

Ear Training 1

Music 216

Time: TTh, 10:00-10:50

Room: MUS 203A

Instructor: Dan Aldag

Office: MUS B 213

Office Phone: 826-5447

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Office Hours: Wednesday, January 17, 3:00-4:00 and Thursday, January 23 11:00-12:00. My office hours for the rest of the semester will be posted on Canvas at the beginning of the second week of classes.

Pre-requisites, etc.: You must be currently enrolled in Music Theory I or have already passed it. You should be enrolled in a piano class, or have completed the entire piano sequence. If you have difficulty with singing, you should also be participating in a choir and/or taking Beginning Voice (MUS 108V).

You must pass Ear Training I before you may take Ear Training II.

Text: Music for Sight Singing, 9th ed., by Nancy Rogers and Robert Ottman. (Pearson Prentice Hall, 2014)

Additional required materials: Bring music manuscript paper and a sharpened pencil to class every day. Manuscript paper can be purchased at the bookstore or downloaded from <http://www.musictheory.net/tools/paper>

Additional resources: There are a number of websites that offer free online ear training practice in identifying intervals, scales and chords. Two that have been used successfully by many students are <http://www.musictheory.net> and <http://www.good-ear.com>. A good site for interval examples is <http://www.earmaster.com/intervalsongs/>. Links to each of these sites can be found on the class Canvas page.

Attendance Policy: You are allowed three absences for any reason throughout the semester. Each absence after that will reduce your final grade by 1/3 of a letter (B+ becomes B, etc.) Extraordinary situations (serious illness, family emergency, etc.) that cause numerous absences from class will be dealt with on a case-by-case basis.

As a courtesy to others, please come to class on time and do not leave class early unless it is absolutely necessary.

Class Policies: Please forgive me if any or all of the following seems obvious. All of these policies are inspired by situations in previous semesters.

- 1) Please do not talk during class unless you have raised your hand and been called on.
- 2) Thank you for not using cell phones or other electronic devices during class. If your cell phone rings during class, I will mercilessly embarrass you. If your cell phone rings during a quiz, you will be shot.
- 3) Please wait until class has ended before packing up your books.

If a student violates one of these policies, a warning will be issued. If a second violation occurs, the student will be asked to leave for the rest of that class and will not be able to come back to class until he or she has met with me.

Grades: Your grade is based on your demonstrated skills in seven different components.

Four components are tested through written quizzes:

- 1) Melodic dictation
- 2) Rhythmic dictation
- 3) Chord identification
- 4) Interval identification

In order to pass the class, you must achieve a least a 50% average in each of these components.

The other three components are tested through performance quizzes:

- 5) Singing
- 6) Rhythm
- 7) Keyboard

In order to pass the class, you must achieve a least a 44% average in each of these components.

Each component counts equally towards your grade and the average of all seven components must be greater than 60% for you to pass the class.

No extra credit assignments will be given or accepted.

Grades will be kept on Canvas. You can check your grade there at any time.

Make-up Policy: All quizzes are given at the beginning of the class period. Quizzes missed due to tardiness will not be made up. Quizzes missed due to illness, family emergency, or university-related travel may be made up if you contact me before the quiz. Written quizzes must be made up before the quiz is returned to the class, which is usually a week later. Performance quizzes must be made up within a week.

Course Objectives: The aim of your ear training course is to develop skill in your aural comprehension of music. We will approach the task from several different directions at once by working on performance of rhythms, melodies, and keyboard exercises and through aural identification of scales, intervals and chords, and dictation of rhythms and melodies.

Skill at ear training develops slowly and only with constant practice. Because it is much easier to practice the performance components of the class on your own we will spend relatively less time in class on these aspects of the course. However, you need to keep working on this material yourself! **YOU MUST PRACTICE**—and for longer than the half hour before the quiz. **CRAMMING DOES NOT WORK.** Skill in singing and keyboard harmony develops gradually. Plan to spend 15 to 30 minutes every day practicing the performance skills. Your daily practice should include singing 3-4 melodies, one keyboard exercise, and at least one rhythm exercise.

1/16		1/18	
1/23		1/25	Performance Quizzes: Singing #1, Rhythm #1, Keyboard #1
1/30		2/1	Quiz: Melodic Dictation #1 Quiz: Intervals #1
2/6	Quiz: Chord ID #1	2/8	Performance Quizzes: Singing #2, Rhythm #2, Keyboard #2
2/13	Quiz: Melodic Dictation #2	2/15	Quiz: Rhythmic Dictation #1 Quiz: Intervals #2
2/20		2/22	Performance Quizzes: Singing #3, Rhythm #3, Keyboard #3
2/27	Quiz: Melodic Dictation #3	3/1	Quiz: Intervals #3
3/6	Quiz: Chord ID #2	3/8	Performance Quizzes: Singing #4, Rhythm #4, Keyboard #4
3/13	No Class—Spring Break	3/15	No Class—Spring Break
3/20	Quiz: Melodic Dictation #4	3/22	Quiz: Rhythmic Dictation #2 Quiz: Intervals #4
3/27	Quiz: Melodic Dictation #5	3/29	Performance Quizzes: Singing #5, Rhythm #5
4/3		4/5	Quiz: Intervals #5 Quiz: Chord ID #3
4/10	Quiz: Melodic Dictation #6	4/12	Performance Quizzes: Singing #6, Rhythm #6
4/17		4/19	Quiz: Rhythmic Dictation #3
4/24	Performance Quizzes: Singing #7, Rhythm #7, Keyboard #7	4/26	No Class—Dan on tour with the Jazz Combos
5/1	Quiz: Melodic Dictation #7 Quiz: Intervals #6	5/3	Quiz: Chord ID #4 Quiz: Melodic Dictation #8
		5/10	Final (10:20-12:10) Quizzes: Intervals #7, Chord ID #5, Melodic Dictation #9, Rhythmic Dictation #4 Performance Quizzes: Singing #8, Rhythm #8, Keyboard #8

Dictation Quiz Content

Interval Quizzes

1. Ascending intervals in these three groups:
 - a) m2, P4, TT, M6
 - b) M2, M3, M7, P8
 - c) m3, P5, m6, m7
2. Descending intervals in the groups from Quiz 1
3. Harmonic intervals in the groups from Quiz 1
4. Ascending intervals in these three groups:
 - a) m2, M2, TT, m7, M7
 - b) m3, M3, m6, M6
 - c) P4, P5, P8
5. Descending intervals in the groups from Quiz 4
6. Harmonic intervals from the groups in Quiz 4
7. All intervals mixed together

Chord Identification Quizzes

1. Major and minor triads, 3-note block chords, root position
2. Major, minor, diminished and augmented triads, 3-note block chords, root position
3. M, m, + in root position, o always in 1st inv., 4 voices
4. M5/3, M6/3, m5/3, m6/3, o6/3, 4 voices
5. M7, M/m7, m7, o7, ø7, root position

Melodic Dictation Quizzes

1. Identification of Major and minor scales
2. Speedwork I
3. Major melody, stepwise, x/4 meter
4. Major melody, Speedwork I leaps, x/4 meter
5. Speedwork II
6. Minor melody, stepwise, 6/8 meter (emphasis on scale-degrees 6 and 7)
7. Minor melody, Speedwork II leaps, 6/8 time
8. Speedwork III
9. Minor or Major melody, Speedwork III leaps, 6/8 time

Rhythmic Dictation Quizzes

1. Simple meter patterns in x/4
2. Compound meter patterns in x/8
3. Simple meter patterns in x/2, x/8
4. Compound meter patterns in x/4, x/16

Performance Quizzes

Grades for all Performance Quizzes are graded as “Fully Mastered,” “Partially Mastered” or “Not Mastered.” You receive two points for each skill that is Fully Mastered, one point for each skill that is Partially Mastered and no points for each skill that is Not Mastered. If a skill is Not Mastered at a Performance Quiz, you may retry it during one of my office hours within one week of the Performance Quiz. To pass Ear Training I, you need to earn at least seven out of the sixteen possible points (44%) in each of the three different skills, Singing, Rhythm and Keyboard.

Singing

For tests 1-4 you will sing scale-degree numbers. For tests 5-10 you will conduct and sing scale-degree numbers. If you wish, you may play the tonic pitch on the piano before you start. Do not write scale-degree numbers in your book.

1. Major Scale and Arpeggio, Natural Minor Scale and Arpeggio, one octave, ascending and descending
2. Harmonic Minor Scale, Melodic Minor Scale, one octave, ascending and descending
3. Luck of the Draw, Nos. 2.1-2.31 (*stepwise, major, quarter-note beat*)
4. Luck of the Draw, Nos. 3.1-3.43, 3.57, 3.59-3.65
(*add I-triad leaps, major, simple meter, quarter-note beat*)
5. Luck of the Draw, Nos. 5.1-5.25
(*minor, simple meter, quarter-note beat*)
6. Luck of the Draw, Nos. 4.24-4.54, 5.31, 5.33-34, 5.36-38, 5.41-5.42
(*major & minor, compound meter, dotted-quarter-note beat*)
7. Luck of the Draw, Nos. 2.32-2.43, 3.44-3.49, 5.12
(*major & minor, simple meter, eighth-note and half-note beats*)
8. Luck of the Draw, Nos. 4.74-4.81, 5.32, 5.35, 5.40
(*maj. & min., compound meter, dotted-half-note and dotted-sixteenth-note beats*)

Note: You must Fully Master all of the scales and test No. 4 in order to pass the class.

Rhythm

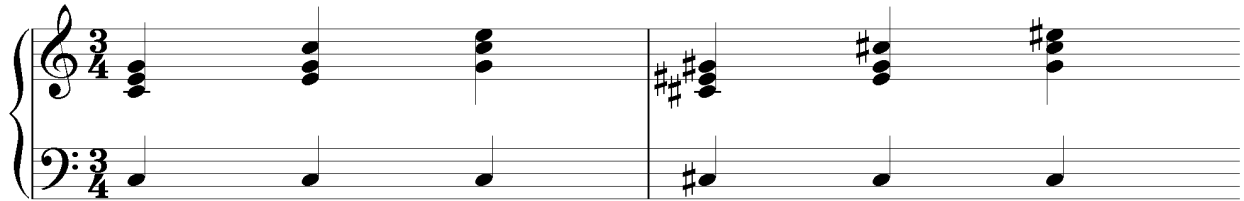
For single-line tests you will conduct and say Gordon syllables as described on p. 407 of your textbook. For two-part tests, you will play the exercises on any two notes on the piano. Do not write the syllables in your book.

1. Luck of the Draw, Nos. 1.1-1.24 (*quarter-note beats*)
2. Luck of the Draw, Nos. 1.25-1.29
(*play two-part exercises on the piano – your choice of any two notes.*)
3. Luck of the Draw, Nos. 4.1-4.18 (*compound, dotted-quarter beats*)
4. Luck of the Draw, Nos. 4.19-4.23 (*two-part compound exercises*)
5. Luck of the Draw, Nos. 1.31-1.42, 1.54-1.58 (*simple meter, half-note beat*)
6. Luck of the Draw, Nos. 1.47-1.53, 1.59-1.62 (*simple meter, eighth and sixteenth-note beats*)
7. Luck of the Draw, Nos. 4.56-4.62, 4.69 (*compound meter, dotted-half-note beats*)
8. Luck of the Draw, Nos. 4.63-4.68, 4.70-4.73 (*compound, dotted-eighth-note beats*)

Keyboard

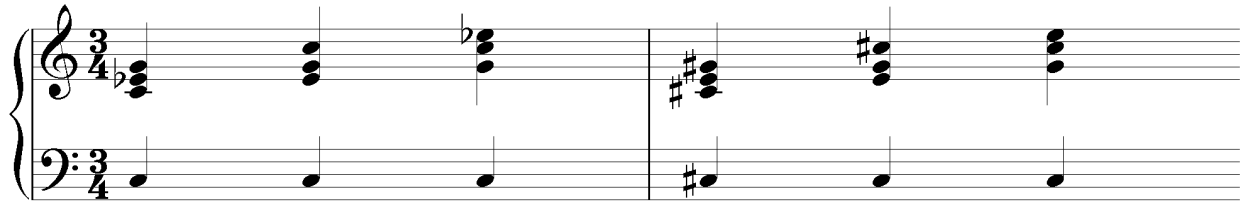
All scales are played with one hand, one octave, ascending and descending. Any fingering is acceptable.

1. Be able to play all of the major scales.
2. Be able to play all of the natural minor scales.
3. Be able to play all of the harmonic minor scales.
4. Be able to play all of the melodic minor scales.
7. Play the following pattern until you return to the starting pattern an octave higher.



Musical notation for exercise 7, showing a pattern of chords and notes in 3/4 time. The pattern consists of two measures. The first measure has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The second measure has a treble clef with a key signature of two sharps (F#, C#) and a bass clef with a key signature of two sharps (F#, C#). The pattern is repeated until it returns to the starting pattern an octave higher.

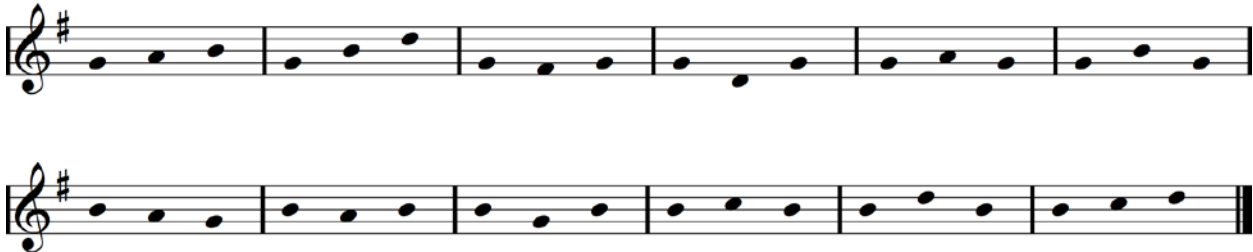
8. Play the following pattern until you return to the starting pattern an octave higher.



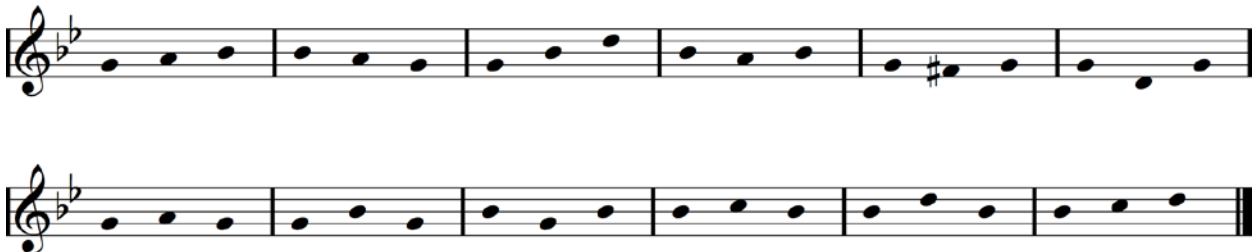
Musical notation for exercise 8, showing a pattern of chords and notes in 3/4 time. The pattern consists of two measures. The first measure has a treble clef with a key signature of two flats (Bb, Eb) and a bass clef with a key signature of two flats (Bb, Eb). The second measure has a treble clef with a key signature of two sharps (F#, C#) and a bass clef with a key signature of two sharps (F#, C#). The pattern is repeated until it returns to the starting pattern an octave higher.

Speedwork

Speedwork I



Speedwork II



Speedwork III—Learn in both major and minor



This course explicitly contributes to students' acquisition of skills and knowledge relevant to HSU Learning Outcomes:

HSU Student Learning Outcomes

- 3) Competence in a major area of study.

Music Major Student Learning Outcomes

- 1) Students will demonstrate the ability to hear, identify, and work conceptually with the elements of music – rhythm, melody, harmony, and structure.
- 3) Students will demonstrate ability in performing areas appropriate to the student's needs, interests, and degree path.

Music 216 Student Learning Outcomes

- 1) Students will be able to audiate melodies and rhythms that use any of the following: scale fragments, leaps from the tonic triad, and division of the beat in simple and compound meters.
- 2) Students will be able aurally identify scales, intervals, triads, and 7th chords.
- 3) Students will be able to hear and notate melodies and rhythms using the same materials described in #1.
- 4) Students will be able to perform scales, intervals, and triads on the piano.