

Get to know this Brazilian material of ear training

And follow the steps for your self-study [Download audios](#)

Prof. Dr. Cristiane Hatsue Vital Otutumi

Paraná State University, Curitiba/Brazil (2020)

[Practical Perception vol. 1 and 2]



LaMuSA

PRACTICAL PERCEPTION VOLUME 1

Hello,

Creating new material is always a challenge. As it is institutional, it is linked to other academic activities and it needs to share time with these tasks. As it is practical, it is the result of student performances (authorized by them). Further, is part of the result of research and efforts by the university body as a whole. That's why this material is collaborative, free and accessible to anyone who may be interested.

Practical Perception vol. 1 was conceived with affection and the input of many people who believe in the potential of study, of dedication and of work in stages. It strives to honor each of the steps with the same excitement of an excellent final performance. I dedicate this small notebook of activities to all those who support student learning, like their families and to the academic community. May positive beliefs about Music and Culture fill our ears and us with the motivation to continue!

Prof. Dr. Cristiane Hatsue Vital Otutumi

cristiane.otutumi@ies.unespar.edu.br

Some guidelines before you start

- 1 – Note that we have defined the standard of writing the score in simple quaternary measure and with that, facilitated the method of writing. The focus of this CD is the melodic-harmonic section. Therefore, the audio has intervals with similar duration (rhythmic patterns), but different tempos, different instruments, and accompaniments to make listening more dynamic. This will read to a richer and more complex appreciation of the details in the tracks.
- 2 – From the differentiation of the instruments, you can also adapt the registers to your score (octaves and real sound);
- 3 – You can play along with the tracks! This will give you more confidence in reading and writing. After all, our memory is also sensory;
- 4 – Open your mind a little more. Create melodies from the ones you have practiced here (write them down) or improvise by singing another melodic line together with the track;
- 5 – You can also practice using gestures, the “Manossolfa” method or the “O passo” method (rhythmic walking). Both will give you more breadth. Both will give your a different perspective. I hope you enjoy these new discoveries in your learning!

GUIDE – START NOW

[Download audios](#)

Activity 1

Listen to the odd-numbered tracks (in a **major key**) and identify the types of melodic contours that exist. How do we do this? Note that in the score for track 1 there are letters *a* to *f* and they demonstrate a specific melodic and harmonic structure. First, for your auditory training, I suggest that you write down the sequence of melodic contours present in tracks 3, 5, 7, 9, 11, 13 and

15. Second, listen to track 1 several times, singing along with the instrument that is being played. After this warm-up, listen to the tracks and write down what you noticed in the other tracks (what were the sequences of the “letters”, for example) and, finally, compare what you have written with the score in the booklet.

Activity 2

Listen to the even numbered tracks (in a **minor key**) and identify the types of melodic contours that exist. As in activity 1, there are letters *a* to *f* which demonstrate a specific melodic and harmonic structure. Start by writing down the sequence of melodic contours present in tracks 2, 4, 6, 8, 10, 12, 14 and 16. Second, listen to track 2 several times, singing along with the instrument being played. After this, write down the things you notice in the other tracks (the “letters”, etc.) and, last, compare your notes with the score in the booklet.

Activity 3

After the listening practice and singing in the previous activities, it is important to practice singing along the harmonic path, which in the case of major tones, vary between degrees I, V and II^m. In minor tones, they vary between degrees I^m, V, IV^m and I^{dim}. Practice singing the bass lines with the names of the notes respecting the tonalities (Here we use traditional reading, but you can also try singing the degrees, if you prefer: “One, Five” etc.). Sing along by reading the sheet music and then try just singing along with the track aurally.

Activity 4

Here we focus on musical writing practice. Note that there are blank staff pages at the end of the booklet. In them you will organize your musical notes starting with the **major keys**. For each track you will listen to one of the 6 melodic passages and write them in the requested key. With each “letter”,

listen and pause to give yourself time to write. Remember: you've already listened, read, and checked the entire exercise. You know standards of rhythm, the melodic and harmonic contours. Now it's managing to write these elements at your own pace. If necessary, go back and listen to the audio again to complete all parts.

Activity 5

In this last activity, the final recommendation is writing in **minor tones**. You will again organize your notes of each melodic passage, but, will write it in the requested key in the pages at the end of the booklet. Listen and pause to give yourself time to write, before each “letter”. As before, note you've already listened, read, and checked the whole exercise. You know standards of rhythm, the melodic and harmonic contours. Again, you will need to write this at your own pace. If you need to go back do so, listen again and complete the exercise.

Special Thanks (vol.1)

Direction of Embap: Prof. Dr. Marco Aurélio Koentopp and Ms. Solange Pitangueira.

LAMUSA: Prof. Dr. Felipe Ribeiro and Prof. Dr. Clayton Mamedes

PPGMus/Unespar-Embap: Prof. Dr. Fabio Scarduelli

PRPPG and Research Sector of UNESPAR

NUCOM: Prof. Ms. Paula Rigo

Final review: Prof. Dr. Eduardo Lobo

Students: Alexandre Menegatti, Bruno Braz, Ivan Pereira, Lucas, Sabel, Denusa Castelain, Leonardo Rodrigues.

Photo: Lelo Sasso

Art/Design: André Alves

Audio: Antonio Spoladore

English version review: Michael Oliver

Curitiba/Brazil (2023)

English version

PERCEÇÃO PRÁTICA

cristiane otutumi
vol. I

SCORE – NEXT PAGES

[Download audios](#)

MELÓDICO-HARMÔNICO

▶ FAIXA 01 - G ♩ = 60

a)
 b)
 c)

d)
 e)
 f)

▶ FAIXA 02 - Em ♩ = 60

a)
 b)
 c)

d)
 e)
 f)

▶ FAIXA 03 - D ♩ = 60

a)
 b)
 c)

d)
 e)
 f)

▶ FAIXA 04 - Bm ♩ = 60

a)
 b)
 c)

d)
 e)
 f)

FAIXA 05 - A ♩ = 150

a) I V *c)* V I *f)* I V I
b) V I *e)* II^m V I *d)* V I

FAIXA 06 - F[#]m ♩ = 150

a) I^m V *c)* V I^m *f)* I^m V I^m
b) V I^m *e)* IV^m V I^m *d)* V I^m

FAIXA 07 - E ♩ = 150

b) V I *a)* I V *c)* V I
e) II^m V I *f)* I V I *d)* V I

FAIXA 08 - C[#]m ♩ = 150

b) V I^m *a)* I^m V *c)* V I^m
e) IV^m V I^m *f)* I^m V I^m *d)* V I^m

FAIXA 09 - F ♩ = 120

c)
d)
a)

b)
f)
e)

FAIXA 10 - Dm ♩ = 120

c)
d)
a)

b)
f)
e)

FAIXA 11 - B \flat ♩ = 120

f)
a)
d)

e)
b)
c)

FAIXA 12 - Gm ♩ = 120

f)
a)
d)

e)
b)
c)

FAIXA 13 - E^b ♩ = 130

d) *b)* *f)*
 V I V I I V I
e) *a)* *c)*
 IIm V I I V V I

FAIXA 14 - Cm ♩ = 130

d) *b)* *f)*
 V Im V Im Im V Im
e) *a)* *c)*
 IIdim V Im Im V V Im

FAIXA 15 - A^b ♩ = 130

e) *c)* *a)*
 IIm V I V I I V
d) *b)* *f)*
 V I V I I V I

FAIXA 16 - Fm ♩ = 130

e) *c)* *a)*
 IIdim V Im V Im Im V
d) *b)* *f)*
 V Im V Im Im V Im



