

**American Recorder Society**  
**Personal Study Program**  
**Level II**

**B. Musicianship (Ear Training)**

***GOALS***

- ❖ Expand one's sense of intonation by learning to tune unisons, octaves, and fifths.
- ❖ Increase aural acuity by learning to imitate Renaissance divisions (the short melodic patterns that can be used to embellish a given interval).
- ❖ Develop the skill of recognizing melodic and rhythmic errors played by someone else.
- ❖ Improve one's technical facility and the ability to use divisions by playing divisions on each note of simple scales.
- ❖ Develop the ability to create, notate, and accurately play percussion accompaniments.

***REQUIREMENTS***

1. On both soprano (or tenor) and alto recorders, practice tuning the following perfect intervals by playing the appropriate note against a named sustained pitch played by another recorder, electronic keyboard or tuner: unison, octave above, fifth above. These intervals can be tuned either by listening for the absence of beats or by bringing the difference tones into tune.

**Beats** are created when a unison is not quite in tune, for a slightly out-of-tune unison will produce a difference frequency which is lower than can be perceived as a tone, but which is heard as a slow pulsing or "beating."

**Difference tones** are the soft third notes created by the interference between the frequencies of two different sounded pitches. If the difference tone produces a chord that is in tune, the interval itself is in tune. The difference tone for an octave is the same as the bottom note of the octave, while the difference tone for the fifth is an octave below the lower note. For further examples of difference tones, see the Musicianship section of Level III.

2. With the music in front of you, listen to someone playing a melody incorrectly. Put an "N" over measures with any wrong notes, and an "R" over any measures that have incorrect rhythms. Practice this until you can pick up all the errors after hearing the tune only twice.

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3. On soprano and alto recorders, listen to and then imitate simple melodic patterns (“divisions”) in major and minor keys with no more than one sharp or one flat. The starting note and key signature will be given. After imitating the pattern, play that pattern starting on each note of the scale. Play ascending intervals on the notes of an ascending scale; play descending intervals on the notes of a descending scale.

#### LEVEL II: Renaissance divisions

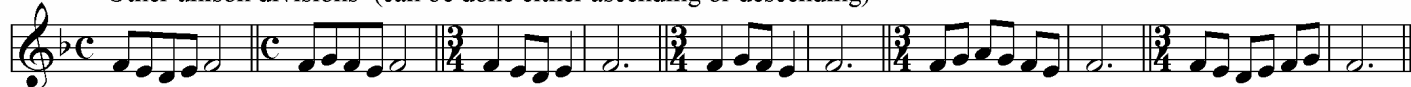
Unison    Division    Ascending sequences (can also be done descending)



Unison    Division    Descending sequences (can also be done ascending)



Other unison divisions (can be done either ascending or descending)



Ascending second



Ascending third



Other ascending seconds and thirds



Descending second



Descending third



Other descending seconds and thirds



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4. While listening to dance tunes of the sixteenth century, improvise and clap a simple percussion ostinato (repeated rhythmic pattern), one or two measures long. Be able to notate the rhythm and clap the ostinato with a performance of each dance tune.

**LEVEL II: Dance tune with percussion ostinato**

Alman Arbeau

Recorder

Drum or Clap

Galliard Arbeau

Ronde T. Susato

*See Level I for other possible examples.*