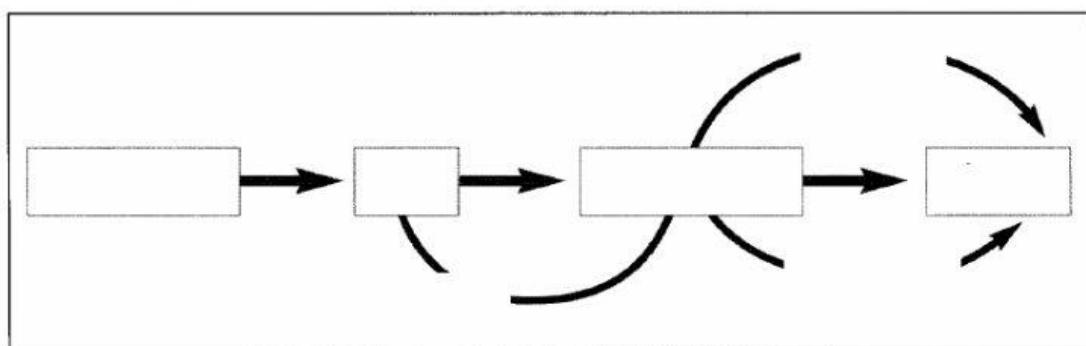


Unit 2 More Music Versions

Name and surname:

Course and group:

Exercise 1: Complete the empty scheme with the usual steps that the process of creating and disseminating music follows, so that a work reaches the public from the creator.



Exercise 2: Read these texts that describe the origin and style of ragtime. Take a good look, because the information you will obtain will provide you with a criterion to compare two interpretations of the same piece and judge which is the most authentic.

«The first Afro-American popular music genre of international popularity. It is characterized by syncopated melodies on a bass line um-pa, um-pa ... typical of marches. The ragtime could have originated from the attempt to imitate the banjo * with the piano. It presents crossed rhythms of African roots»

Penguin Encyclopedia of Popular Music

«The left hand holds the 2/4 time signature as a regular beat, and the right hand plays the characteristic syncopated melody on top of it crossing the beat, hence the name ragged time.»

Music atlas

Listen and compare two performances of the same ragtime (*Maple Leaf Rag*, S. Joplin). Decide which performance you think best suits the strongly rhythmic style of ragtime.

Exercise 3: Escucha ahora la siguiente audición mientras lees la partitura. Es una versión de **The Mamas and the Papas**, un grupo de los años sesenta. Despues podrás compararla con otra versión cantada por Louis Armstrong, trompetista y cantante de jazz. Responde las preguntas:

(A)

1. Stars shin-ning right a - bove you
night bree - ze seems to whis- per "I love you"
birds sin - ging in the si - co-more tree
dream a lit - tle dream of me.

(A)

2. Say nigh - ty night and kiss me just hold me tight and tell me you miss me
while I'm a - lone and blue a can be dream a lit - tle dream of me.

-Estribillo-

(B)

Stars fad - ing but I lin - ger on dear still crav - ing your kiss
I'm long-ing to lin - ger till dawn dear just say - ing this: _____

-Segunda voz del estribillo-

Ah La fa#m sim7 Mi7 La fa#m7 La b7 Sol7

3. Sweet dreams till sun beams find you
sweet dreams that leave all worries behind you
but in your dreams whatever they be
dream a little dream of me.

1. Follow the musicogram:



2. Listen to L. Armstrong's version again and notice these aspects:

- ♪ How does Armstrong start the stanza?
- ♪ Does he do anything special with the pronunciation of consonants?
- ♪ Does he introduce rhythmic changes? What type?
- ♪ Armstrong changes some notes of the melody. Tick the score in one of the places where it is most clearly heard. How is the note that Armstrong sings, compared to the one that is written?
- ♪ How is L. Armstrong's voice, compared to that of the singer from the previous group?
- ♪ The movement or pulsation speed in the two versions is:
- ♪ On what theme does the trumpet improvise in its solo, on A or B?