

## UNVIERSIDAD NACIONAL DE QUILMES - INGLÉS II MÚSICA - Examen Parcial

Nombre:.....Legajo:.....Fecha:.....

### 1. Listen and complete the audio. Then translate it into Spanish

Let's talk for a moment about chords. What's a chord? Well, a chord is just a simultaneous ..... of two or more pitches. And that's a very basic general definition of a ..... And a chord can be, of course, consonant [plays piano] or it can be [plays piano] dissonant. So let's stick with [plays piano] just ..... chords. We'll be working with consonant chords today and the most fundamental of the consonant chords is this idea of the ..... — this figure that we call the triad. It's the building block, really, of all our harmonies, whether it's pop or classical. And we're going to use a lot of pop music today and there'll be — we'll be pointing out triads there in this pop music.

So what's a triad? Well, obviously you get the idea of three ..... How does it work? Let's go over to the keyboard and the staff here. Let's say we've got a ..... and we do have a scale, [sings] C, D, E, F, G, A, B, C, and I wanted to construct a triad above each of these notes of the scale. Well, I take — well, this happens to be a C, middle C here, so a triad is going to have three ..... You — and it spans five letter names — and we go one letter name, two letter names, three letter names, four letter names, five letter names. We take one, three, and five. Here I'm taking C, skipping D, taking E, skipping F and taking G, and it gives me this three-adding-note ..... Take one, skip, take one, skip, take one, [sings] and we can do the same thing [sings] and so on right up the scale in that .....

Notice, as we've said before, we've got the scale, we've got some notes rather important in the scale. Tonic is very important, we've said, the — [sings] the ..... tone is important so with chords and triads. Some are very important. The tonic is very important and this dominant — what we call the dominant. It's not really the most important. It sort of leads into, pulls into — particularly important setting up the tonic. It's the next important. Right below that is the ..... It often pulls into the dominant which then pulls into the tonic in that fashion. So we would get this idea of here is a chord here, [plays piano] there is the tonic, here is the dominant, [plays piano] there's the sub-dominant, [plays piano] and there's the tonic. We can ..... this just a little bit. We can say, "All right. Here's our tonic up here" [sings] and go that way. Tonic, sub-dominant, dominant, tonic, [sings] [plays piano] that way. So we could go — come up from the tonic or go down from the tonic.

Generally speaking, ..... are more likely to go down from the tonic and then come back up to the tonic and then they aren't likely to go the other way. So we've got these three basic chords that we're going to talk about. There are others there that we've ..... on the second and the seventh degree of the scale, but these are the most important. And it's surprising how much music these three basic chords can accommodate and all of the things — [plays piano] dominant, tonic, dominant, tonic, finally sub-dominant, tonic, dominant, tonic. So a lot of ..... is made in that fashion.

2. Read and complete the blanks with a suitable word. Then, write in appropriate Spanish what you understand of each paragraph.

harmony - consisting - because - seventh - suspended - include - chords - substitute - additional - formed

The most basic  in this book are called triads. A *triad* is a chord that is made up of only three notes. For example, a simple G major chord is a triad  of the notes G, B, and D. There are several types of triads, including major, minor, diminished, augmented, and . All of these chords are constructed by simply altering the relationships between the root note and the intervals.



## SEVENTHS

To create more interesting , we can take the familiar triad and add another interval: the seventh. Seventh chords are comprised of four notes: the three notes of the triad plus a major or minor seventh interval. For example, if we use the G major triad (G-B-D) and add a major seventh interval (F<sup>#</sup>), the Gmaj7 chord is . Likewise, if we  the minor seventh interval (F) for the F<sup>#</sup>, we have a new seventh chord, the G7. This is also known as a dominant seventh chord, popularly used in blues and jazz music. As with the triads,  chords come in many types, including major, minor, diminished, augmented, suspended, and others.



## EXTENDED CHORDS

Extended chords are those that  notes beyond the seventh scale degree. These chords have a rich, complex harmony that is very common in jazz music. These include ninths, elevenths, and thirteenth chords. For example, if we take a Gmaj7 chord and add a major ninth interval (A), we get a Gmaj9 chord (G-B-D-F<sup>#</sup>-A). We can then add an  interval, a major thirteenth (E), to form a Gmaj13 chord (G-B-D-F<sup>#</sup>-A-E). Note that the interval of a major eleventh is omitted. This is  the major eleventh sonically conflicts with the major third interval, creating a dissonance.



3. Identify one sentence in passive voice in any of the two texts above.
4. Analyse two different connectors with different discourse functions along both texts.
5. Choose one expression which you guessed its meaning, write it and explain how you dealt with it.