

A. Assignment Eartraining

Introduction exercise levels G1 and G2

Assignment A1 [level G1]

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

Tone stock **Call - Response**:

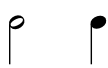
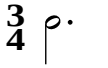
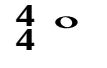
- patterns level F2

- new patterns: **3 4 2 3** and **3 2 4 3** (= N-patterns ala **1 7 2 1** and **1 2 7 1**)

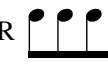
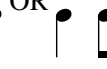
Pattern use:

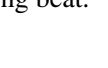
first and/or last **3** on a strong beat

Metric-rhythmic conditions:

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

 OR  OR  OR 

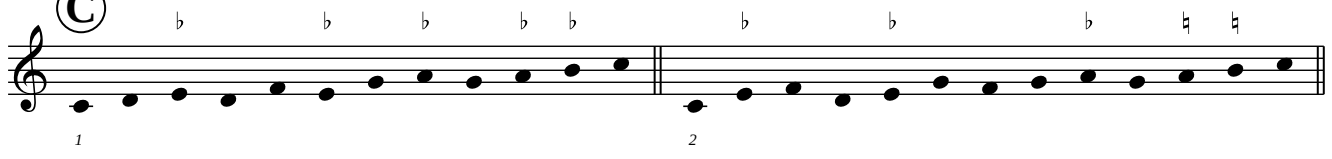
 OR  OR  OR 

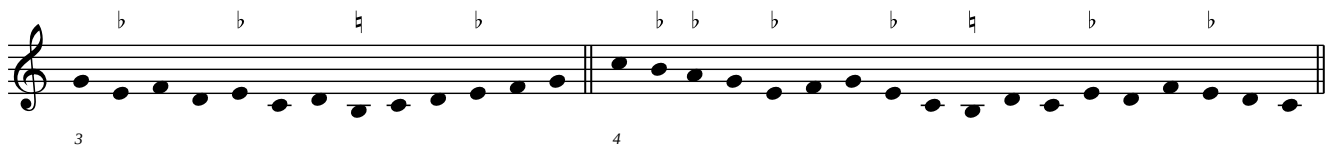
 on strong beat.  OR  OR 

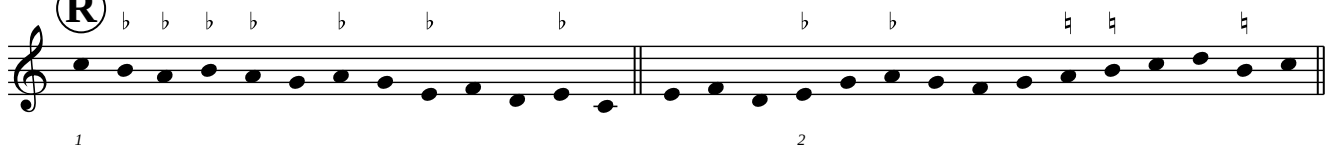
$\frac{5}{4}$  OR  OR  OR 

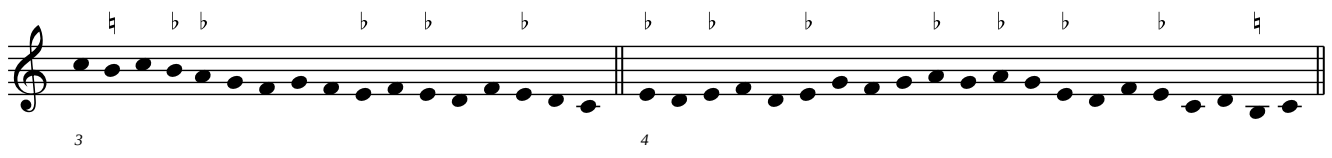
$\frac{3}{8}$  OR  OR  OR 

Tone stock patterns

Ⓒ 

Ⓓ 

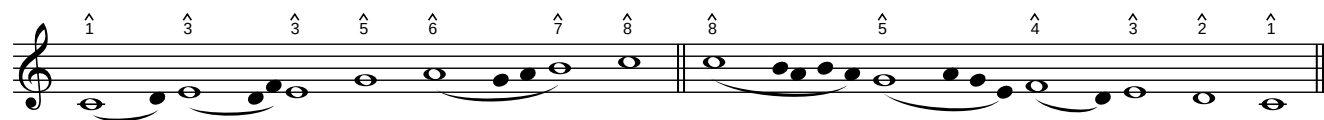
Ⓔ 



Elaboration example



Melodic analysis



Shorthand: **1 - 3 - 5 - 6 - 7 - 8 || 8 - 7 - 6 - 5 - 4 - 3 - 2 - 1**

Tone stock **Call - Response:**

- new patterns: **5 6 4 5** and **5 4 6 5**(= N-patterns ala **1 7 2 1** and **1 2 7 1**)

first and/or last **5** on a strong beat

2/4 OR 3/4 OR 4/4

2/4 4/4 OR 3/4 OR

on strong beat.

5/4 OR

3/8 6/8

3

The image displays two musical scales, 'C' and 'R', each with its ascending and descending sequences. The 'C' scale is marked with a circled 'C' and the 'R' scale with a circled 'R'. Both scales are written on a single staff with a treble clef. The notes are represented by black dots on the staff lines. The 'C' scale consists of 12 notes, while the 'R' scale consists of 11 notes. The ascending and descending sequences are separated by a double bar line. The notes are numbered 1 through 5 for the 'C' scale and 1 through 5 for the 'R' scale.

Elaboration example

Call (2) 3 3 5 3

10 Response (3) 3 3 15 3

some freedom... some freedom again...

Melodic analysis

3 3 5 5 6 2 8 7 4 2 1

Shorthand: 3 - 5 - 6 - 9 || 8 - 7 - 6 - 5 - 4 - 3 - 2 - 1 ??????????????????????

Assignment A3

'Immortal Bach' by Knut Nystedt (1915-2014) is based on Bach's chorale BWV 478, 'Komm, süßer Tod' (Come, Sweet Death). After having sung Bach's original setting, the choir has to sing Bach's choral again but now each part moves at a different slow pace through the phrase, so that all of the parts move independently of the others. The result: complete new sounds are created. At the end of each phrase, all the parts come to rest on the final chord (eventually) and after a pause, the next phrase begins.

In fact, the parts of Bach's choral are used as separate melodic progressions, that are combined simultaneously.

Task: make a six part composition ala Nystedt's 'Immortal Bach' using all the linear progressions we have discussed.

- each part has an unique set of linear progressions
- two inner parts may have the same order of progression, however in a different pace (so a form of canon)
- select a text to be sung by each part

B. Assignment eartraining I

Assignment B1

Improvise some musical sentences that consists of two phrases, applying the call and response technique. The seconde phrase ('response') uses only some modified version of the ascending fourth progression, imitating a rhythmic pattern of the first phrase ('call'). These second phrase can be extended with the leading tone cadence. The first phrase ('call') is built of the third and fifth progression.

Some examples with third progression ('call') and ascending fourth progression ('response').



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

- Folk song - Belle, qui tiens ma vie (pavan)
- Dances by Tilman Susato - e.g. Mille ducas [<http://serpent.serpentpublications.org>]
p.m.