

# **WHILE MUSIC LASTS**

*A WORKBOOK FOR STUDENTS OF  
ENGLISH FOR MUSICOLOGY*

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Universidad de Granada

*For Jaime and Andrea*

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WHILE MUSIC LASTS. A WORKBOOK FOR STUDENTS  
OF ENGLISH FOR MUSICOLOGY

ISBN: 978-84-338-5969-3

Depósito legal: Gr./ 972-2016

Edita: Editorial Universidad de Granada.

Campus Universitario de Cartuja. Granada.

Diseño de cubierta: José María Medina Alvea.

Imprime: Imprenta Comercial. Motril. Granada.

*Printed in Spain*

*Impreso en España*

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## NOTES ON AUTHORS

**Marta Falces-Sierra** is a senior lecturer of English Language and Literature at the University of Granada. As a philologist, she has taught extensively on English Stylistics and Discourse Analysis. Since 2011 she has also been involved in teaching the course *English for Musicology* for the Department of History and Music Sciences at the same university. Her interest for language and music became apparent in 1992 with the publication of *Pacto de Fausto: Aportaciones críticas a la etapa inglesa en la obra de I. Albéniz*. In addition, she has published in the realm of comparative basis poetry and music about Burdett-Coutts (1997), Derek Walcott (2002) and T. S. Eliot (2007). She is also co-author of *English Grammar in Focus: Words and Morphemes* (2016). Currently she is working on *Sea Pictures* by Edward Elgar.

**Eva María Gómez-Jiménez** is a postdoctoral researcher at the University of Birmingham (UK). She has taught courses on English Language and English for Specific Purposes (mainly Tourism, Economics and IT) at the universities of Granada and Jaén. She received her PhD in 2013 from the Faculty of Humanities at the University of Granada, where she defended a PhD thesis on the experimental poetry by E. E. Cummings. Her research interests focus on Stylistics, Critical Discourse Analysis and Graphology. She is now working on the representation of social inequality in the British press, a research project funded by the European Commission.

### AN OUTSTANDING CONTRIBUTION TO MUSICOLOGY IN SPANISH-SPEAKING COUNTRIES

In 1990-1991, the University of Granada set up a second BA degree in *History and Music Sciences*. This, which only took two years to complete in the beginning, was eventually transformed into a four-year degree in 2009-2010. This change allowed for the implementation of a more complete program that incorporated the main feature in Musicology: its transversality with other fields in the realm of Humanities.

Alongside our degree in *Music Sciences*, an MA in *Music Patrimony*, our integration in the PhD programme *History and The Arts* and the creation of the History and Music Sciences department together demonstrate the restoration of the most important Liberal Arts, “those of the free man”, as proposed by Plato and spread out during the Middle Ages in the *Trivium* and the *Quadrivium*.<sup>1</sup>

For two of the greatest thinkers of western culture, Aristotle and Plato, music was the basis of education. This means that the teaching of music in the Spanish university is both ancient, yet very modern at the same time. Music as an independent academic subject emerged at the University of Salamanca as part of its *Quadrivium*. It was created by Alfonso X El Sabio in 1254, who stated “que aya un maestro en órgano et que yo le de cinquenta maravedis de cada anno”,<sup>2</sup> understanding *órgano* as the science of organ poliphonia.

The presence of music as part of our curriculum remained until 1792, when Charles IV accepted the new proposal by the University of Salamanca to suppress music in favour of the new School of Philosophy. The immediate consequence was that only musical practice remained at the University in its orchestra (created in 1738), while the theory of music was given back to mathematicians, who lectured on the traditional fourfold division of Arithmetic, Geometry, Astronomy and Music. It was not until the 1980s that we recovered what should have never been lost.

Over the last decades, the Music Sciences have broadened dramatically their sense of what musicology is. It has moved from a 19th century approach, which basically focussed on the research regarding formal styles and the historical development of the so called Art music, to a more comprehensive scenario, far from the former elitist approach dominated by the German tradition. Currently, a new attractive approach dominates, in which music is understood as a cultural construct with a foregrounded role in our everyday lives. The music scene went through a complete revolution during the 50s because of the emergence of Rock and Roll and the development of Urban Pop, whose epicentre was set, and still is, in the US. This undoubtedly promoted English to become the universal language in music, as with all other areas of knowledge.

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<sup>1</sup> *Trivium* and *Quadrivium* refer to the three and four corresponding roads to truth as proposed by Plato: Grammar, Rhetoric and Dialectics in the former; Arithmetic, Geometry, Astronomy and Music in the latter.

<sup>2</sup> [“there shall be a master in organ and I shall give him fifty maravedises a year”].

Historically, each European nation had adopted its own nomenclature until the 18<sup>th</sup> century, when the Italian terminology prevailed over the English. The confrontation remains today, as different conventions for the sounds are used: syllabic in the Mediterranean countries (do, re, mi, fa, sol, la, si) and alphabetical for Anglo-Saxon countries (A, B, C, D, E, F, G).

The 20<sup>th</sup> century has finally imposed Shakespeare's language all over the world, which has been somehow strengthened by globalisation. As such, it was absolutely essential to set up a course on *Inglés Técnico para la Musicología* within the Degree *History and Music Sciences*. This has been established within a humanistic and cross-curricular approach during the first year of this new degree, where students study other disciplines such as History, Literature or ecclesiastical Latin, to cite a few.

In order to achieve this, we rely on the Department of English and German Philology and especially on Prof. Marta Falces-Sierra, who combines her mastering of the English language, her rigorous musical training as a piano player and her expertise in the theory of music. Her dual role is the best way to avoid the traditionally inaccurate translation of musical terms, i.e. "traduttore, traditore".<sup>3</sup>

For this reason, it gives us great pleasure and pride to present this outstanding work by Prof. Marta Falces-Sierra. This *Workbook for Students of "Inglés Técnico para Musicología"* will become essential not just for music students at the University of Granada, but also for any musician in this globalized world dominated by the English language.

This endeavour constitutes an excellent guide to introduce students into the nowadays demanding music world: they go from the translation of music notation to English academic writing and performance. As such, it is impossible to attend international music forums in either practice or research today without the basic tools that Prof. Marta Falces-Sierra introduces here, not only with theoretical proficiency but with a special methodological sense that characterizes her extraordinary approach to the subject.

For all these reasons, this workbook gives the best tribute to the celebration of the 25<sup>th</sup> anniversary of music studies at the University of Granada. They represent what we have been after for so long: the standardisation of music teaching and its interaction with other disciplines in the world of Humanities. I want to express my gratitude and sincere admiration to Prof. Marta Falces-Sierra for her enthusiasm, professional attitude and teaching vocation, which is brilliantly captured in the forthcoming pages.

*PROF. ANTONIO MARTÍN MORENO*

*Chair in Music History and Head of the Department of History and Music Sciences  
University of Granada*

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<sup>3</sup> ["translators, traitors"].

## INTRODUCTION

“In Canada pianos needed water. You opened up the back and left a full glass of water, and a month later the glass would be empty. Her father had told her about the dwarfs who drank only at pianos, never in bars.”

Michael Ondaatje, *The English Patient*

When in 2010 a new degree in History and Music Sciences took off at the University of Granada, a course called *Inglés Técnico para la Musicología* came with it. All this was taking place in an academic scenario in which the implementation of international standardised language tests for the assessment of non-native language speakers had just started to occupy a central role in our curriculum. The decision to include specific teaching on technical English as a necessary tool for Spanish musicologists sounded extraordinary. Personally, and after twenty years of research in the field of comparative studies on English language and music, the chance to impart a combination of these subjects proved a true academic gift.

This was the origin of this workbook. In it, we have stored a collection of materials produced over the last four years. The ideas and activities have arisen from my own practice and have been designed to provide specific practice for this course. Their aim is to offer a comprehensive array of activities which act as a foundation for particular topics developed in the classroom.

The book is divided into four main sections dealing with particular areas of interest and skills. Hence, they are organized as detailed below:

**PART I.** Activities in *English and music* propose a comparative approach to the study of English and music as communicative discourses, with references to aspects such as rhythm or grammar and vocabulary as cohesive devices.

**PART II.** *The basic language of music* focuses specifically on the study of technical vocabulary: music notation, dynamics and technical vocabulary related to music instruments, ensembles and genres.

**PART III.** *Music and academic skills* includes activities related to main text typologies. They are understood as the necessary academic skills that music undergraduates are expected to develop: to prepare their CV or resumé, to design an oral presentation, to write a short essay or to organize a review.

**PART IV.** The so-called *Seminars* include a group of tasks designed for four texts, each of a different nature (blogs, radio broadcasts, academic articles or lectures). The strategies explored in the former three sections are combined and put into practice here.

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Finally, I would like to acknowledge the enthusiasm from the co-author, Dr. Eva María Gómez-Jiménez, during the months we have worked together on this publication. This project would have not come to fruition without her involvement. I would also like to thank Ms. Leanne Bartley for her language revisions of the final draft of this book, to the Department of History and Music Sciences at the University of Granada for their generosity and for trusting me to do my job all these years, and specially, to all first year undergraduate students of *Inglés Técnico para la Musicología* (2011-2016) for allowing me to believe that in our classroom “dwarfs drink, play and sing only at pianos”.

*PROF. MARTA FALCES-SIERRA*

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# PART I. ENGLISH AND MUSIC

“Like the grass that is restless and would go  
To where the wind goes, I wish to go,  
A stream, a river, a continuous dancer knowing nothing,  
On no particular stage, without audience.”

Brian Patten, The optimistic song

## ENGLISH, MUSIC AND RHYTHM: GENERAL CONSIDERATIONS

### RHYTHM AND STRESS

Rhythm implies the repetition of elements grouped regularly in some sequence or order. Rhythm is intrinsic to the language of music. This is something we all know regardless of our musical knowledge or cultural tradition. All languages are also rhythmical in their own way, although this is something we do not always consider as evident as we do for music.

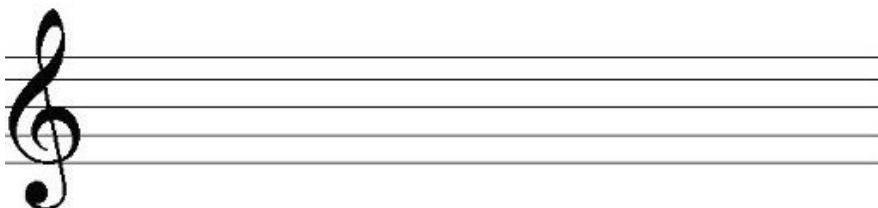
English is described as an accentual-syllabic language. This means that the rhythm of the English language attends to the following two conditions:

- a. The assumption that the amount of time between stresses is roughly equal.
- b. The fact that every content word (nouns, adjectives, adverbs and verbs) carries one stressed syllable.

1a. Keeping in mind these general considerations:

- Read the following English line carefully.
- Choose a music time signature for the score below.
- Create a rhythmical pattern for the following English line. Stressed syllables have been underlined to make your task easier.

Mud, mud, glorious mud



## While Music Lasts

The line in exercise 1a comes from the famous The Hippopotamus Song, a humorous composition written by the British comedians Flanders and Swann back in the 1950s. Here you are given a full transcription of its chorus:

[...]  
Mud, mud, glorious mud  
Nothing quite like it for cooling the blood  
So follow me follow, down to the hollow  
And there let me swallow in glorious mud  
[...]

YOUTUBE LINK: <https://youtu.be/Vt6xGqk0F0U>

1b. Read the following text aloud. Identify and underline the stressed syllables in these lines:

Shyness is nice and  
Shyness can stop you  
From doing all the things in life  
You'd like to

Now, answer the following questions:

- Do you recognize these lyrics? What song is this?
- What is the name of the band that performs this song? Where are they from?
- Can you guess the genre/style of this band?
- Identify the instruments in this band.

YOUTUBE LINK: <https://goo.gl/hc2MzE>

