

**MUS 205-04: Ear Training III**  
**Fall 2006**  
**M W, 11:00-11:50pm, Room 224**  
**Revised: 8/14/06**

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**Course Description:** 1 credit hour. More advanced music reading and dictation. Performance, aural recognition, and notation of diatonic and chromatic melody, harmony, and two-voice counterpoint. The prerequisite for this course is successful completion of MUS 106 or permission of instructor.

This course is the 3<sup>rd</sup> semester of the ear-training curriculum, and complements the material studied in MUS 201. The class will involve sight reading, performance of prepared materials, and dictation from the piano and recordings. Materials include melodies, rhythms, two-part counterpoint and harmonic progressions. The pitch component of the course will focus in particular upon chromaticism, including embellishing chromaticism, diatonic modulation, secondary dominants, mixture, the Neapolitan chord, and augmented sixth chords. We will also practice recognizing basic formal elements—motives, phrases, periods—and distinguishing between different types of binary forms. The rhythmic component will include a review of meter types, syncopation, triplets, less common beat values, and two against three.

**Student Learning Outcomes:** On completion of this course, you will have achieved competency in sight reading and dictating melodies and harmonic progressions that incorporate various chromatic techniques. You will also gain competence in sight reading and dictating rhythms that include a modest amount of complexity. Finally, you will be able to identify basic formal elements by ear.

**Academic Honesty:** Since you will be evaluated as an individual, you must do your own work in this course. While you may study, review, and do practice exercises with other classmates, any assignments to turn in must be solely your work. You should read UNCG's Academic Integrity Policy, which is described at <http://studentconduct.uncg.edu/policy/academicintegrity/>

All work to be handed in must include the following signed

statement:

I have abided by the UNCG Academic Integrity Policy on this assignment.

Signature\_\_\_\_\_

Date\_\_\_\_\_

**Assignments:** Assignments will be of three types:

1. Preparation of melodies, rhythms, and sing-and-plays. *You will be graded on your level of preparation of these materials.* The melodies will be drawn from BFK Melodies, Section III and Melodies from the Literature, Section III.
2. Dictation assignments. These will likely consist of sound files on Blackboard. Homework that is one class day late will be accepted, but will be penalized one letter grade (10 pts. out of 100).
3. If you are absent, you are responsible for getting the homework assignment and handouts. I will post all assignments and handouts on the Blackboard site for the course. Check the site before emailing me to ask what the homework assignment is.
4. If you have questions, feel free to ask. I will be happy to clarify instructions for you and provide hints.

**Attendance:** Regular attendance is crucial to your success in the course. You are allowed *three* unexcused absences without penalty; each additional absence will lower your grade for the semester by 3 percentage points. . More than 6 absences will result in your expulsion from the course.

**Required Text and Other Materials:**

- 1) Berkowitz, Fontrier, Kraft. *A New Approach to Sight Singing*, 4<sup>th</sup> ed. (W.W. Norton, 1997)
- 2) Anne Hall. *Studying Rhythm*, 3<sup>rd</sup> ed. (Prentice Hall, 2005)
- 3) Coursepack (UNCG bookstore, labeled "205 Williamson, sections 2 & 4", \$2.95)
- 4) Music manuscript paper (free at <http://www.freestaffpaper.cjb.net/>)

**Blackboard site:** <https://blackboard.uncg.edu/>

All assignments will be posted here, as well as course documents, hints, changes to the course schedule, etc. From time to time, I may ask you to print a document and bring it to class.

**Recommended Ear-Training Software:**

Practica Musica, available in the Computer Lab (room 116)  
MacGAMUT, available at [www.macgamut.com](http://www.macgamut.com)

**Final Grade:** Your final grade will be computed as follows:

3 Individual sight-singing/keyboard tests	35%
Preparation of assigned melodies and rhythms	10%
3 Dictation tests	25%
Dictation assignments	20%
Class participation	10%

Conversion to letter grades will be made according to the following scale:

A = 90-100, B = 80-89, C = 71-79, D = 66-70, F = <66

**Individual sight-singing/keyboard exams** will be held in my office (time TBA).

They will have multiple components selected from the following: prepared melodies, at-sight melodies, prepared rhythms (single-line spoken and two-part two-handed), at-sight rhythms, keyboard progressions, and sing-and-plays. For each melody, you are permitted to establish the key with a I-V-I progression. You may not play the first note of the melody, and after you have begun singing, may not touch the piano keyboard. For full credit, you must:

- For melodies, use solfège and conduct;
- For single-line rhythms, use rhythm syllables and conduct;
- For all components, choose and maintain a consistent tempo.

**Dictation tests** will also consist of multiple components: usually a melody, a duet, a rhythm, and one or two harmonic progressions. For duets, you must label the harmonic intervals between the voices. For harmonic progressions, you need only dictate outer voices, but must provide a harmonic analysis.

There are no make-ups for individual exams or dictation tests. If you fail to show up for a test or a quiz you will receive a '0'. Dictation tests must be submitted with a signed Honor Code statement (see page 1).

**Classroom Policies:**

- Participate fully and respect other's participation
- Feel free to bring a drink to class.
- Please turn off your cell phone

**Keyboard Component of Individual Tests**

**Test 1, Wednesday, September 20:**

Sing and play pp. 180-81, #73 **in G major** (note that this is

not the key in which it is written) *from memory*. It's OK to drop the last note down an octave. You must be able to

- Play the bottom two lines while singing the top line on solfège.
- Play the piano part while reciting a harmonic analysis.

**Test 2, Wednesday, November 1:**

Sing and play pp. 182, #76 as written. You must be able to

- Play the bottom two lines while singing the top line on solfège.
- Play the piano part while reciting a harmonic analysis.

Extra credit: transpose the piano part to GM or Bb M while singing the top line on "la".

**Test 3, exam week:**

Sing and play pp. 188, #89 as written. You must be able to

- Play the bottom two lines while singing the top line on solfège.
- Play the piano part while reciting a harmonic analysis.

Extra credit: transpose the piano part to FM while singing the top line with syllables.

**M205-4 Course Schedule (subject to change: check Blackboard for updates!)**

<b>Class #</b>	<b>Dates</b>	<b>Pitch topics and BFK melodies</b>	<b>Hall</b>
1	M 8/14	Solfège and rhythm syllables	
2	W 8/16	Large leaps: 234, 235	13
3	M 8/21	Large leaps, alto clef: 236;	
4	W 8/23	Embellishing chromaticism: 239	
5	M 8/28	Diatonic modulation: 242	
6	W 8/30	Applied chords: 267, 268	14
7	W 9/6	Leaps to chromatic pitches: 248, 249	
8	M 9/11	252, 255; Harmonic sequences	15
9	W 9/13	Melody from the literature: p. 282, #91	
10	M 9/18	Review	
11	W 9/20	<b>Individual test 1</b>	
12	M 9/25	<b>Dictation test 1</b>	
13	W 9/27	258, 263	16
14	M 10/2	271	
15	W 10/4	Mixture: 296, 297	17
16	W 10/11	272, 274	
17	M 10/16		
18	W 10/18	280	18

19	M 10/23	282, 286	
20	W 10/25	Melody from the literature: p. 284, #100	
21	M 10/30	Review	
22	W 11/1	<b>Individual test 2</b>	
23	M 11/6	<b>Dictation test 2</b>	
24	W 11/8	299, 302	19
25	M 11/13	306, 308	
26	W 11/15	310	20
27	M 11/20	312	
28	W 11/22	313, 318	
29	M 11/27	322, 335	
30	W 11/29	Melody from the literature, p. 287, #112	
31	M 12/4	<b>Dictation test 3</b>	
	<b>Finals week</b>	<b>Individual test 3</b> <b>Monday, 12/11, 8-11 am</b>	