

A. Assignment Eartraining

Introduction exercise levels F1 and F2

Assignment A1 [level F1]

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

Tone stock **Call - Response**:

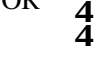
- patterns level E2

- new pattern: **5 6 7 8** (= **6** and **7** P between **5** and **8**)

Pattern use:

8 on a strong beat

Metric-rhythmic conditions:

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

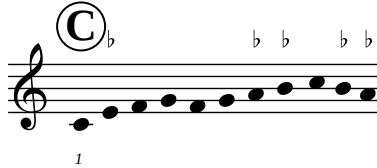
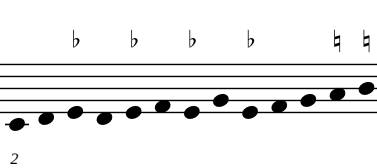
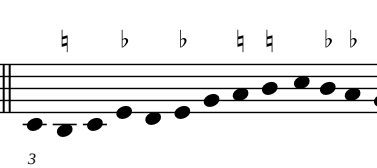
$\frac{2}{4}$ $\frac{4}{4}$  OR  $\frac{3}{4}$  OR  OR 

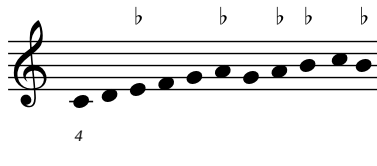
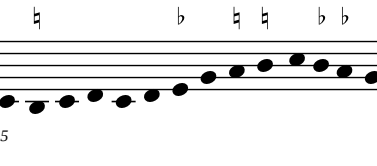
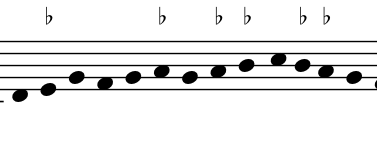
 on strong beat.  OR 

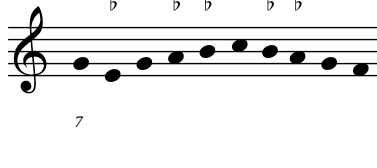
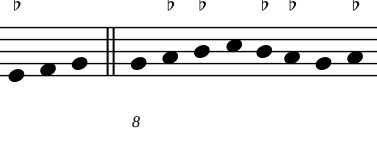
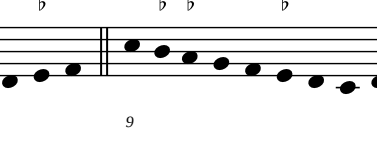
$\frac{5}{4}$  OR 

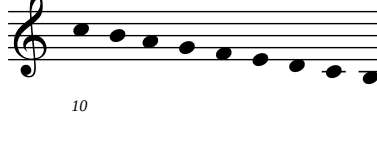
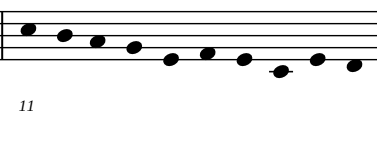
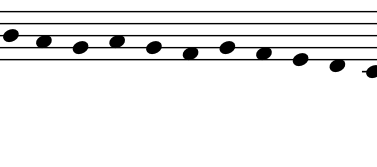
 $\frac{3}{8}$

Tone stock patterns

(R)

1 2 3

4 5 6

10 11 12

Elaboration example

Call (11) 5 Response (5)

8 5 3 2 8 5 3 2 1

Shorthand: **8 - 5 - 3 || 8 - 5 - 3 - 2 - 1**

A school example of a well composed melody: **8** towards **2** followed by **8** towards **1**.

Assignment A2 [level F2]1. Compose 6 melodies according the following **Call - Response** designTone stock **Call - Response**: - patterns level F1

Pattern use:

- new patterns: **7 6 7** (= **6** is N for **7**) and **6 7 6** (= **7** is N for **6**)
- the old pattern **1 7 1** can be used a octave higher: **8 7 8**
- the same is true for the old patterns **1 2 7 1** and **1 7 2 1**

Metric-rhythmic conditions: no restrictions

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

OR OR OR

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

on strong beat. OR

$\frac{5}{4}$ OR

$\frac{3}{8}$

Tone stock patterns

(C)

1 2

3 4

5 6

(R)

1 2

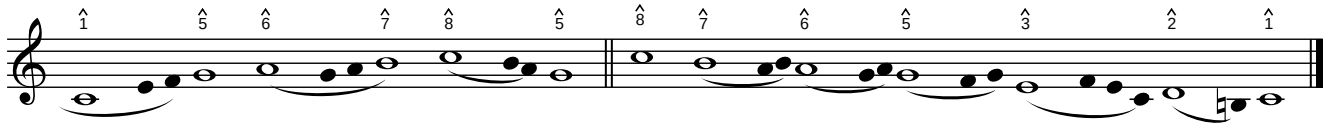
3 4

5 6

Elaboration example



An melodic analysis in terms of main tones could be:



Shorthand: **1 - 5 - 6 - 7 - 8 - 5 || 8 - 7 - 6 - 5 - 3 - 2 - 1**

Assignment A3

1. Use example 6.3.3. as a model for a small 2-part composition.

The upper voice is derived from the sounds by applying arpeggio technique, passing, neighbour tones and anticipation.

Assignment A4

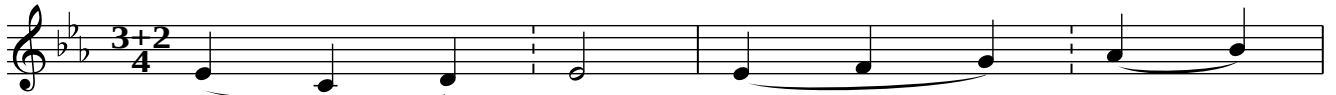
2. Make three settings for voice and accompaniment, based on Example 6.7.8. (Claire de la Lune)

Each setting should show an unique diminution technique.

B. Assignment eartraining I

Assignment B1: exercises for sight reading and musical dictation [see A. Assignment Eartraining, level F1]

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



Assignment B2: exercises for sight reading and musical dictation [see A. Assignment Eartraining, level F2]

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

The image displays ten musical staves for sight reading and dictation exercises. The key signature is B-flat major (two flats). The time signatures vary: 3/4, 3/8, 2/4, and 4/4. The exercises include a variety of note values, rests, and phrasing. The word "FINE" is written above the sixth staff, and "D.C. al fine" is written above the seventh staff.

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 analysis model, as presented in Learning unit 2:

5 ... 1 7 1 ||

.....

I ... IV V I ||

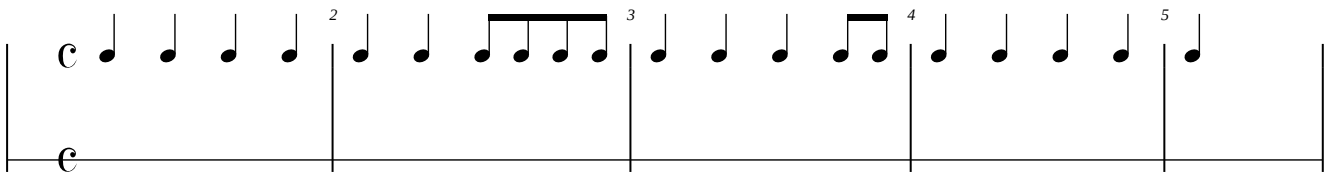
Melodic and harmonic analysis of ...

- Bellini, Oboe Concerto in E-flat Major, mm. 11-14
- Haydn, String Quartet in E-flat Major, op. 76 no. 6, mvt. 4, mm. 1-4

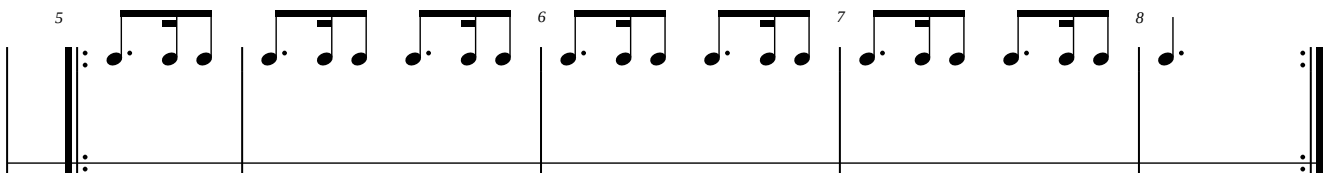
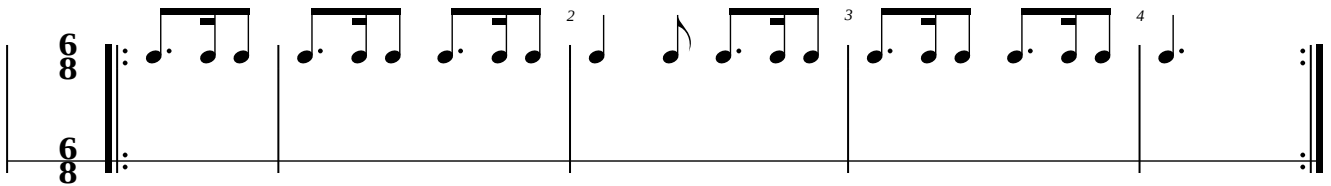
Assignment C2

Make a harmonic analysis of the following fragments

Schubert, Schwanengesang, Abschied



Mozart, German Dance KV 571



Mozart, Symphony No. 35 in D major, K. 385, "Haffner"

