TWENTIETH CENTURY HARMONIC AND MELODIC AURAL PERCEPTION

Ted Hansen

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PREFACE

This manual was composed to meet the obvious need for a practical method of developing harmonic and melodic aural perception of 20th century idioms. The difficulty of abstracting excerpts from the contemporary repertoire, which could be used with practical success in the classroom, provided my initial motivation. Twentieth Century Harmonic and Melodic Aural Perception is the product of four years of successful in class testing at The University of Tulsa. The material presented is designed for use in the fourth semester of undergraduate music theory programs or comprehensive musicianship programs. It could also be useful in 20th century theory courses in the fifth semester of study.

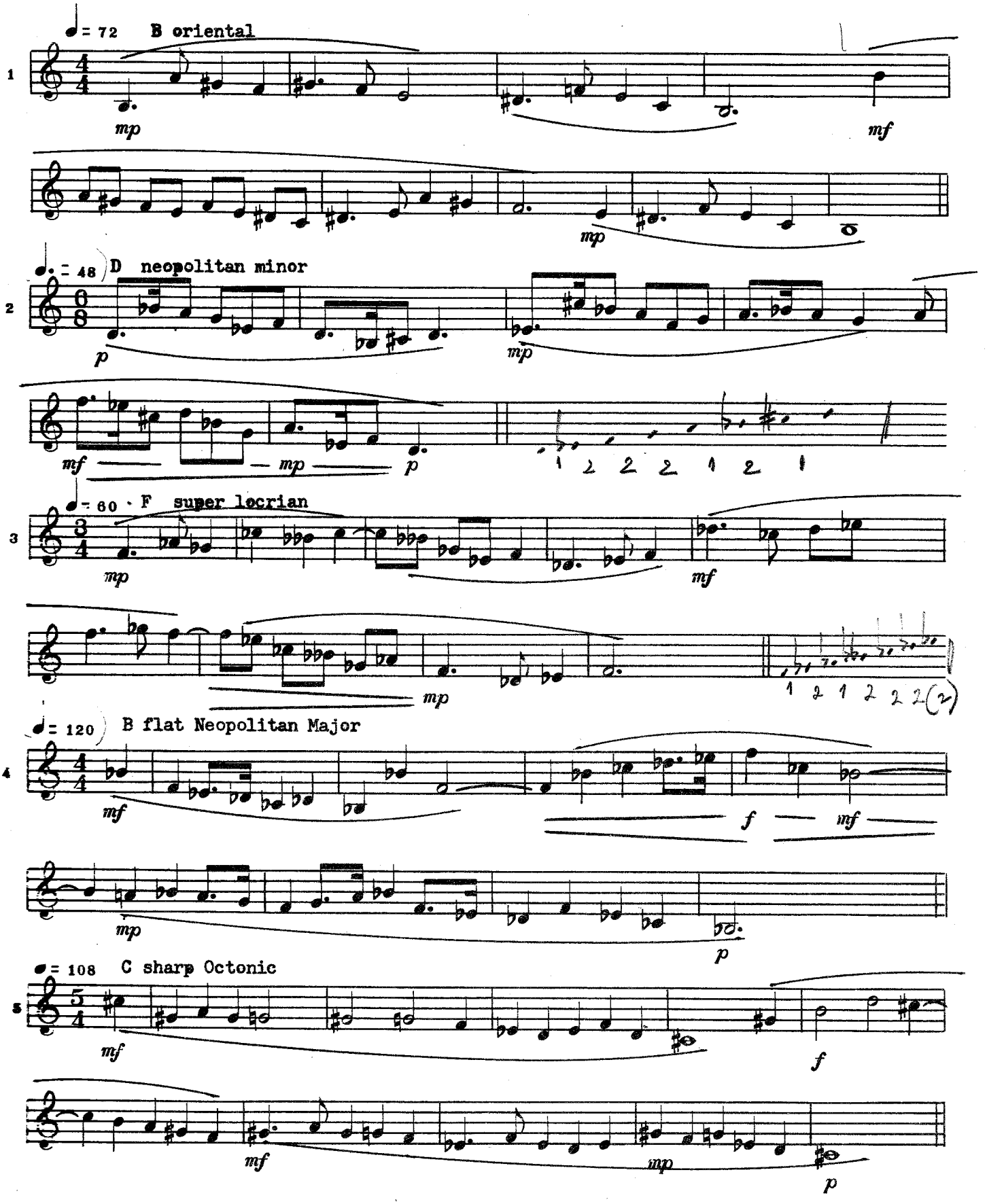
The material is divided into two skill categories; harmonic and melodic perception. The harmonic exercises are scored in four part S.A.T.B. style to facilitate in class sight-singing and harmonic dictation. The four part texture was deliberately chosen since it is an extension of the same texture used in the study of common practice period music. The harmonic content includes: altered tertian chords, quartal and quintal sonorities, polychords, double-inflection sonorities, secundal harmonies, and random intervallic structures. The harmonic progressions contain varying degrees of tonality, which approximate numerous 20th century works. The exercises may be played for dictation by the instructor on the piano, or cassette tapes which employ a woodwind quartet are also available. Each class should sing the progressions after notating them in dictation drills. Analysis of the progressions, using a system such as the "Hindemith Craft" method, can further amplify student comprehension of these harmonic sonorities, and of the linear treatment of the various structures.

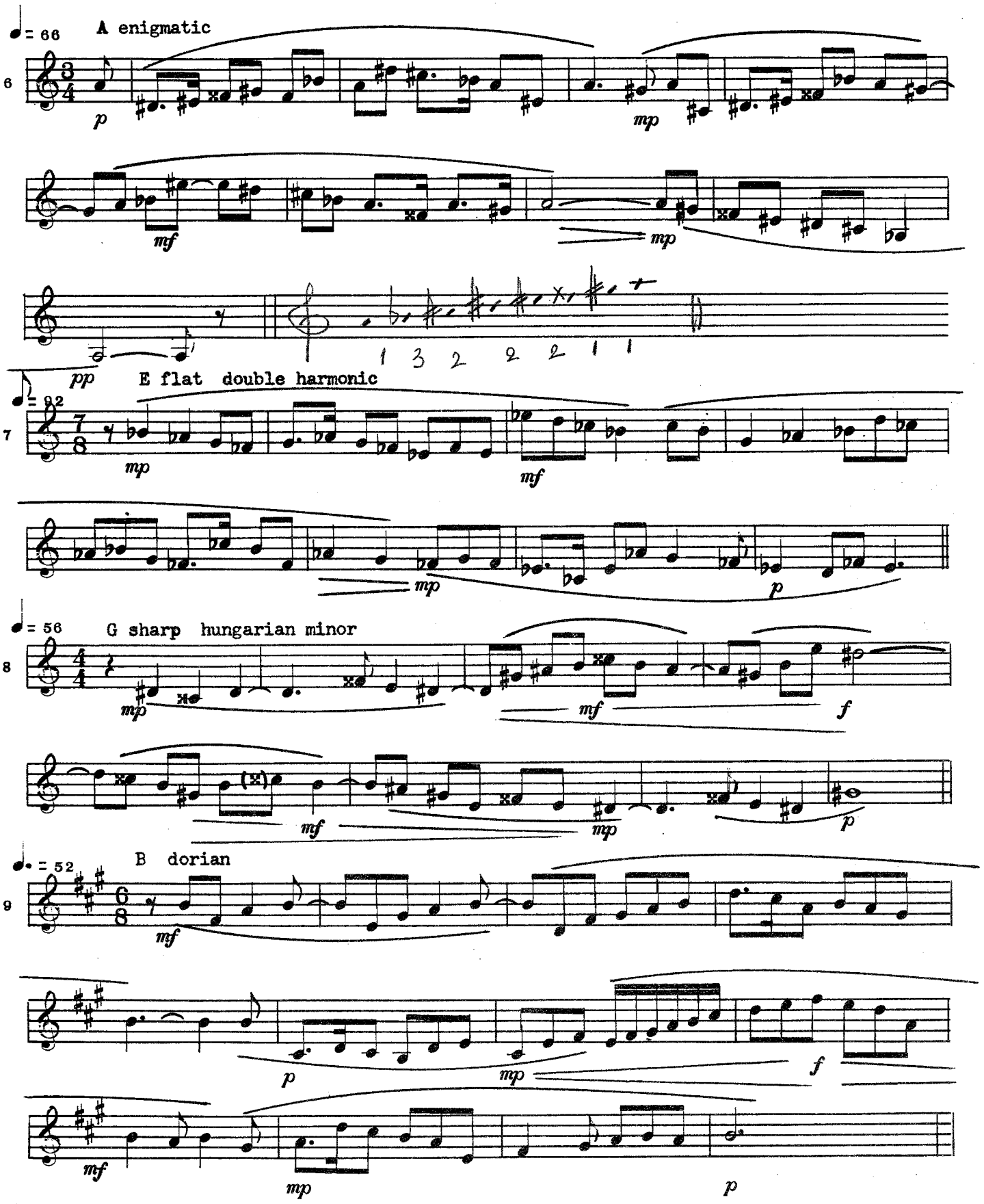
The melodic examples should be used for both sight singing and melodic dictation. They were composed within standard vocal ranges so that women may sing them as notated, and men can usually sing them one octave lower. The melodies are cast in familiar phrase and period structures; and were composed to illustrate modal, pentatonic, synthetic, and dodecaphonic approaches to melody.

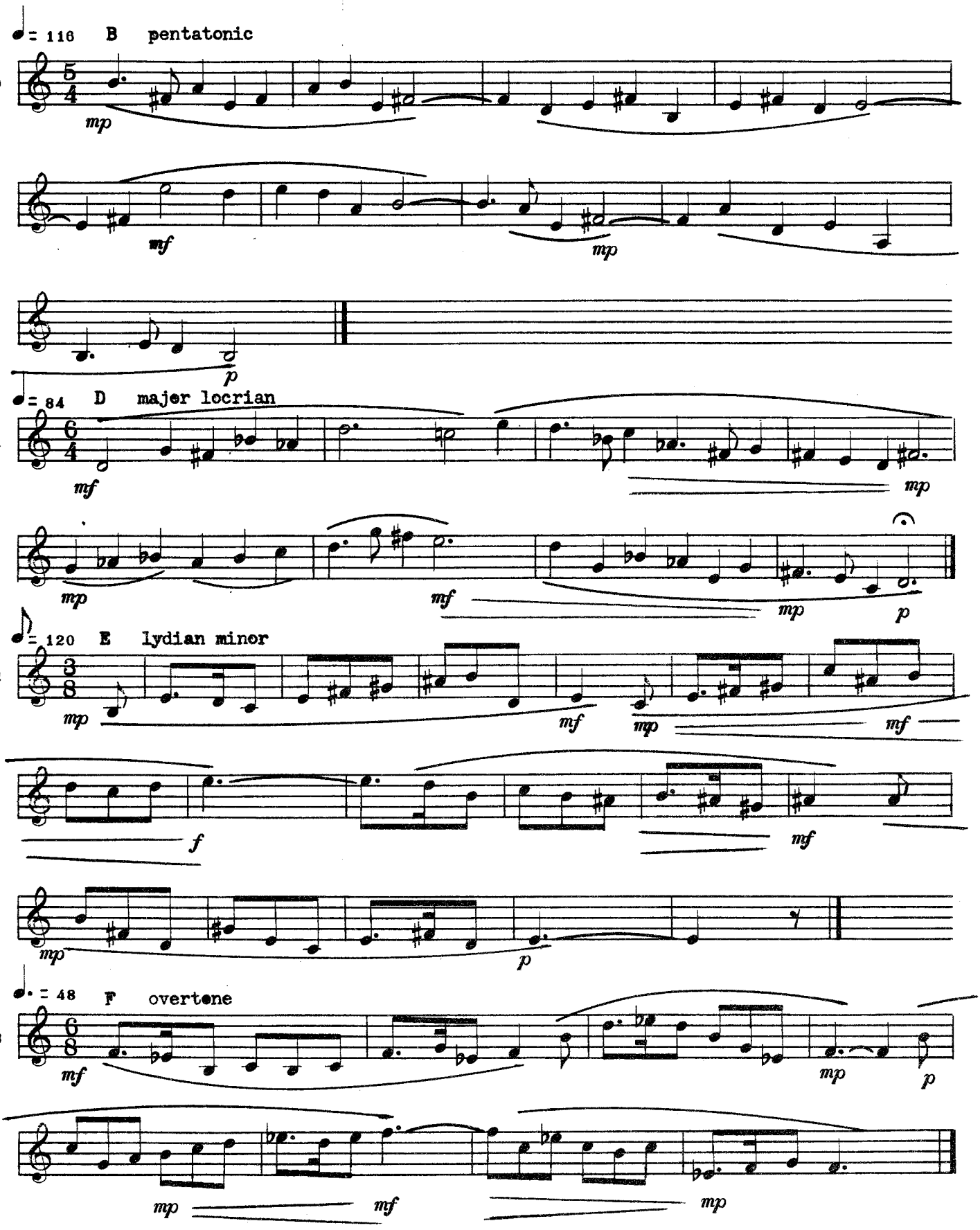
It is my hope that the materials presented here will assist students in improving aural perception of 20th century harmonic and melodic idioms.

Dr. Ted Hansen
Associate Professor of Music
The University of Tulsa

20th CENTURY MELODIC DICTATION AND SIGHT SINGING




= 66
A enigmatic
6
3/4
p
mp
mf
mp
pp
1 3 2 2 2 1 1
E flat double harmonic
= 92
7
7/8
mp
mf
mp
p
= 56
G sharp hungarian minor
8
4/4
mp
mf
f
mf
mp
p
B dorian
= 52
9
6/8
mf
p
mp
f
mf
mp
p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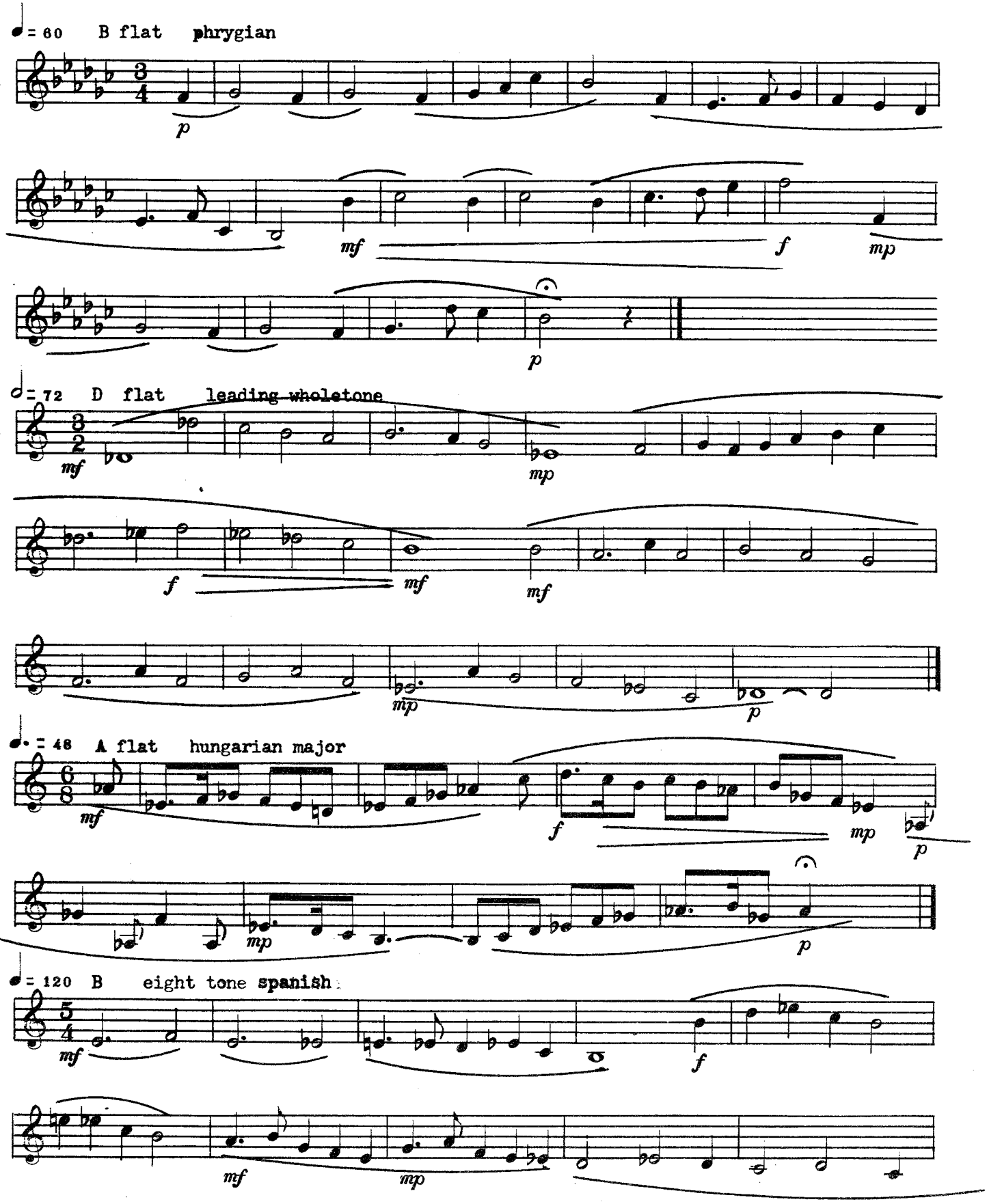
10
mp
mf
mp
p
♩ = 84 D major locrian
11
mf
mp
mp
mf
mp
p
♪ = 120 E lydian minor
12
mp
mf
mp
mf
f
mf
mp
p
♩. = 48 F overtone
13
mf
mp
p
mp
mf
mp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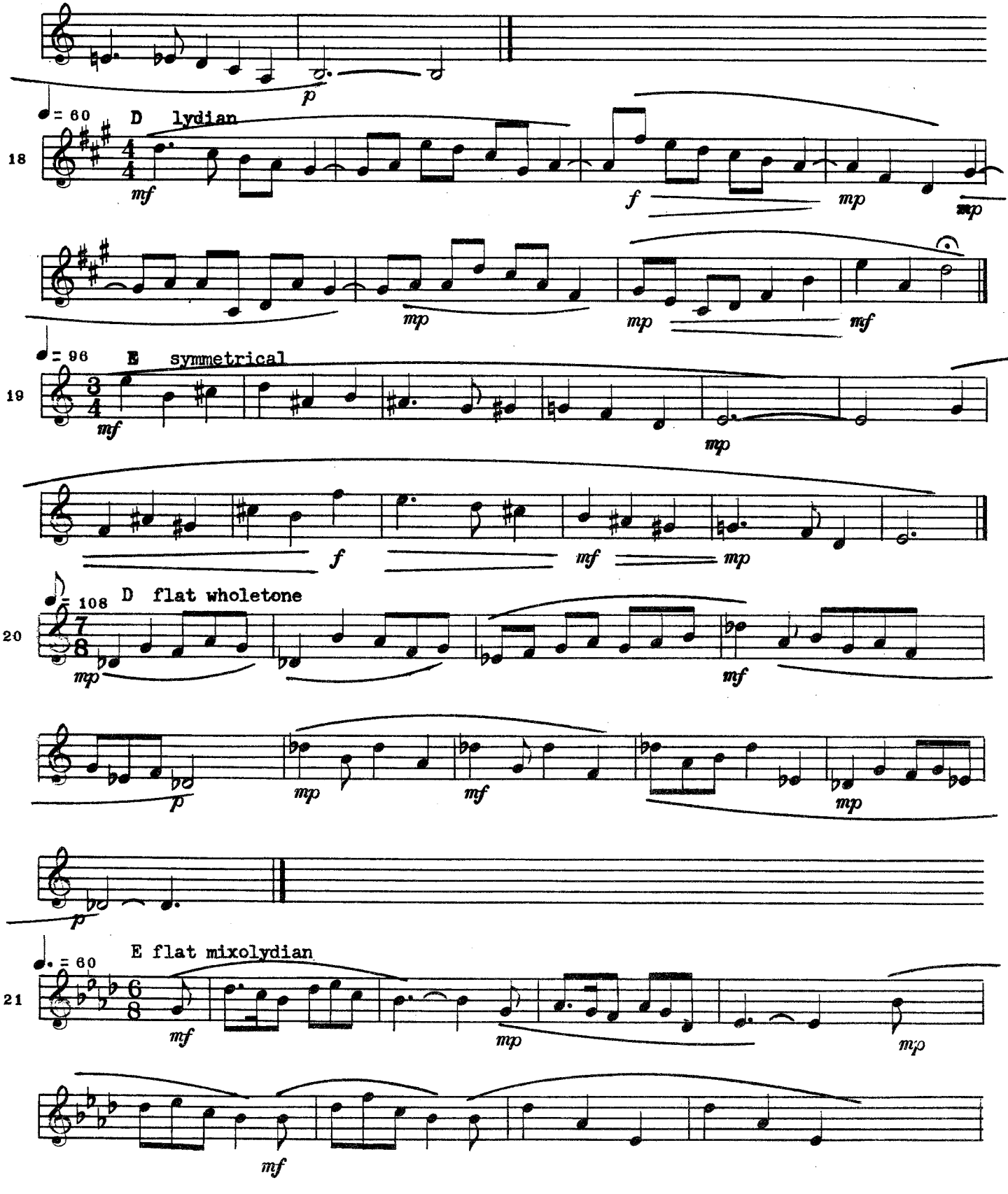
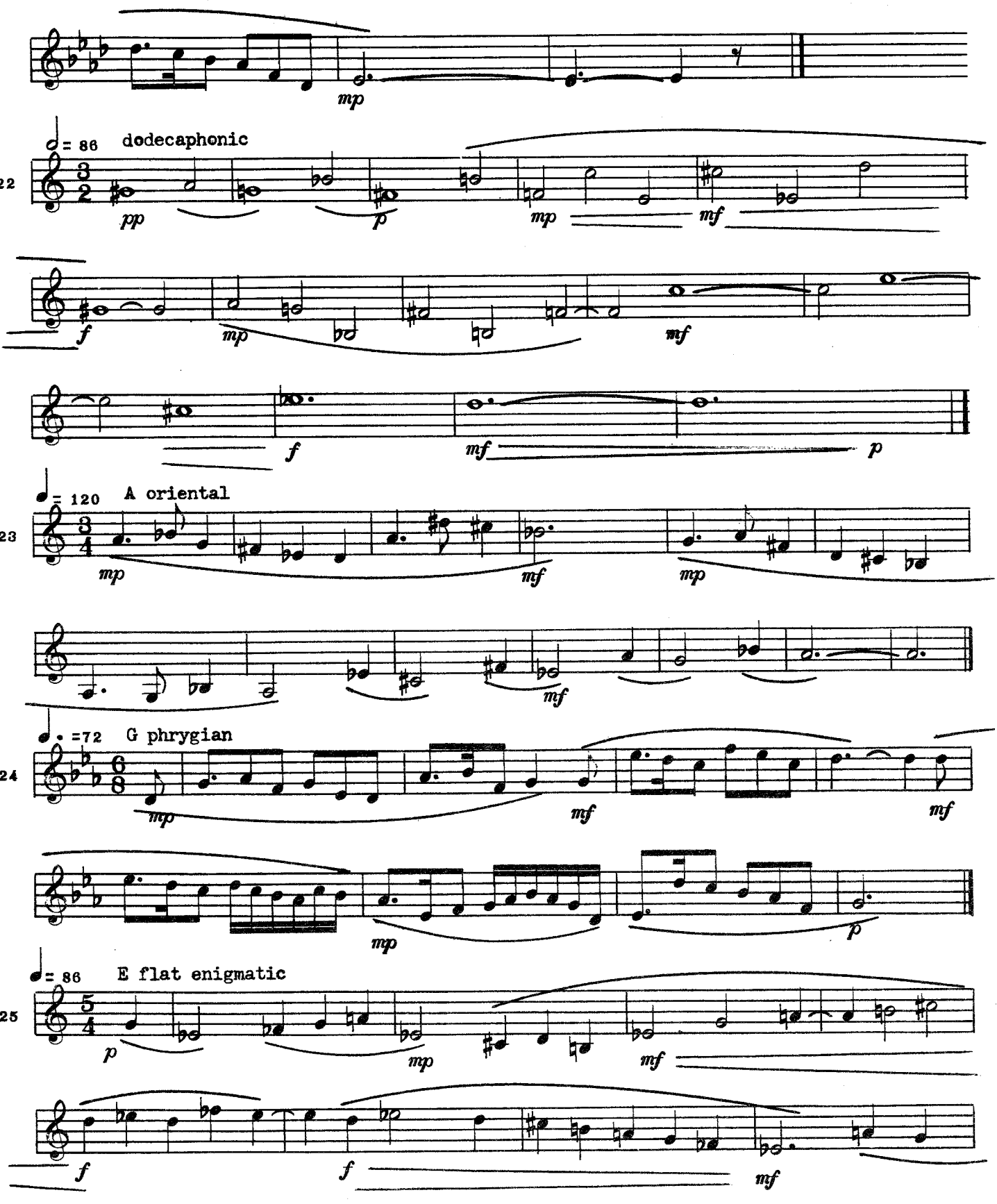
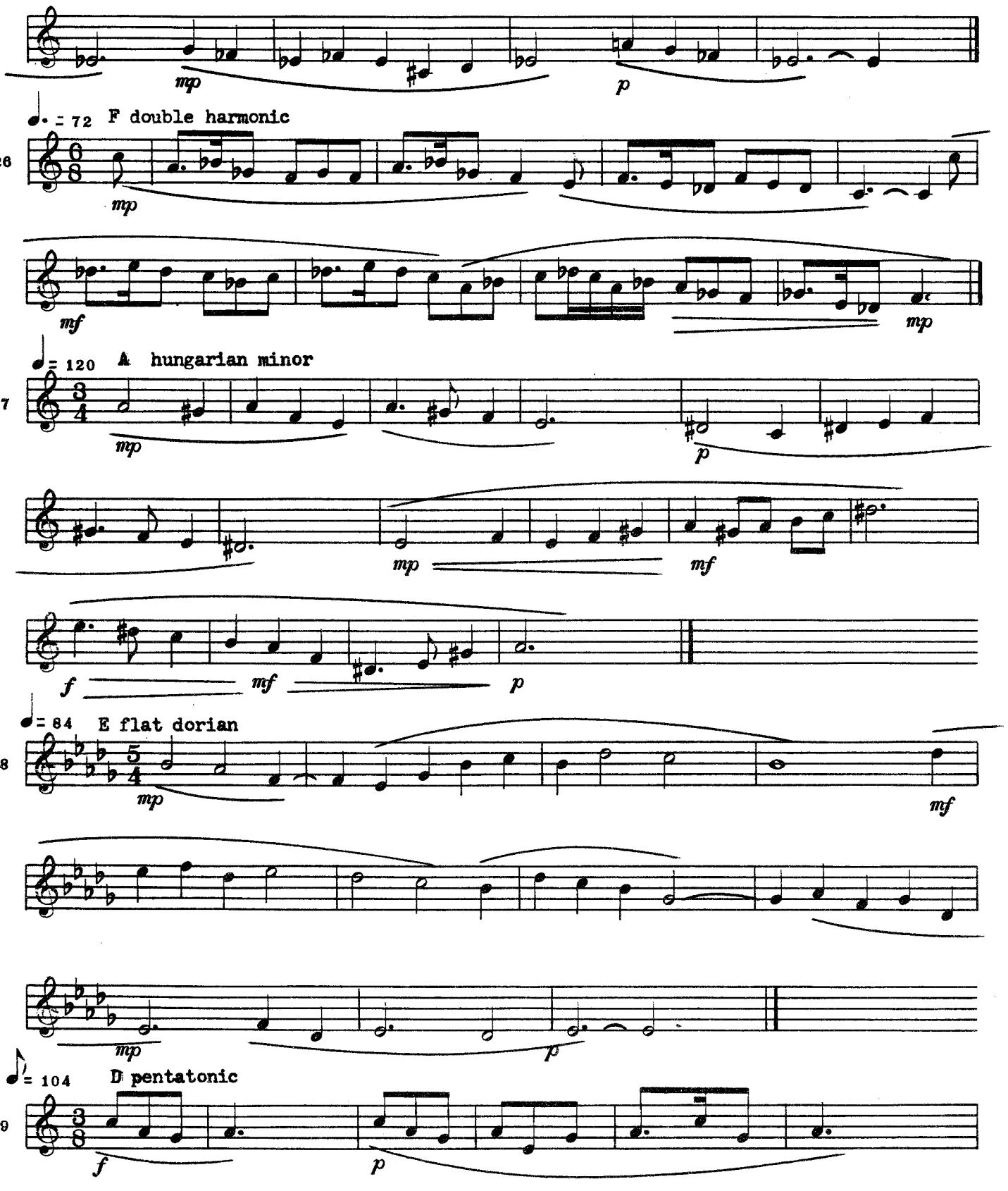
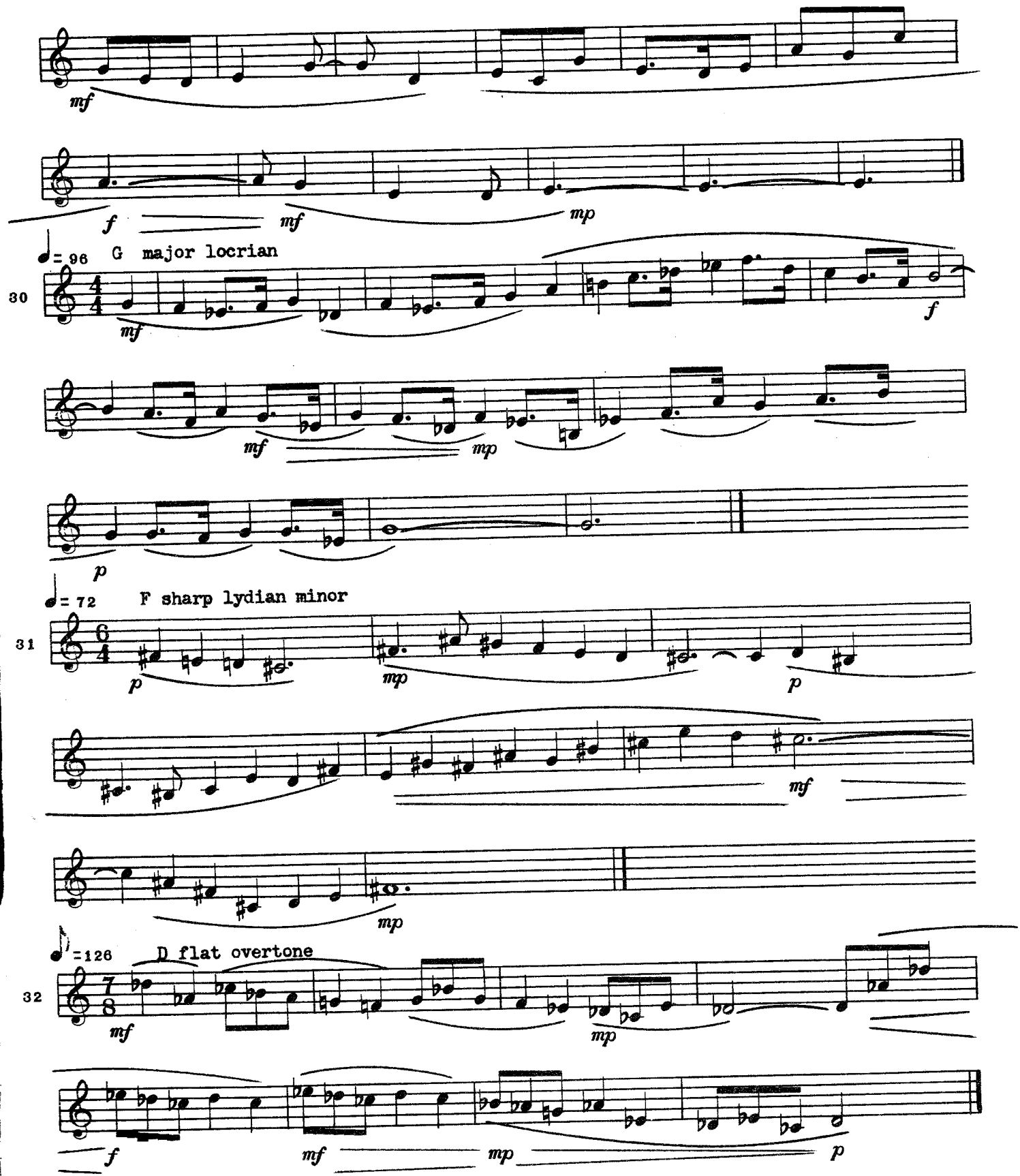
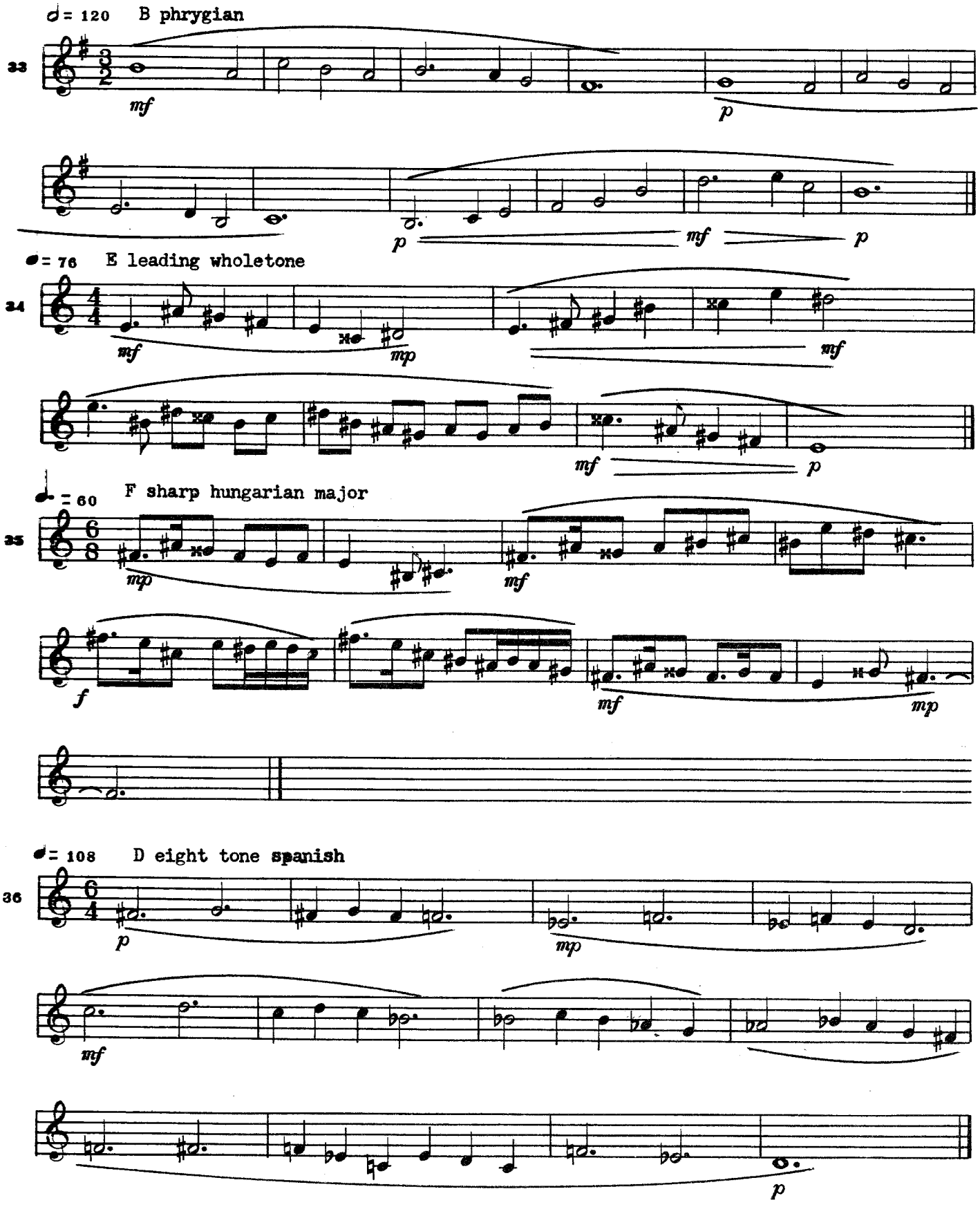
14
p
mf
f
mp
p
♩= 72 D flat leading wholetone
15
mf
mp
f
mf
mf
mp
p
♩. = 48 A flat hungarian major
16
mf
f
mp
p
mp
p
♩= 120 B eight tone spanish
17
mf
f
mf
mp

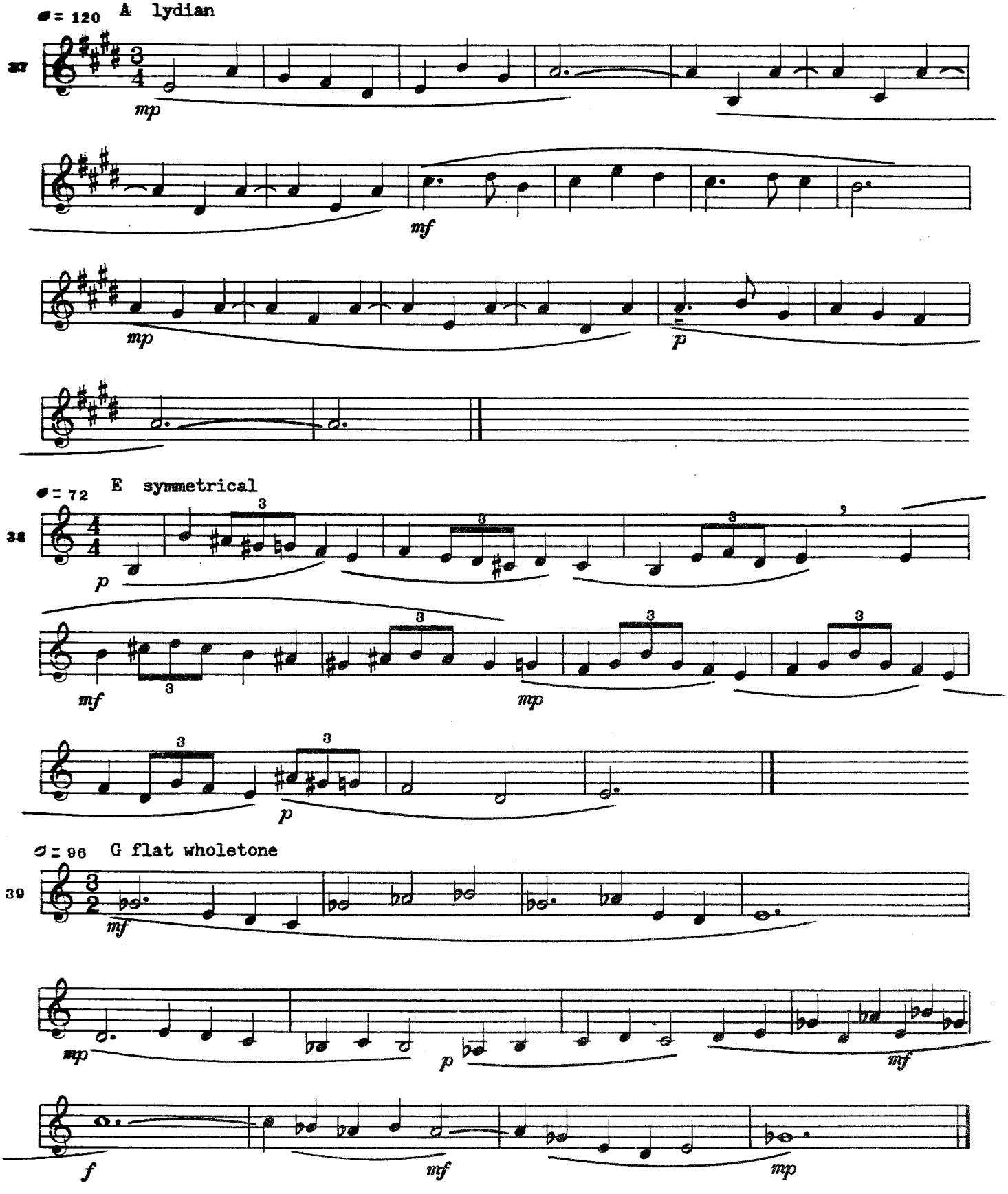

p
♩= 60
D lydian
18
mf
f
mp
mp
mp
mp
mf
♩= 96
E symmetrical
19
mf
mp
f
mf
mp
♪= 108
D flat wholetone
20
mp
mf
p
mp
mf
mp
p
E flat mixolydian
♩. = 60
21
mf
mp
mp
mf

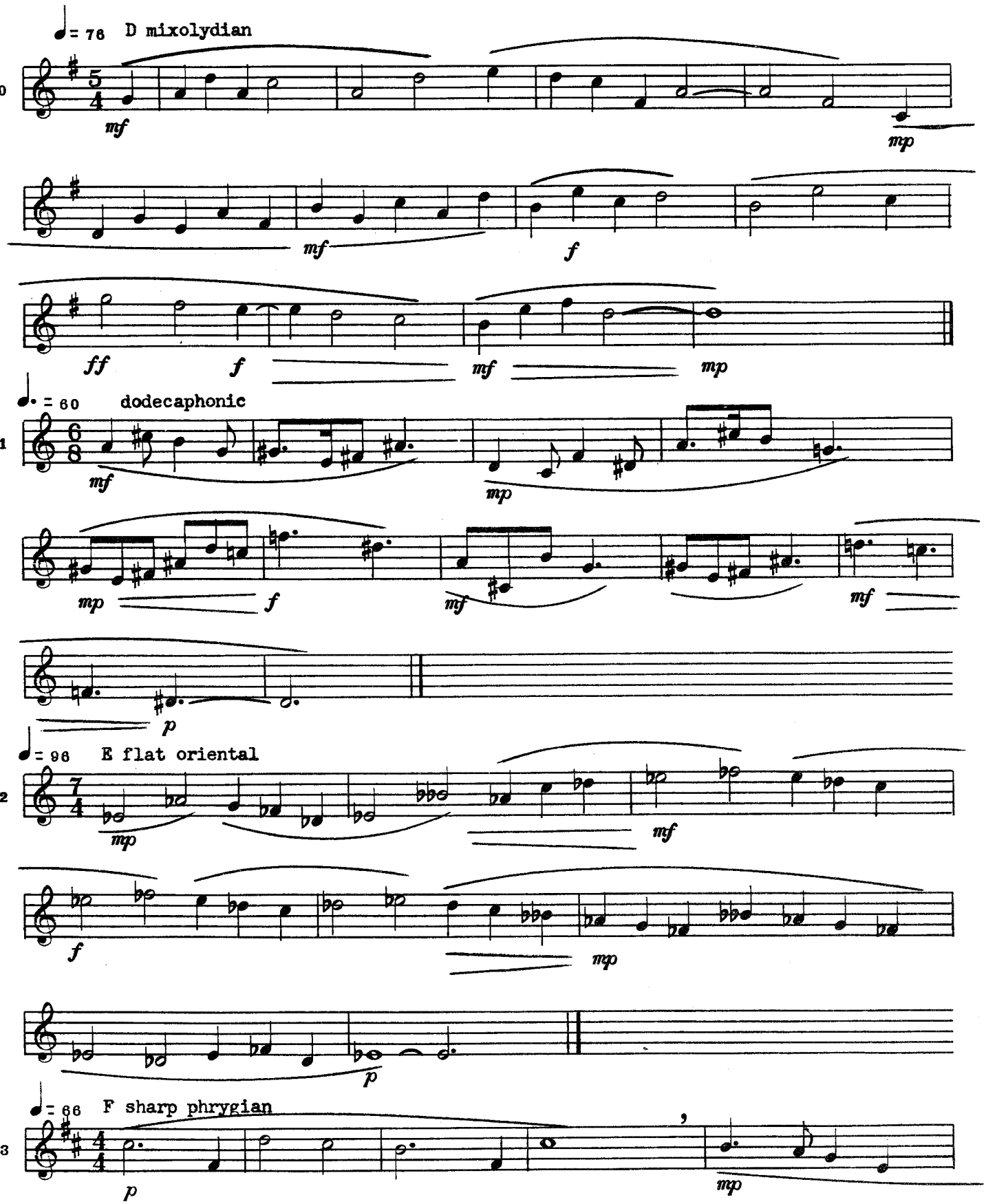

mp
= 86 dodecaphonic
22
pp
p
mp
mf
f
mp
mf
f
mf
p
= 120 A oriental
23
mp
mf
mp
mf
=72 G phrygian
24
mp
mf
mf
mp
p
= 86 E flat enigmatic
25
p
mp
mf
f
f
mf

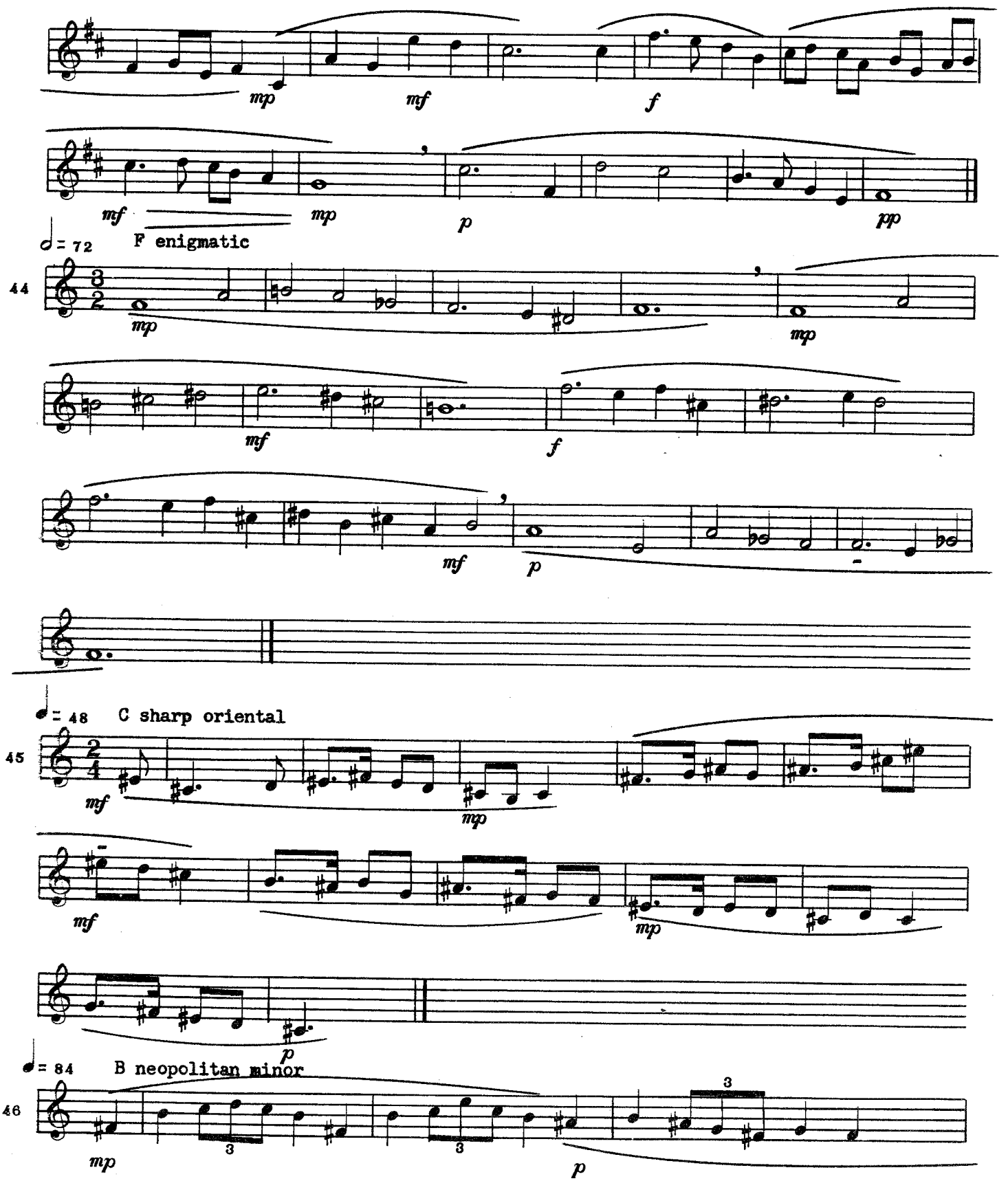

mp
p
♩. = 72 F double harmonic
26
mp
mf
mp
♩ = 120 A hungarian minor
27
mp
p
mp
mf
f
mf
p
♩ = 84 E flat dorian
28
mp
mf
mp
p
♪ = 104 D pentatonic
29
f
p

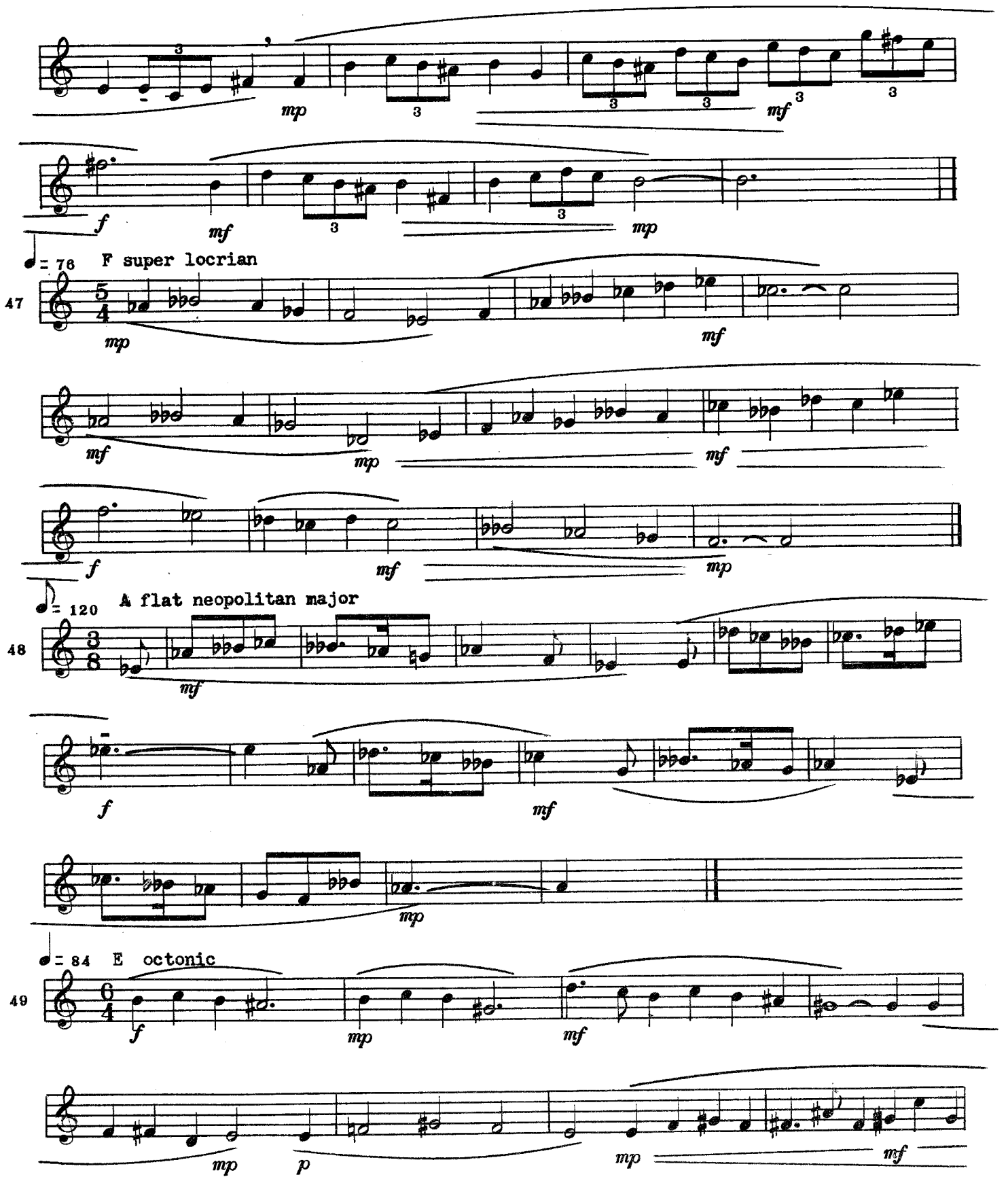

mf
f
mf
mp
♩= 96
G major locrian
30
4/4
mf
f
mf
mp
p
♩= 72
F sharp lydian minor
31
6/4
p
mp
p
mf
mp
♩=126
D flat overtone
32
7/8
mf
mp
f
mf
mp
p

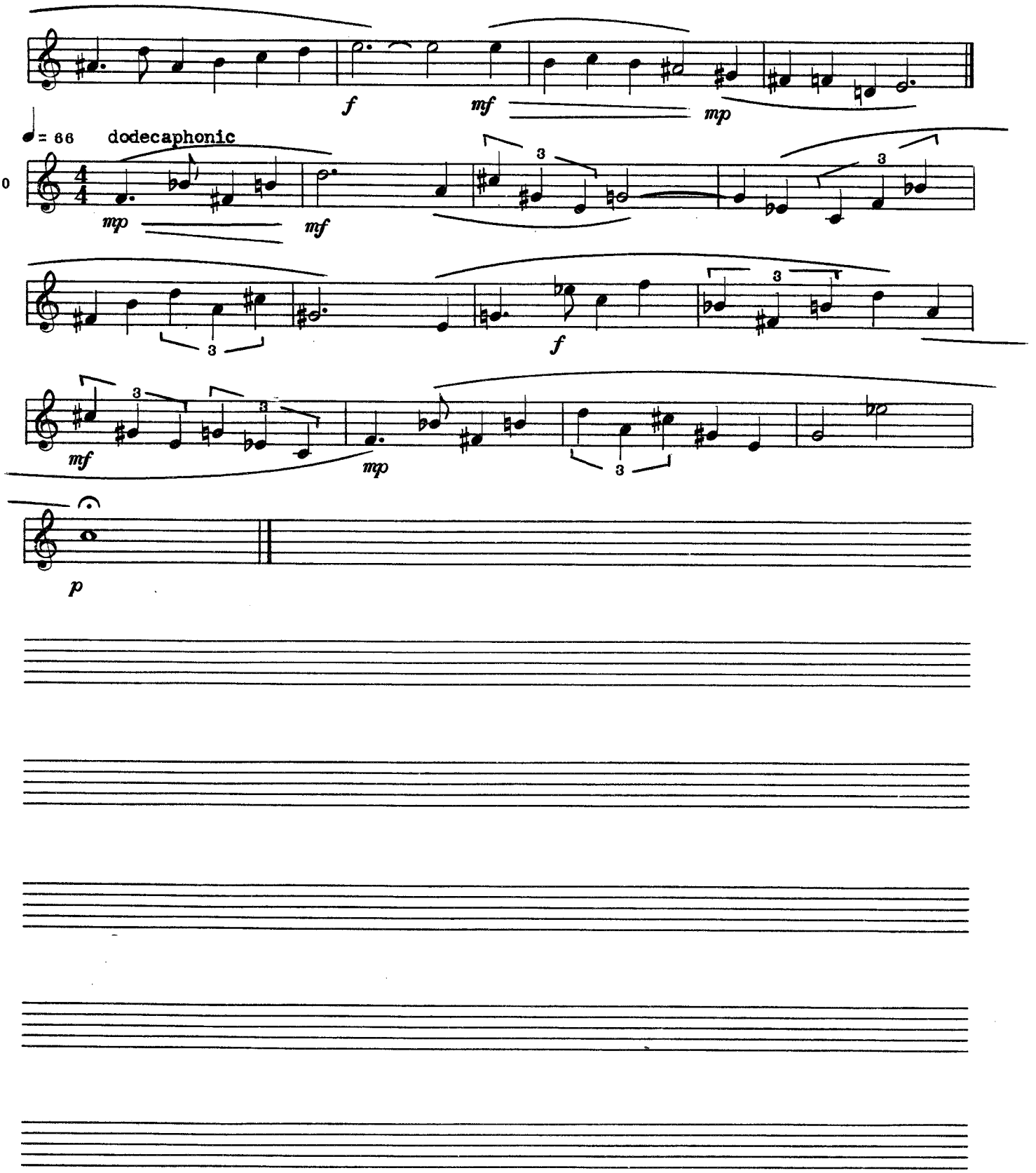

♩ = 120 B phrygian
33
mf
p
p
mf
p
♩ = 76 E leading wholetone
34
mf
mp
mf
mf
p
♩. = 60 F sharp hungarian major
35
mp
mf
f
mf
mp
♩ = 108 D eight tone spanish
36
p
mp
mf
p


♩= 120
A lydian
37
mp
mf
mp
p
♩= 72
E symmetrical
38
p
mf
mp
p
♪= 96
G flat wholetone
39
mf
mp
p
mf
f
mf
mp

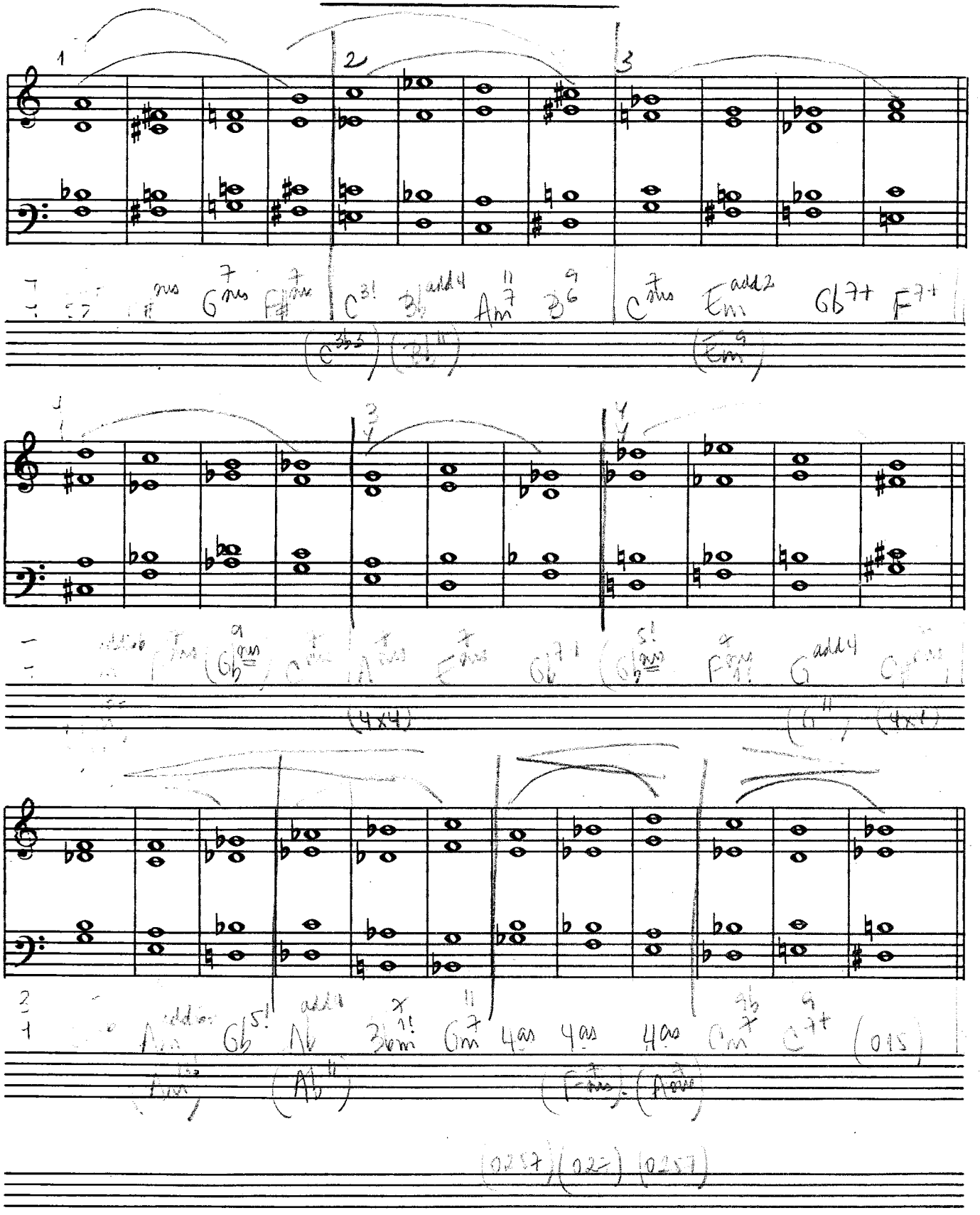

♩= 76 D mixolydian
40
mf
mp
mf
f
ff
f
mf
mp
♩. = 60 dodecaphonic
41
mf
mp
mp
f
mf
mf
p
♩= 96 E flat oriental
42
mp
mf
f
mp
p
♩= 66 F sharp phrygian
43
p
mp

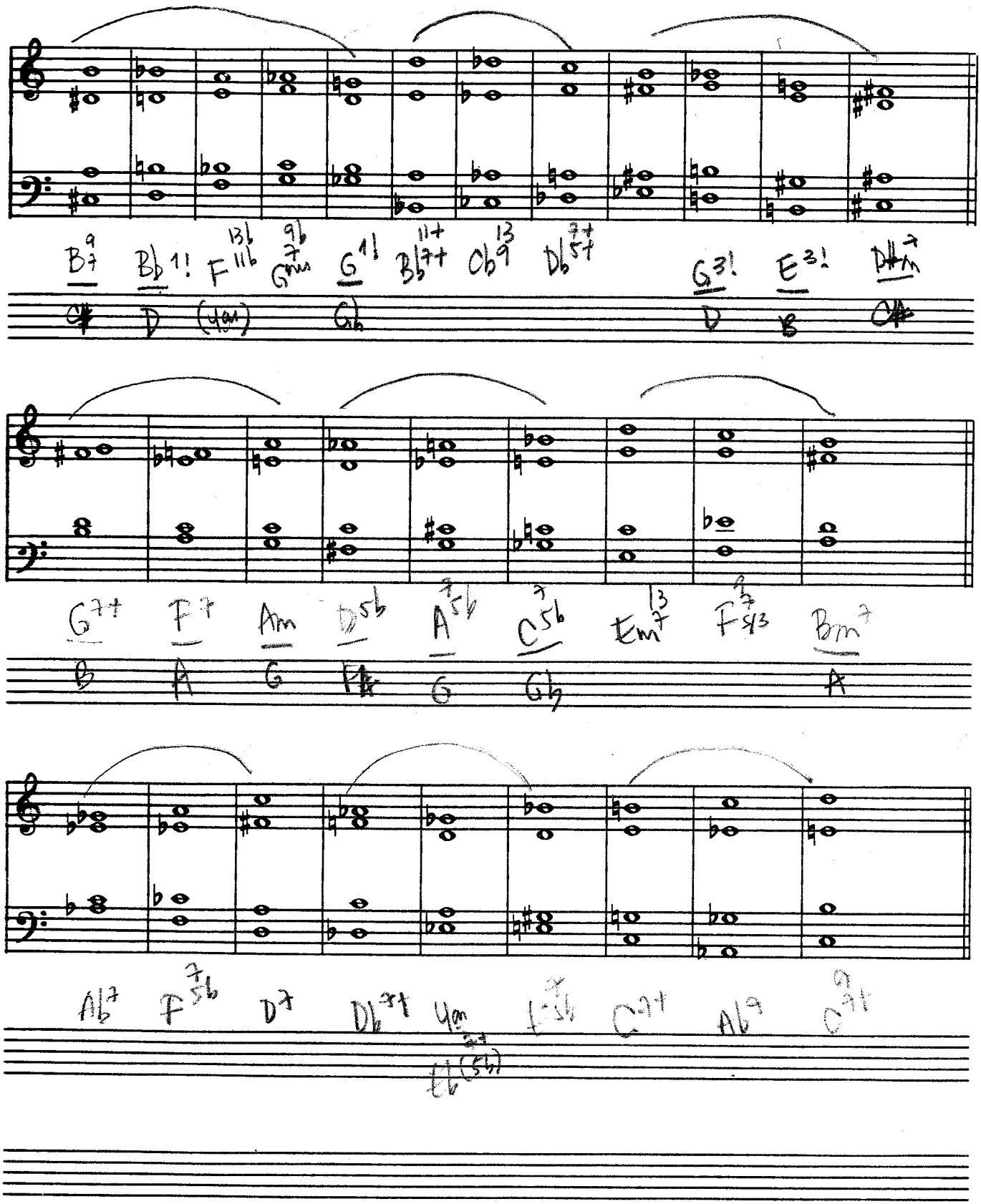

mp
mf
f
mf
mp
p
pp
♩ = 72
F enigmatic
44
mp
mp
mf
f
mf
p
♩ = 48
C sharp oriental
45
mf
mp
mf
mp
p
♩ = 84
B neopolitan minor
46
mp
3
3
3
p


♩= 76
F super locrian
47
♪= 120
A flat neopolitan major
48
♩= 84
E octonic
49


f
mf
mp
♩= 66
dodecaphonic
50
mp
mf
3
3
3
f
3
mf
3
3
mp
3
p

20th CENTURY HARMONIC DICTATION AND FOUR PART SIGHT SINGING

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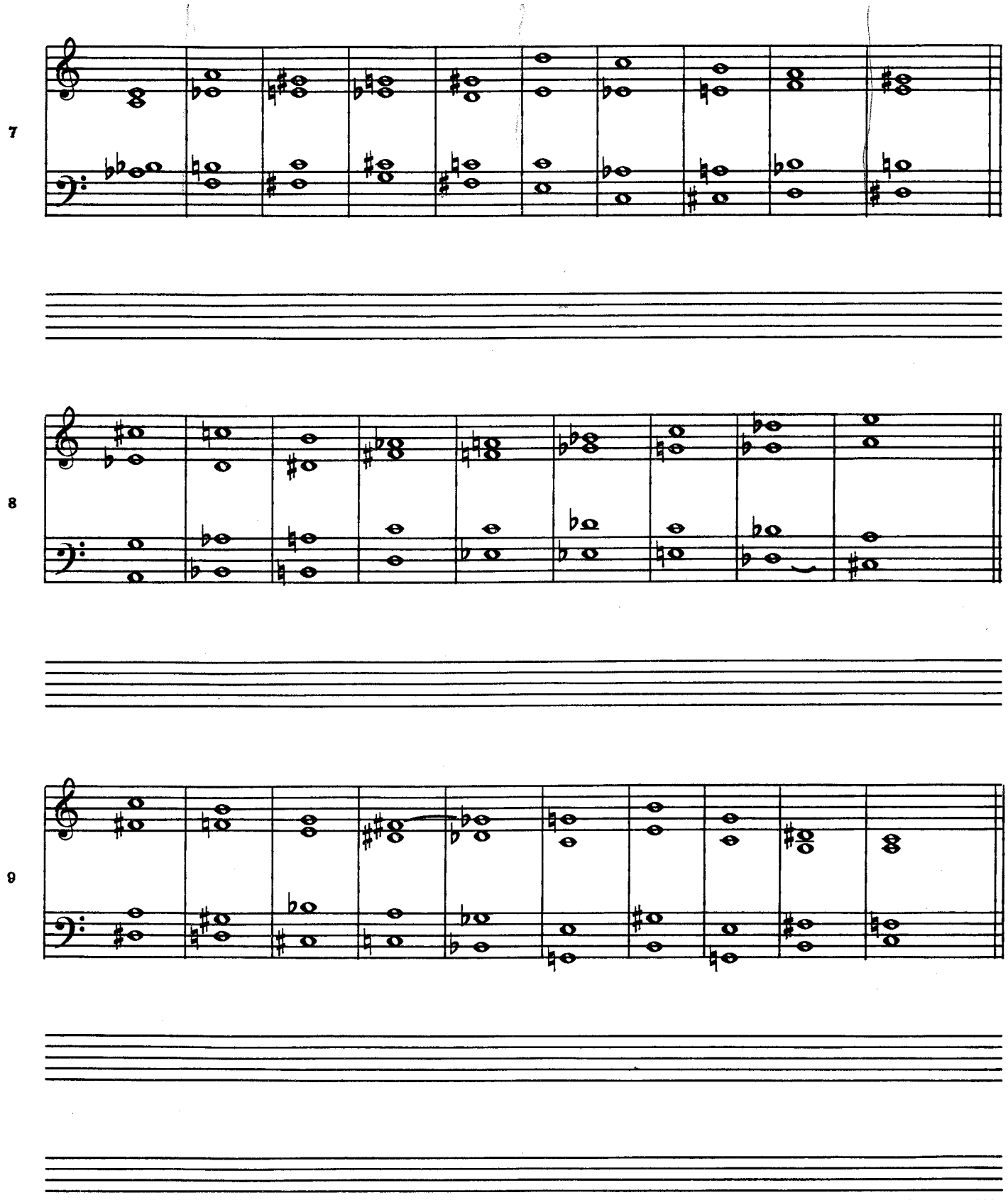
B7 9 Bb 1! F 11b 13b G7 9b G 1! Bb 7+ 11+ Cb 9 13 Db 5+ 7+ G 3! E 3! D#m 7
C# D (Yes) Gb D B C#
5
G 7+ F 7 Am D 5b A 5b 7 C 5b 7 Em 7 13 F 5/3 7 Bm 7
B A G F# G Gb A
6
Ab 7 F 5b 7 D 7 Db 7+ Yes Eb (5b) 7+ E 5b 7 C 7+ Ab 9 C 7+ 9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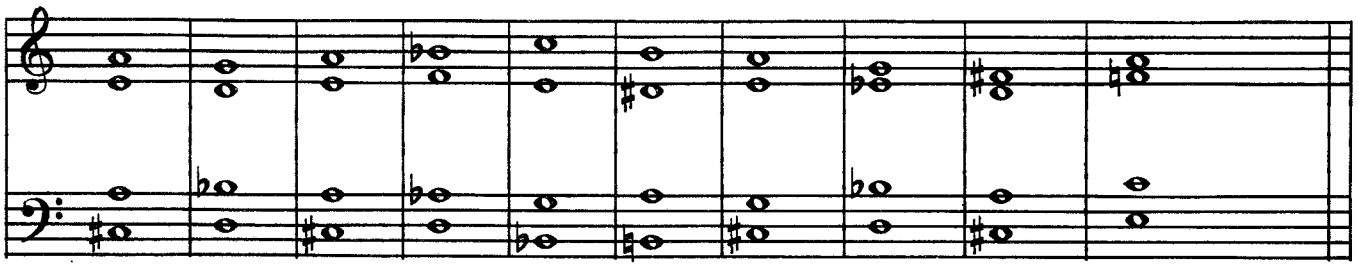

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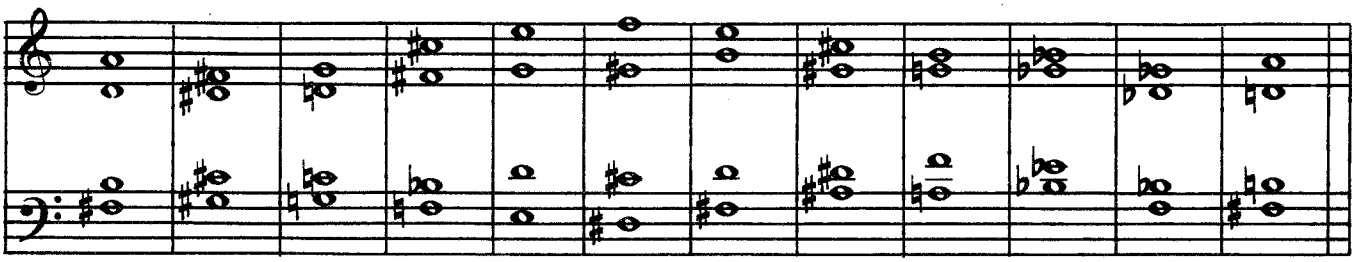

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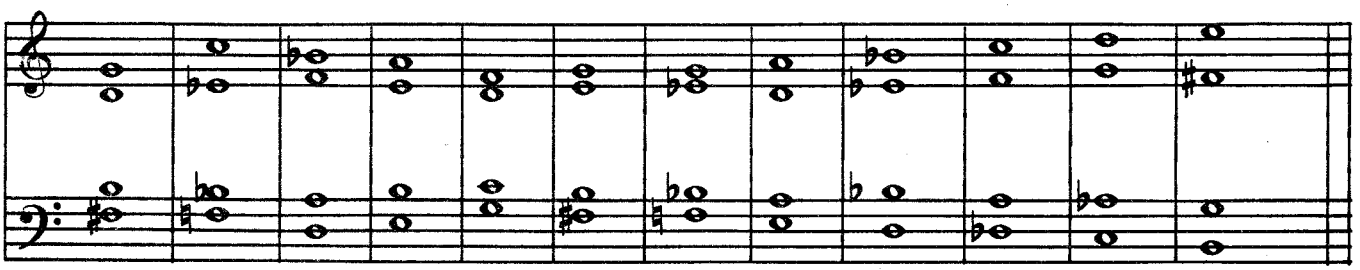

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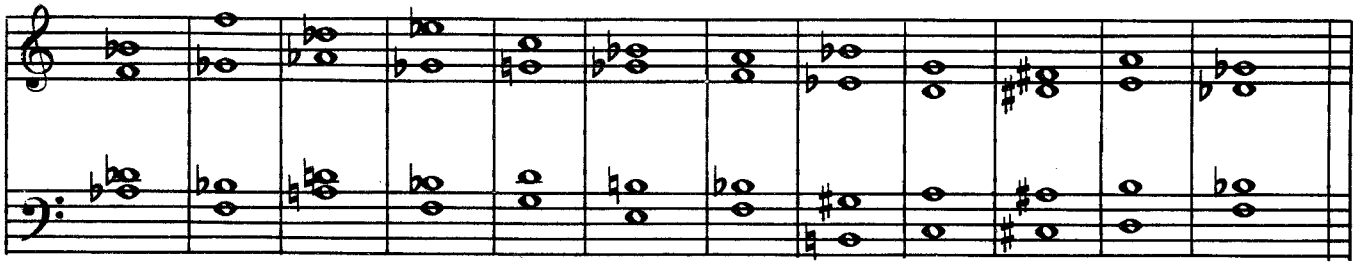

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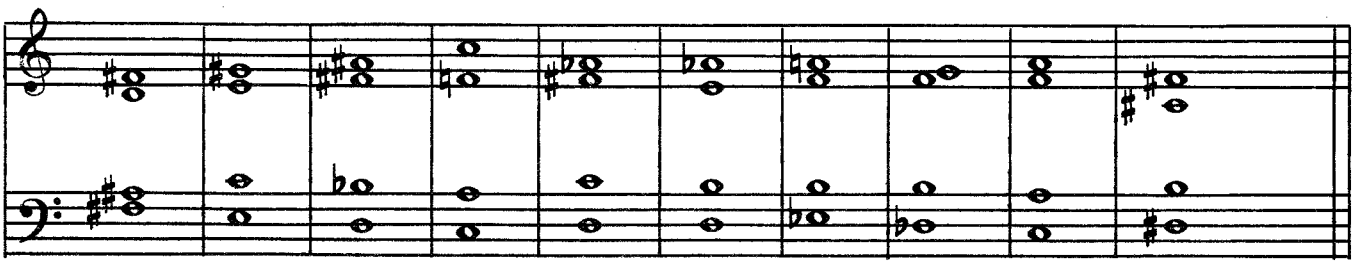

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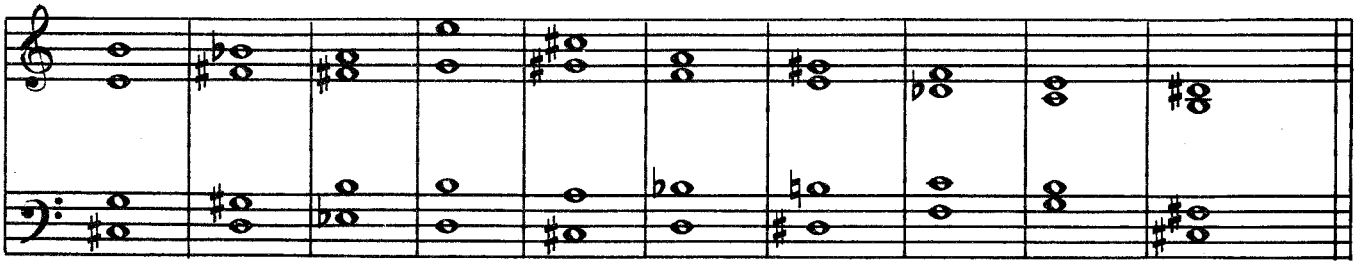

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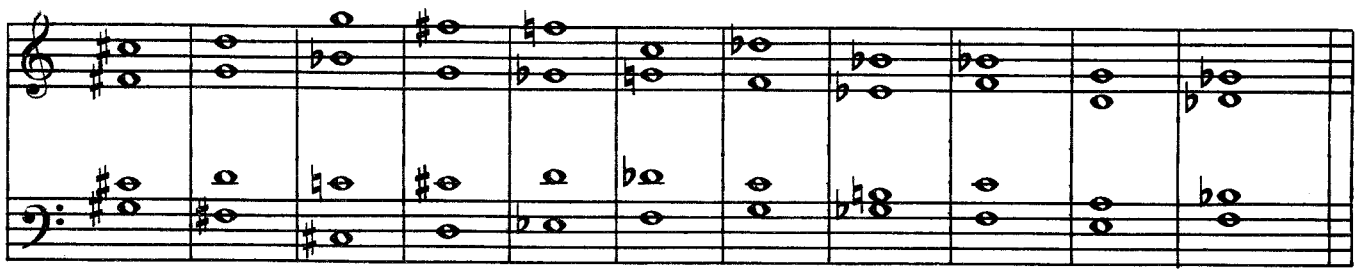

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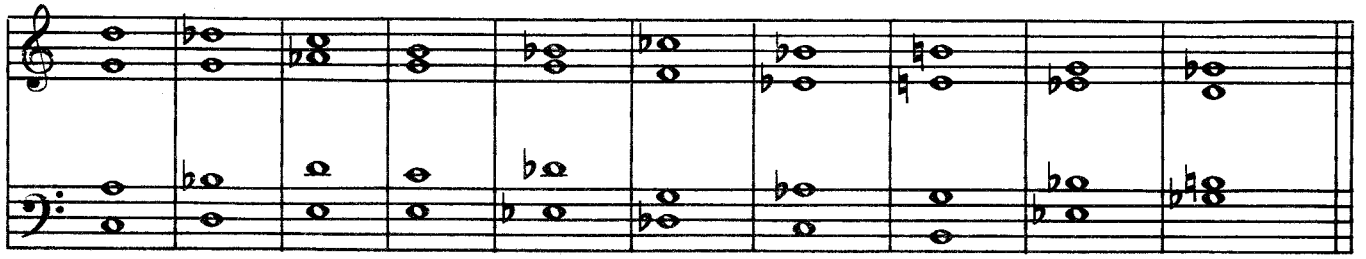

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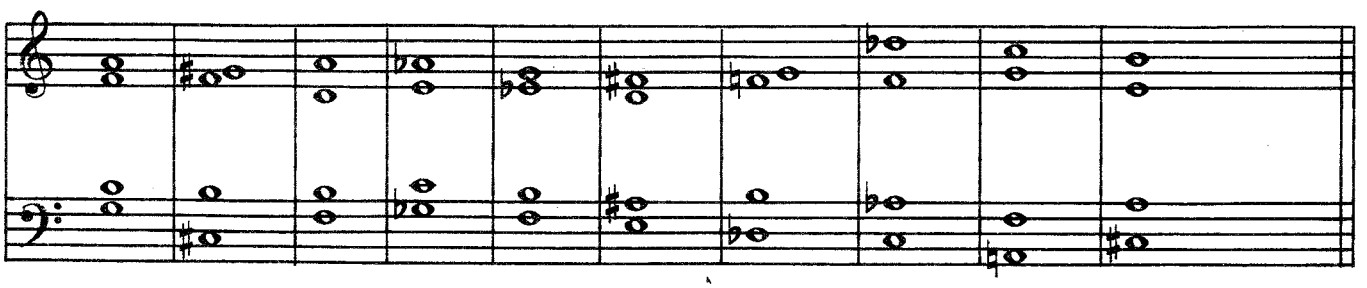

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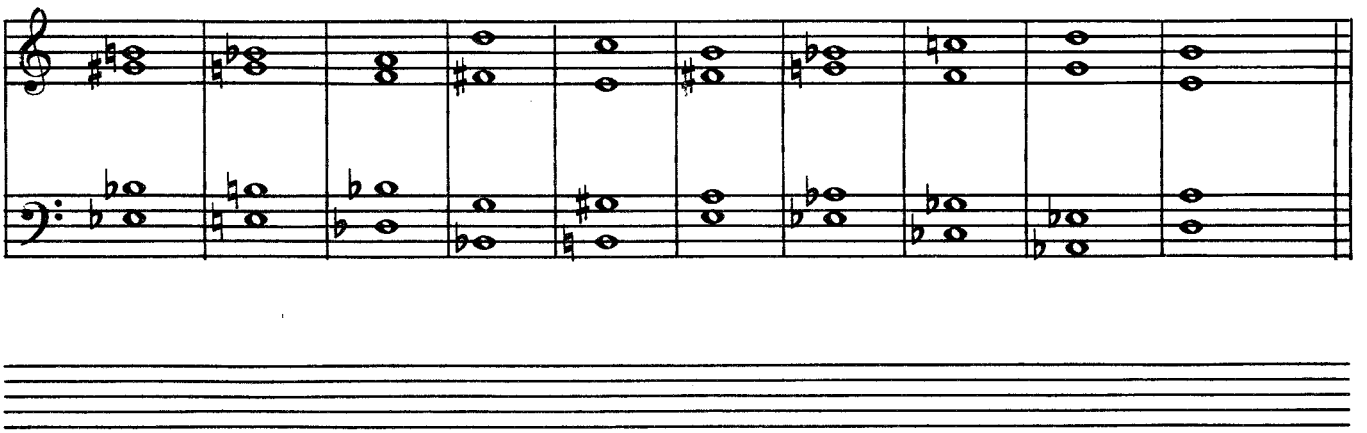

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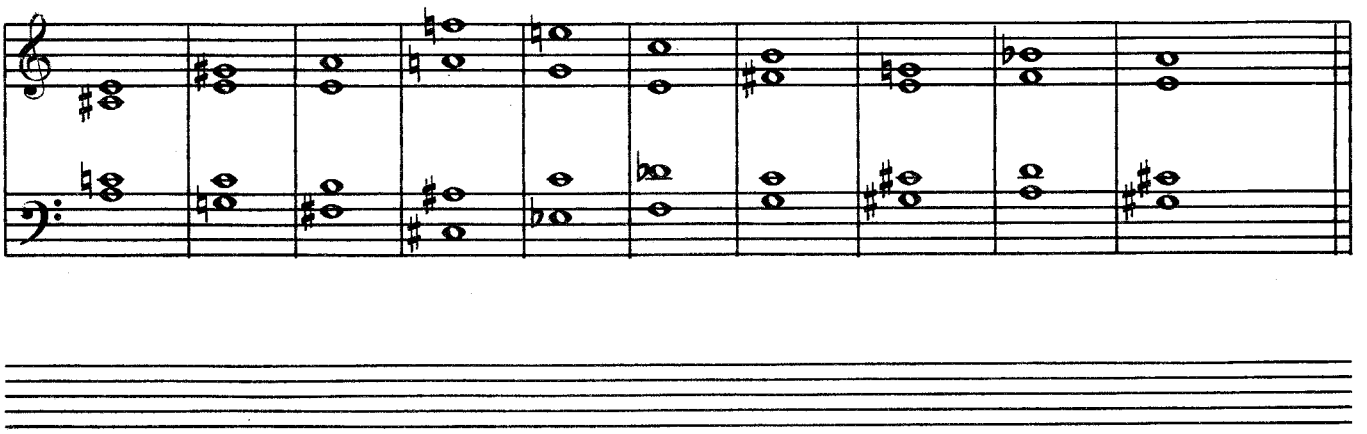

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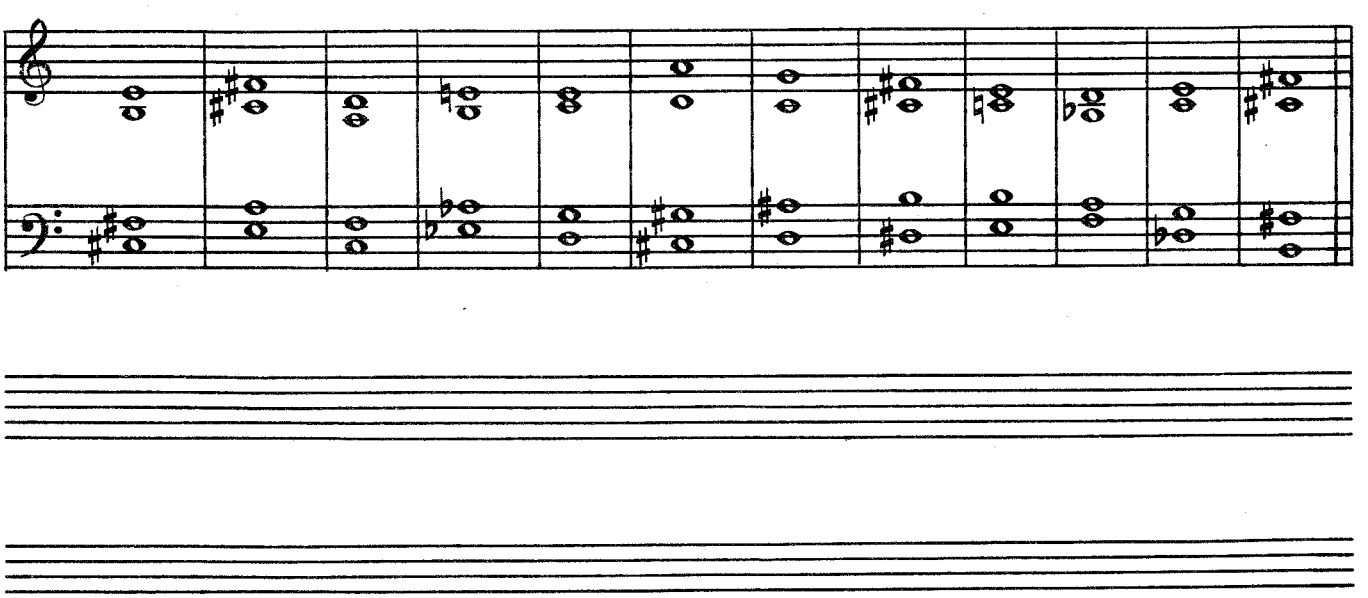

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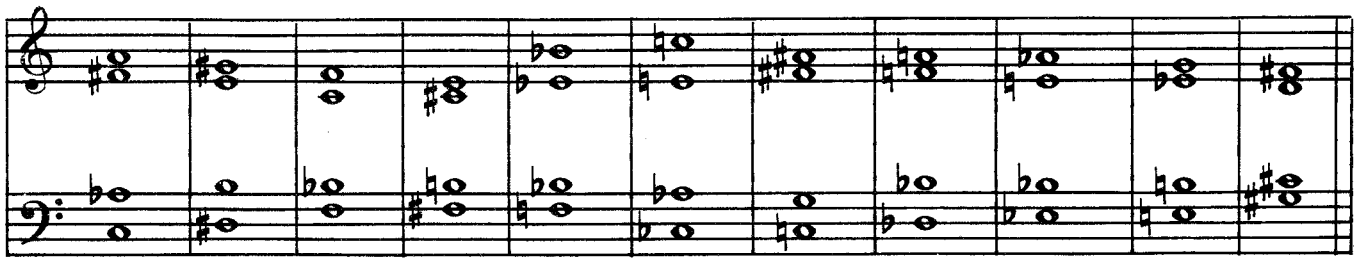

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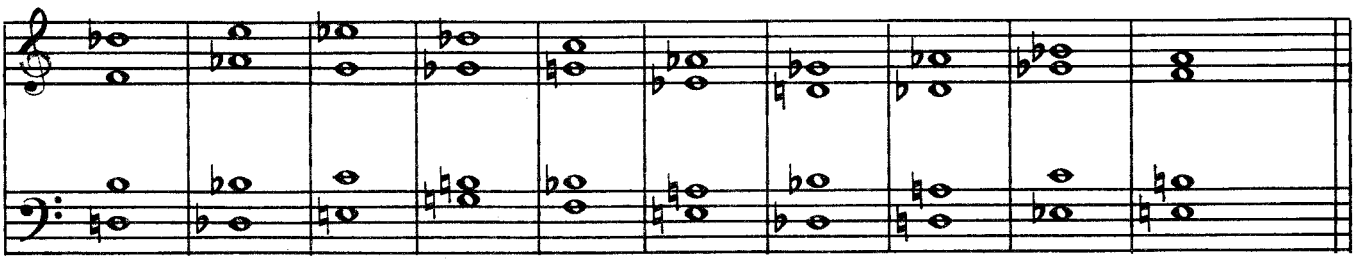

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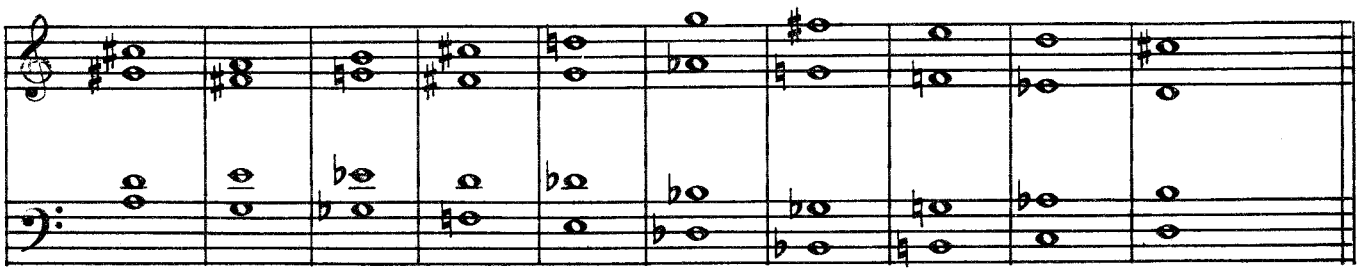

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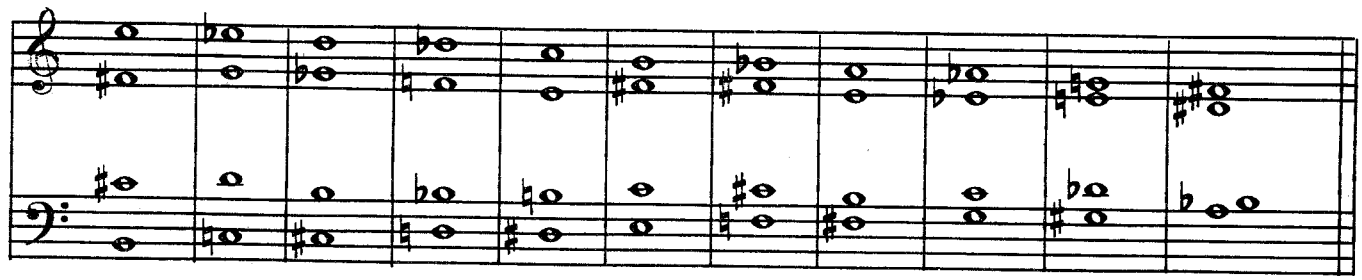

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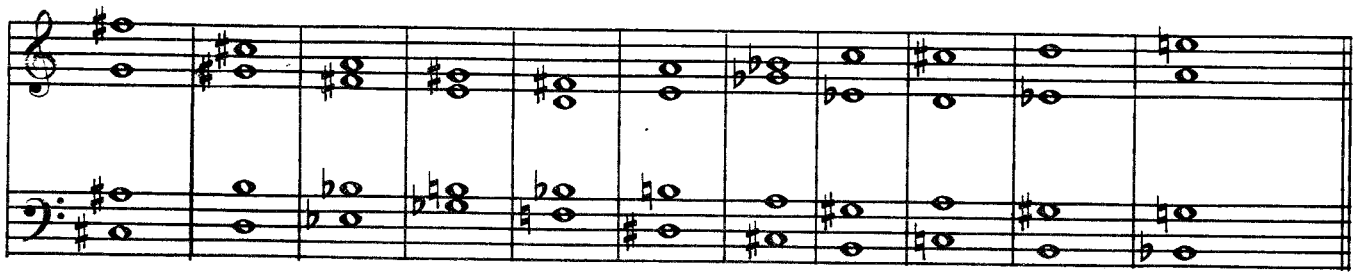

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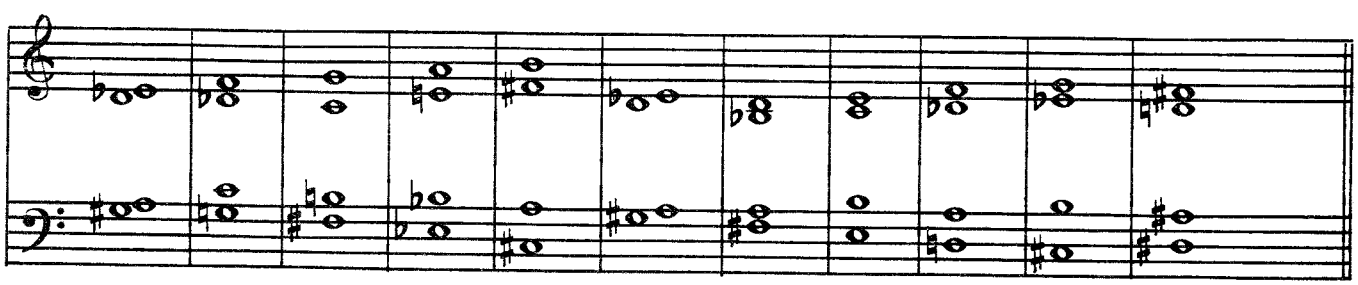

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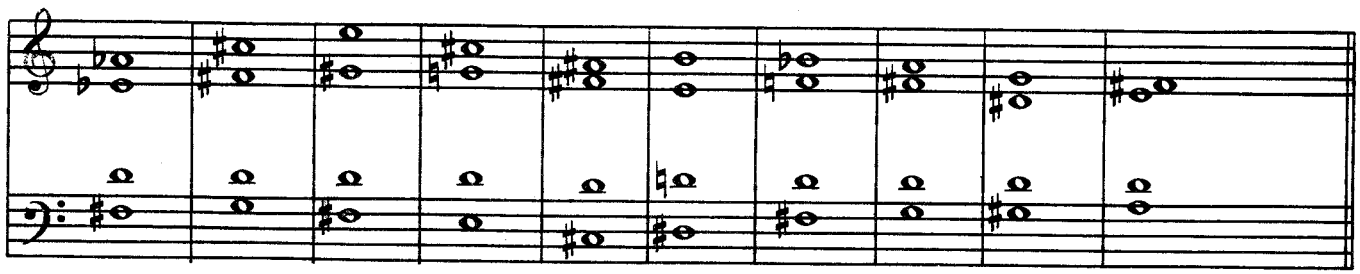

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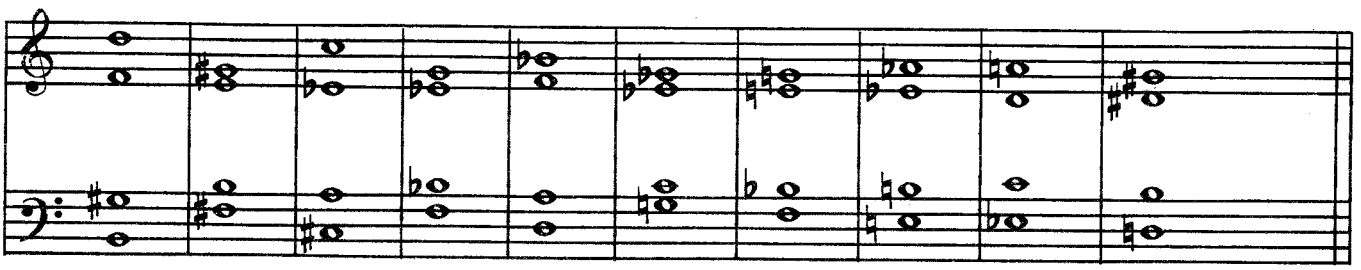

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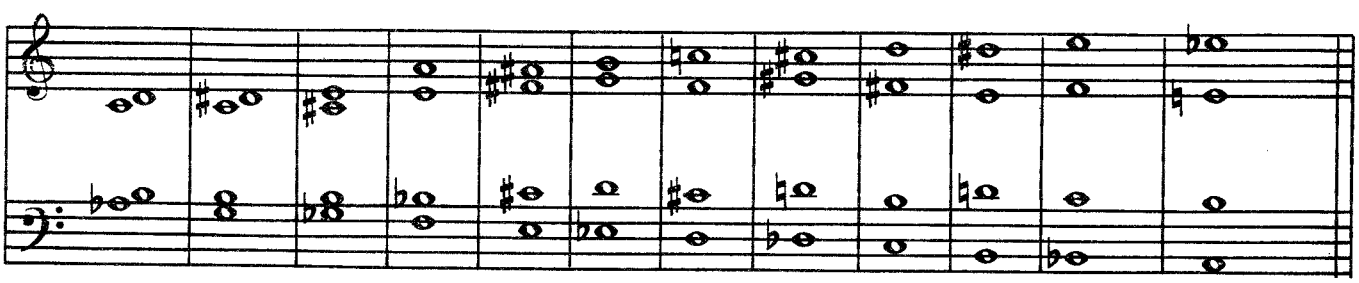

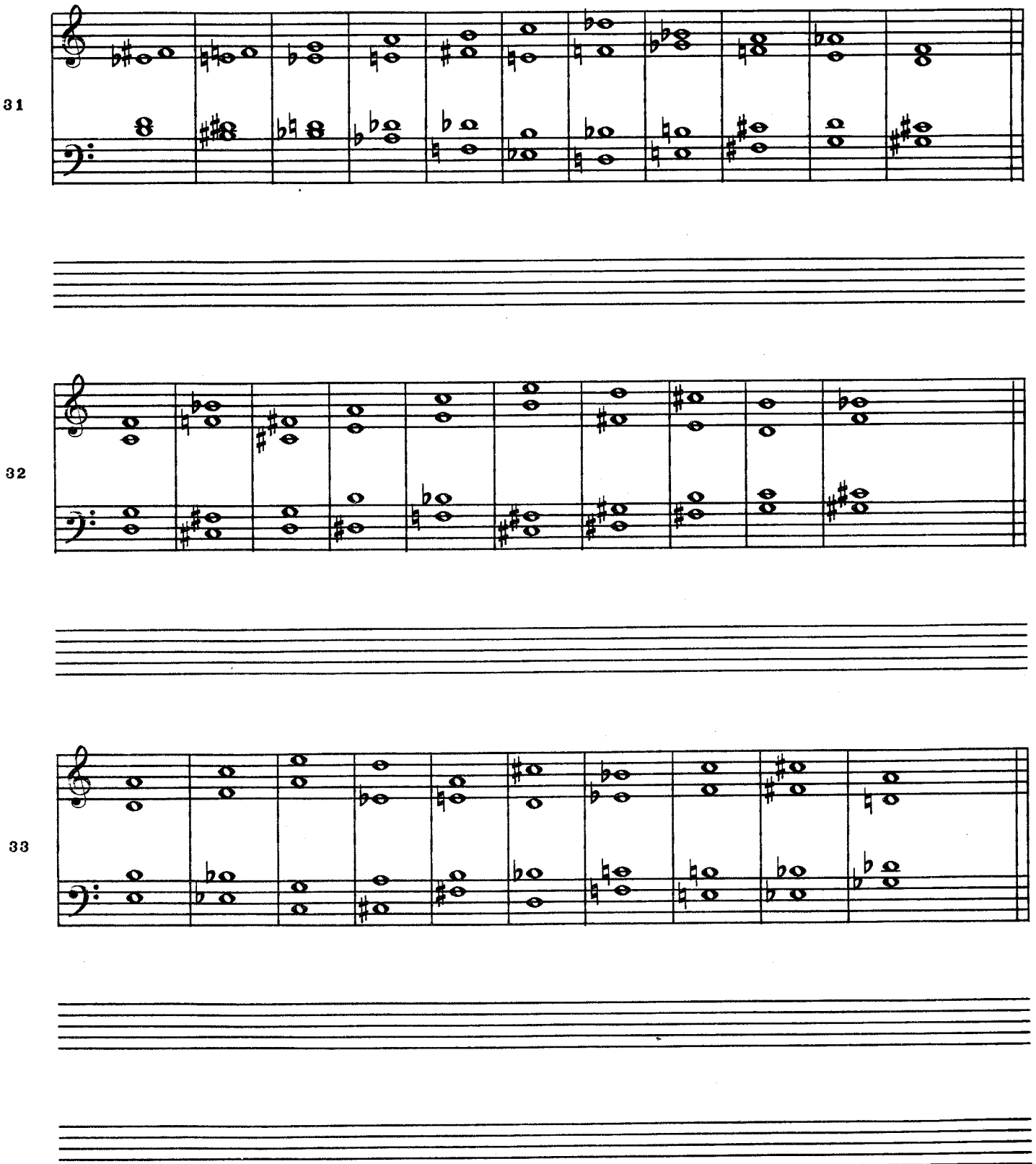
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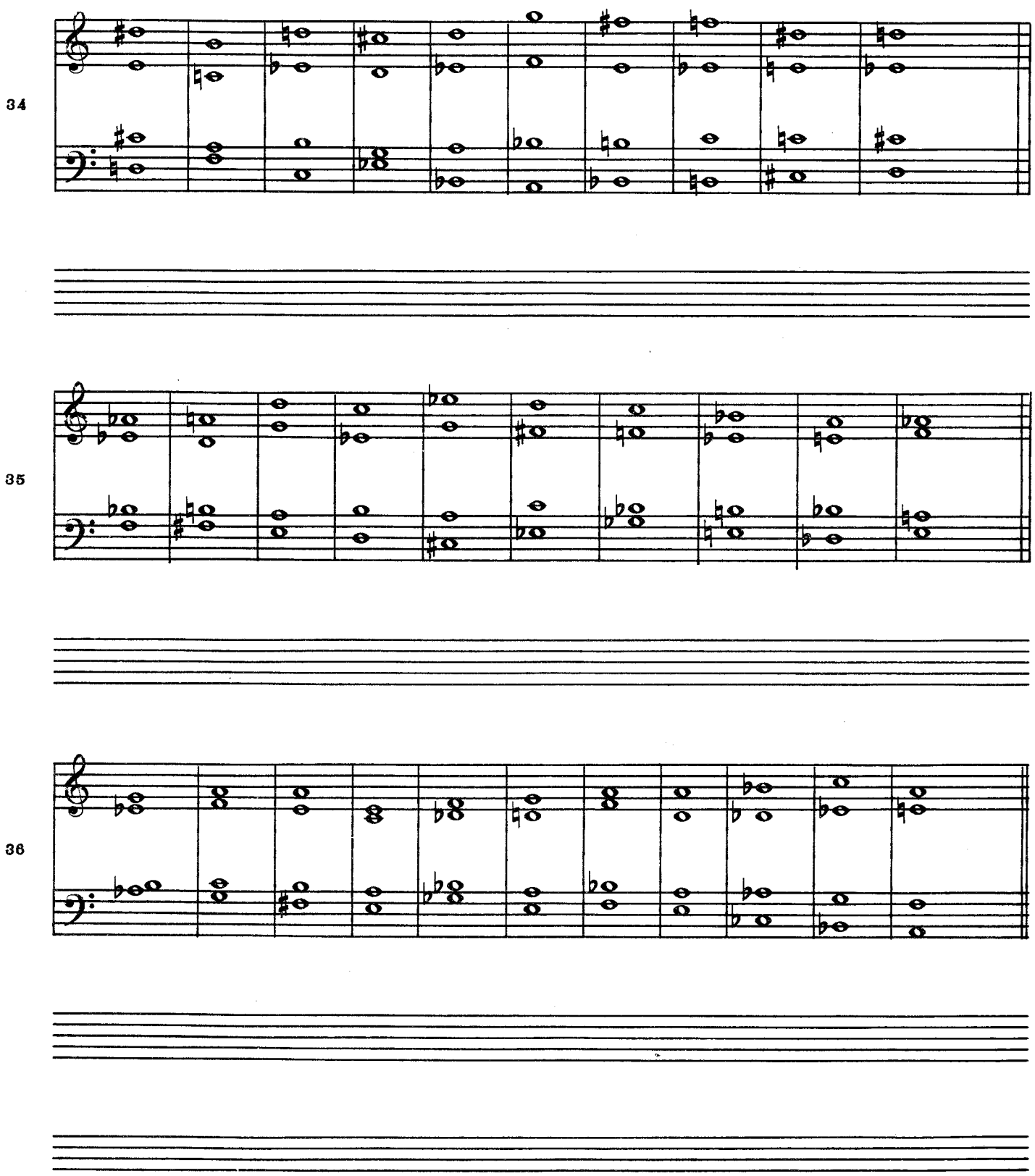
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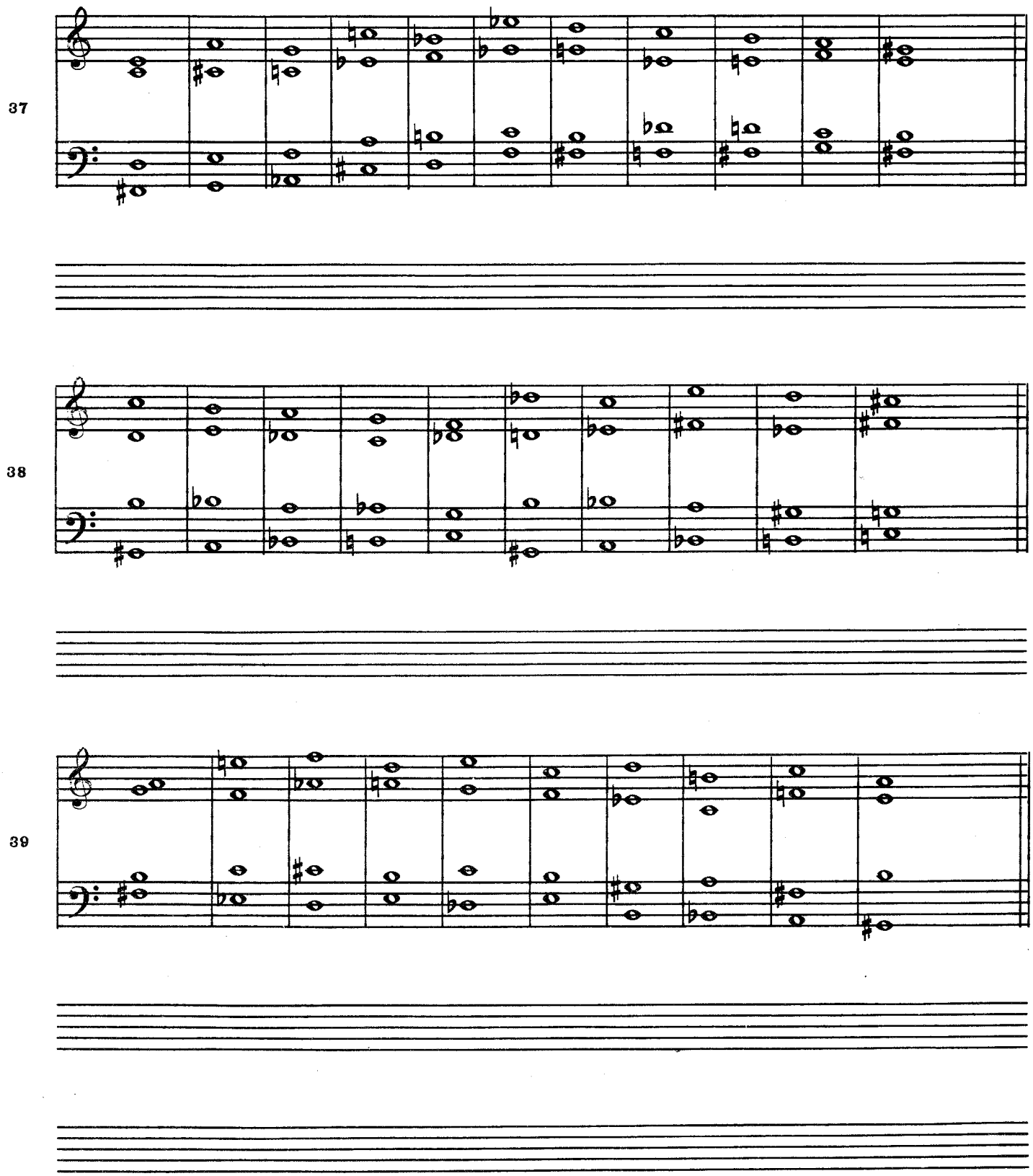
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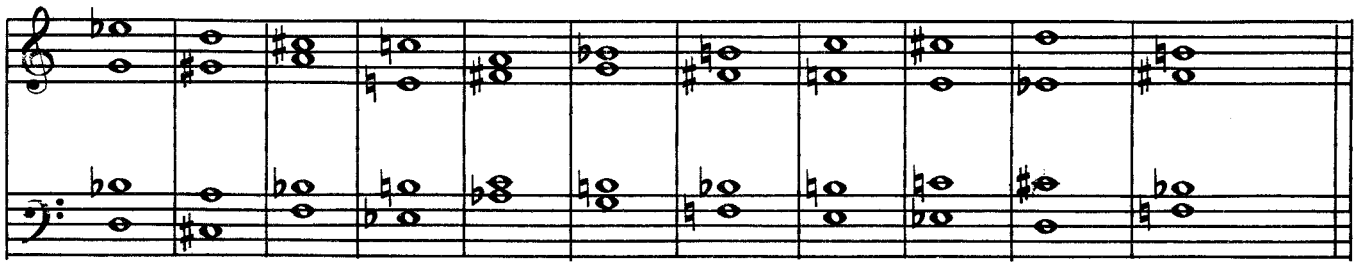

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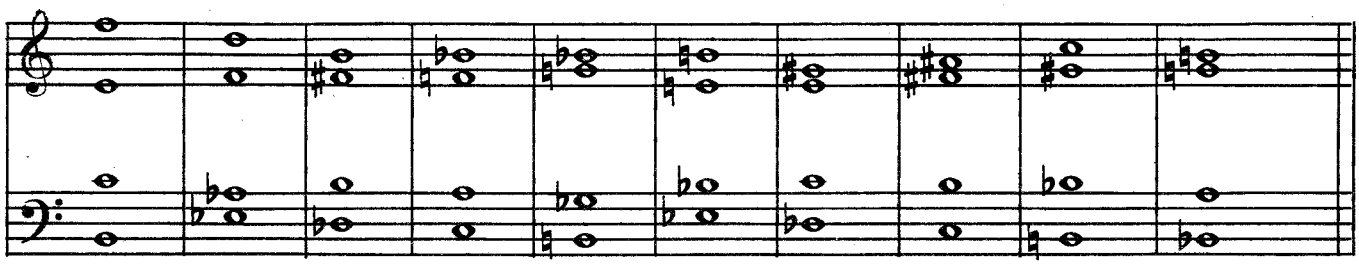

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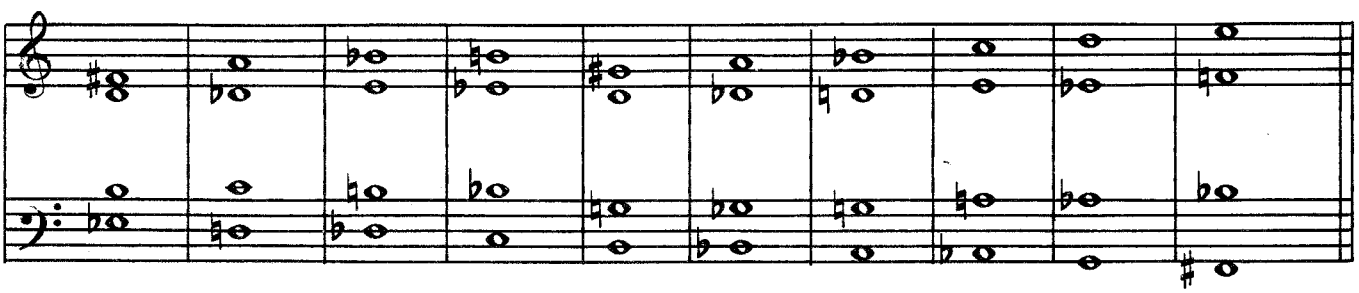

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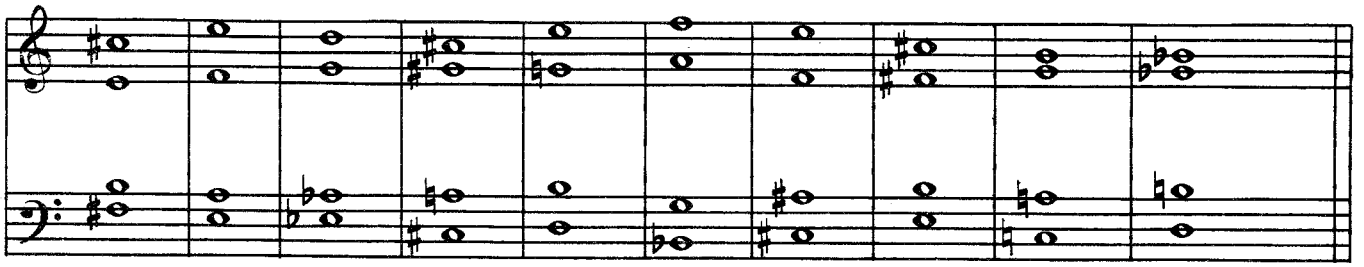

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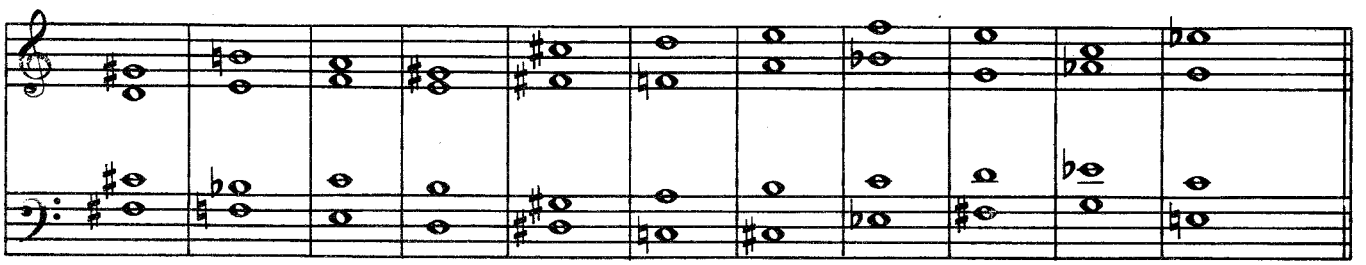

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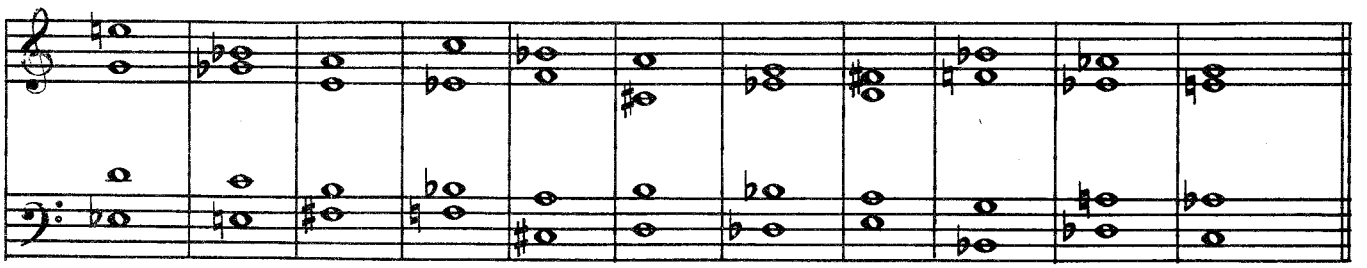

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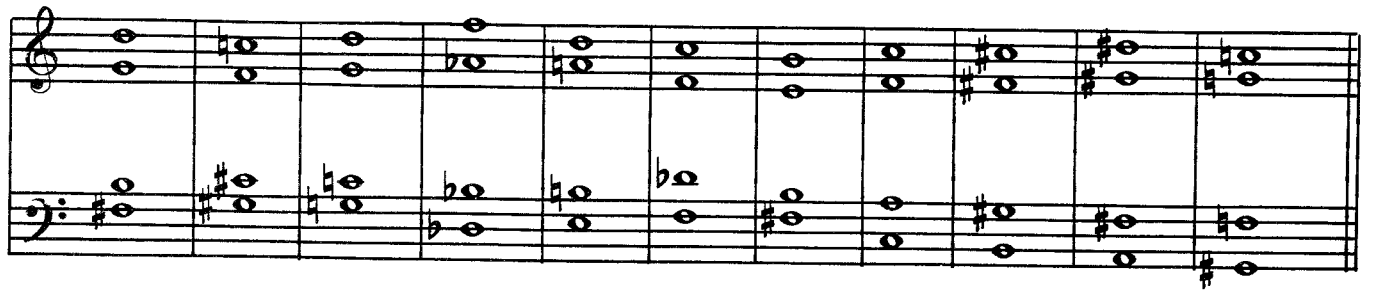

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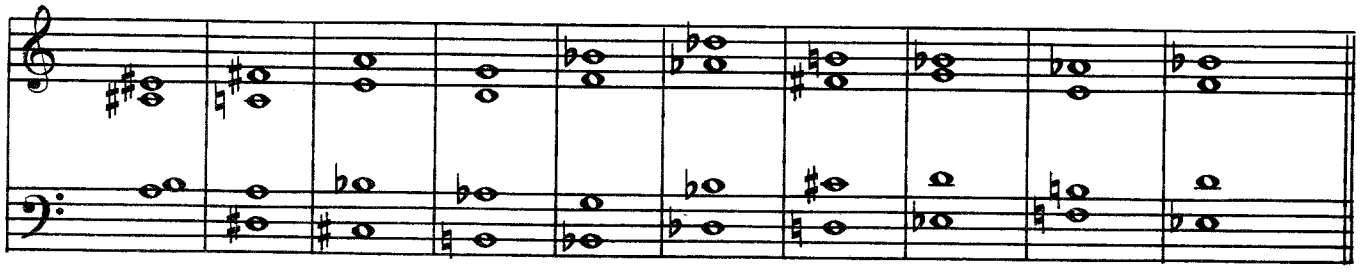

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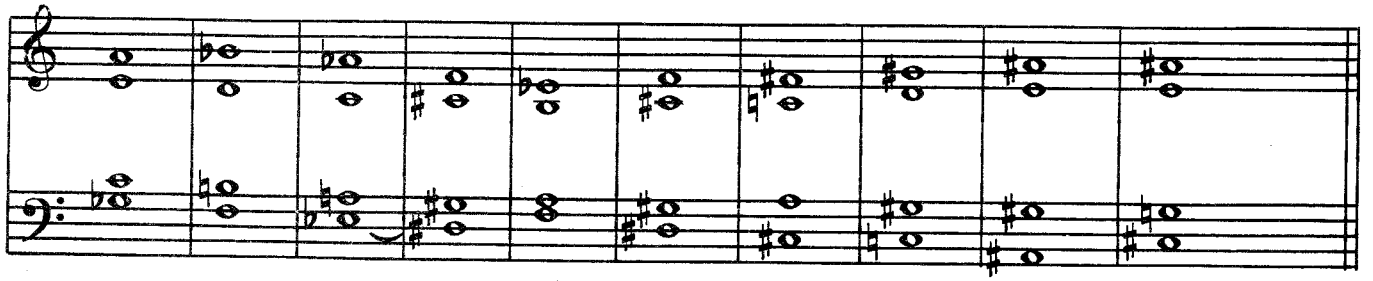

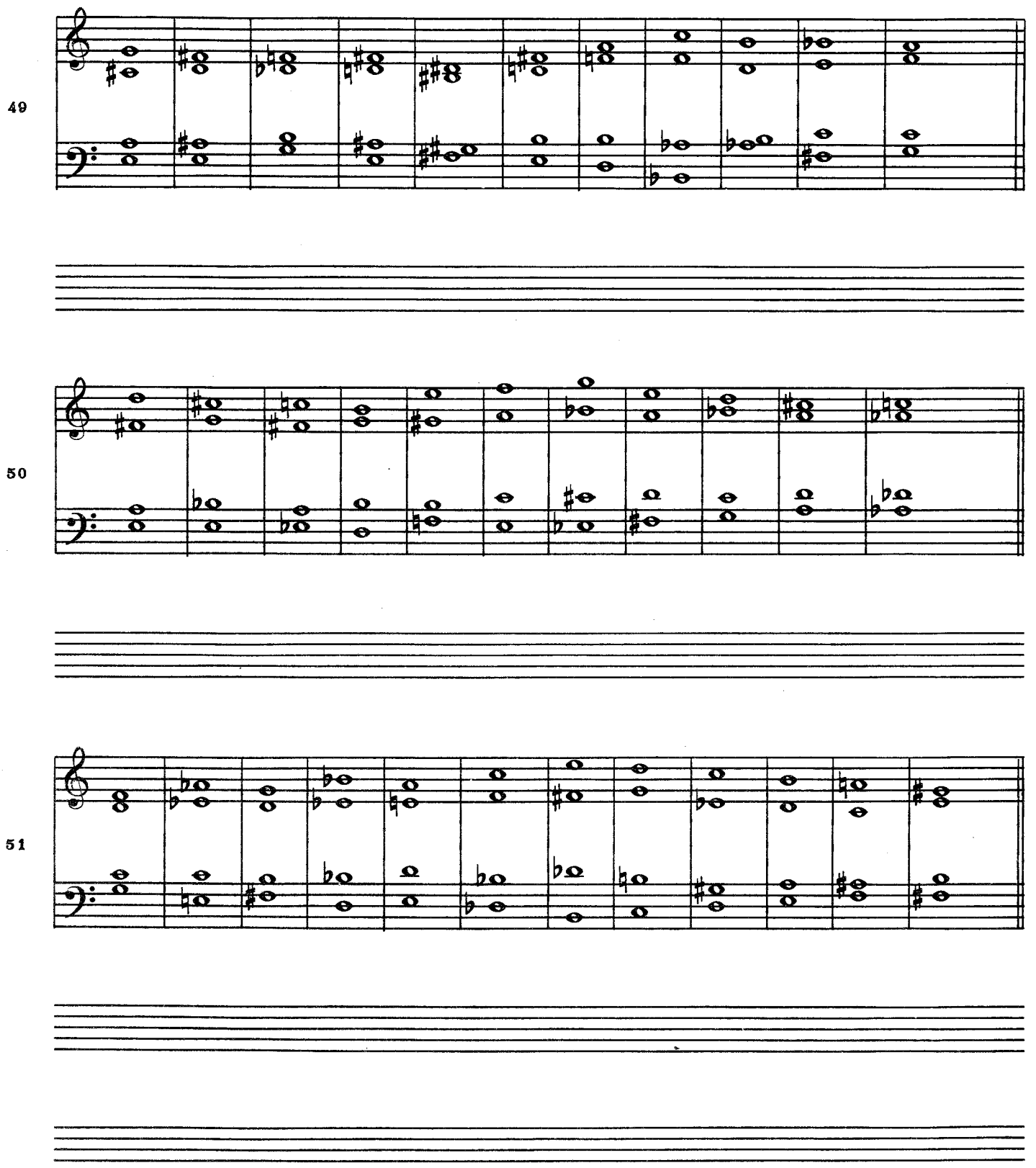
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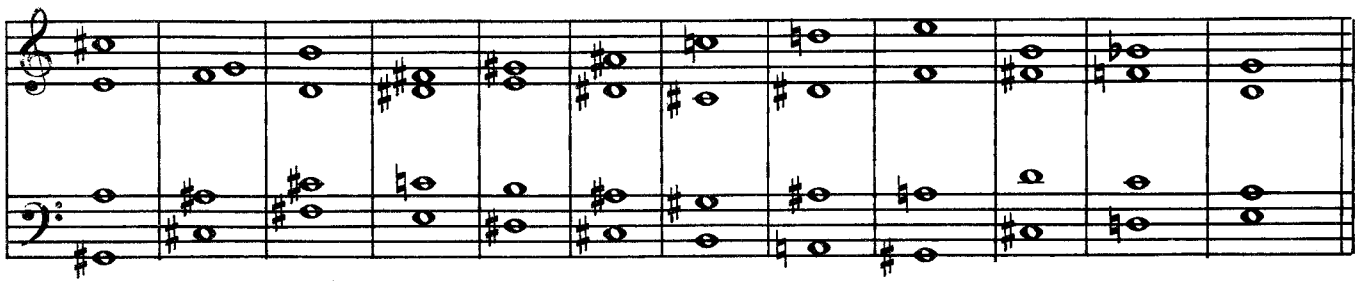

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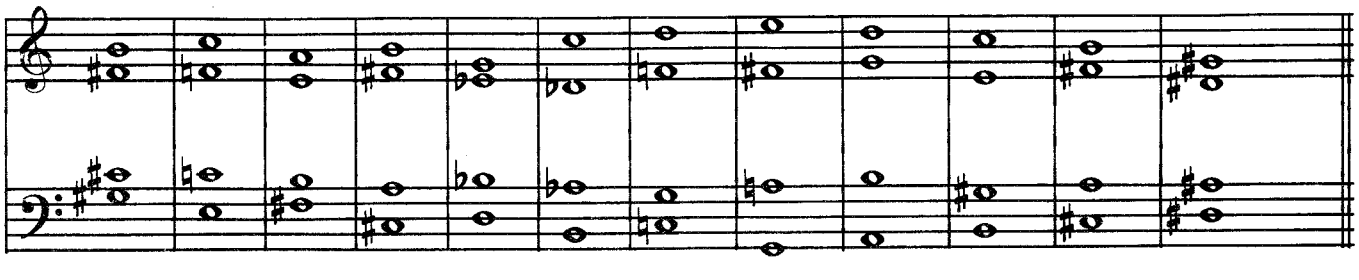

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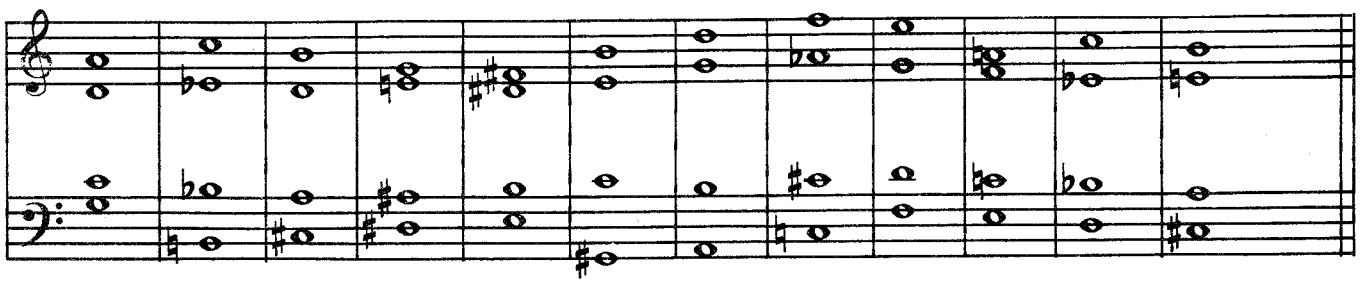

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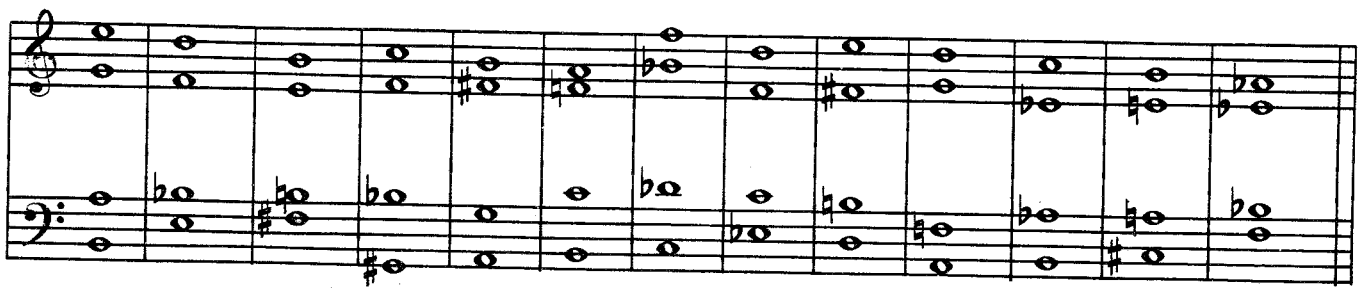

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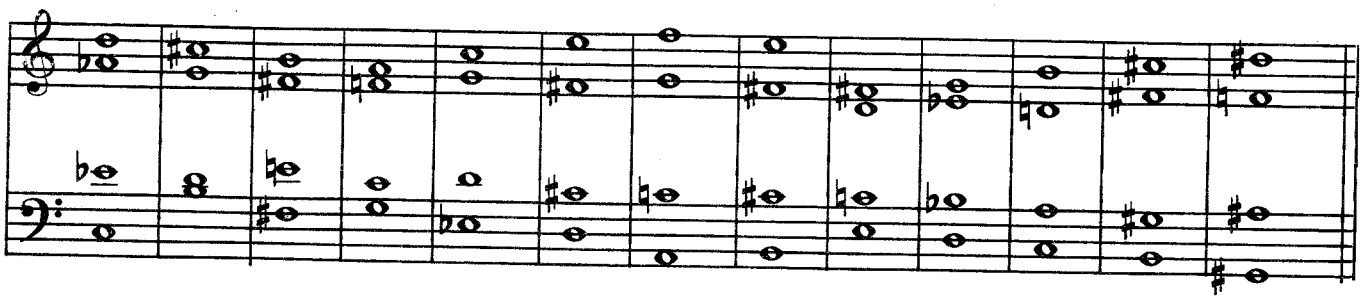

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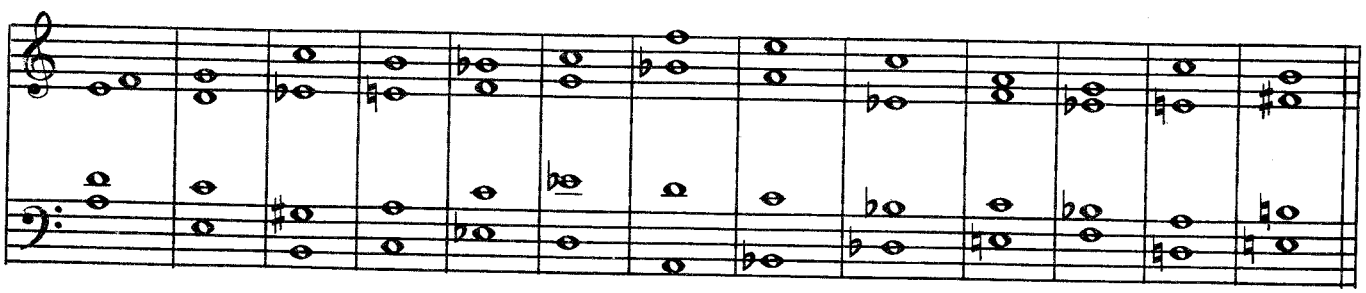

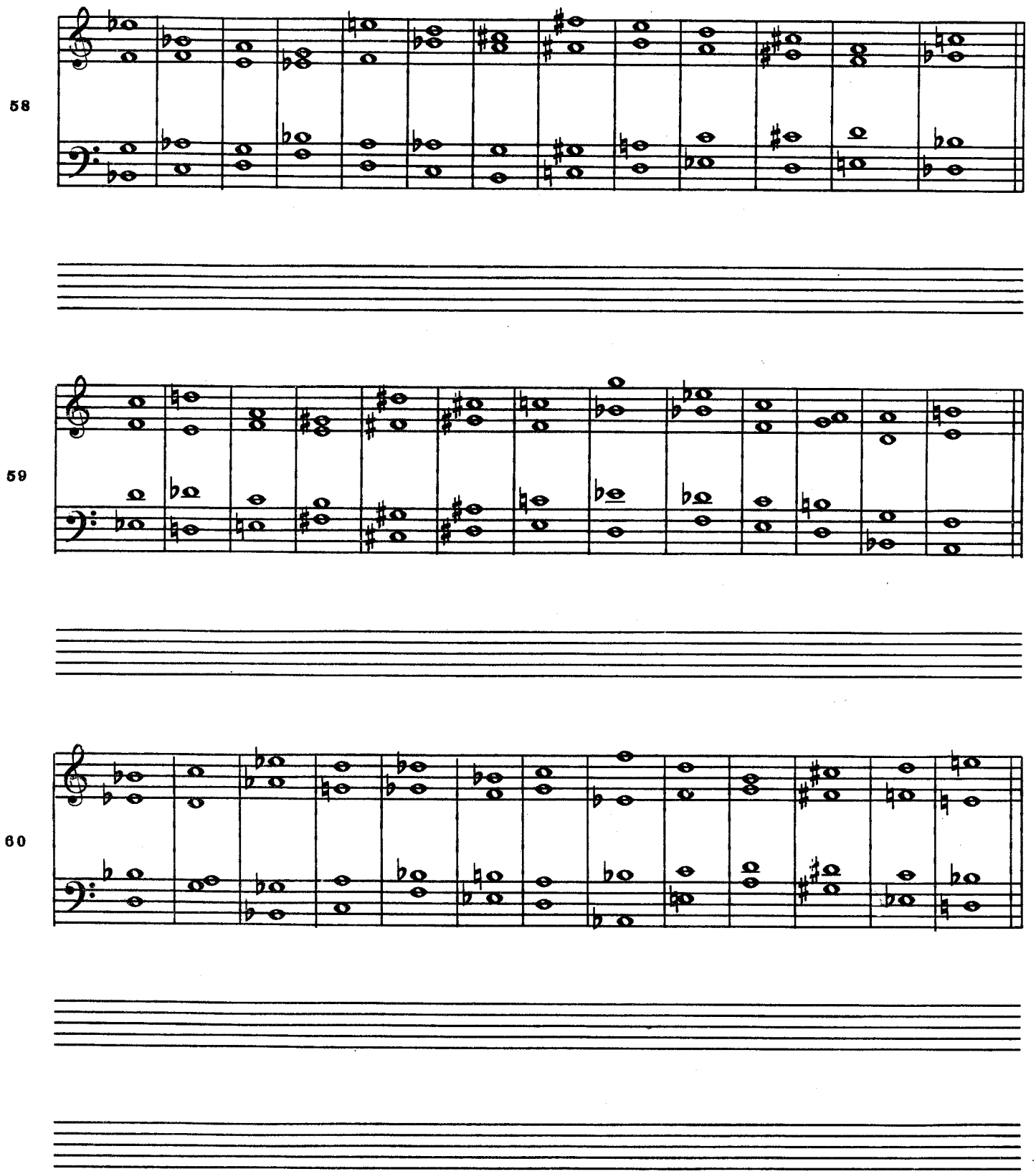
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