Universidad Nacional de Quilmes - Inglés II para Música – Examen Parcial

Activity 1: Listen, answer and complete the blanks. Then, write the paragraph in Spanish.

a. What is the topic of the audio?

b. Which characteristics about the topic does the speaker provide?

So we've got, so far, three of what we call the four ……………………………….. types — or what I have called the four functional types: thematic, transitional, ………………………………………………. And now we have to talk about the last one, which is the simplest in some ways: cadential — where the ……………………………………… will just throw on a lot of heavy, simple harmonic motion to slow the music down psychologically — not the ……………………………….. actually — but psychologically sort of bring it to a close, so we can say a ……………………………….. functional type. Again to review: thematic, transitional, developmental and cadential. Those are our four functional types that will show up with any movement of ………………………………………. form. Question.

Activity 2: Read and complete the blanks with the given words. Then, write it in appropriate Spanish.

Consider music from the Medieval, Renaissance, Baroque, Classical, Romantic, and 20th century[＿＿＿＿].

What connects these diverse musical eras? It is the use of multiple melodic lines to create effective music. This is counterpoint. The term *counterpoint* refers to two or more [＿＿＿＿＿＿] melodic lines working together to create music. In contrapuntal music—music created using counterpoint—each of the melodies works independently as well as together. Together these melodies create a texture called[＿＿＿＿＿] Polyphony and counterpoint have been around for about 1,000 years and are at the root of melody and harmony in Western music.

You may already be thinking about how good it sounds in contemporary popular music when the bass and lead lines comple-ment each other just right. This happens when 1) each line stands[＿＿＿＿＿＿] as

an effective melodic line and 2) both lines stand together, keeping their[＿＿＿＿＿＿], but also creating a great sound when heard together. This is counterpoint.

The term *texture* is used to describe the relative "thickness" or "thinness" of musical sound. Musical [＿＿＿＿], like the texture of fabric, can be rough or smooth, simple or complex, dense or sparse. Here are three basic musical textures, only one of which defines counterpoint:

1. **Monophony**—A solo melody, just one line of music. This is the simplest musical texture. (From the Greek: *mono*—one; and *phony*—sound or voice.) Common monophonic performances include a solo singer or performer on a monophonic instrument like a flute or trumpet.

Textures - Independence - Independent - Independently - Periods - Polyphony