

B. Assignment eartraining I

Assignment B1: level T1

1 3 5 and stepwise, linear progressions within **1 3 5** and the leading tone **7**

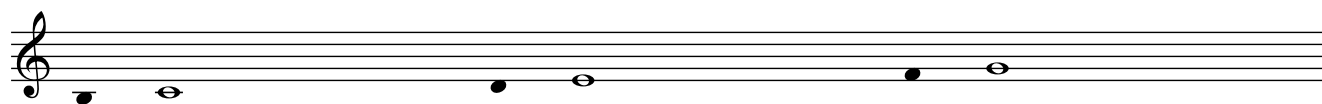
Leaps: only between **1 3 5**; in addition: octave displacement will result in other leaps than thirds between **1 3 5**

Keys: C major/minor - D major/minor - G major/minor - F major/minor - A major/minor

Meter: added 2/2, 3/2, 6/8

Exercises for sight reading and musical dictation

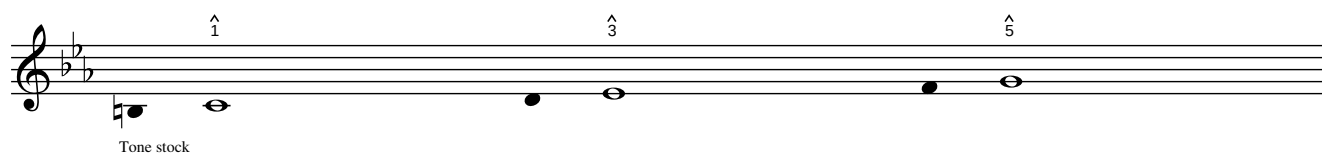
C major



Tone stock



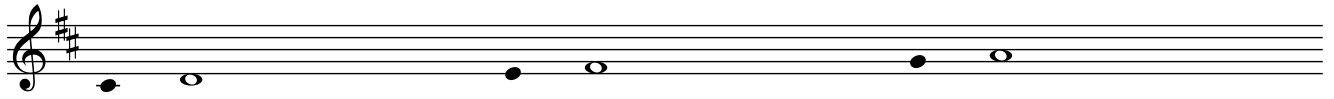
C minor



The next exercises are mere repetitions of the previous ones in C major. Only the key has changed: C minor.



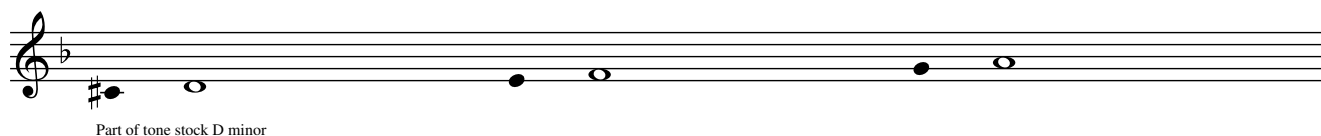
D major



Part of tone stock D major



D minor

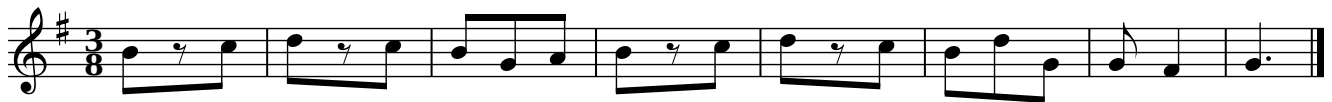
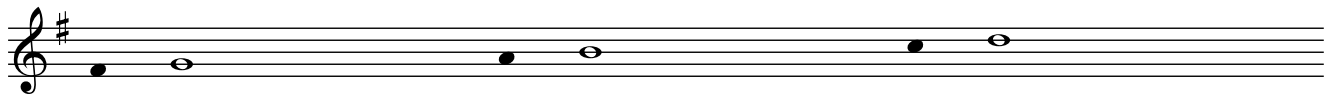


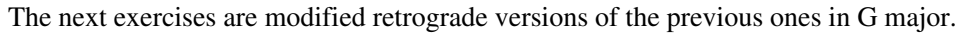
The next exercises are mainly rhythmic modified versions of the previous ones in D major. Incidentally, tones are added or removed due to musical reasons.



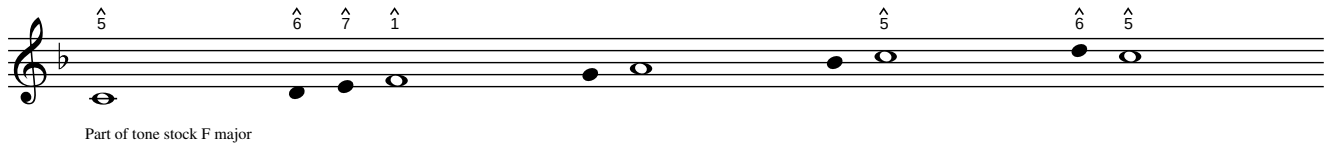
Exercises for sight reading and musical dictation

G major

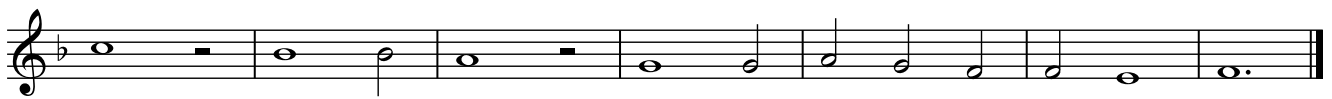




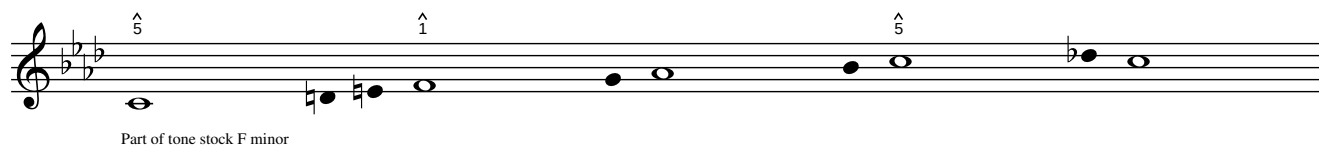
F major



Note that the arrangement of **1 3 5** is different due to octave displacement of **3 4 5**. Note also that **6** can be P and N.

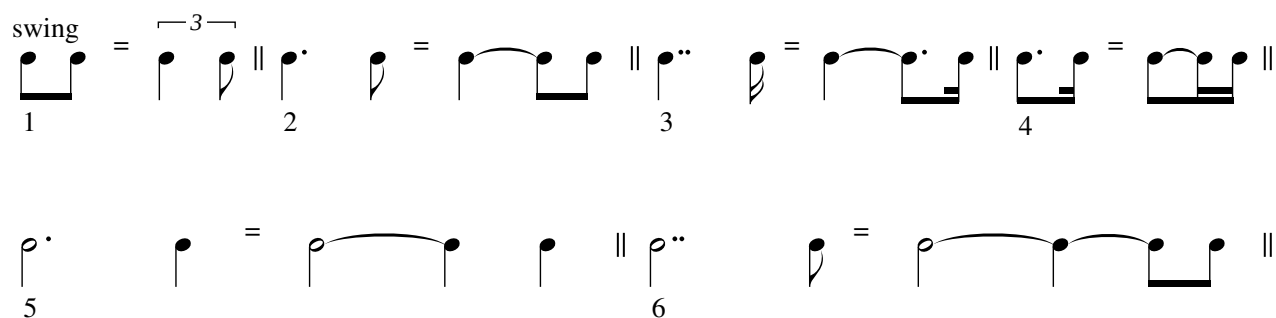


F minor



Note that **6** can be D (in case of P) or Db (in case of N). **7** is now always E.

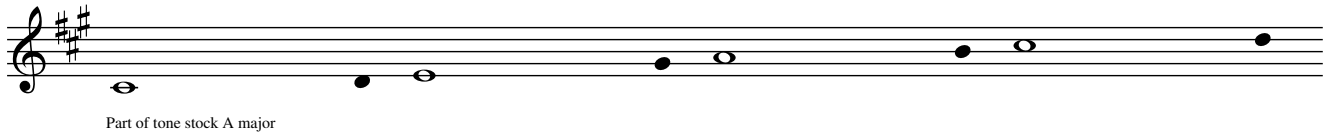
Thses exercises are modified versions of the previous ones in F major, using swing or (double) dotted rhythms. Help for performance:



Swing

The musical score is written for a single melodic line in B-flat major, indicated by two flats in the key signature. It consists of ten staves of music. The first staff is marked 'Swing' and is in 2/4 time. The second staff is in 3/4 time. The third staff is in 4/4 time. The fourth staff is in 6/8 time. The fifth staff is in 3/2 time. The sixth staff is in common time (C). The seventh staff is marked 'Swing' and is in 2/4 time. The eighth staff is in 2/2 time. The ninth staff is in 3+2/4 time. The tenth staff is in common time (C). The score includes various rhythmic patterns, including eighth notes, quarter notes, half notes, and full notes, as well as rests and accidentals.

A major



Note that the arrangement of **1 3 5** is different due to octave displacement of **3 4 5**.



A minor



Part of tone stock A minor

Note again that the arrangement of **1 3 5** is different due to octave displacement of **3 4 5**.

The next exercises are modified versions of the previous ones in A major by applying inversion techniques more or less at random. Incidentally, tones are added or removed due to musical reasons.



