

Aural Work

- Working towards a test on 17th November.
 - Test to include an aural dictation: of 1.intervals, 2.rhythms, 3.melody, 4.chord recognition.
- Revision
- Also general listening exercise and form recognition (2 or 3 examples).
 - Style recognition. (of set baroque and classical forms)
 - Critical evaluation of a performance.

Recap of last week and diploma tests

- 1. Intervals done 2 ways; rhythms; melody dictation; triads.
- 2. Look at diploma tests. ARCM Tests
- 2-part dictation a. and b.;
- chord progressions

Analysis without dictation - How to listen

- Break music down into elements that can be articulated in precise language.
- Build up the elements to understand their effect – synthesis
- Develop a sense of overall form and shape
- Get a sense of how elements change in the overall plan.

The elements – parameters of - terms and language

- 1. Timbre. The sound of the sound. Timbral range of each instrument/voice. Overall use of timbre. Tessitura of instruments and voices. Are instruments being joined and grouped to make an effect?
- The overtone structures and harmonics will be important in this.
- Is the music about timbral effect? How important is it in the overall impression.

Rhythm

- Overall rhythmic character.
- Metre = pulse groupings
- Main beat and how divided (can you hear a time signature 3/4 , 4/4 etc., can you hear is it is common time or compound time)?
- Are there recurring/characteristic rhythmic patterns – as in some much baroque and classical groups (think of Bee's 5th)
- Are links between words and rhythms as in songs.
- Are rhythmic links between movements – sections.
Metrical modulations.

Melody

- Overall melodic character – static or volatile.
- Intervals used: whole tones, semitones, microtones, or intervals larger than a tone. Is it diatonic, chromatic, etc.?
- Tonality: mode/key/scale/set of notes
- Range of melody (e.g. 5th, 7th)
- Type of melodic movement e.g. conjunct, disjunct. Melodic shape.
- Recurring characteristic patterns, motifs.
- Phrase shapes and phrase structure (inflexive, rising, falling)
- Melody/pitch – word links and text setting e.g. syllabic, melismatic.
- Cadences

Form

- Overall form e.g.sections, verses, refrains
- Structures within, e.g. lines, phrase
- Repetition, transformation, developments
- Historic set formal schemes – overture, fugue, binary dance forms, concerto grosso, sonata form, classical piano concerto and symphony. Etc. Listen and follow at least three.

Texture

- Number of lines present – monophonic, polyphonic.
- How lines relate – homophonic, heterophonic, contrapuntal
- Density of texture – close proximity of parts or far apart in pitch. Contrasting or similar

Harmony

- Implications of melodic line
- Harmonic vocabulary – closely associated with period, genre and context.
- Harmonic structures (chords, intervals between parts).
- Harmonic progressions (12-bar blues, set patterns – or unexpected)
- Cadences (perfect, imperfect, plagal, interrupted)

Dynamics

- Drama of the sound. How structured and assembled. Contrast or static
- Degree of loudness and softness.
- Intensity, accent.

Performance

- Features of how performed?
- Timbre – qualities of particular voice(s) and instruments
- Vocal/instrumental `style' – authentic?
- Tempo
- Instrumentation chosen
- Ornamentation
- Rhythmic interpretation, harmonic interpretation

Listening exercises

- To listen to a short passage and answer specific questions and make general comments in a correct and precise language.

Listening for Formal Patterns

- Creating a route map – quickly identify the set form pattern – then follow to see how the music deviates or observes the form. All set patterns were interpreted with a degree of divergence.
- Listening to baroque formal structures – trio sonata, binary dance movement, concerto grosso movement, fugue.