

Ear-Training

Ted Greene, Monday, 1992-11-02

New reminders for me, and strategies to give (gradually please where best for them), to certain students at certain times:

- 1) It's about TONAL INTERVALS (how, i.e., *where*, in tonality an interval is put, and hence heard.

Example: Hight strings: B ← a so-called “minor 6th.”
D#

Much more important is how these notes are heard and felt in a key, a tonality. For instance, put this in the key of G and this “minor 6th” is heard as a V MAJOR !!

Assignment: Take melodies of songs and view the tones

- a) as they lie in the KEY of the moment
- b) as they lie in the CHORDS at each moment.

- 2) Do in *many* “diatonic (i.e., regular 7-note) scales.”
 - a) Ascending 5ths in descending (couplets) units (of stepwise 2nds)
 - b) Descending 5ths in ascending units (of stepwise 2nds)

Start with 5ths, later in 4ths, 6ths, 3rds, and last, in 7ths.

WOW!!!

EAR TRAINING

Mon. 11-2-92

New reminders for me, and strategies to give (gradually please to certain students at certain times: where best for them),

① It's about TONAL INTERVALS (how, i.e. where, in tonality an interval is put, and hence heard.

EX.: HIGH STR.: D# ← a so-called 'minor 6th'.
Much more important is how these notes are heard & felt in a key, a tonality. For instance, put this in the key of E and this "minor 6th" is heard as a V MAJOR !!

ASSIGN.: Take melodies of songs and view the tones a) as they lie in the KEY of the moment b) as they lie in the CHORDS at each moment

② Do in many "Diatonic (i.e. regular 7 note) scales":
a) Asc. 5ths in desc. units (of stepwise 2nds)
b) Desc. 5ths in asc. units " " "
later in 4ths, 6ths, 3rds & last in 7ths.

Start w/ 5ths

WOW !!!