

A. Assignment Eartraining

Introduction exercises, levels C1 and B2

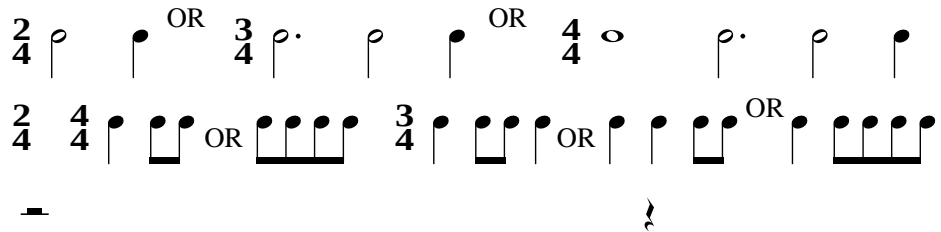
Assignment A1 [level C1]

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

Tone stock **Call - Response**: - patterns level B2
- new pattern: **3 4 3** (4 = UN for 3)

Pattern use: no restrictions

Metric-rhythmic conditions:



Tone stock patterns

(C)

1 2 3

4 5 6

7 8 9

(R)

1 2 3

4 5 6

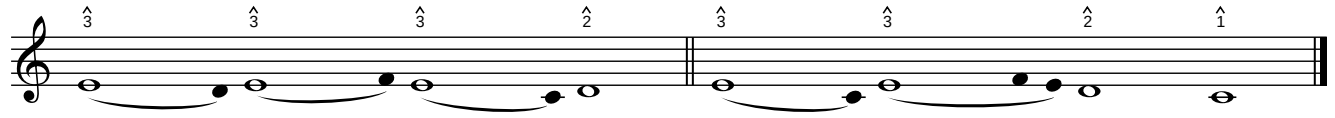
7 8 9

The image shows two sets of tone stock patterns, labeled (C) and (R). Each set contains 9 patterns, numbered 1 through 9. The patterns are written in treble clef and include various note values (quarter, eighth, sixteenth notes) and accidentals (flats, naturals). The patterns are separated by double bar lines.

Example



Melodic analysis



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

Assignment A2 [level C2]1. Compose 6 melodies according to the following **Call - Response** design

Tone stock **Call - Response**: - patterns level B3
 - new pattern: **3 4 3**

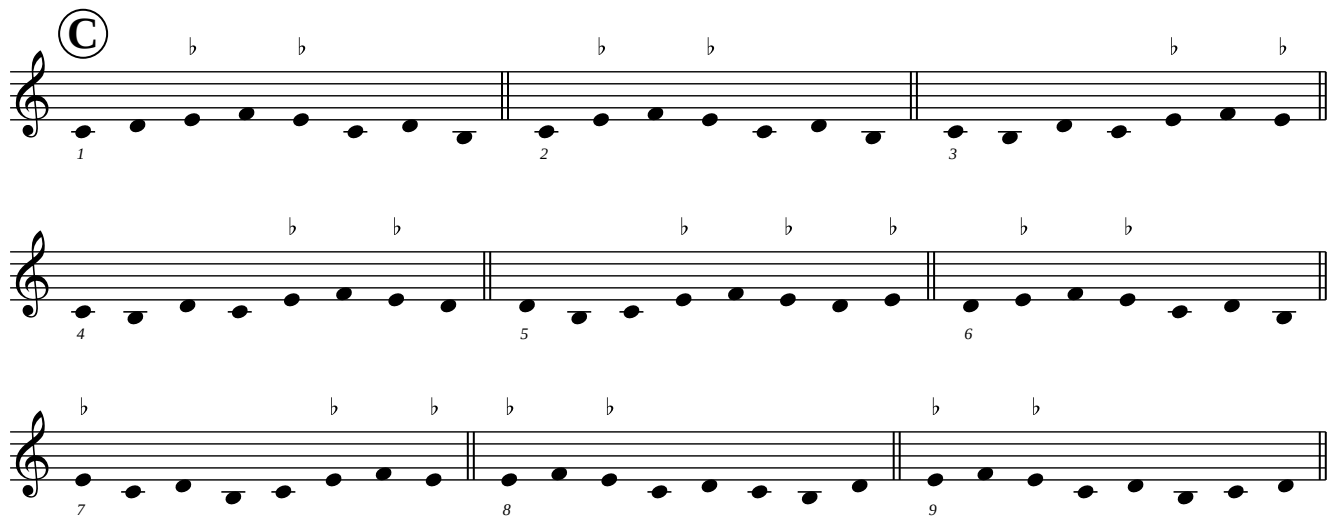
Pattern use: no restrictions

Metric-rhythmic conditions:

$\frac{2}{4}$  OR $\frac{3}{4}$  OR $\frac{4}{4}$ 
  OR   OR  
 $\frac{2}{4}$ $\frac{4}{4}$  OR   $\frac{3}{4}$  OR   OR   OR  

Tone stock patterns

©



1 2 3 4 5 6 7 8 9

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Elaboration example

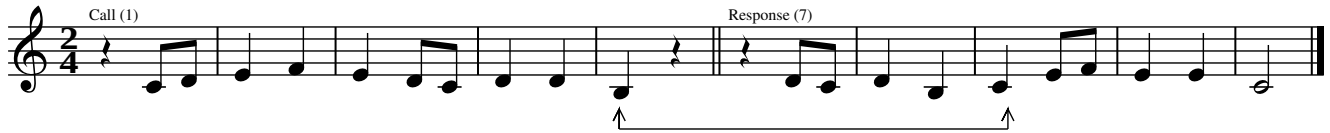
Four reponse tone stocks have -like we have seen already before- an exceptional ending: **3 - 1**, so without **2**. How to interpret? Let's first make a melody.

Melodic analysis

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

The basic structure of the melody is again **3 - 2 - 1** where **2** plays an important role. You could say that omitting **2** at the end is no problem at all: **2** is present, however implicit. An explicit use of **2** is of course fine, although without **2** is more or less predictable and hence less lively ('too much tone D'). Compare the melody with the following version.

Note that the end of the Call part is an incomplete pattern: **1 - 2 - 7 - 1** without the last **1**. What do you think? Is the tension of **7** in measure 5 released with **1** in measure 8?



Assignment A3

Make variations on the melodies of Chapter 1, assignment A1 using our new melodic patterns, combining and modifying these like example 6c of paragraph 3.3.

Assignment A4

Compose a slow piece for two voices like an improvisation with an irregular meter. Duration: 1 minute.

Use only: **3 1, 1 3, 3 2 1, 1 2 3, 1 2 1, 1 7 1**

Consider:

- minor key
- rests
- pedal point (a sustained tone)
- harmony (investigate the expressiveness of interval)
- voice exchange

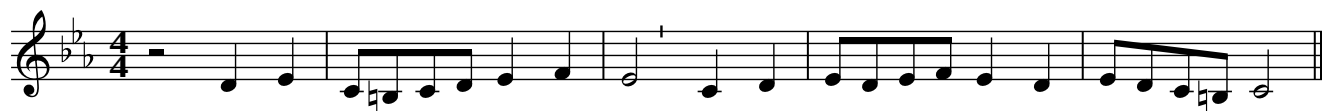
voice 1: melody a - melody b

voice 2: melody b - melody a

- imitation

B. Assignment eartraining I

Assignment B1: exercises for sight reading and musical dictation [see A. Assignment Eartraining, level C1]



Assignment B2: exercises for sight reading and musical dictation [see A. Assignment Eartraining, level C2]

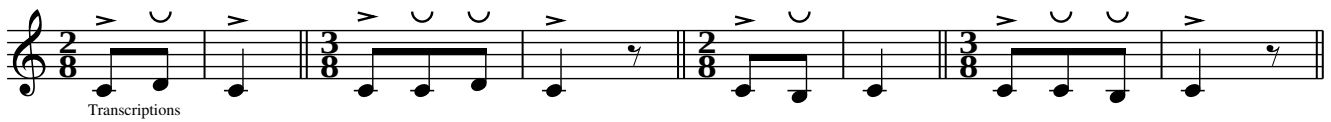
Additional task: add breath marks and performance marks



Assignment B3

- Make melodies for sight singing and musical dictation based on **1 2 1** and **1 7 1** and in combination with **3 1, 1 3, 3 2 1, 1 2 3**,
- Alternate 2/4 and 3/4 metre
- Transcribe these in 2/2, 3/2, 2/8 and 3/8
- Allowed note values in 2/4 and 3/4: halve and fourth note; occasionally eighth note
- Tone repetitions allowed
- Use occasionally upbeats
- Number of bars: 2, 3 or 4
- Make a note of the strong and weak beats

Example, only with **1 2** and **7** and only two pitches:



Assignment B4

Use the results of Assignment B3 for memory training.

C. Assignment eartraining II

Listen to the melodies of the following works and make an aural analysis of the melodies in terms of their endings.

Notice that the listening examples has a phrase structure or better a strophic form, that has endings that often elaborate **3 2 1** (its permutations inclusive) and **1 7 1**.

- Renaissance settings of Genevan Psalter by Claude Goudimel, e.g. psalm 1, 8, 42
- Lute songs of John Dowland, e.g. 'Fine knacks for ladies' and 'Flow my tears'
- Bach, 371 Chorale Harmonisations (Riemenschneider): final phrases of no 72, 75, 87