

EAR TRAINING

A Comprehensive Approach to the Systematic
Study of Melodic and Harmonic Structures in Music

VOLUME I

SCALE FORMS

through

SIX BASIC TETRACHORDS

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CD Lesson #1

CD #1 Tracks #2 (3:11) & #3 (3:09)

Instructions: CD Lesson #1 presents two studies of the regular and broken forms of the No. 1 (major) tetrachord. Treat these studies as dictation exercises and fill in the notation in the blank measures provided below. Listen carefully and rely on your memory before writing. It is impossible to write as quickly as someone else can play; therefore, work on improving your memory and concentrating on each measure before writing. If you are having difficulty, feel free to use the pause button on your CD player. Each measure will be played twice. Before the first playing of each measure, a sounding pitch will be given reflecting the first note of each measure. No sounding pitch will be given for the repeated measure. Use the first (screened) measure of Study I as a model for the entire page. Answers to both studies are provided in the next chapter on page 56.

Study I

Musical notation for Study I, a 4-measure exercise in 4/4 time with a key signature of one flat. The first measure is pre-filled with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The remaining 11 measures are blank for dictation.

(1) (2) (3) (4)

(5) (6) (7) (8)

(9) (10) (11) (12)

Study II

Musical notation for Study II, a 4-measure exercise in 4/4 time with a key signature of three flats. The first measure is pre-filled with a quarter note B \flat 3, a quarter note C4, a quarter note D4, and a quarter note E \flat 4. The remaining 11 measures are blank for dictation.

(1) (2) (3) (4)

(5) (6) (7) (8)

(9) (10) (11) (12)

CD Lesson #1 - Study I - Page 27 - CD #1 Track #2

(1) (2) (3) (4)

(5) (6) (7) (8)

(9) (10) (11) (12)

CD Lesson #1 - Study II - Page 27 - CD#1 Track #3

(1) (2) (3) (4)

(5) (6) (7) (8)

(9) (10) (11) (12)

CD Lesson #2 - Study I - Page 29 - CD #1 Track #4

(1) (2) (3) (4)

(5) (6) (7) (8)

(9) (10) (11) (12)

CD Lesson #7

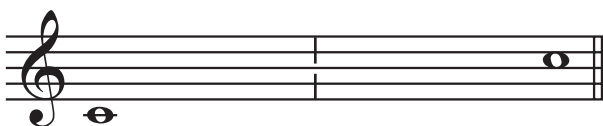
CD #2 Tracks #1 (1:48) & #2 (2:48)

Instructions: CD Lesson #7 presents two studies involving major and minor (three forms) scales. Treat these studies as dictation exercises. In Study I name and notate each scale. Each scale will be played twice *with* a short pause between tetrachords. The interrupted bar line, placed within each blank stave, represents the dividing line between tetrachords. Study II contains twenty opportunities for identifying the scales presented. Name each one. Each scale will be played in a continuous fashion—*without* a short pause between tetrachords—and *only* once. In both studies, *middle c* or its *upper octave* will serve as the starting note for each scale. Answers to both studies are provided in the next chapter on page 63.

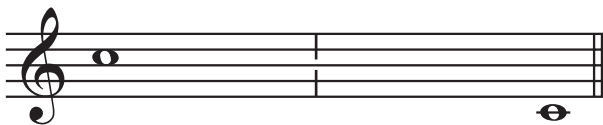
Study I

Study II

1. Name: _____



2. Name: _____



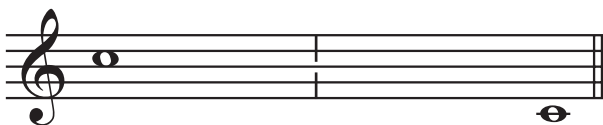
3. Name: _____



4. Name: _____



5. Name: _____



1. Name: _____

2. Name: _____

3. Name: _____

4. Name: _____

5. Name: _____

6. Name: _____

7. Name: _____

8. Name: _____

9. Name: _____

10. Name: _____

11. Name: _____

12. Name: _____

13. Name: _____

14. Name: _____

15. Name: _____

16. Name: _____

17. Name: _____

18. Name: _____

19. Name: _____

20. Name: _____

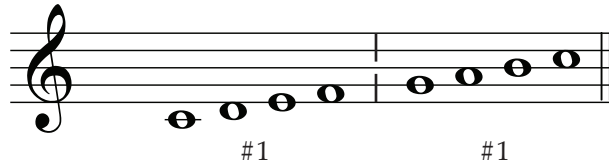
CD Lesson #7 - Study I - Page 41

CD Lesson #7 - Study II - Page 41

CD #2 Track #1

CD #2 Track #2

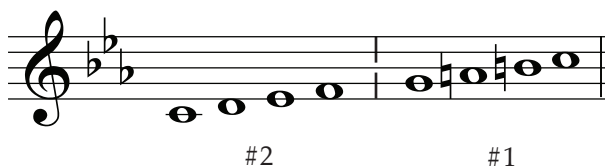
1. Name: C Major Scale



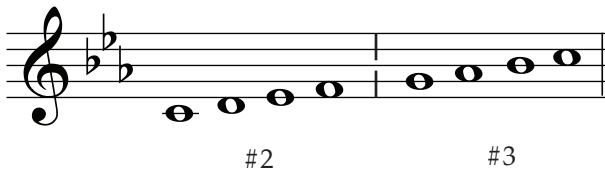
2. Name: C Minor Scale (Har.)



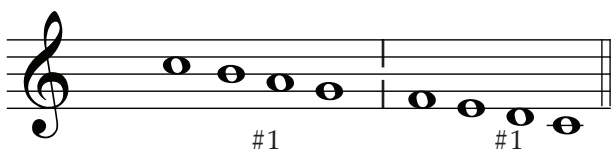
3. Name: C Minor Scale (Mel.)



4. Name: C Minor Scale (Aeol.)



5. Name: C Major Scale



1. Name: C Major Scale - Asc.

2. Name: C Minor Scale (Aeol.) - Asc.

3. Name: C Minor Scale (Har.) - Asc.

4. Name: C Major Scale - Desc.

5. Name: C Minor Scale (Aeol.) - Desc.

6. Name: C Minor Scale (Har.) - Desc.

7. Name: C Minor Scale (Mel.) - Asc.

8. Name: C Major Scale - Desc.

9. Name: C Minor Scale (Har.) - Asc.

10. Name: C Major Scale - Asc.

11. Name: C Minor Scale (Har.) - Asc.

12. Name: C Major Scale - Desc.

13. Name: C Minor Scale (Aeol.) - Asc.

14. Name: C Minor Scale (Mel.) - Asc.

15. Name: C Minor Scale (Har.) - Desc.

16. Name: C Minor Scale (Mel.) - Asc.

17. Name: C Minor Scale (Aeol.) - Desc.

18. Name: C Major Scale - Asc.

19. Name: C Minor Scale (Har.) - Desc.

20. Name: C Minor Scale (Mel.) - Asc.

CD Lesson #10B

CD #2 Tracks #9 (6:02) & #10 (5:36)

Instructions: CD Lesson #10B presents two studies involving all the tetrachords and scales presented. Treat these studies as dictation exercises and name each one. Each study contains twenty-five opportunities to identify ascending or descending scales and chromatic fragments. These scales and fragments are played in a continuous fashion—without pauses—and *only* once. Feel free to use the pause button on your CD if you are having difficulty; however, every effort should be made to work within the time limits of the CD. In both studies, a variety of starting notes are used. Use the first (screened) answer of Study I as the model for the entire page. Answers to both studies are provided in the next chapter on page 67.

Study I

Study II

- | | |
|--|-----------------|
| 1. Name: <u>Minor or Aeolian Mode - Asc.</u> | 1. Name: _____ |
| 2. Name: _____ | 2. Name: _____ |
| 3. Name: _____ | 3. Name: _____ |
| 4. Name: _____ | 4. Name: _____ |
| 5. Name: _____ | 5. Name: _____ |
| 6. Name: _____ | 6. Name: _____ |
| 7. Name: _____ | 7. Name: _____ |
| 8. Name: _____ | 8. Name: _____ |
| 9. Name: _____ | 9. Name: _____ |
| 10. Name: _____ | 10. Name: _____ |
| 11. Name: _____ | 11. Name: _____ |
| 12. Name: _____ | 12. Name: _____ |
| 13. Name: _____ | 13. Name: _____ |
| 14. Name: _____ | 14. Name: _____ |
| 15. Name: _____ | 15. Name: _____ |
| 16. Name: _____ | 16. Name: _____ |
| 17. Name: _____ | 17. Name: _____ |
| 18. Name: _____ | 18. Name: _____ |
| 19. Name: _____ | 19. Name: _____ |
| 20. Name: _____ | 20. Name: _____ |
| 21. Name: _____ | 21. Name: _____ |
| 22. Name: _____ | 22. Name: _____ |
| 23. Name: _____ | 23. Name: _____ |
| 24. Name: _____ | 24. Name: _____ |
| 25. Name: _____ | 25. Name: _____ |

CD Lesson # 10B - Study I - Page 48

CD #2 Track #9

1. Name: Minor or Aeolian Mode - Asc.
2. Name: Pentatonic - Major - Asc.
3. Name: Dorian Mode - Desc.
4. Name: Lydian Mode - Asc.
5. Name: Major or Ionian Mode - Desc.
6. Name: Minor - Har. - Asc.
7. Name: Pentatonic - Major - Asc.
8. Name: Lydian Mode - Desc.
9. Name: Chromatic - Desc.
10. Name: Minor - Har. - Desc.
11. Name: Phrygian - Mode - Asc.
12. Name: Whole-Tone - Desc.
13. Name: Minor or Aeolian Mode - Asc.
14. Name: Whole-Tone - Asc.
15. Name: Mixolydian Mode - Desc.
16. Name: Major or Ionian Mode - Asc.
17. Name: Locrian - Desc.
18. Name: Pentatonic - Minor - Asc.
19. Name: Minor or Aeolian Mode - Desc.
20. Name: Chromatic - Asc.
21. Name: Dorian Mode - Asc.
22. Name: Pentatonic - Minor - Desc.
23. Name: Mixolydian Mode - Asc.
24. Name: Locrian Mode - Asc.
25. Name: Minor or Aeolian Mode - Asc.

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CD #2 Track #10

1. Name: Minor - Har. - Asc.
2. Name: Lydian Mode - Asc.
3. Name: Phrygian Mode - Desc.
4. Name: Whole-Tone - Desc.
5. Name: Pentatonic - Minor - Asc.
6. Name: Minor - Mel. - Asc.
7. Name: Major or Ionian - Asc.
8. Name: Dorian Mode - Asc.
9. Name: Pentatonic - Major - Asc.
10. Name: Locrian Mode - Desc.
11. Name: Dorian Mode - Asc.
12. Name: Chromatic - Asc.
13. Name: Pentatonic - Minor - Desc.
14. Name: Mixolydian Mode - Desc.
15. Name: Dorian Mode - Asc.
16. Name: Locrian Mode - Asc.
17. Name: Mixolydian Mode - Asc.
18. Name: Phrygian Mode - Asc.
19. Name: Pentatonic - Major - Desc.
20. Name: Major or Ionian Mode - Desc.
21. Name: Lydian Mode - Desc.
22. Name: Whole-Tone - Asc.
23. Name: Minor - Har. - Desc.
24. Name: Chromatic - Desc.
25. Name: Minor or Aeolian Mode - Desc.