



DANIELE VENTURI

NEW PRACTICAL METHOD  
FOR THE MAKING  
OF THE  
MODERN MUSICIAN

COMPLETE VERSION FOR TEACHER

VOLUME 1



ISUKU VERLAG



First edition

© copyright 2016 Editore Isuku  
Munich, Germany  
[www.isuku.it](http://www.isuku.it)  
[info@isuku.it](mailto:info@isuku.it)

Art. Nr. MMPM-1T16  
GTIN: 42-6048165-033-0  
ISBN: 978-3-944605-12-8

english translation by Paul Kenyon

layout and cover: Chrisa Vasilopoulou

melodic dictates performed by Fabiana Ciampi

Printed in Italy, 2016 – corGae s.a.s. – via Cicogna, 131 San Lazzaro di Savena (Bo)

It is forbidden to reproduce the book or part of the book, the translation and the use thereof in any form, without the permission of the publisher.

## **Introduction**

This book draws on nine years of experience teaching in various Italian Music Schools and Conservatories.

The exercises it contains are primarily (but not exclusively) designed for the three year course in theory and solfeggio now in force in Italian State Conservatories.

They will be of use to teachers as well as to students.

I have concentrated on various musical parameters (of the musical line) metre, rhythm, pitch, phrase-structure, dynamics, etc.

I have paid particular attention to irregular rhythms, such as are found in the music of Olivier Messiaen and jazz.

*Daniele Venturi*

## Instructions for the use of the method

The exercises contained in the method can be combined and the possibilities are virtually infinite.

The director (or teacher) selects the appropriate combination – this will depend on his didactic purpose.

Likewise he too decides the appropriate tempo. The indicated tempi apply just to the monodic versions (whether “a cappella” or with pianoforte accompaniment).

Here are some of the possible combinations:

- 1) Work an exercise in canon. The exercise can be rhythmic and/or sung.
- 2) Combine several exercises (rhythmic and/or sung) in the same tempo and with the same number of beats.
- 3) Combine several exercises (rhythmic and/or sung) in the same tempo, but with the number of beats differing.
- 4) Combine several exercises (rhythmic and/or sung), adopting different tempi (polyrhythm).
- 5) Combine several sung exercises adopting, different tonalities (polytonality).

It is also possible to create a polyphonic piece that is either polyrhythmic or polytonal.

The exercises have been conceived in terms of the voice, but apply equally to any instruments (strings, woodwind, etc.) that have the same range as the chosen exercise(s).

The method can be adapted to the didactic needs of a class or music group.

The following five pages contain just twelve pieces created by combining some of the exercises.

They are only some of many possibilities. The number of possible combinations is limited solely by the number of singers/players at the teacher’s disposal.

*Daniele Venturi*

1) Possible overlap of rhythmic exercise 2 in canonic form (for two voices)

**Group I** | Rhythmic exercise n.2  
*mp*  
 1 2 3 4 5 6 7 8

**Group II** | Rhythmic exercise n.2  
*mf*  
 1 2 3 4 5 6 7 8

**Group III** | Rhythmic exercise n.2  
*p*  
 1 2 3 4 5 6 7 8

2) Possible overlap of rhythmic exercise 11 in canonic form (for three voices)

**Group I** | Rhythmic exercise n.11  
*mf*  
 1 2 3 4 5 6 7 8

**Group II** | Rhythmic exercise n.11  
*p*  
 1 2 3 4 5 6 7 8

**Group III** | Rhythmic exercise n.11  
*mp*  
 1 2 3 4 5 6 7 8

**Group IV** | Rhythmic exercise n.11  
*pp*  
 1 2 3 4 5 6 7 8

3) Possible overlap of rhythmic exercise 2 with the rhythmic exercise 11 (for two voices)

**Group I** | Rhythmic exercise n.2  
*mp*  
 1 2 3 4 5 6 7 8

**Group II** | Rhythmic exercise n.11  
*mf*  
 1 2 3 4 5 6 7 8

**Group III** | Rhythmic exercise n.2  
*p*  
 1 2 3 4 5 6 7 8

**Group IV** | Rhythmic exercise n.11  
*mp*  
 1 2 3 4 5 6 7 8

Exercises for ear training of musical intervals spatialisation in two octaves

Descending intervals

44

1 augm.  
2 min.  
2 Maj.  
2 augm.  
3 min.  
3 Maj.  
3 augm.  
4 dim.  
4 pure  
4 augm.  
5 dim.

55

5 pure  
5 augm.  
6 min.  
6 Maj.  
6 augm.  
7 min.  
7 Maj.  
8 dim.  
8 pure  
8 augm.

66

9 min.  
9 Maj.  
9 augm.  
10 dim.  
10 min.  
10 Maj.  
10 augm.  
11 dim.  
11 pure  
11 augm.  
12 dim.  
12 pure

78

12 augm.  
13 min.  
13 Maj.  
13 augm.  
14 min.  
14 Maj.  
14 augm.  
15 dim.  
15 pure  
15 augm.

## Exercises for ear training to identify musical tonalities

Major scale  
melodic version

A single staff of music in 2/4 time showing the melodic version of a major scale. The notes are G4, A4, B4, C5, B4, A4, G4. The first two notes (G and A) are beamed together. A slur covers the notes from B4 to G4. Fingerings 1 through 6 are indicated above the notes.

Major scale  
harmonic version

A two-staff musical score in 2/4 time showing the harmonic version of a major scale. The treble clef staff contains chords for each note: G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains the corresponding single notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the notes from B4 to G4. Fingerings 1 through 5 are indicated above the treble staff notes.

minor harmonic scale  
melodic version

A single staff of music in 2/4 time showing the melodic version of a minor harmonic scale. The notes are G4, A4, B4, C5, B4, A4, G4. The first two notes (G and A) are beamed together. A slur covers the notes from B4 to G4. Fingerings 1 through 6 are indicated above the notes.

minor harmonic scale  
harmonic version

A two-staff musical score in 2/4 time showing the harmonic version of a minor harmonic scale. The treble clef staff contains chords for each note: G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains the corresponding single notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the notes from B4 to G4. Fingerings 1 through 5 are indicated above the treble staff notes.

minor neapolitan scale (with II grade lowered)  
melodic version

A single staff of music in 2/4 time showing the melodic version of a minor neapolitan scale. The notes are G4, A4, B4, C5, B4, A4, G4. The first two notes (G and A) are beamed together. A slur covers the notes from B4 to G4. Fingerings 1 through 6 are indicated above the notes.

minor neapolitan (with II grade lowered)  
harmonic version

A two-staff musical score in 2/4 time showing the harmonic version of a minor neapolitan scale. The treble clef staff contains chords for each note: G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains the corresponding single notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the notes from B4 to G4. Fingerings 1 through 5 are indicated above the treble staff notes.

# NEW PRACTICAL METHOD FOR THE MAKING OF THE MODERN MUSICIAN

## Rhythmic exercise n.1

**Andante**

1 *mf* 2 *p* 3 4 5 *mp* 6 7 *p* 8 9 *mf* 10 11 *p* 12

## Sung exercise/ear training (melodic dictation) n.1

**Andante**

1 *mf* 2 *p* 3 4 5 *mp* 6 7 *p* 8 9 *mf* 10 11 *p* 12

Sung exercise/ear training (harmonic dictation) n.1

**Andante**

Voice

Piano

V.e

Pno.

V.e

Pno.

*p* *mf* *mp*

*p* *mp* *p*

*mf* *p*

*mp* *p* *pp*

**Daniele Venturi** was born in Porretta Terme (Bologna – Italy) in 1971.

As a composer and choir director he is among the most established of his generation.

He studied composition with Gérard Grisey, Giacomo Manzoni, Fabio Vacchi, Ivan Fedele and Luis de Pablo, and orchestral conducting with Piero Bellugi. He is the founder and director of “Coro Gaudium” (1992) (Italian folk songs) and “Arsarmonica Ensemble” (2006).

Since 1987 he has done ethnomusicological research in the Bologna and Modena areas, finding interesting ideas for his original compositions. In 2000 he became the assistant director of Pier Paolo Scattolin’s “Choir Voices of Europe”, Bologna (European City of Culture).

He has to his credit numerous international composition prizes including: “Gino Contilli”, Messina 2003 (second prize ex-aequo, and honourable mention), “IAMIC”, Toronto 2009, (prize shared between the two Italian composers who participated), “JSCM”, Tokyo, 2010, (the only European finalist), “ISCM”, Belgium 2012, (only Italian composer selected), ISCM-WMD, Slovenia, 2015, (Italian selection SIMC), Soundscape, Maccagno, 2015, (composer in residence), ISCM-WMD, Sud Korea, 2016, (Italian selection SIMC), etc.

His works have been performed in Italy and abroad, and broadcast by several radio and television channels (“Rai Radio Tre”, “Radio Cemat”, “Concertzender Radio”, “Radio Klara”, “Radio France”, “Vatican Radio”, “RAI Italian Television”).

He has received commissions from major organizations and concert seasons and his music has been performed in prestigious concert halls such as: Italy: Milan, “Royal Palace”, “Teatro Dal Verme”, “Aula Magna of the Università Bocconi”, Turin, “Gam”, “Lingotto Auditorium”, Genova, “Tursi Palace”, Padua, “Auditorium Altinate/San Gaetano”, Pescara, “Pescara Music Academy Auditorium”, Messina, “Museum of Modern and Contemporary Art” and abroad, Slovakia: “Church of St. Michael Archangel”, Bratislava-Cunovo. Belgium: “STUK Labozaal”, Leuven. Japan: “Bunka Kaikan Hall”, “Tokyo Opera City”, Tokyo. China: “Nie Er Concert Hall”, Chengdu. Thailand: “Chiang Mai Auditorium”. Canada: “Canadian Music Centre”, “Placebo Space”, Toronto, “McGill University”, “Tana Schulich Hall”, Montreal. USA: “Columbia University”, “Auditorium of the Italian Academy”, New York, “EDT Concert Hall at the Haven”, Charlottesville, Virginia, Concert Hall, “The Arts at UMBC”, Baltimore, “Atheneum Music & Arts Library”, San Diego. Estonia, “Peetri Kogudus”, Tartu. Argentina: “Sala La Vidriera the Direccion General de Ensenanza Art”, Buenos Aires, “Institute Superior de Musica”, Santa Fe, Argentina “J. Alvarez Library”, Rosario. Uruguay: “Escuela Universitaria Music”, “Universidad de la Republica”, Montevideo. Azerbaijan: “Fund Zibal Az”, Baku, etc.

He has collaborated with international artists, performers and ensembles such as: Dacia Maraini, Germano Sartelli, Irvine Arditti, Garth Knox, Lisa Cella, Mark Menzies, Arne Deforce, Paola Perrucci, Pier Damiano Peretti, Luisa Sello, Takashi Aoyama, Tadayuki Kawahara, Solomiya Moroz, Liu Kai, Elizabeth Farnum, Dan Lippel, William Anderson, Jeremy Bass, Pomus Ensemble from I Pomeriggi Musicali – Milan, Eclectica choir – Bologna, Interensemble – Padova, Cygnus Ensemble – New York, Noise Ensemble – San Diego, Le Centre Henri Pousseur – Brussels, Maria Felix Korporal – Amsterdam, Istvan Horkay – Budapest, etc.

In September 2009, he issued his first Compact-Disc by Bongiovanni (Bologna) entitled “Quattro lembi di cielo” (Four sky pieces) consisting of 12 chamber works, with a preface by the wellknown Italian composer and teacher Giacomo Manzoni, and programme notes by Sandro Cappelletto.

In 2010 he taught Choral Conducting and Choral Composition at the F. Venezia Conservatoire – Rovigo, Italy. In march of 2013 he has been invited by the Electronic Music department of the SCCM Conservatory (Chengdu, China) to give a series of lectures on his music.

In July 2013 he was commissioned by the “Roger Shapiro Fund for New Music” of Washington and the “ISCM Mid-Atlantic” the composition “Alla luna” for soprano, mandolin and guitar on text by Giacomo Leopardi. In the summer of 2013, the Association “Musica/Realtà” – Milan has commissioned the piece “NOGI” for three pianos, a tribute to Luigi Nono.

Among his most recent compositions are included “Achernar” (2014) for piano and orchestra, written at the request of the Venezuelan pianist and composer Marianela Arocha, former president of “SVMC” (“Sociedad Venezolana de Música Contemporánea”) This composition was dedicated to the pianist Arocha and the Orquesta Sinfonica “Simon Bolivar”, and will be performed in 2015 in Caracas. Daniele Venturi will also be the guest of the cultural and social project “El Sistema”, conceived by José Antonio Abreu.

His composition “Agnus Dei II” for mixed chamber choir was selected by the commission of the Italian ISCM (SIMC) to participate in the final selection of “WMD-ISCM” in Slovenia 2015.

He has recently completed the composition “Aden” (2015) for strings chamber orchestra, written for the “Amadeus Chamber Orchestra” of the “Polish-Radio” directed by Agnieszka Duczmal.

In the first week of July 2015 Daniele Venturi was invited to be among the composers in residence at the Festival “Soundscape” in Maccagno.

Recently his composition “Frayeds strokes” for cello and live electronics was selected by the commission of the Italian ISCM (SIMC) to participate in the final selection of “WMD-ISCM” in South Korea 2016. He is currently working on the composition “Nibiru” for marimba and electronics, piece written at the request of the French percussionist Laurent Mariusse, and will be performed as a world première in spring 2016 in Lyon.

Since January 2015 Daniele Venturi is part of the Artistic Committee “AERCO” (“Associazione Emiliano-Romagnola Cori”) which is part of “Feniarco” (“National Federation of Italian Regional Choral Associations”).

His compositions have been published by “M.A.P.”, “Rugginenti”, “Sconfinarte”, “Taukay” and “Isuku” Editions.

From the 1<sup>st</sup> of September 2013 his artistic activity is followed by the “Brennecke-Art Management” in Vienna.

[www.danieleventuri.com](http://www.danieleventuri.com)

## Summary

	Page
<b>Introduction</b>	5
<b>Instructions for the use of the method</b>	6
Some examples of the overlapping of the various exercises	7
<b>Legenda</b>	12
Preliminary exercise to find intervals through 12 degrees of the chromatic scale	13
Table for to rewiew of musical intervals	14
Exercises for ear training of musical intervals spatialized on two octaves	16
Exercise to recognize the overlapping of musical intervals of third	18
Principal musical modes by Olivier Messiaen	20
Revision of musical tonalities	21
Exercises for ear training to identify musical tonalities	22
Rhythmic exercise n.1	23
Sung exercise/ear training (melodic dictation) n.1	23
Sung exercise/ear training (harmonic dictation) n.1	24
Rhythmic exercise n.2	25
Sung exercise/ear training (melodic dictation) n.2	25
Sung exercise/ear training (harmonic dictation) n.2	26
Rhythmic exercise n.3	27
Sung exercise/ear training (melodic dictation) n.3	27
Sung exercise/ear training (harmonic dictation) n.3	28
Rhythmic exercise n.4	29
Sung exercise/ear training (melodic dictation) n.4	29
Sung exercise/ear training (harmonic dictation) n.4	30
Rhythmic exercise n.5	31
Sung exercise/ear training (melodic dictation) n.5	31
Sung exercise/ear training (harmonic dictation) n.5	32
Rhythmic exercise n.6	33
Sung exercise/ear training (melodic dictation) n.6	33
Sung exercise/ear training (harmonic dictation) n.6	34
Rhythmic exercise n.7	35
Sung exercise/ear training (melodic dictation) n.7	35
Sung exercise/ear training (harmonic dictation) n.7	36

Rhythmic exercise n.8	37
Sung exercise/ear training (melodic dictation) n.8	37
Sung exercise/ear training (harmonic dictation) n.8	38
Rhythmic exercise n.9	39
Sung exercise/ear training (melodic dictation) n.9	39
Sung exercise/ear training (harmonic dictation) n.9	40
Rhythmic exercise n.10	41
Sung exercise/ear training (melodic dictation) n.10	41
Sung exercise/ear training (harmonic dictation) n.10	42
Rhythmic exercise n.11	43
Sung exercise/ear training (melodic dictation) n.11	43
Sung exercise/ear training (harmonic dictation) n.11	44
Rhythmic exercise n.12	45
Sung exercise/ear training (melodic dictation) n.12	45
Sung exercise/ear training (harmonic dictation) n.12	46
Rhythmic exercise n.13	47
Sung exercise/ear training (melodic dictation) n.13	47
Sung exercise/ear training (harmonic dictation) n.13	48
Rhythmic exercise n.14	49
Sung exercise/ear training (melodic dictation) n.14	49
Sung exercise/ear training (harmonic dictation) n.14	50
Rhythmic exercise n.15	51
Sung exercise/ear training (melodic dictation) n.15	51
Sung exercise/ear training (harmonic dictation) n.15	52
<b>Biography</b>	<b>54</b>
<b>Summary</b>	<b>56</b>