

A. Assignment Eartraining

Introduction exercise levels E1 and E2

Assignment A1 [level E1]

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

Tone stock **Call - Response**:

- patterns level D4

- new pattern: **5 6 5** (= **5 6** UN for **5**)

Pattern use:

the first **5** of **5 6 5** always on a strong beat (or as emphasized tone in a syncopation)

Metric-rhythmic conditions:

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

OR OR OR

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

on strong beat. OR OR

$\frac{5}{4}$ OR OR

Tone stock patterns

(C)

(R)

Elaboration example

Call (6) 5 10

Response (4) 15 20

Melodic analysis

5 4 3 2 5 4 3 2 1

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

Assignment A2 [level E2]1. Compose 6 melodies according the following **Call - Response** design

Tone stock **Call - Response**: - patterns level E1
 - new pattern: **6 5 6** (= 5 LN for **6**)

Pattern use: no restrictions

Metric-rhythmic conditions:

The image displays several rhythmic patterns and time signatures for composition. It includes:

- Time signatures: 2/4, 3/4, 4/4, 5/4, and 3/8.
- Rhythmic patterns: quarter notes, eighth notes, dotted notes, and rests.
- Options: 'OR' indicates alternative patterns.
- Phrasing: Some patterns are grouped with brackets and labeled 'on strong beat.'
- Accents: Some notes have accent marks (>).

Tone stock patterns

The image shows 12 numbered melodic lines in treble clef, each consisting of a sequence of notes and rests. The patterns are:

- Line 1: C4, D4, E4, F4, G4, A4, B4, C5 (labeled with a circled C).
- Line 2: C4, D4, E4, F4, G4, A4, B4, C5.
- Line 3: C4, D4, E4, F4, G4, A4, B4, C5.
- Line 4: C4, D4, E4, F4, G4, A4, B4, C5.
- Line 5: C4, D4, E4, F4, G4, A4, B4, C5.
- Line 6: C4, D4, E4, F4, G4, A4, B4, C5.
- Line 7: C4, D4, E4, F4, G4, A4, B4, C5.
- Line 8: C4, D4, E4, F4, G4, A4, B4, C5.
- Line 9: C4, D4, E4, F4, G4, A4, B4, C5.
- Line 10: C4, D4, E4, F4, G4, A4, B4, C5.
- Line 11: C4, D4, E4, F4, G4, A4, B4, C5.
- Line 12: C4, D4, E4, F4, G4, A4, B4, C5.

(R)

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

Elaboration example

Call (3) Response (11)

Melodic analysis

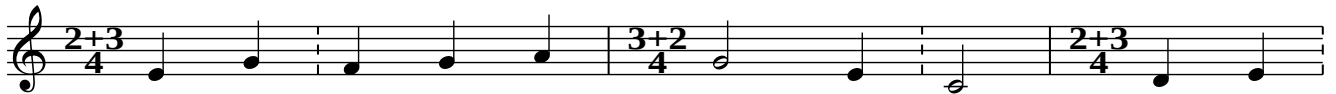
1 3 5 6 5 4 3 2 1

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

Note that the articulated groups of two tones -although without a specific rhythmic figure - generate a motive!

B. Assignment eartraining I

Assignment B1: exercises for sight reading and musical dictation [see A. Assignment Eartraining, level E1]



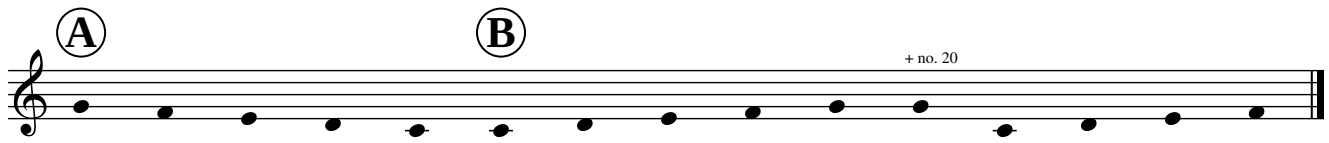
Assignment B2: exercises for sight reading and musical dictation [see A. Assignment Eartraining, level E2]

Additional task: add breath marks and performance marks of course and also character descriptions above the piece.

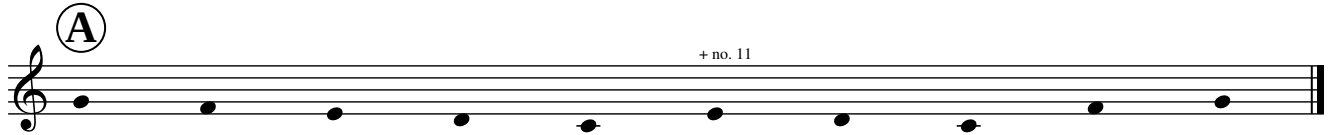


Assignment B3

- Improvise melodies (without rhythm) by using the combining A and B with some permutations of C D E F G (next page). Example:



- Improvise melodies (without rhythm) by using the combining A or B with some permutations of C D E F G. (next page). Example:



- Improvise melodies with rhythm by using the combining A or B with some permutations of C D E F G (next page).
- Allowed: half note, quarter note, half rest, quarter rest; regular and irregular metres; anacrusis; tone repetition.
Example:



Melodic patterns for Assignment B3

A
B

Permutations CDEFG

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

C. 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 a model like:

5 ... 3 2 1 ||

phrase A ||

Melodic information at the ellipsis:

-

-

Melodic analysis of ...

Or in case of two phrases:

5 ... 2 | 5 ... 3 2 1 ||

phrase A | phrase B ||

Melodic information at the ellipsis:

-

-

Melodic analysis of ...

etc.

Study examples

- Bach, Matthew Passion - Jesum laß ich nicht von mir (I Shall Not Leave My Jesus)
- Bach, St. John Passion - Wer hat dich so geschlagen (Who has struck you in this way)
- Bach, St. John Passion - Petrus, der nicht denkt zurück (Peter, who does not think back at all)
- Bach, St. John Passion - Er nahm alles wohl in acht (He thought carefully of everything)
- many folksongs...