

A. Assignment Eartraining

Introduction exercise levels A1, A2 and A3

Assignment A1 [level A1]

1. Compose 6 melodies according the following Call - Response design

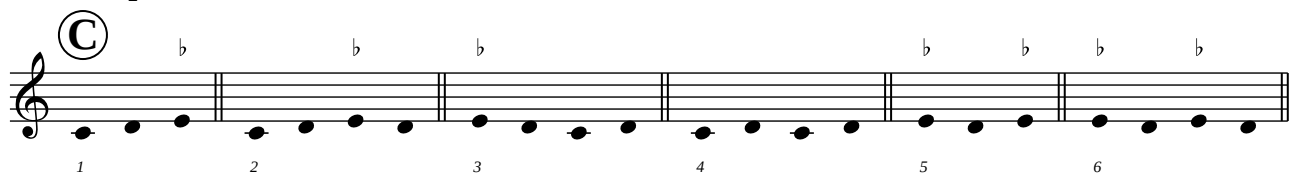
Tone stock **Call - Response**: - linear third progression **1 2 3** and its retrograde **3 2 1**
 - neighbour tone patterns **1 2 1** and **3 2 3**

Pattern use:
 - the first tone of the tone stock patterns (see below) is written on the strong beat
 - **2** is always written on a weak beat or **2** is the only tone within a measure

Metric-rhythmic conditions: $\frac{2}{4}$   OR $\frac{3}{4}$   

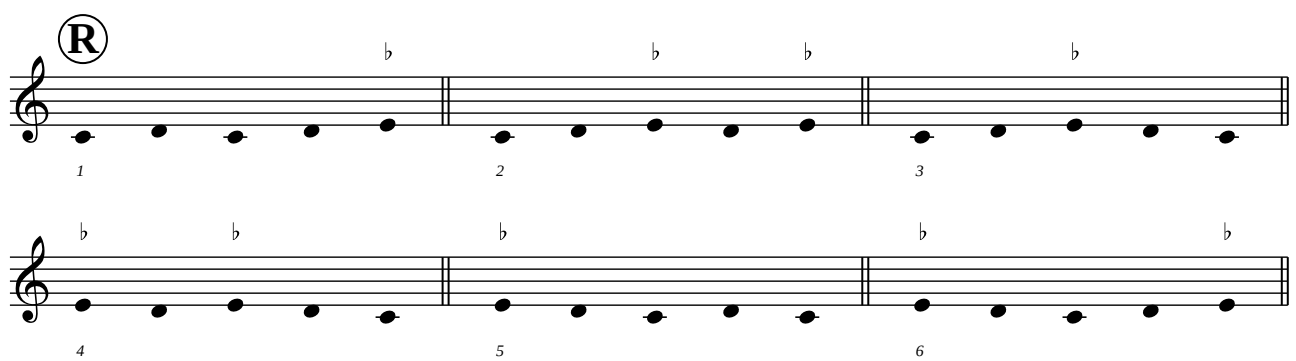
Tone stock patterns

(C)



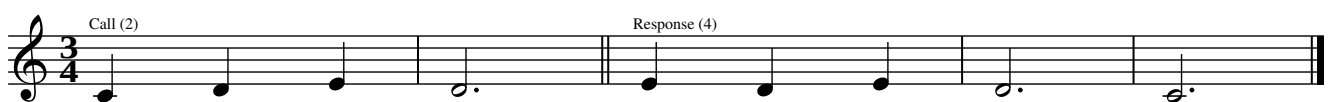
1 2 3 4 5 6

(R)



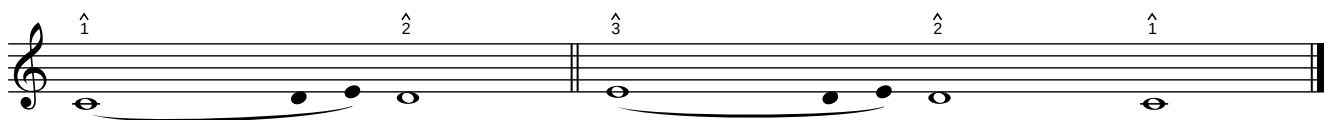
1 2 3 4 5 6

Elaboration example



Call (2) Response (4)

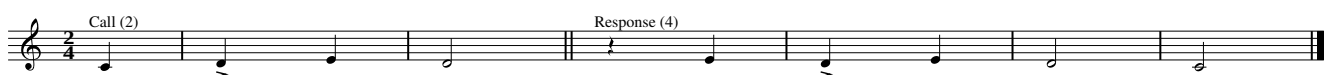
Melodic analysis



^1 ^2 ^3 ^2 ^1

Shorthand: **1 - 2 || 3 - 2 - 1**

Note that -conform the instructions- tone D is an unaccented neighbour tone in bar 1 and an unaccented passing tone in bar 3, due to their position on a weak beat. Hence, the following elaboration is not correct.



Call (2) Response (4)

Assignment A2 [level A2]

1. Compose 6 melodies according the following **Call - Response** design

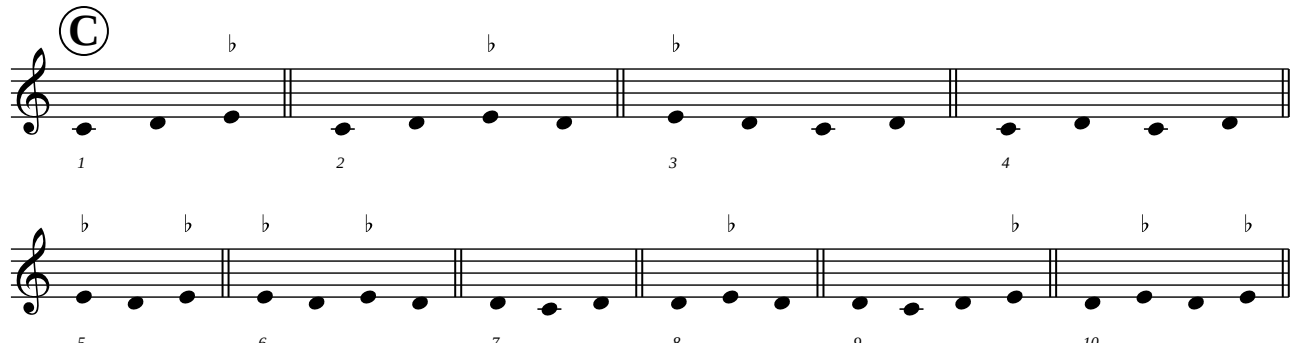
Tone stock **Call - Response**: - patterns level A1
- new neighbour tone patterns: **2 1 2** and **2 3 2**

Pattern use:
- the first tone of a three tone stock pattern (see below) is written on a strong beat
- the first tone of a four or six tone pattern (see below) can be an anacrusis

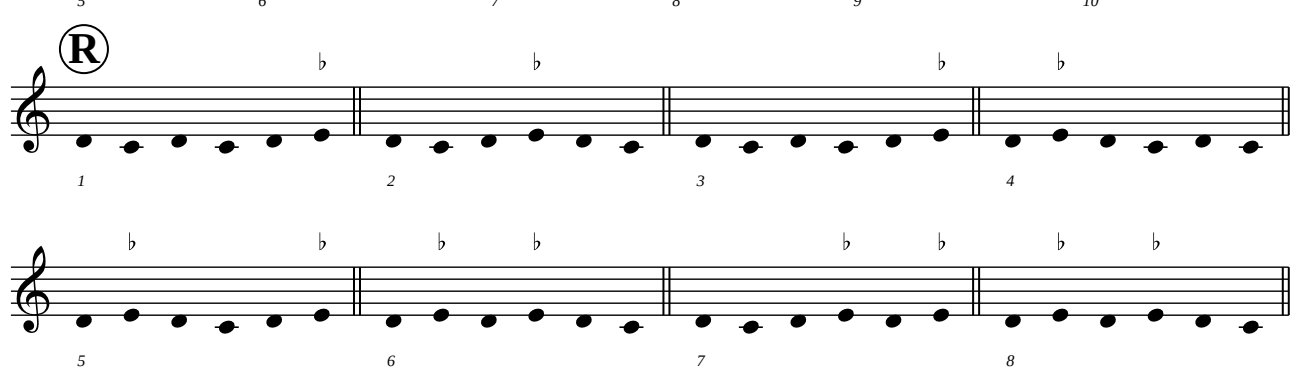
Metric-rhythmic conditions: $\frac{2}{4}$    OR $\frac{3}{4}$    

Tone stock patterns

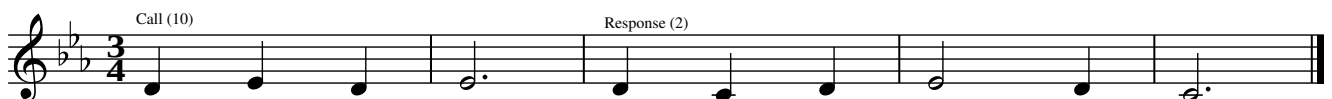
(C)



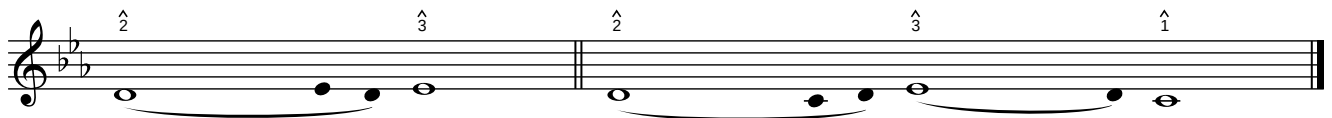
(R)



Elaboration example

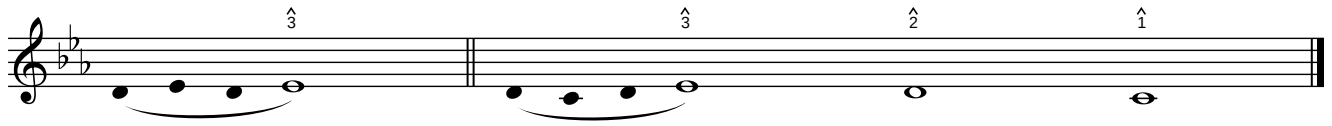


Melodic analysis

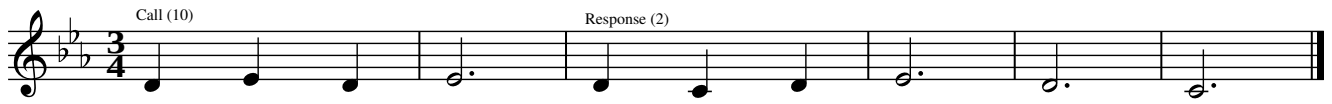


Shorthand: **2 - 3 || 2 - 3 - 1**

Alternative melodic analysis



Or would this analysis only adequate if the melody had a rhythmic structure like



As always: let your ears decide!

Assignment A3 [level A3]1. Compose 6 melodies according the following **Call - Response** design

Tone stock **Call - Response**: - patterns level A2
 - new patterns: **1 3** and **3 1** (linear third progression without passing tone **2**)

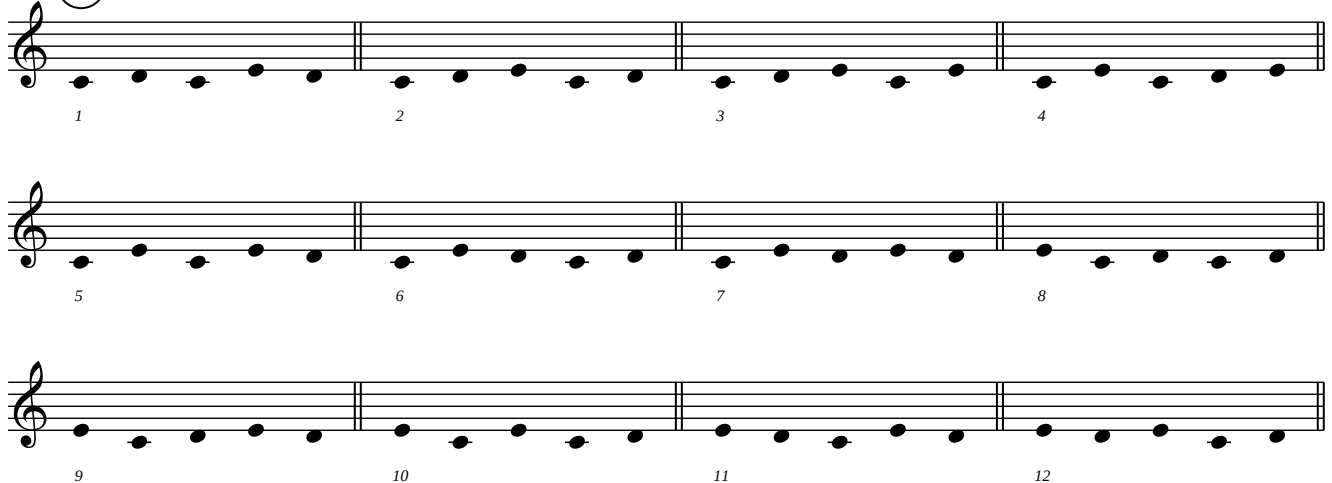
Pattern use: no restrictions

Metric-rhythmic conditions: $\frac{2}{4}$   OR $\frac{3}{4}$   OR $\frac{4}{4}$    

—  

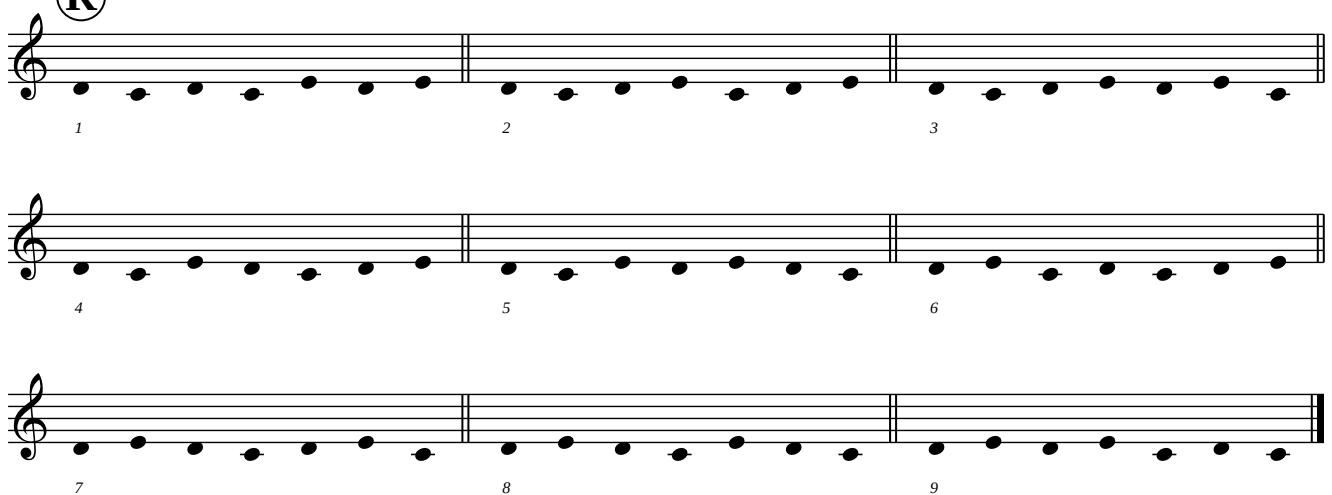
Tone stock patterns

(C)



1 2 3 4 5 6 7 8 9 10 11 12

(R)

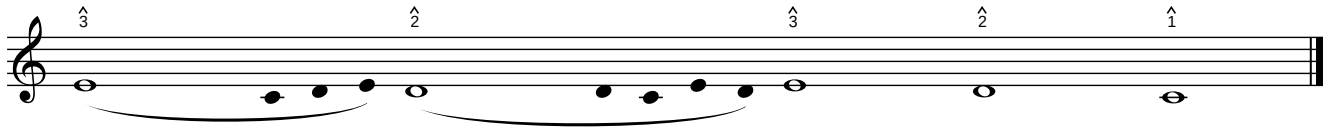


1 2 3 4 5 6 7 8 9

Elaboration example

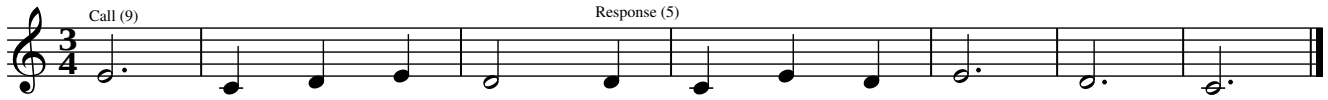

Call (9) Response (5)

Melodic analysis



Shorthand: **3 - 2 || 3 - 2 - 1**

The following elaboration shows the underlying structure more easily.



Note that tone C in bar 2 and 4 is an embellishing tone and in the last measure tone C is a real tonic, full finishing the melody.

Assignment A4

What makes a good melody? It's without doubt a question that can not be answered in general. Let us put it in a different way: what is a good melody for you? To find out, follow a simple strategy:

- choose a -in your opinion- 'good' and a 'bad' melody, made by your fellow students (assignment A1);
- compare them and try to answer what 'good' and what 'bad' is;
- while comparing, try to find words/terms that can be used as evaluation criteria;
- have a closer look to your own composition and make improvements, if necessary.

Assignment A5

Try to apply the following terms on one of your own melodies.

- Range
- Register
- Mode
- Motion
- Curve
- Functions of tones
- Motive

B. Assignment eartraining I

Assignment B1: exercises for sight reading and musical dictation [see A. Assignment Eartraining, level A1]

12 musical exercises for eartraining, numbered 1 to 12. Each exercise is written on a single staff in treble clef. Exercises 1-8 are in 2/4 time, and exercises 9-12 are in 3/4 time. The exercises consist of eighth and quarter notes, with some measures containing accidentals (flats) and rests. Exercise 10 includes a comma indicating a breath or phrasing mark. Exercise 12 includes a comma and a flat.

Tip: add performance marks!
Andante ♩ = 76

Musical exercise with performance marks. The exercise is in 3/4 time, starting with a key signature of two flats (B-flat and E-flat). It consists of eighth and quarter notes. The exercise is marked with dynamics: *p* (piano) at the beginning, *mp* (mezzo-piano) in the middle, and *mf* (mezzo-forte) at the end, indicated by a wedge-shaped crescendo line. There are also phrasing marks (commas) above the staff.

Assignment B2: exercises for sight reading and musical dictation [see A. Assignment Eartraining, level A2]

1

Exercise 1: Treble clef, 3/4 time. Notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Accents: b, b, b, , b, b, b.

2

Exercise 2: Treble clef, 2/4 time. Notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Accents: b, b, b, , b, b, b.

3

Exercise 3: Treble clef, 3/4 time. Notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Accents: b, b, b, , b, b.

4

Exercise 4: Treble clef, 2/4 time. Notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Accents: b, b, b, b, b.

5

Exercise 5: Treble clef, 3/4 time. Notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Accents: b, b, b, b, b.

6

Exercise 6: Treble clef, 2/4 time. Notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Accents: b, b, b.

7

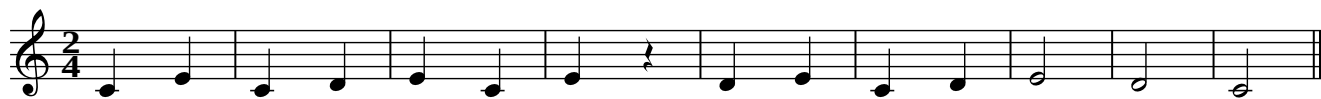
Exercise 7: Treble clef, 3/4 time. Notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Accents: b, b, b, b, b.

8

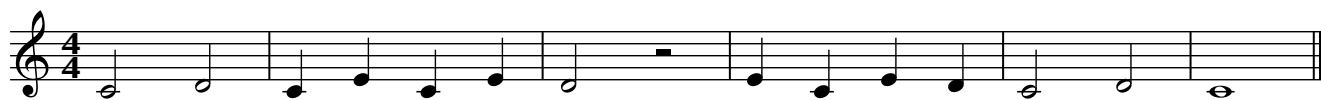
Exercise 8: Treble clef, 2/4 time. Notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Accents: b, b, b, b, b.

Assignment B3: exercises for sight reading and musical dictation [see A. Assignment Eartraining, level A3]

Additional task: add and/or complete performance marks



Allegro ♩ = 120



Fast and with humor

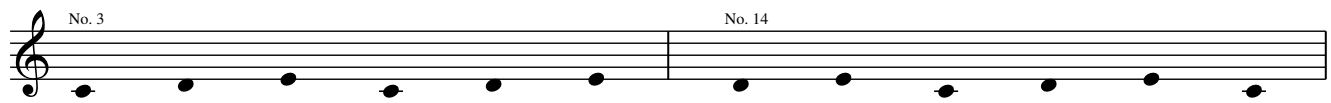


Moderato



Assignment B4: improvisation

Improvise melodies based on a selection and combination of the 30 cells on the next page (permutations of CDEEDC) by adding metre and rhythmic values (smallest value: quarter note; eighth note should be an exception). Of course tone repetition can be applied. Some passing or neighbour tone can improve your melody (see * in Variant 1 and 3). Examples:



This musical score consists of 30 exercises, numbered 1 through 30, arranged in eight rows. Each exercise is written on a single staff with a treble clef. The exercises are organized into groups of four per row, with the final row containing only three exercises. Each exercise is a short melodic phrase, typically 4 or 5 measures long, and is marked with a flat (b) above the staff. The exercises are designed to be played sequentially, with the first exercise starting on a whole note and subsequent exercises often starting on a half note or quarter note. The exercises are numbered 1 through 30, with the final exercise (30) ending with a double bar line.

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27

28 29 30

C1. Assignment eartraining II

Listen to the melodies of the following works and make an aural analysis of the melodies in terms of main tones. If possible, apply the model of 1.2.1 :

3 ... 2 | 3 ... 3 2 1 ||

phrase A | phrase B ||

Melodic analysis of ...

Notice that the listening examples often elaborate our third progression **3 2 1** or its permutations. Your experience with passing and neighbour tones will be helpful!

- Gregorian Chant, Victimae Paschali Laudes, Amen (at the end)
- Palestrina - Stabat Mater, opening melody upper voice
- Josquin Desprez - El grillo, upper voice
- Schubert - Erlkönig, upper voice piano
- Schubert - Der Tod und das Mädchen (D531), upper voice piano introduction
- Maurice Duruflé - Requiem, Op. 9, opening melody by the male voices and the answer by the sopranos
- Benjamin Britten - A Ceremony of Carols (Op. 28), opening melody (first 20 seconds)
- John Tavener - Song for Athene, opening melody
- John Tavener - The Lamb, opening melody
- Arvo Pärt - Spiegel im Spiegel, violin melody (first 60 seconds)
- Thomas Newman - Any other name (Soundtrack of American Beauty), piano melody beginning (first 45 seconds)

C2. Assignment eartraining II

- Bach, 371 Chorale Harmonisations (Riemenschneider): final phrases of no 110, 114, 251
- Bach, 371 Chorale Harmonisations (Riemenschneider): final phrases of no 158