that have the same subject.

Example: The boy *was given* an apple. He stopped crying.
→ *Given* an apple, the boy stopped crying.

a. Combine the sentences into a single sentence using present participle.

- She was talking to her friend. She forgot everything around her.

- We watch the news every day. We know what's going on in the world.

- She was tidying up her room. She found some old photos.

- He was a good boy. He helped his mother in the kitchen.

- I didn't feel well. I didn't go to the cinema.

- The man was sitting in the cafe. He was reading a paper.

b. Combine the sentences into a single sentence using past participle.

1. She was shocked by the bad news and burst into tears.

2. The event is organised by our team. It'll surely be a great success.

3. The film is based on real events and tells the story of a reporter.

4. She was born in Hollywood and knows all the famous movie stars.

5. The car was taken to the garage. It was repaired within an hour.

6. She was admired by everyone and began to grow arrogant.

VI. Learn More

➤ The difference between refrain and chorus

There is some confusion as to the function of the refrain and chorus. Although both have lines that are repeated and may contain the title, the refrain and chorus vary in length. The refrain is shorter than the chorus; often the refrain is composed of two lines while the chorus can be made up of several lines. The chorus is also melodically, rhythmically and lyrically different from the verse and expresses the main message of the song.

➤ Did you know?

- ✎ The top selling singles of all time are Elton John's "Candle in the Wind '97", at 33 million, Bing Crosby's "White Christmas", 30 million, and Bill Haley's "Rock Around the Clock", 25 million.
- ✎ The Beatles hold the top spot of album sales in the US (106 million). Worldwide The Beatles sold more than 1 billion records.

"The true work of art is but a shadow of the divine perfection."

– Michelangelo

9

Musical Instruments (1)

I. Word List

a. General Words

Aperture /'apətʃ(ʊ)ə/ (n)

an opening, hole or cleft

- We entered the cave through a narrow *aperture*.

Assortment /ə'sɔ:tm(ə)nt/ (n)

variety; range; miscellaneous collection

- You can choose from a wide *assortment* of options.

Bore /bɔ:/ (n, v)

the hollow part inside a tube; make a hole in something; hollow out

- He *bored* a hole through a wooden plank with an auger.

Bulky /'bʌlki/ (adj)

large; huge

- *Bulky* packages might cost more to mail.

Enthusiast /m'θju:ziast/ (n)

fan; devotee

- Skiing *enthusiasts* can't wait for the first snowfall of the season.

Facilitate /fə'sɪlɪteɪt/ (v)

make easy or easier; help

- Cutting taxes may *facilitate* economic recovery.

Precursor /prɪ'kʊ:sə/ (n)

a person or thing that comes before another of the same kind; forerunner; ancestor; forebear

- 18th century lyric poets like Robert Burns were *precursors* of the Romantics.

Principal /'prɪnsɪp(ə)l/ (adj)

main; major; most important

- She is the *principal* cellist of the orchestra.

Resonate /'rɛz(ə)neɪt/ (v)

resound; echo

- The deep sounds of the bassoon *resonated* through the concert hall.

Stool /stu:l/ (n)

a seat without back or arms

- She sat on a *stool*.

Strike /straɪk/ (v)

hit; beat

- She *struck* the cymbals together.

b. Technical Terms

Arco /'ɑ:kəʊ/ (n, adj, adv)

a bow for a stringed instrument; played on a violin or other stringed instrument using the bow

Baroque /bə'rəʊk/ (n, adj)

relating to a style of European architecture, music, and art of the 17th and 18th centuries characterised by ornate detail; highly ornate and extravagant in style

Bow /bəʊ/ (n, v)

a partially curved rod with horsehair stretched along its length, used for playing some stringed instruments; play (a stringed instrument) using a bow

Crook /krʊk/ (n)

a curved piece of tubing which can be fitted to a wind instrument to change its pitch

Instrument /'ɪnstɹʊm(ə)nt/ (n)

a device for producing musical sounds by vibration, wind, percussion, etc.

Orchestra /'ɔ:kɪstrə/ (n)

a group of instrumentalists, especially one combining string, woodwind, brass, and percussion sections

Pizzicato /pɪtsɪ'kɑ:təʊ/ (n, adj, adv)

plucking the strings of a violin or other stringed instrument with one's finger; a note or passage played in this way

Plucked /plʌkt/ (adj)

(of a stringed musical instrument) sounded with one's finger or a plectrum; intended to be played by plucking

Reed /ri:d/ (n)

a part of the mouthpiece of an oboe, bassoon, clarinet, or saxophone, consisting of one or two thin pieces of cane which vibrate to produce a sound when the instrument is blown into; any wind instrument with a reed

Score /skɔ:/ (n)

a written representation of a musical composition showing all the vocal and instrumental parts; a musical composition, especially the music for a movie or theatrical production

String /strɪŋ/ (n)

a length of catgut or wire on a musical instrument, producing a note by vibration; the stringed instruments in an orchestra

Symphony /ˈsɪmf(ə)ni/ (n)

an elaborate musical composition for full orchestra; (short for) a symphony orchestra

Tune /tju:n/ (n, v)

a melody, especially one which characterises a certain piece of music; adjust (a musical instrument) to the correct or uniform pitch

Woodwind /ˈwʊdwind/ (n)

wind instruments (mostly) originally made of wood (flute, clarinet, oboe, bassoon, etc.); the section of an orchestra playing such instruments

II. Vocabulary Practice

a. Match the words with their definitions.

___ 1. bulky	a. a wind instrument originally made of wood
___ 2. aperture	b. fan; devotee
___ 3. score	c. resound; echo
___ 4. symphony	d. a written representation of a musical composition showing all the vocal and instrumental parts
___ 5. plucked	e. an opening; a hole
___ 6. enthusiast	f. seat; chair
___ 7. orchestra	g. a device for producing musical sounds by vibration, wind, percussion, etc.
___ 8. resonate	h. hit; beat
___ 9. crook	i. played on a violin or other stringed instrument using the bow
___ 10. strike	j. an elaborate musical composition for full orchestra
___ 11. arco	k. large; huge
___ 12. bore	l. a melody which characterises a certain piece of music
___ 13. woodwind	m. sounded with one's finger or a plectrum
___ 14. instrument	n. a group of instrumentalists, especially one combining string, woodwind, brass, and percussion sections
___ 15. stool	o. make a hole in something; hollow out
___ 16. tune	p. a curved piece of tubing which can be fitted to a wind instrument to change its pitch

b. Fill in the blanks with the correct words from the list.

<i>bow</i>	<i>string</i>	<i>score</i>	<i>tuned</i>	<i>reed</i>
	<i>assortment</i>	<i>pizzicato</i>	<i>facilitate</i>	

1. The film's _____ is by a famous composer.
2. _____ is defined as a playing technique that involves plucking the strings of a string instrument.
3. The book has a wonderful _____ of characters.
4. Additional jobs are created to _____ the recycling process.
5. He can play all the _____ instruments very well.
6. _____ is a wind instrument made from the hollow joint of a plant.
7. Arco is the technique of playing a string instrument using a _____.
8. The piano needs to be _____.

c. Synonyms: choose the word that means the same as the given word.

1. precursor
 - a. principal
 - b. outcome
 - c. forerunner
 - d. consequence
2. stool
 - a. steady
 - b. seat
 - c. fit
 - d. bow
3. pizzicato
 - a. arco
 - b. bowed
 - c. plucked
 - d. tuned

4. principal
a. periphery
c. precursor
b. major
d. forebear
5. bulky
a. tiny
c. large
b. compact
d. small
6. enthusiast
a. opponent
c. friend
b. fan
d. critic

III. Reading Passage

Musical Instruments (1)

The great majority of musical instruments fall readily into one of six major categories: *bowed strings*, *percussion*, *woodwind*, *brass*, *keyboard*, and the *guitar* family, the first four of which form the basis of the modern *symphony orchestra*.

Bowed Strings



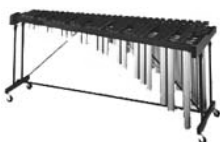
The four principal orchestral string instruments are (in descending order of overall pitch) the *violins* (usually divided into two sections, playing individual parts), the *violas*, the *cellos* and the *double basses*. They each have four strings arranged in order of pitch, can be played by means of a bow (*arco*) or plucked (*pizzicato*), but whereas the violin and viola are played with the instrument resting between the shoulder and the chin, the larger cello (or, to give it its full title, *violoncello*) is placed facing outwards between and slightly behind the knees, and the bulky double bass is played standing up or seated on a high stool.

The violin is the smallest out of all the strings and has the highest pitch. It is by far the most common orchestral instrument, and usually the first choice of musicians who want to learn a string instrument. The bass, the biggest instrument in the string section, plays the widest assortment of music from classical to Broadway to jazz.

Enthusiasts of medieval, Renaissance and early baroque music will encounter earlier varieties of bowed instruments known variously as *vielle*, *viol*, or in its earliest form, *fidel* (hence the modern nickname for a violin, ‘*fiddle*’). The most popular member of the viol family is the cello’s precursor, the *viola da gamba* (literally ‘viol of the legs’).

Percussion Instruments

A percussion instrument is probably best defined as one where a resonating surface is struck by the player, either by hand or by some form of stick. These divide roughly into *tuned* instruments which have a definite pitch or series of pitches, and those of indefinite pitch. Popular examples of both types are:



Tuned

They include *timpani* or *kettledrum*, *xylophone*, *glockenspiel*, *tubular bells*, *vibraphone*, and *marimba*. Occasionally, the *piano* and *celesta* are included in

scores as part of the percussion section.



Indefinite pitch

This group includes *triangle*, *gong*, *castanets*, *whip*, *rattle*, *anvil*, *tambourine*, *cymbals* (struck and clashing), and a variety of *drums* (*side*, *tenor*, *bass*, *tabor*, *bongo*, etc).

Woodwind

The four principal woodwind instruments of the orchestra all work by means of a system of keys (usually silver-plated) which when variously depressed and released allow air to pass through differing lengths of the instrument resulting in notes of different pitch. In order of descending overall pitch, these are:



Flute

A normally silver-plated (or in more extravagant cases, gold), narrow-bored instrument, held horizontally just under the mouth, and activated by blowing air across an aperture at one end of the instrument. Its higher-pitched cousin, the *piccolo*, is often encountered, although the lower alto flute is rather less so. Early forebears include the unkeyed *fife*. The most popular close relation is the *recorder* family, largely unkeyed and end-blown in the vertical position.



Oboe

A narrow-bored wooden instrument descended from the medieval *shawm*, held vertically, and activated by means of placing the end-positioned double reed in the mouth, and blowing under high-pressure so as to force air between the two bound reeds, causing them to vibrate. Other members of the oboe family include the lower pitched *cor anglais* (or *English horn*), and (far more rarely) baritone oboe and *heckelphone* (bass oboe). The instrument's most famous predecessor is the baroque oboe *d'amore*, often used by Johann Sebastian Bach.



Clarinet

Like the oboe usually wooden, played vertically and held in the mouth, but with a wider bore and consisting of a single reed which when activated vibrates against a detachable mouthpiece. The standard instrument can be pitched in B flat (usually) or A, and the family is unusually extensive including the higher-pitched E flat, the B flat bass, the rarely-used C, the alto (a modern relative of the *basset horn*), and the even more obscure double-bass or *pedal clarinet*. Occasionally the clarinet's popular cousin can be seen in the concert hall, the *saxophone*.

Bassoon

As the name would suggest, it is the bass member of the woodwind family, and by far the largest, especially its lower-pitched relation, the extremely bulky double or *contra-bassoon*. Like the oboe, it is a double-reed



instrument, although to facilitate the playing action (the instrument is normally held across and in front of the body) it is connected to the bassoon via a silver-plated, curved crook. Its most notorious cousin is the baroque *serpent*, shaped very much as its name would suggest.

IV. Comprehension Exercises

a. Write T (true) or F (false).

- ___ 1. The four major groups of instruments forming the modern symphony orchestra are the strings, woodwind, brass, and percussion.
- ___ 2. The cello and bass must rest on the floor when playing because they are too big to be held like the violin or viola.
- ___ 3. The viola is the smallest of all the string instruments, and it has the highest pitch.
- ___ 4. The double bass is the biggest of all the string instruments.
- ___ 5. Earlier varieties of the string instruments are known as vielle, viol, or fidel.
- ___ 6. 'Fiddle' is another name for violin.
- ___ 7. Percussion instruments do not have definite pitch.
- ___ 8. The four major woodwind instruments in descending order of overall pitch are the flute, clarinet, oboe, and bassoon respectively.
- ___ 9. The piccolo is higher in pitch than flute.
- ___ 10. The oboe is a narrow-bored woodwind instrument held horizontally when playing.

____ 11. The clarinet's popular cousin is the saxophone.

____ 12. The bassoon is the bass member of the woodwind family, and the largest of all.

b. Choose the correct answer.

1. The four principal string instruments in ascending order of overall pitch are _____.
 - a. viola, violin, double bass, cello
 - b. violin, viola, cello, double bass
 - c. double bass, cello, violin, viola
 - d. double bass, cello, viola, violin
2. The _____ is played standing up or sitting on a high stool.
 - a. cello
 - b. double bass
 - c. viola
 - d. violin
3. _____ is another term for plucking the strings of a string instrument.
 - a. arco
 - b. pizzicato
 - c. bow
 - d. stick
4. Which of the following is not true about the double bass?
 - a. It is the biggest of all the strings.
 - b. It has the lowest pitch.
 - c. It is the most common of all and usually the first choice to learn.
 - d. It plays the widest assortment of music.
5. Percussion instruments _____.
 - a. are those where a resonating surface is struck by hand or some form of stick
 - b. may or may not have definite pitch
 - c. do not have definite pitch
 - d. a and b

6. The _____ is a kind of flute having higher pitch.
- a. shawm
 - b. cor anglais
 - c. piccolo
 - d. oboe
7. Which of the following is not true about the oboe?
- a. It is held vertically.
 - b. It is a single-reed instrument.
 - c. It is descended from the medieval shawm.
 - d. Its bass relative is called heckelphone.
8. The _____ is a single-reed instrument which is played vertically.
- a. flute
 - b. oboe
 - c. clarinet
 - d. bassoon
9. The _____ is the largest member of the woodwind family.
- a. flute
 - b. oboe
 - c. clarinet
 - d. bassoon
10. The bassoon _____.
- a. is the bass member of the woodwinds
 - b. is a single-reed instrument
 - c. is a double-reed instrument
 - d. a and c

c. Answer the following questions orally.

1. What are the six major categories of musical instruments? Which ones form the basis of modern symphony orchestra?
2. What are the two main ways of playing string instruments?
3. What are the two different types of percussion instruments? What are some examples of each group?
4. How do the woodwind instruments work in general?

V. Grammar

➤ Agent Nouns

An **agent noun** is a word that is derived from another word denoting an action, and that identifies the person (or thing) that does the action.

Agent nouns are derived from verbs or other nouns. The endings ‘-er/-or’ and ‘-ist’ are commonly used in English to form agent nouns.

Example: *Performer* → someone who *performs*
 Artist → someone who creates *art*

Agent nouns derived from nouns

Agent nouns can be formed by adding suffixes to nouns. The following suffixes are noun suffixes that are so common in forming agent nouns:

- *ist* : Piano + *ist* → Pianist
- *ian* : Music + *ian* → Musician
- *er / or* : Astronomy + *er* → Astronomer
 Senate + *or* → Senator

Here are some examples of music related agent nouns formed by adding the above suffixes to the nouns:

- -ist

Noun	Agent Noun
vocal	vocalist
symphony	symphonist
guitar	guitarist
organ	organist
lyric	lyricist
viola	violist
flute	flautist (<i>also</i> flutist)
solo	soloist
cello	cellist
saxophone	saxophonist (<i>also</i> saxist)

- -ian

<i>Noun</i>	<i>Agent Noun</i>
music	musician
technique	technician

- -er

<i>Noun</i>	<i>Agent Noun</i>
song	songster
rhyme	rhymester
choir	chorister
engine	engineer
programme	programmer
drum	drummer
trumpet	trumpeter

Note: the base forms of the last three words (*programmer*, *drummer*, and *trumpeter*) are both nouns and verbs. So, it can be said that the suffix 'er' is actually added to the verbs (*drum*, *trumpet*, ...) to make agent nouns. More about the agent nouns derived from verbs in the next unit.

a. Form agent nouns for the following list of words. Make the necessary spelling changes. Then write a definition for the resulting agent noun.

1. bass _____

2. music _____

3. timpani _____

4. choir _____

5. oboe _____

6. song _____

7. trumpet _____

b. Fill in the blanks with appropriate agent nouns.

1. A/an _____ is someone who plays a keyboard instrument.

2. A/an _____ is someone who writes the words of a song.

3. A/an _____ is someone who plays a percussion instrument.

4. A/an _____ is someone who performs a solo section.

5. A/an _____ is someone who plays the violin.

6. A/an _____ is someone who plays the harp.

VI. Learn More

➤ Definite article ‘the’ for musical instruments

The definite article ‘*the*’, other than referring to one specific thing, is used to talk about a specific *type* of something in general:

- *The* giraffe is the tallest of all animals.
(not just one specific giraffe, all giraffes as a specific type of animal)

In the same way, we use ‘*the*’ for musical instruments when talking about them as a whole:

- Can you play *the* guitar?

- I can't play *the* violin.
- *The* piano is my favourite instrument.

But:

- I'd like to have *a* piano.
- There was *a* keyboard in the corner of the room.
- He bought *a* guitar and started to learn how to play.

➤ The prefix 'contra'

The prefix '*contra*' in music language is used to form the names of instruments having a pitch of an octave below that of the instrument named:

- ***contrabassoon***: double bassoon; an octave lower in pitch than the usual bassoon
- ***contrabass***: double bass

➤ Did you know?

- 🔗 The world's best-selling musical instrument is surprisingly the harmonica.
- 🔗 In 2009 researchers in Germany published details of flutes found in southwest Germany thought to be 35,000 years old.

"Music is the art of thinking with sounds."

– Jules Combarieu



Musical Instruments (2)

I. Word List

a. General Words

Aerate /'ɛ:reɪt/ (v)

introduce air into; expose to the air

- You should *aerate* the soil before planting the seeds.

Ancient /'eɪnf(ə)nt/ (adj)

belonging to or originating in the very distant past; very old

- The people in the village still observe the *ancient* customs of their ancestors.

Association /ə'səʊʃɪ'eɪʃ(ə)n/ (n)

connection; link; relationship

- They have a long *association* with the school and have donated millions of dollars to it.

Authentic /ɔ:'θentɪk/ (adj)

genuine; real

- We saw *authentic* examples of ancient Roman sculpture.

Conical /'kɒnɪk(ə)l/ (adj)

shaped like a cone; tapered; pointed

- The tree has a *conical* shape.

Culminate /'kʌlmɪneɪt/ (v)

reach the highest point; reach or be a climax or point of highest development; end

- A bitter feud *culminated* months of tension.

Distinctive /dɪ'stɪŋktɪv/ (adj)

individually characteristic; distinguishing;
distinct from others of its kind; unique

- He had a very *distinctive* walk.

Elliptical /ɪ'liptɪk(ə)/ (adj)

oval; egg-shaped

- The moon follows an *elliptical* path around the Earth.

Emanate /'eməneɪt/ (v)

come out from a source; originate

- Good smells *emanated* from the kitchen.

Military /'mɪlɪt(ə)ri/ (adj)

relating to or characteristic of soldiers or armed forces; martial

- He is being tried in a *military* court rather than in a civilian court.

Mouthpiece /'maʊθpi:s/ (n)

a part of a musical instrument, telephone, etc., designed to be put in or against the mouth

- Each note has a different lip set point on the *mouthpiece* of the trumpet.

Propel /prə'pel/ (v)

drive or push forwards

- The train is *propelled* by steam.

Rim /rɪm/ (n)

the upper or outer edge of something, typically something circular

- There were chips on the *rim* of the plate.

Stretch /stretʃ/ (v)

extend in length; reach out

- She *stretched* the canvas over the wooden frame.

Supplant /sə'plɑ:nt/ (v)

take the place of; supersede; replace

- Old traditions were fading away, being *supplanted* by modern ways.

b. Technical Terms

Amplify /'amplɪfaɪ/ (v)

increase the volume of sound, especially using an amplifier

Brass /bra:s/ (n)

brass wind instruments forming a band or section of an orchestra

Fingerboard /'fɪŋgəbɔ:d/ (n)

a flat strip on the neck of a stringed instrument, against which the strings are pressed to shorten the vibrating length and produce notes of higher pitches

Hammer /'hæmə/ (n)

a small padded mallet forming part of the mechanism for striking the strings of a piano; a small hand-held mallet for playing various percussion instruments, as the xylophone, dulcimer, etc.

Horn /hɔ:n/ (n)

a wind instrument resembling a horn (usually brass instruments)

Keyboard /'ki:bɔ:d/ (n)

a bank of keys on a musical instrument (as a piano) that usually consists of seven white and five raised black keys to the octave; a musical instrument that is played by means of a keyboard

Pipe /paɪp/ (n, v)

a wind instrument consisting of a single tube with holes along its length that are covered by the fingers to produce different notes; play on a pipe

Plectrum /'plektrəm/ (n)

a thin flat piece of plastic, metal, etc., held in the hand and used to pluck the strings of a guitar, lyre, or other similar musical instrument; the corresponding mechanical part which plucks the strings of an instrument such as a harpsichord; a pick

Quill /kwɪl/ (n)

a plectrum formed from the quill of a feather, used for plucking a musical instrument; in instruments of the harpsichord type, a piece of quill attached to a jack causing the string to be plucked when the key is pressed down

Strum /strʌm/ (v, n)

play a guitar (or similar instrument) by sweeping the thumb or a plectrum up or down the strings; an instance of strumming

Valve /valv/ (n)

a device for extending the range of pitch of a brass instrument by increasing or decreasing the effective length of the tube

II. Vocabulary Practice

a. Match the words with their definitions.

___ 1. amplify	a. the upper or outer edge of something
___ 2. conical	b. reach the highest point; end
___ 3. strum	c. a device for extending the range of pitch of a brass instrument by increasing or decreasing the effective length of the tube
___ 4. supplant	d. belonging to the very distant past; very old
___ 5. aerate	e. increase the volume of sound
___ 6. stretch	f. play a guitar (or similar instrument) by sweeping the thumb or a plectrum up or down the strings
___ 7. military	g. extend in length
___ 8. fingerboard	h. a flat strip on the neck of a stringed instrument, against which the strings are pressed
___ 9. valve	i. a bank of keys on a musical instrument
___ 10. elliptical	j. oval; egg-shaped
___ 11. rim	k. drive or push forwards
___ 12. keyboard	l. relating to soldiers or armed forces; martial
___ 13. propel	m. shaped like a cone; pointed
___ 14. culminate	n. expose to the air; introduce air into
___ 15. ancient	o. take the place of; supersede

b. Fill in the blanks with the correct words from the list.

<i>emanate</i>	<i>association</i>	<i>brass</i>	<i>ancient</i>
<i>mouthpiece</i>	<i>stretch</i>	<i>distinctive</i>	<i>pipe</i>
<i>plectrum</i>	<i>amplifier</i>	<i>authentic</i>	

1. The _____ is a wind instrument made of a single tube with holes along its length that are covered by fingers to produce different notes.
2. She studied both _____ and modern history.
3. The whole orchestra – the strings, percussion, woodwinds, and _____ – began to play.
4. The store sells only the most _____ chocolates.
5. They denied having any _____ with terrorists.
6. A _____ is a small flat tool used to pluck or strum a stringed instrument. For hand-held instruments such as guitars and mandolins, it is also called a pick.
7. He plugged his electric guitar into the _____.
8. The _____ is that part of a musical instrument (a wind instrument) that is put in or against the mouth.
9. Experts have confirmed that the signature on the letter is _____.
10. Happiness seems to _____ from her.
11. It's important to _____ before you exercise.

c. Synonyms: choose the word that means the same as the given word.

1. elliptical
 - a. conical
 - b. vertical
 - c. oval
 - d. principal
2. distinctive
 - a. common
 - b. genuine
 - c. virtual
 - d. unique
3. supplant
 - a. precede
 - b. supersede
 - c. supply
 - d. facilitate
4. military
 - a. contemporary
 - b. primary
 - c. martial
 - d. ancient

III. Reading Passage

Musical Instruments (2)

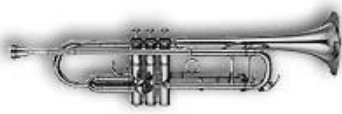
The remaining instruments of the six principal categories of musical instruments to be covered in this section include the *brass* instruments, the *keyboard* instruments, and the *guitar* family.

Brass Instruments

Brass instruments are also activated by blowing into them, although instead of using a form of reed over which the mouth is placed, the lips are placed against or inside the cup of a metal mouthpiece, and made to vibrate against its inner rim. In order of descending pitch, these are:

Trumpet

One of the most ancient of all the instruments, played horizontally via a series of valves on the top of the instrument which are opened and closed



in various combinations to create different pitches. Occasionally, the piccolo (higher) or bass (lower) trumpets are heard (and the trumpet's popular cousin, the *cornet*).

Although more common nowadays in authentic Baroque orchestras (which use instruments of the correct period or copies thereof), is the *natural* or *valveless* trumpet. The more notationally limited *bugle* is rarely heard away from its traditional military context.



French horn

Another ancient instrument, descended from the use of animals' horns (hence the name) in pre-historic times. The modern instrument is the most outwardly complex, consisting of a basic tube, rounded into a compact shape culminating in a conical bore or bell, into which a series of valves are centrally set. Before the valve system had been developed, the changing of

basic pitch was facilitated by the insertion of a variety of crooks which altered the length of the basic tube, and the changing of certain notes by holding the hand in a variety of subtly differentiated positions within the bell. In a popular context the term *horn* invariably refers to the *saxophone*. Traditionally, the French horn section is seated away from the rest of the brass family.



Trombone

Descended from the medieval *sackbut*, it is the only popular orchestral wind instrument which operates without the use of a valve

or key system. The trombone is easily recognisable by its extended elliptical shape culminating in a conical bore, and its distinctive use of a hand-operated slide held out in front, in order to change pitch. The slide can be moved to any one of seven main positions, each of which facilitates a different series of notes. The tenor and bass trombone are occasionally seen (especially the latter), although the alto and double-bass are extreme rarities.



Tuba

Not unlike the French horn in basic construction, only more oval in shape and much bigger. The piston valve action is similar to the trumpet, only the valves themselves are situated in the middle of the instrument. A variety of types and sizes exist aside from the typical concert instrument in F (bass tuba), including the tenor tuba (higher), and double-bass tuba (lower), often referred to as a *bombardon* in a military or brass band context.

Keyboard Instruments

Conveniently collected together as any instrument which is operated by means of a standard keyboard, the differences in operation are wide-ranging and carry obvious associations with certain of the above categories. These break down into four main types:

Plucked

Mostly instruments emanating from the 17th/18th centuries, where a series of stretched and tuned strings are plucked by a quill or plectrum (e.g. *harpsichord*, *virginal*, and *spinet*).



Struck

Where the strings are actually hit, either by a tangent (e.g. 17th/18th century *clavichord*), or hammers (e.g. *piano*, *celesta*).

Aerated

Where the notes are activated by a column of mechanically propelled air within a series of tuned pipes (e.g. *organ*).

Electronic

Where a number of effects similar to those derived from any of the above instruments, as well as totally original sounds, can be achieved (e.g. *electronic organ*, *synthesiser*).

Guitars

The *classical* guitar is typically a Spanish-derived, six-stringed instrument played using a plectrum (guitar pick) or the fingernails, with frets set into the fingerboard. It is played by either plucking or strumming the strings.

Popular music tends to use amplification for both six-stringed instruments and the four-stringed bass guitar. The guitar family gradually supplanted the *lute* which had come to prominence during the Renaissance.



IV. Comprehension Exercises

a. Write T (true) or F (false).

____ 1. The brass instruments in ascending order of pitch are the trumpet, French horn, trombone, and tuba respectively.

____ 2. The natural (valveless) trumpet is more commonly used in authentic baroque orchestra.

____ 3. The bugle is mostly heard in military contexts.

____ 4. The French horn is named after the use of animals' horns in pre-historic times.

____ 5. The trombone makes use of a hand-operated slide to change pitch.

____ 6. The tuba is the only brass instrument which operates without a valve system.

____ 7. Bombardon is another name for the double bass tuba.

____ 8. The harpsichord is a plucked keyboard instrument.

____ 9. Aerated keyboard instruments operate by propelling air inside a series of tuned pipes.

____ 10. The celesta is a type of aerated keyboard instrument.

____ 11. The classical guitar is played by either plucking or strumming the strings.

b. Choose the correct answer.

1. Which of the following is not true about the trumpet?
 - a. It is one of the most ancient of all the instruments.
 - b. It has the highest pitch of all the brass instruments.
 - c. It functions by means of a series of valves.
 - d. The natural trumpet is the most notationally limited.
2. The cornet is a brass instrument of the _____ family.
 - a. trombone
 - b. trumpet
 - c. French horn
 - d. tuba
3. The French horn _____.
 - a. operates without the use of a valve system
 - b. is the most outwardly complex
 - c. refers to the saxophone in a popular context
 - d. has an elliptical shape
4. The sackbut is a precursor of the _____.
 - a. trumpet
 - b. French horn
 - c. trombone
 - d. tuba
5. The bombardon is a brass instrument of the _____ family.
 - a. trumpet
 - b. French horn
 - c. trombone
 - d. tuba
6. All the following except _____ are plucked keyboard instruments.
 - a. harpsichord
 - b. celesta
 - c. virginal
 - d. spinet
7. In struck keyboard instruments the strings are _____.
 - a. plucked by a quill or plectrum

- b. plucked by a tangent or hammer
 - c. hit by a quill or plectrum
 - d. hit by a tangent or hammer
8. The _____ is a kind of electronic keyboard instrument.
- a. piano
 - b. organ
 - c. synthesiser
 - d. harpsichord
9. The classical guitar _____.
- a. is typically a six-stringed instrument
 - b. is played using either a guitar pick or the fingernails
 - c. is played by either plucking or strumming the strings
 - d. all of the above
10. The guitar is descended from the _____ family.
- a. fiddle
 - b. dulcimer
 - c. lute
 - d. string

c. Answer the following questions orally.

1. How do the brass instruments work in general?
2. What are the main brass instruments in an orchestra in descending order of pitch?
3. What are some of the instruments of the trumpet family?
4. How is the trombone different from other brass instruments?
5. What are the different kinds of keyboard instruments? How do they work?

V. Grammar

➤ Agent Nouns

Agent nouns derived from verbs

Agent nouns are also formed by adding suffixes to verbs. The following suffixes are commonly attached to the verbs to form agent nouns:

- *er* : Perform + er → Performer
- *or* : Act + or → Actor
- *ist* : Accompany + ist → Accompanist
- *ar* : Beg + ar → Beggar

Here are some examples of music related agent nouns formed by adding the above suffixes to the verbs:

- -er

<i>Verb</i>	<i>Agent Noun</i>
compose	composer
sequence	sequencer
sample	sampler
play	player
tune	tuner
listen	listener
write	writer
record	recorder
produce	producer
amplify	amplifier
arrange	arranger
mix	mixer
master	masterer
rap	rapper
synthesise	synthesiser
improvise	improviser
pipe	piper
sing	singer

- -or

<i>Verb</i>	<i>Agent Noun</i>
conduct	conductor
create	creator
educate	educator
edit	editor
supervise	supervisor

- -ist

<i>Verb</i>	<i>Agent Noun</i>
accompany	accompanist
specialise	specialist

- a. **Form agent nouns for the following list of words. Make the necessary spelling changes. Then write a definition for the resulting agent noun.**

- improvise _____

- compose _____

- mix _____

- play _____

- instruct _____

- arrange _____

7. conduct _____

8. tune _____

b. Fill in the blanks with appropriate agent nouns.

1. A/an _____ is someone who plays the supporting music while someone else sings or plays the main tune.

2. A/an _____ is the main violin player in an orchestra.

3. A/an _____ is a musician who plays a musical pipe or the bagpipes.

4. A/an _____ is someone who entertains others; a singer, comedian, or the like.

5. A/an _____ is a device or application software that can record, edit, or play back music.

6. A/an _____ is an electronic instrument (usually played with a keyboard) capable of producing a wide range of sounds electronically.

7. A/an _____ is a person highly skilled in a specific field.

8. A/an _____ is someone who writes a piece of music.

VI. Learn More

🔪 Embouchure

The French word ‘*Embouchure*’ refers to the position and use of the lips, tongue, and teeth in playing a wind instrument. Developing embouchure is

part of learning how to play a woodwind or brass instrument and sustaining good musicality.

The word may also refer to the mouthpiece of a wind instrument.

➤ Musical instruments classification

Different classifications have been attempted for musical instruments. One of the most recognised classifications is that created by Kurt Sachs and E. M. Hornbostel in 1914, because the system can apply to primitive and exotic instruments, as well as modern instruments. The system is made up of five major classes:

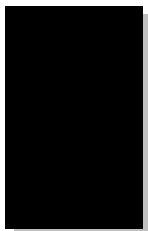
- **Membranophones**: percussion instruments, with a membrane stretched over a hollow resonator
- **Chordophones**: strings
- **Aerophones**: winds
- **Idiophones**: made of sonorous material that does not require added tension, like rattles and xylophones
- **Electrophones**: electrically amplified or vibrated instruments, such as an electric guitar or organ

➤ Did you know?

- 🔗 The first recorded use of the flute, clarinet, oboe, and trumpet was in ancient Egypt.
- 🔗 What is thought to be the oldest pipe instrument was unearthed in Mesopotamia, dating from about 2800 BC.

“When people hear good music, it makes them homesick for something they’ve never had, and never will have.”

– Edgar Watson Howe



Answer Key

Unit 1

II. Vocabulary Practice

a.

- | | | | | | |
|------|------|------|------|-------|-------|
| 1. l | 3. a | 5. j | 7. b | 9. e | 11. c |
| 2. h | 4. k | 6. d | 8. f | 10. i | 12. g |

b.

- | | | | |
|--------------|----------|------------|---------------|
| 1. half step | 3. staff | 5. measure | 7. neutralise |
| 2. natural | 4. flat | 6. ledger | 8. octave |

c.

- | | | | |
|------|------|------|------|
| 1. c | 2. a | 3. c | 4. b |
|------|------|------|------|

d.

- | | | |
|------|------|------|
| 1. b | 2. c | 3. d |
|------|------|------|

IV. Comprehension Exercises

a.

- | | | | | |
|------|------|------|------|------|
| 1. T | 3. F | 5. T | 7. T | 9. T |
| 2. F | 4. T | 6. T | 8. F | |

b.

- | | | | | |
|------|------|------|------|-------|
| 1. b | 3. d | 5. b | 7. c | 9. b |
| 2. d | 4. d | 6. b | 8. c | 10. d |

V. Grammar

a.

1. English is spoken by the people in Australia.
2. Another album is being produced by them this year.
3. The children were helped by the police.
4. A new song has been recorded by him.
5. The e-mail will be sent by me tomorrow.
6. The form should be filled in by you.
7. Will our English be tested by the teacher?
8. Was the newspaper being read by her?

b.

- | | |
|---------------------|-------------------------|
| 1. was invited | 4. has been closed |
| 2. are explained | 5. will not be accepted |
| 3. will be released | |

Unit 2

II. Vocabulary Practice

a.

- | | | | | |
|------|------|------|-------|-------|
| 1. k | 4. a | 7. h | 10. c | 13. j |
| 2. m | 5. d | 8. b | 11. n | 14. g |
| 3. l | 6. e | 9. i | 12. f | |

b.

- | | | | |
|---------------|-------------|--------------|---------------|
| 1. chromatic | 4. tonic | 7. scale | 10. contain |
| 2. degree | 5. solution | 8. diatonic | 11. recognise |
| 3. signatures | 6. key | 9. transpose | |

c.

- | | | | |
|------|------|------|------|
| 1. d | 2. c | 3. b | 4. d |
|------|------|------|------|

IV. Comprehension Exercises

a.

- | | | | | | |
|------|------|------|------|-------|-------|
| 1. T | 3. F | 5. T | 7. T | 9. F | 11. T |
| 2. F | 4. F | 6. T | 8. T | 10. F | |

b.

- | | | | | |
|------|------|------|------|------|
| 1. c | 3. d | 5. c | 7. d | 9. a |
| 2. b | 4. a | 6. c | 8. d | |

V. Grammar

a.

- | | | | | | |
|------|------|------|------|------|------|
| 1. d | 2. c | 3. c | 4. a | 5. a | 6. c |
|------|------|------|------|------|------|

b.

1. could not
2. need not / do not need to
3. can not
4. has not been able to
5. had to
6. were not allowed to

Unit 3

II. Vocabulary Practice

a.

- | | | | | |
|------|------|------|-------|-------|
| 1. o | 4. c | 7. b | 10. m | 13. g |
| 2. k | 5. a | 8. n | 11. l | 14. j |
| 3. f | 6. d | 9. h | 12. i | 15. e |

b.

- | | | |
|---------------|--------------|------------|
| 1. interval | 4. augmented | 7. minor |
| 2. diminished | 5. describe | 8. quality |
| 3. inversion | 6. perfect | 9. tritone |

c.

- | | | | | | |
|------|------|------|------|------|------|
| 1. b | 2. c | 3. c | 4. d | 5. b | 6. c |
|------|------|------|------|------|------|

IV. Comprehension Exercises

a.

- | | | | | |
|------|------|------|------|-------|
| 1. F | 3. T | 5. F | 7. F | 9. T |
| 2. F | 4. F | 6. T | 8. F | 10. T |

b.

- | | | | | |
|------|------|------|------|-------|
| 1. c | 3. b | 5. c | 7. b | 9. c |
| 2. d | 4. d | 6. d | 8. b | 10. d |

V. Grammar

a.

- | | | | |
|-------------|---------------|-----------|-------------|
| 1. melodies | 4. choruses | 7. videos | 10. tempos |
| 2. basses | 5. sopranos | 8. women | 11. stories |
| 3. mixes | 6. quantities | 9. series | 12. media |

b.

- | | | |
|--------------|--------------|-------------|
| 1. harmonies | 3. syntheses | 5. piccolos |
| 2. outros | 4. guitars | |

Unit 4

II. Vocabulary Practice

a.

- | | | | | |
|------|------|------|-------|-------|
| 1. c | 4. j | 7. a | 10. i | 13. o |
| 2. m | 5. n | 8. e | 11. f | 14. g |
| 3. h | 6. d | 9. b | 12. k | 15. l |

b.

- | | | | |
|----------|----------|--------------|-----------------|
| 1. chord | 3. triad | 5. dissonant | 7. abbreviation |
|----------|----------|--------------|-----------------|

2. root 4. dominant 6. progression

c.

1. b 2. c 3. a 4. b 5. d 6. c

IV. Comprehension Exercises

a.

1. T 3. F 5. F 7. F 9. T
2. T 4. F 6. F 8. T

b.

1. d 3. d 5. c 7. d 9. b
2. b 4. c 6. d 8. c 10. d

V. Grammar

a.

1. not as good at English as / not so good at English as
2. not as successful as / not so successful as
3. as much money as / so much money as
4. not as trendy as / not so trendy as
5. not as interesting as / not so interesting as
6. as many pages as

b.

1. the most interesting 6. better
2. more beautiful 7. more difficult
3. the richest 8. the longest
4. worse 9. the most famous
5. most dangerous

Unit 5

II. Vocabulary Practice

a.

- | | | | | | |
|------|------|------|------|-------|-------|
| 1. d | 3. i | 5. l | 7. c | 9. f | 11. g |
| 2. j | 4. h | 6. a | 8. b | 10. e | 12. k |

b.

- | | | | |
|-------------|----------------|--------------|----------|
| 1. beat | 3. eighth note | 5. triplet | 7. value |
| 2. bar line | 4. equivalent | 6. half rest | 8. whole |

c.

- | | | | |
|------|------|------|------|
| 1. b | 2. b | 3. c | 4. d |
|------|------|------|------|

d.

- | | | |
|------|------|------|
| 1. c | 2. b | 3. d |
|------|------|------|

IV. Comprehension Exercises

a.

- | | | | | | |
|------|------|------|------|-------|-------|
| 1. T | 3. T | 5. F | 7. F | 9. F | 11. T |
| 2. T | 4. T | 6. F | 8. T | 10. T | 12. T |

b.

- | | | | | |
|------|------|------|------|-------|
| 1. d | 3. b | 5. b | 7. b | 9. d |
| 2. c | 4. d | 6. a | 8. d | 10. d |

V. Grammar

a.

1. A ferry is a ship which/that carries people across the water.
2. A monk is a man who/that has devoted his life to God.
3. I have one black cat whose name is Blacky.
4. Carol, who is only 9 years old, plays the piano brilliantly.
5. Sydney, which is the largest Australian city, is not the capital of Australia.

Sydney, which is not the capital of Australia, is the largest Australian city.

b.

1. a. the relative pronoun is necessary.
2. b. the relative pronoun is not necessary.
3. b. the relative pronoun is not necessary.
4. b. the relative pronoun is not necessary.
5. b. the relative pronoun is not necessary.

Unit 6

II. Vocabulary Practice

a.

- | | | | | |
|------|------|------|-------|-------|
| 1. d | 4. j | 7. c | 10. o | 13. k |
| 2. l | 5. i | 8. e | 11. m | 14. g |
| 3. b | 6. a | 9. f | 12. h | 15. n |

b.

- | | | | |
|-------------------|---------|----------------|--------------|
| 1. time signature | 3. even | 5. common time | 7. curved |
| 2. cut time | 4. tie | 6. accent | 8. accompany |

c.

- | | | | | |
|------|------|------|------|------|
| 1. b | 2. c | 3. d | 4. c | 5. d |
|------|------|------|------|------|

IV. Comprehension Exercises

a.

- | | | | | | |
|------|------|------|------|-------|-------|
| 1. F | 3. T | 5. F | 7. T | 9. T | 11. T |
| 2. T | 4. T | 6. F | 8. T | 10. F | |

b.

- | | | | | |
|------|------|------|------|------|
| 1. d | 3. c | 5. b | 7. d | 9. d |
| 2. c | 4. d | 6. c | 8. c | |

V. Grammar

a.

- | | |
|---------------|----------------|
| 1. loudly | 5. wonderfully |
| 2. well | 6. angrily |
| 3. carelessly | 7. simply |
| 4. easily | |

b.

- | | |
|----------------------------|--------------------|
| 1. sad – sadly | 3. quiet – quietly |
| 2. excellently – excellent | 4. awfully – awful |

Unit 7

II. Vocabulary Practice

a.

- | | | | | |
|------|------|------|-------|-------|
| 1. g | 4. m | 7. l | 10. h | 13. i |
| 2. e | 5. k | 8. b | 11. c | |
| 3. d | 6. j | 9. a | 12. f | |

b.

- | | | | |
|--------------|--------------|--------------|-------------|
| 1. accurate | 4. already | 7. offer | 10. primary |
| 2. develop | 5. improvise | 8. subtle | 11. share |
| 3. identical | 6. powerful | 9. knowledge | |

c.

- | | | | | |
|------|------|------|------|------|
| 1. d | 2. c | 3. b | 4. b | 5. a |
|------|------|------|------|------|

IV. Comprehension Exercises

a.

- | | | | | |
|------|------|------|------|-------|
| 1. F | 3. T | 5. T | 7. T | 9. T |
| 2. T | 4. T | 6. F | 8. F | 10. F |

b.

- | | | | |
|------|------|------|------|
| 1. d | 3. c | 5. b | 7. a |
| 2. c | 4. c | 6. b | 8. a |

V. Grammar

a.

- | | |
|-------------|---------------|
| 1. getting | 6. being |
| 2. singing | 7. travelling |
| 3. swimming | 8. playing |
| 4. smoking | 9. cycling |
| 5. working | 10. making |

b.

- | | | | |
|------|------|------|------|
| 1. c | 3. a | 5. b | 7. c |
| 2. a | 4. c | 6. a | 8. a |

Unit 8

II. Vocabulary Practice

a.

- | | | | | |
|------|------|------|-------|-------|
| 1. n | 4. a | 7. l | 10. d | 13. c |
| 2. o | 5. g | 8. k | 11. b | 14. m |
| 3. h | 6. f | 9. e | 12. i | 15. j |

b.

- | | | | |
|------------|-----------------|-------------|-----------|
| 1. chorus | 4. downbeat | 7. verse | 10. climb |
| 2. delay | 5. middle eight | 8. optional | |
| 3. insight | 6. anticipation | 9. outro | |

c.

- | | | | | |
|------|------|------|------|------|
| 1. c | 2. d | 3. c | 4. c | 5. b |
|------|------|------|------|------|

IV. Comprehension Exercises

a.

- | | | | | | |
|------|------|------|------|-------|-------|
| 1. T | 3. F | 5. T | 7. T | 9. T | 11. T |
| 2. T | 4. F | 6. T | 8. F | 10. F | |

b.

- | | | | | |
|------|------|------|------|-------|
| 1. b | 3. d | 5. d | 7. c | 9. d |
| 2. c | 4. b | 6. b | 8. d | 10. c |

V. Grammar

a.

1. Talking to her friend, she forgot everything around her.
2. Watching the news every day, we know what's going on in the world
3. Tidying up her room, she found some old photos.
4. Being a good boy, he helped his mother in the kitchen.
5. Not feeling well, I didn't go to the cinema.
6. Sitting in the café, the man was reading a paper.

b.

1. Shocked by the bad news, she burst into tears.
2. Organised by our team, the event will surely be a great success.
3. Based on real events, the film tells the story of a reporter.
4. Born in Hollywood, she knows all the famous movie stars.
5. Taken to the garage, the car was repaired within an hour.
6. Admired by everyone, she began to grow arrogant.

Unit 9

II. Vocabulary Practice

a.

- | | | | | | |
|------|------|------|-------|-------|-------|
| 1. k | 4. j | 7. n | 10. h | 13. a | 16. l |
| 2. e | 5. m | 8. c | 11. i | 14. g | |
| 3. d | 6. b | 9. p | 12. o | 15. f | |

b.

- | | | | |
|--------------|---------------|-----------|----------|
| 1. score | 3. assortment | 5. string | 7. bow |
| 2. pizzicato | 4. facilitate | 6. reed | 8. tuned |

c.

- | | | | | | |
|------|------|------|------|------|------|
| 1. c | 2. b | 3. c | 4. b | 5. c | 6. b |
|------|------|------|------|------|------|

IV. Comprehension Exercises

a.

- | | | | | | |
|------|------|------|------|-------|-------|
| 1. T | 3. F | 5. T | 7. F | 9. T | 11. T |
| 2. T | 4. T | 6. T | 8. F | 10. F | 12. T |

b.

- | | | | | |
|------|------|------|------|-------|
| 1. d | 3. b | 5. d | 7. b | 9. d |
| 2. b | 4. c | 6. c | 8. c | 10. d |

V. Grammar

a.

1. bassist: someone who plays a bass instrument such as double bass or bass guitar
2. musician: someone who plays a musical instrument or writes music
3. timpanist: someone who plays the timpani
4. chorister: a member of a choir
5. oboist: someone who plays the oboe
6. songster: someone who sings or writes a song
7. trumpeter: someone who plays the trumpet

b.

1. keyboardist / keyboarder (less common)
2. lyricist
3. percussionist
4. soloist
5. violinist

6. harpist / harper (less common)

Unit 10

II. Vocabulary Practice

a.

- | | | | | |
|------|------|------|-------|-------|
| 1. e | 4. o | 7. l | 10. j | 13. k |
| 2. m | 5. n | 8. h | 11. a | 14. b |
| 3. f | 6. g | 9. c | 12. i | 15. d |

b.

- | | | | |
|------------|----------------|---------------|-------------|
| 1. pipe | 4. distinctive | 7. amplifier | 10. emanate |
| 2. ancient | 5. association | 8. mouthpiece | 11. stretch |
| 3. brass | 6. plectrum | 9. authentic | |

c.

- | | | | |
|------|------|------|------|
| 1. c | 2. d | 3. b | 4. c |
|------|------|------|------|

IV. Comprehension Exercises

a.

- | | | | | | |
|------|------|------|------|-------|-------|
| 1. F | 3. T | 5. T | 7. T | 9. T | 11. T |
| 2. T | 4. T | 6. F | 8. T | 10. F | |

b.

- | | | | | |
|------|------|------|------|-------|
| 1. d | 3. b | 5. d | 7. d | 9. d |
| 2. b | 4. c | 6. b | 8. c | 10. c |

V. Grammar

a.

1. improviser: someone who improvises music
2. composer: someone who writes a piece of music

3. mixer: someone or something (an electronic device or software application) that mixes music tracks
4. player: someone who plays a musical instrument
5. instructor: someone who instructs (teaches) others; teacher
6. arranger: someone who arranges a piece of music
7. conductor: someone who conducts an orchestra
8. tuner: someone or something (an electronic device) that tunes a musical instrument

b.

1. accompanist
2. leader
3. piper
4. entertainer
5. sequencer
6. synthesiser
7. specialist
8. songwriter / composer

Glossary of Musical Terms

Accent /'aks(ə)nt/ (n)

an emphasis given to a syllable or note in speech or music; tone of voice; stress

Adagio /ə'dɑ:(d)ʒiəʊ/ (adv, adj, n) [Ita]

slowly; musical passage performed or marked to be performed slowly

Allegretto /al'gretəʊ/ (adv, adj, n) [Ita]

fairly quickly; musical passage performed or marked to be performed with a moderately fast tempo

Allegro /ə'lɛgrəʊ/ (adv, adj, n) [Ita]

quickly; briskly; musical passage performed or marked to be performed with a brisk or rapid tempo

Alto /'altəʊ/ (n) [Ita]

the highest adult male singing voice; lowest female voice; singer with an alto voice; piece of music written for an alto voice

Amplify /'amplɪfaɪ/ (v)

increase the volume of sound, especially using an amplifier

Andante /an'danteɪ/ (adv, adj, n) [Ita]

fairly slowly; musical passage performed or marked to be performed at a moderately slow pace

Arco /'ɑ:kəʊ/ (n, adj, adv) [Ita]

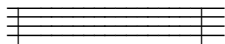
a bow for a stringed instrument; played on a violin or other stringed instrument using the bow

Augmented /ɔːg'məntɪd/ (adj)

(of an interval) greater by a semitone than the corresponding major or perfect interval

Bar /bɑː/ (n)

a subdivision of time in music; one measure of a piece of music



Bar line /bɑː lʌn/ (n)

a vertical line that divides measures of music



Baritone /ˈbærɪtəʊn/ (n, adj)

adult male singing voice between tenor and bass

Baroque /bəˈrəʊk/ (n, adj)

relating to a style of European architecture, music, and art of the 17th and 18th centuries characterised by ornate detail; highly ornate and extravagant in style

Beat /bi:t/ (n)

a basic unit of measurement of musical time, expressed as a certain number of beats in the bar

Bow /bəʊ/ (n, v)

a partially curved rod with horsehair stretched along its length, used for playing some stringed instruments; play (a stringed instrument) using a bow

Brass /brɑːs/ (n)

brass wind instruments forming a band or section of an orchestra

Bridge /brɪdʒ/ (n)

a short transitional section in the middle of a popular song, generally of a different character from the other parts of the song

Cadence /ˈkeɪd(ə)ns/ (n) [Fr]

rhythm; intonation; a sequence of notes or chords comprising the close of a musical phrase

Cello /ˈtʃɛləʊ/ (n) [Ita]

bass instrument of the violin family

Chord /kɔːd/ (n)

a group of notes sounded together, combined according to some system; a combination of harmonising notes

Chorus /ˈkɔːrəs/ (n)

a part of a song which is repeated after each verse

Chromatic /krəˈmætɪk/ (adj)

referring to the twelve notes that make up a scale using all the semitones of the octave; ascending or descending by semitones

Clef /kleɪf/ (n)

a symbol placed at the beginning of a staff, indicating the pitch of the notes written on the staff

**Coda** /ˈkəʊdə/ (n) [Ita]

the concluding passage of a piece, typically forming an addition to the basic structure

Common time /ˈkɒmən taɪm/ (n)

a time signature of 4/4; a time signature indicating that there are four beats per measure, and that each quarter note will receive one beat



Consonant /'kɒns(ə)nənt/ (adj)

harmonious; forming a concord

Crook /krʊk/ (n)

a curved piece of tubing which can be fitted to a wind instrument to change its pitch

Cut time /kʌt tʌɪm/ (n)

a time signature of 2/2; a common time cut in half



Degree /di'ɡri:/ (n)

each of the successive notes of a scale; the interval between any two of these; a position in a musical scale counting upwards from the tonic or fundamental note

Diatonic /dʌɪə'tɒnɪk/ (adj)

using only the notes proper to one key without chromatic alteration; based on a scale with five tones and two separated semitones

Diminished /dɪ'mɪnɪʃt/ (adj)

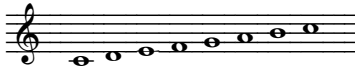
(of an interval) less by a semitone than the corresponding minor or perfect interval

Dissonant /'dɪs(ə)nənt/ (adj)

inharmonious; forming a dissonance; discordant in sound

Dominant /'dɒmɪnənt/ (n, adj)

the fifth note of the diatonic scale of a key; based on or pertaining to the dominant



G (dominant)

Downbeat /'daʊnbɪ:t/ (n)

an accented beat, usually the first of the bar

Duo /'dju:əʊ/ (n) [Ita]

a group of two; duet

Eighth note /eɪtθ nəʊt/ (n)

a note of one half a beat; equal to one eighth of a whole note; a quaver



Eighth rest /eɪtθ rɛst/ (n)

a silence of one half a beat; equivalent rest for the eighth note



Embouchure /ɒmbʊ'ʃʊə/ (n) [Fr]

the way in which a player applies the mouth and tongue in playing a brass or wind instrument; the mouthpiece of a flute or a similar instrument

Encore /'ɒŋkɔ:/ (n, v) [Fr]

request by an audience for a repeat or additional performance at the end of a concert; performance given in response to such a request; once more!; call for an encore; give an encore

Ensemble /ən'sambəl/ (n) [Fr]

a group of players who perform music together; a piece written for performance by a whole group of instruments

Epilogue /'ɛpɪlɒɡ/ (n) (*also* **Epilog**) [Fr]

concluding section (at the end of a literary work or a piece of music)

Etude /'ɛtʃu:d/ (n) [Fr]

piece of music intended for practice of a particular technique

Falsch /falʃ/ (adj, adv) [Ger]

wrong; false; incorrect

Falsetto /fəl'setəʊ/ (n, adj) [Ita]

a method of voice production used by male singers, especially tenors, to sing notes higher than their normal range

Fingerboard /'fɪŋɡəbɔ:d/ (n)

a flat strip on the neck of a stringed instrument, against which the strings are pressed to shorten the vibrating length and produce notes of higher pitches

Flat /flat/ (n, adj, v)

a musical note lowered a semitone (half step) below natural pitch, the sign 'b' indicating this; to lower the pitch of a note



Flugelhorn /'flu:g(ə)lhɔ:n/ (n) [Ger]

valved brass musical instrument like a cornet but with a fuller tone

Forte /'fɔ:teɪ/ (adv, adj, n) [Ita]

loudly; musical passage performed or marked to be performed loudly

Fortissimo /fɔ:'tɪsɪmɔʊ/ (adv, adj, n) [Ita]

very loudly; musical passage performed or marked to be performed very loudly

Glockenspiel /'glɒk(ə)ŋspi:l/ (n) [Ger]

a musical percussion instrument which makes bell-like sounds

Groove /gru:v/ (n)

a rhythmic pattern in music

Half note /hɑ:f nəʊt/ (n)

a note of two beats long; equal to half a whole note; a minim



Half rest /hɑ:f rest/ (n)

a silence of two beats; equivalent rest for the half note



Hammer /'hamə/ (n)

a small padded mallet forming part of the mechanism for striking the strings of a piano; a small hand-held mallet for playing various percussion instruments, as the xylophone, dulcimer, etc

Harmony /'hɑ:məni/ (n)

two or more notes sounded together (in unison); the structure of a piece of music with regard to its chords

Hook /hʊk/ (n)

a catchy chorus or repeated passage in a pop or rock song

Horn /hɔ:n/ (n)

a wind instrument resembling a horn (usually brass instruments)

Improvise /'ɪmprəvAɪz/ (v)

create or perform music spontaneously or without preparation

Instrument /'ɪnstɹʊm(ə)nt/ (n)

a device for producing musical sounds by vibration, wind, percussion, etc

Instrumentalist /ɪnstɹə'ment(ə)list/ (n)

a player of a musical instrument

Interlude /'ɪntəl(j)u:d/ (n)

a piece of music played between other pieces or between the verses of a hymn

Interval /'ɪntəv(ə)l/ (n)

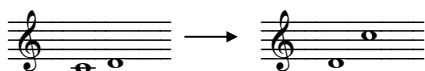
the distance between two notes

Introduction /ɪntrə'dʌkʃ(ə)n/ (n)

the opening section of a piece of music; overture

Inversion /ɪn'vɜːʃ(ə)n/ (n)

the act of inverting an interval, chord, or phrase; an inverted interval, chord, or phrase (in relation to the original one)

**Invert** /ɪn'vɜːt/ (v)

change the relative position of the notes of an interval or chord by raising the lowest note by an octave

Key /kiː/ (n)

a group of notes based on a particular note and comprising a scale, regarded as forming the tonal basis of a piece of music; a system of notes definitely related to each other, based on a particular note

Key signature /kiː 'sɪɡnətʃə/ (n)

any of several combinations of sharps or flats after the clef at the beginning of the staff, indicating the key of a piece of music



Keyboard /'ki:bɔ:d/ (n)

a bank of keys on a musical instrument (as in a piano) that usually consists of seven white and five raised black keys to the octave; a musical instrument that is played by means of a keyboard

Largo /'lɑ:gəʊ/ (adv, adj, n) [Ita]

very slowly; musical passage performed or marked to be performed very slowly

Ledger line /'ledʒə laɪn/ (n) (*also* **Leger**)

a short line added for notes above or below the range of a staff



Lyric /'lɪrɪk/ (n) (*also* **Lyrics**)

the words of a song

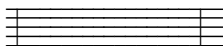
Major /'meɪdʒə/ (n, adj)

(of an interval) equivalent to that between the tonic and another note of a major scale, and greater by a semitone than the equivalent minor interval; (of a scale) having intervals of a semitone between the third and fourth, and seventh and eighth degrees, contrasted with minor; (of a key) based on a major scale; a major key, interval, or scale



Measure /'meɪʒə/ (n)

a subdivision (part) of time in music; a bar



Melody /'melədi/ (n)

a series of musical notes played one after another; the most recognisable part of a song

Metre /'mi:tə/ (n) (*also Meter*)

the rhythm of music; the rhythmic pattern of beats

Mezzo /'metsəʊ/ (adv) [Ita]

fairly

Middle eight /'mɪd(ə)l eɪt/ (n)

a short section (typically of eight bars) in the middle of a song, generally of a different character from the other parts of the song

Minor /'maɪnə/ (n, adj)

(of an interval) smaller by a semitone than the correlative major interval; (of a scale) with semitones above the second, fifth, and seventh notes, contrasted with major; (of a key) based on a minor scale, tending to produce a melancholy effect; a minor key, interval, or scale

Molto /'mɒltəʊ/ (adv) [Ita]

very

Motto /'mɒtəʊ/ (n) [Ita]

a phrase which recurs throughout a musical work and has some symbolical significance

Natural /'natʃ(ə)r(ə)l/ (n, adj)

neither sharp nor flat; restoring a note to its original position, the sign "♮" indicating this



Nocturne /'nɒktə:n/ (n) [Fr]

a short composition of a romantic nature, typically for piano; a musical piece written for the night

Octave /'ɒktɪv/ (n)

a series of eight consecutive notes, the highest having the same alphabetical name as the lowest, but higher in pitch; the note an octave apart from a given note; two notes an octave apart sounding together



Orchestra /'ɔ:kɪstrə/ (n)

a group of instrumentalists, especially one combining string, woodwind, brass, and percussion sections

Outro /'aʊtrəʊ/ (n)

the concluding section of a piece of music

Parallel /'pærələ/ (adj, n)

(of major and minor keys) having the same key name; built on the same tonic; a parallel major or minor key

Partitur /pati'tu:ə/ (n) [Ger]

musical score; sheet music showing the music for all parts and instruments at once

Perfect /'pɜ:fɪkt/ (adj)

(of an interval) belonging to the group comprising the fourth, the fifth, and the octave

Pianissimo /piə'nɪsɪmɒ/ (adv, adj, n) [Ita]

very softly; musical passage performed or marked to be performed very softly

Piano /'pjɑ:nəʊ/ (adv, adj, n) [Ita]

softly; quietly; musical passage performed or marked to be performed softly

Pipe /paɪp/ (n, v)

a wind instrument consisting of a single tube with holes along its length that are covered by the fingers to produce different notes; play on a pipe

Pitch /pɪtʃ/ (n)

the degree of highness or lowness of a musical note

Pizzicato /pɪtsɪ'kɑ:təʊ/ (n, adj, adv) [Ita]

plucking the strings of a violin or other stringed instrument with one's finger; a note or passage played in this way

Plectrum /'plektrəm/ (n)

a thin flat piece of plastic, metal, etc., held in the hand and used to pluck the strings of a guitar, lyre, or other similar musical instrument; the corresponding mechanical part which plucks the strings of an instrument such as a harpsichord; a pick

Plucked /plʌkt/ (adj)

(of a stringed musical instrument) sounded with one's finger or a plectrum; intended to be played by plucking

Pre-chorus /pri: 'kɔ:rəs/ (n)

the section of a piece that comes after verse and before chorus

Quarter note /'kwɔ:tə nəʊt/ (n)

a note of one beat long; equal to one fourth of a whole note; a crotchet



Quarter rest /'kwɔ:tə rɛst/ (n)

a silence of one beat; equivalent rest for the quarter note

**Quill** /kwɪl/ (n)

a plectrum formed from the quill of a feather, used for plucking a musical instrument; in instruments of the harpsichord type, a piece of quill attached to a jack causing the string to be plucked when the key is pressed down

Reed /ri:d/ (n)

a part of the mouthpiece of an oboe, bassoon, clarinet, or saxophone, consisting of one or two thin pieces of cane which vibrate to produce a sound when the instrument is blown into; any wind instrument with a reed

Refrain /rɪ'freɪn/ (n)

a recurring phrase, especially at the end of each verse of a song; the music accompanying this

Relative /'rɛlətɪv/ (adj, n)

(of major and minor keys) having the same key signature; a relative major or minor key

Rest /rɛst/ (n)

a period of silence of a specific duration

Rhythm /'rɪð(ə)m/ (n)

the systematic arrangement of musical sounds according to duration and periodical stress

Root /ru:t/ (n)

the fundamental note of a chord

Scale /skeɪl/ (n)

a series of notes ascending or descending by fixed intervals, especially one beginning on a certain note

Schlager /'ʃlagə/ (n) [Ger]

hit, popular song

Score /skɔ:/ (n)

a written representation of a musical composition showing all the vocal and instrumental parts; a musical composition, especially the music for a movie or theatrical production

Sharp /ʃɑ:p/ (n, adj, v)

a musical note raised a semitone (half step) above natural pitch, the sign ‘#’ indicating this; to raise the pitch of a note



Sixteenth note /sɪks'ti:nθ nəʊt/ (n)

a note of one fourth of a beat; equal to one sixteenth of a whole note; a semiquaver



Sixteenth rest /sɪks'ti:nθ rɛst/ (n)

a silence of one fourth of a beat; equivalent rest for the sixteenth note



Slur /slə:/ (n)

a curved line over or under two or more notes which are to be played or sung smoothly to one syllable, or played or sung legato

Solo /'səʊləʊ/ (n) [Ita]

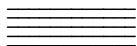
a piece of music for one performer

Soprano /sə'prɑ:nəʊ/ (n) [Ita]

the highest singing voice of women or boys

Staff /sta:f/ (n) (*also Stave* /sterv/)

a set of five parallel lines on which musical notes are written



Step /step/ (n)

an interval between two adjacent notes; a tone (whole step) or semitone (half step)

String /strɪŋ/ (n)

a length of catgut or wire on a musical instrument, producing a note by vibration; the stringed instruments in an orchestra

Strum /strʌm/ (v, n)

play a guitar (or similar instrument) by sweeping the thumb or a plectrum up or down the strings; an instance of strumming

Symphony /ˈsɪmf(ə)ni/ (n)

an elaborate musical composition for full orchestra; (short for) a symphony orchestra

Tempo /ˈtempəʊ/ (n) [Ita]

the speed at which a passage of music is or should be played

Tenor /ˈtɛnə/ (n)

adult male singing voice between alto and baritone

Theme /θi:m/ (n)

the main melody in a piece; a prominent or frequently recurring melody or group of notes in a composition

Tie /taɪ/ (n)

a curved line placed above or below two notes of the same pitch to indicate that they are to be played for the combined duration of their time values

Time signature /tʌɪm 'sɪɡnəʃə/ (n)

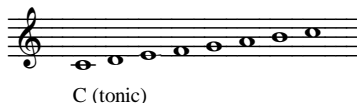
the fraction looking symbol at the beginning of a piece of music (right after the clef sign) that indicates how many beats are in per measure (top number), and how long each beat will last (bottom number)

**Tone** /təʊn/ (n)

pitch; a sound having a definite pitch and character; a musical note

Tonic /'tɒnɪk/ (n, adj)

the first note in a scale which provides the keynote of a piece of music; relating to the first degree of a scale; (of a chord) having the tonic for its root

**Transpose** /trans'pəʊz/ (v)

change the key of a piece of music (to a different key); write or play (music) in a different key from the original

Triad /'trʌɪəd/ (n)

a chord of three notes, consisting of a given note with the third and fifth above it

Trio /'tri:əʊ/ (n) [Ita]

a group of three; composition for three performers

Triplet /'trɪplɪt/ (n)

a group of three notes to be played in the time of two of the same time value

Tritone /ˈtrɪtəʊn/ (n)

an interval of three whole tones; an augmented fourth, or its inversion, a diminished fifth

Tune /tju:n/ (n, v)

a melody, especially one which characterises a certain piece of music; adjust (a musical instrument) to the correct or uniform pitch

Unison /ˈju:nɪs(ə)n/ (n, adj)

sameness in pitch of two or more sounds or notes; the relation of two notes of the same pitch regarded as a musical interval; the sounding of notes or melodies at the same pitch, or at pitches one or more octaves apart, by different voices or instruments together

**Upbeat** /ˈʌpbɪ:t/ (n)

an unaccented beat, especially that before the downbeat

Value /ˈvɒlju:/ (n)

the relative length or duration of a musical note

Valve /vɒlv/ (n)

a device for extending the range of pitch of a brass instrument by increasing or decreasing the effective length of the tube

Verse /və:s/ (n)

a group of lines forming a unit in a poem or song; a sequence of lines leading into the chorus or separating one chorus from another

Vivace /vɪˈvɑ:tʃeɪ/ (adv, adj, n) [Ita]

lively; spiritedly; musical passage performed or marked to be performed in a lively and brisk manner

Whole note /həʊl nəʊt/ (n)

a note of four beats long; a note lasting for a whole measure (bar) with a time signature of four/four; a semibreve



Whole rest /həʊl rest/ (n)

a silence of four beats; equivalent rest for the whole note



Woodwind /ˈwʊdwind/ (n)

wind instruments (mostly) originally made of wood (flute, clarinet, oboe, bassoon, etc.); the section of an orchestra playing such instruments

Sources

The reading passages used in this course book are taken from the following books and websites (with modifications made):

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