

A. Assignment Eartraining

Introduction exercise levels D1, D2, D3 and D4

Assignment A1 [level D1]

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

Tone stock **Call - Response**:

- patterns level C2

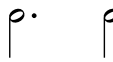
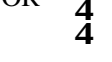
- new pattern: **3 4 5** and **5 4** (4 = P between 3 and 5)

Pattern use:

- new pattern: **3 4 3** (4 = N for 3) and **4 3 4** (3 = N for 4) -->C8!!!!

5 always on a strong beat

Metric-rhythmic conditions:

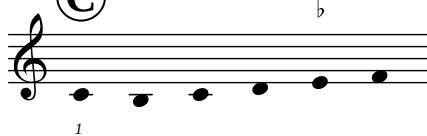
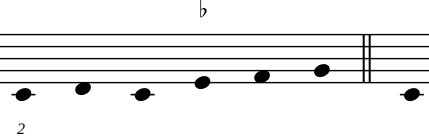
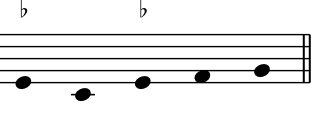
$\frac{2}{4}$  OR $\frac{3}{4}$  OR $\frac{4}{4}$ 

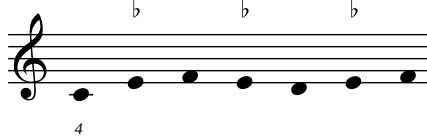
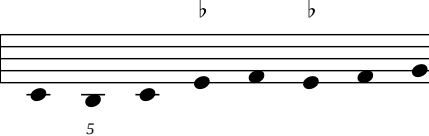
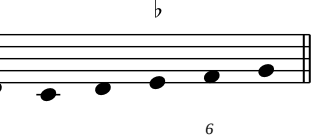
  OR   OR  

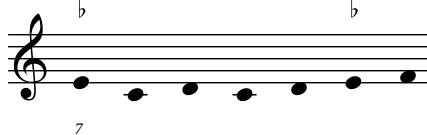
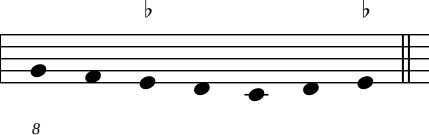
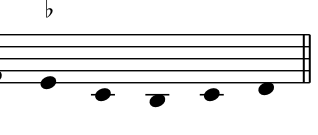
$\frac{2}{4}$ $\frac{4}{4}$  OR  $\frac{3}{4}$  OR  OR  

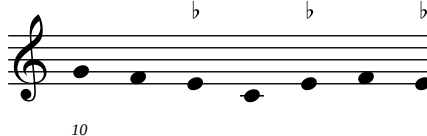
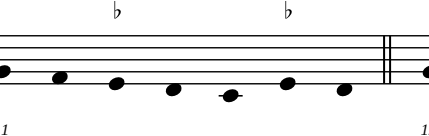
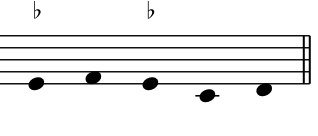
Tone stock patterns

(C)

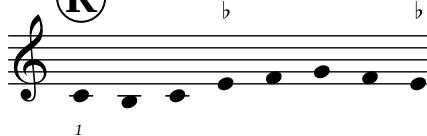
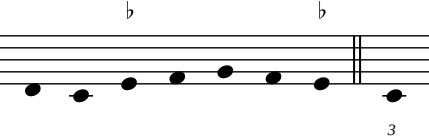
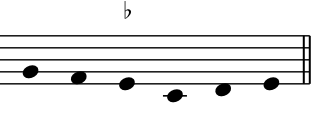
1  2  3 

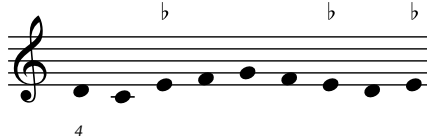
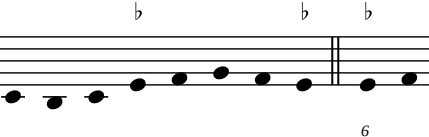
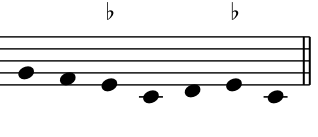
4  5  6 

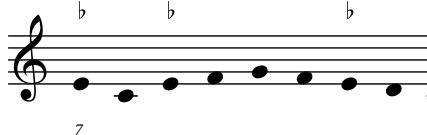
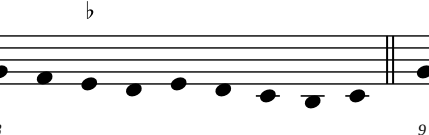
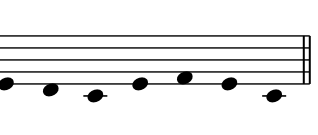
7  8  9 

10  11  12 

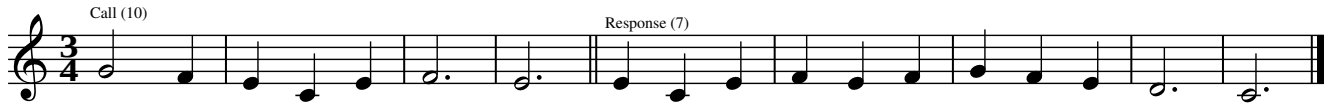
(R)

1  2  3 

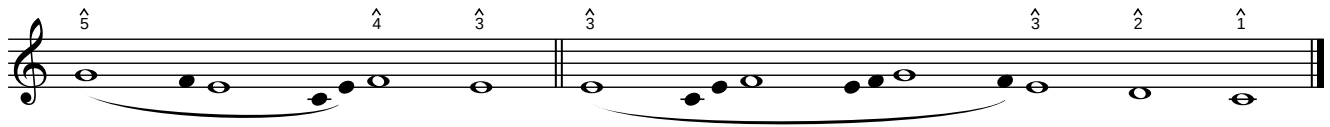
4  5  6 

7  8  9 

Elaboration example



Melodic analysis



Shorthand: **5 - 4 - 3 || 3 - 2 - 1**

Note that **4** has two roles: passing and neighbour tone!

Excursion

The interpretation of the measures 5-7 is a long embellishment of **3**. Or one could say: a prolongation of tone E. Try to understand the next build stages of the Response part.

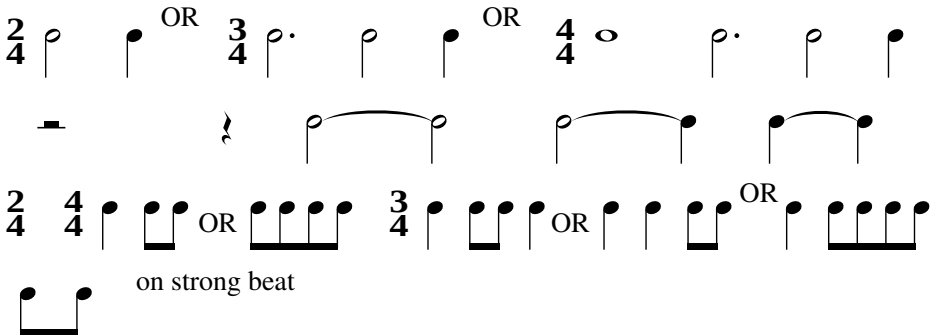


Assignment A2 [level D2]1. Compose 6 melodies according the following **Call - Response** design

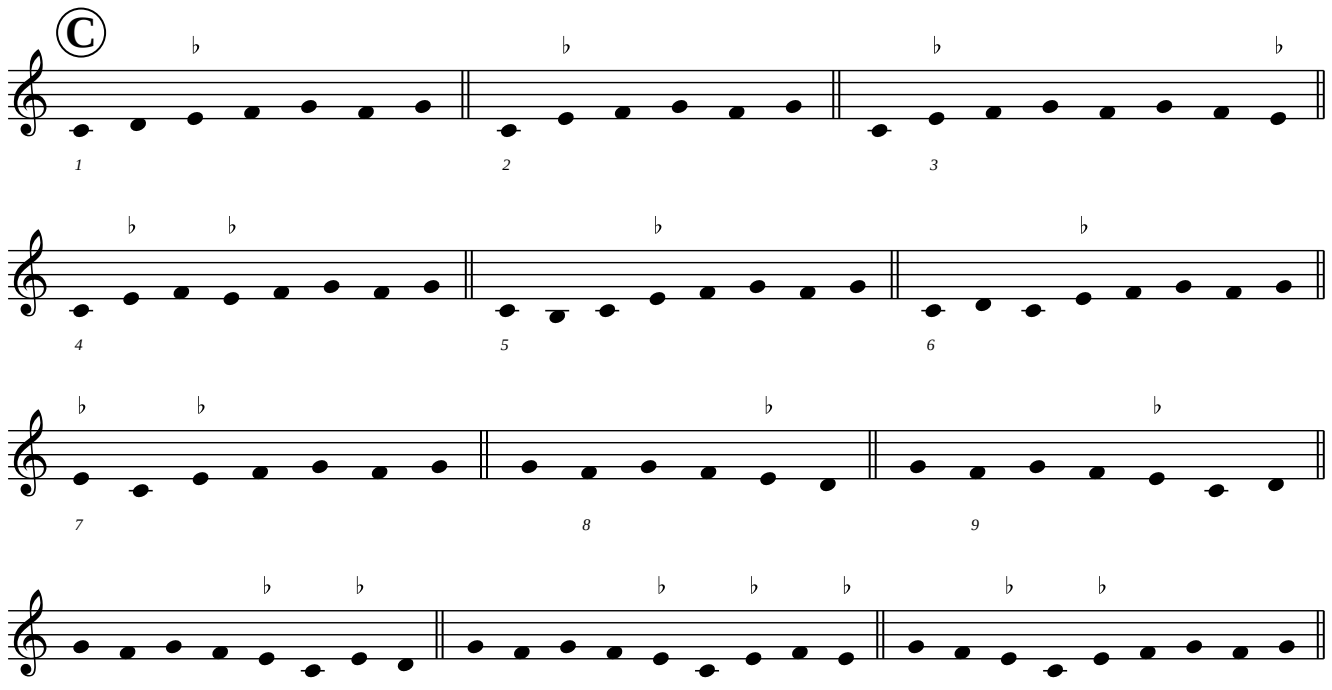
Tone stock **Call - Response**: - patterns level D1
 - new pattern: **5 4 5** (4 = N for 5)

Pattern use: the first **5** of **5 4 5** always on a strong beat (or as emphasized tone in a syncopation)

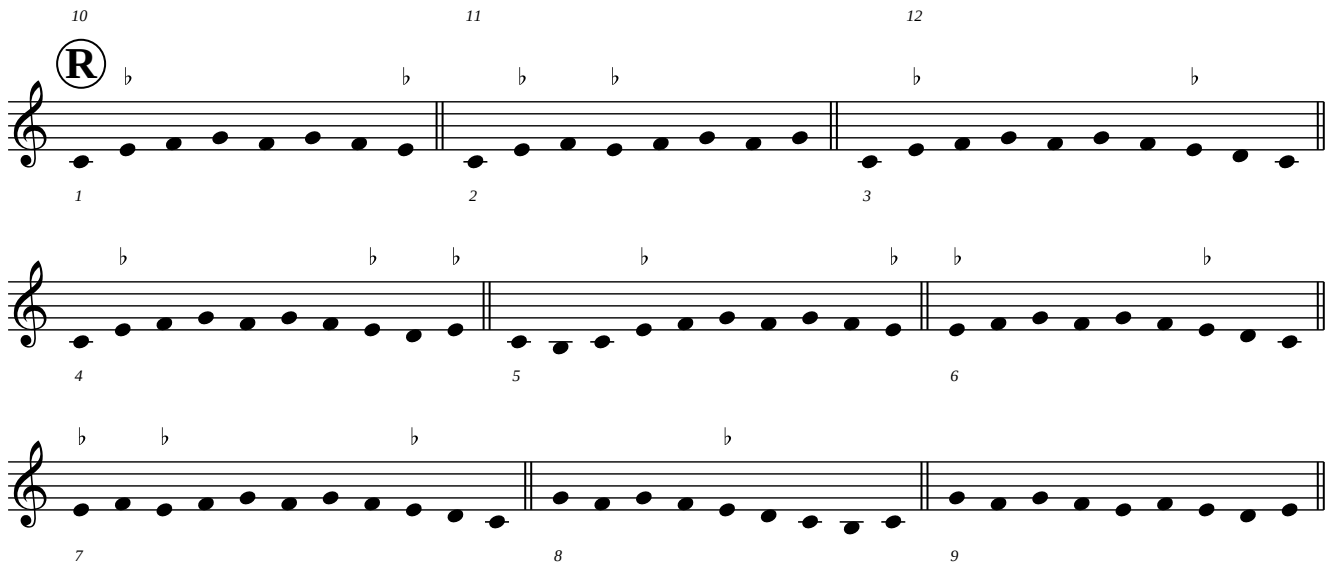
Metric-rhythmic conditions:


Tone stock patterns

(C)



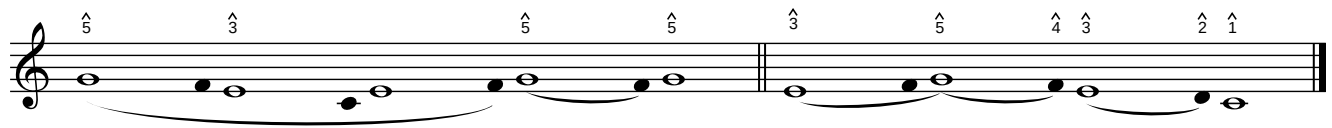
(R)



Elaboration example



Melodic analysis



Shorthand: **5 - 3 - 5 3 - 5 - 4 - 3 - 2 - 1**

In fact a prolongation of **5** followed by a descending fifth progression.

Assignment A3 [level D3]1. Compose 6 melodies according the following **Call - Response** design

Tone stock **Call - Response**: - patterns level D2
 - new pattern: **4 5 4** (5 = N for 4)

Pattern use: no restrictions

Metric-rhythmic conditions:

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

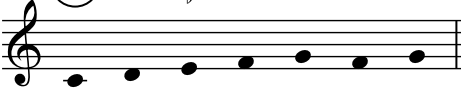
 OR  OR  OR  OR  OR 

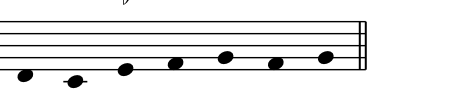
$\frac{2}{4}$ $\frac{4}{4}$  OR  OR $\frac{3}{4}$  OR  OR  OR  OR 

 on strong beat. New patterns:  OR  OR  OR 

Tone stock patterns

(C)

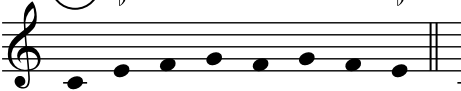
1  2  3 

4  5  6 

7  8  9 

10  11  12 

(R)

1  2  3 

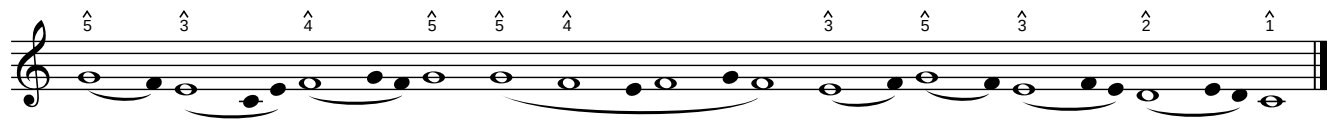
4  5  6 

7  8  9 

Elaboration example



Melodic analysis



Shorthand: 5 - 3 - 4 - 5 - 4 - 3 - 2 - 1

Assignment A4 [level D4]1. Compose 6 melodies according the following **Call - Response** design

Tone stock **Call - Response**: - patterns level D2
 - new pattern: **3 5** and **5 3** (= leap between **5** and **3** by removing passing tone **4**)

Pattern use: no restrictions

Metric-rhythmic conditions:

on strong beat. New patterns:

Tone stock patterns

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

Elaboration example

Melodic analysis

Shorthand: **1 - 4 - 5 - 3 - 2 - 1**

For the following assignments, use only: **3 1, 1 3, 3 2 1, 1 2 3, 1 2 1** and **1 7 1**

Assignment A5

1. Use example 4f (paragraph 4.3) as a model and make a 3-part version by adding extra lower voice
2. Make a 4-part version of example 4f (paragraph 4.3) by adding an extra upper voice to the result of task 1
3. Choose 4 instruments for your composition of task 2. If necessary, change the register.

Assignment A6

Call the result of task 3 of the previous assignment A5, section A.

1. Write a contrasting section B for two instruments using rhythmic motives of section A.
2. Write then a modified section A (and call it section A'). Consider: voice exchange.
3. Make a ternary form by combining your three sections A, B and A'. Consider: performance marks!
4. Make a rondo based on your sections A, B and A'. Consider: 3- and 2-part reduction when repeating sections!

B. Assignment eartraining I

Assignment B1: exercises for sight reading and musical dictation [see A. Assignment Eartraining, level D1]

Additional task: add breath marks and performance marks

The musical score for Assignment B1 consists of eight staves of music. The first staff is in 2/4 time, key of C major, with measure numbers 5, 10, and 15 marked. The second staff is in 3/4 time, key of C major, with measure number 20 marked. The third staff is in 4/4 time, key of C major, with measure numbers 25 and 30 marked. The fourth staff is in 2/4 time, key of B-flat major, with measure numbers 35 and 40 marked. The fifth staff is in 3/4 time, key of B-flat major, with measure number 45 marked. The sixth staff is in 4/4 time, key of B-flat major, with measure numbers 50 and 55 marked, and the word 'FINE' above measure 52. The seventh staff is in 4/4 time, key of B-flat major, with measure number 60 marked. The eighth staff is in 3/4 time, key of B-flat major, with measure numbers 5 and 10 marked. The exercise ends with 'D.C.' above the final measure.

Assignment B2: exercises for sight reading and musical dictation [see A. Assignment Eartraining, level D2]

Additional task: add breath marks and performance marks

5 10

15 20 25

25

30 35

40 45 50

55 60

60 65

70

Assignment B3: exercises for sight reading and musical dictation [see A. Assignment Eartraining, level D3]

Additional task: add breath marks and performance marks

The image contains eight musical exercises, each on a single staff. The exercises are as follows:

- Exercise 1:** Treble clef, 3/4 time. Starts on C4, moves stepwise up to G4, then descends stepwise to C4. A fermata is placed over the final C4. Measure numbers 5, 10, 15, and 20 are indicated above the staff.
- Exercise 2:** Treble clef, 4/4 time. Starts on C4, moves stepwise up to G4, then descends stepwise to C4. A fermata is placed over the final C4. Measure numbers 10, 15, and 20 are indicated above the staff.
- Exercise 3:** Treble clef, 3/4 time. Starts on C4, moves stepwise up to G4, then descends stepwise to C4. A fermata is placed over the final C4. Measure numbers 20 and 25 are indicated above the staff.
- Exercise 4:** Treble clef, 2/4 time, key of B-flat major (two flats). Starts on C4, moves stepwise up to G4, then descends stepwise to C4. A fermata is placed over the final C4. Measure numbers 25 and 30 are indicated above the staff.
- Exercise 5:** Treble clef, 3/4 time. Starts on C4, moves stepwise up to G4, then descends stepwise to C4. A fermata is placed over the final C4. Measure number 5 is indicated above the staff.
- Exercise 6:** Treble clef, 2/4 time. Starts on C4, moves stepwise up to G4, then descends stepwise to C4. A fermata is placed over the final C4. Measure numbers 10, 15, and 20 are indicated above the staff.
- Exercise 7:** Treble clef, 3/4 time. Starts on C4, moves stepwise up to G4, then descends stepwise to C4. A fermata is placed over the final C4. Measure numbers 25 and 30 are indicated above the staff.
- Exercise 8:** Treble clef, 4/4 time, key of B-flat major (two flats). Starts on C4, moves stepwise up to G4, then descends stepwise to C4. A fermata is placed over the final C4. Measure numbers 35 and 40 are indicated above the staff. The tempo marking "Adagio assai" is written above the first measure.

Assignment B4: exercises for sight reading and musical dictation [see A. Assignment Eartraining, level D4]

Additional task: add breath marks and performance marks of course and also character descriptions above the piece (three example are given below).



C. Assignment eartraining II

Assignment C1

Listen to the melodies of the following works and make an aural analysis of the harmony and melody in terms of main tones. If possible, apply the model of 2.1 :

3 ... 2 | 3 ... 1 7 1 ||

.....
I ... V | I ... I V I ||

Melodic and harmonic analysis of ...

Bach, 371 Chorale Harmonisations (Riemenschneider): p.m.

- Schubert, Deutsche Tänze, D. 970 no. 6, mm. 1-8
- Schubert, Ecossaisen, D. 145 no. 2, mm. 1-8
- Schubert, Ecossaisen, D. 526 no. 6, mm. 1-8

Assignment C2

Make a harmonic analysis of the following fragments (nu slechts een voorbeeld).

Mozart - Rondo for piano and orchestra, K. 382

Mozart - K. 571/1