

MUS-1221: BASIC EAR TRAINING

Cuyahoga Community College

Viewing: MUS-1221 : Basic Ear Training

Board of Trustees:

MARCH 2024

Academic Term:

Fall 2024

Subject Code

MUS - Music

Course Number:

1221

Title:

Basic Ear Training

Catalog Description:

Introduction to development of aural skills for pre-music and non-music majors. Students develop discrimination skills including pitch and rhythm perception through sight singing and dictation.

Credit Hour(s):

1

Lecture Hour(s):

0

Lab Hour(s):

3

Other Hour(s):

0

Requisites

Prerequisite and Corequisite

MUS-1200 Music Reading Skills, or departmental approval.

Outcomes

Course Outcome(s):

Demonstrate dictation by aurally perceiving basic rhythmic and melodic patterns, and translating these patterns into written notation.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Notate rhythmic patterns on the musical staff.
2. Notate melodic patterns on the musical staff.

Course Outcome(s):

Aurally recognize and notate all simple musical intervals of an octave or less.

Objective(s):

1. Recognize and notate M2 and m2.
 2. Recognize and notate M3, m3, unison, and the octave (P8).
 3. Recognize and notate intervals of the P4 and P5.
 4. Aurally recognize and notate tri-tones, M6, m6, M7, and m7.
 5. Recognize all simple musical intervals within written musical examples, and reproduce these through sight-singing.
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Course Outcome(s):

Perform major scales and natural minor scales through sight-singing.

Objective(s):

1. Aurally and visually recognize all major scale and natural minor scales.
 2. Recognize the scale patterns inherent in major and natural minor scales in written examples.
 3. Recognize and aurally identify the major and natural minor scales used in oral performed musical examples.
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Course Outcome(s):

Perform melodic and harmonic minor scales through sight-singing.

Objective(s):

1. Aurally recognize and notate melodic and harmonic minor scales.
 2. Recognize the scale patterns inherent in melodic and harmonic minor scales in written examples.
 3. Recognize and identify the melodic and harmonic minor scales used in performed musical examples.
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Course Outcome(s):

Perform major and minor triads in melodic form through sight-singing.

Objective(s):

1. Recognize and notate major/minor triads.
 2. Recognize and notate figured bass for all inversions of major and minor chords.
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Course Outcome(s):

Perform written rhythms in all three metric types by clapping or other oral methods.

Objective(s):

1. Recognize simple, duple, triple, and quadruple metric patterns and the groupings of note values that will appear in each of these meters.
 2. Recognize and notate the metric patterns and note values represented in written examples.
 3. Recognize and notate the metric patterns and note values used in performed musical examples.
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Methods of Evaluation:

1. Dictation quizzes, (both timed and untimed).
2. Sight-singing quizzes
3. Transcription homework of listening examples
4. Daily class participation
5. Computer evaluation

Course Content Outline:

1. Introduction: listening skills
 - a. Intervals
 - b. Scales

- c. Rhythms
- d. Sequences
- 2. Melodic and rhythmic notation of dictated basic patterns
 - a. Clefs
 - b. Key signatures
 - c. Time signatures
 - d. Meter
 - e. Accented and unaccented beats
- 3. Intervals
 - a. M2
 - b. m2
 - c. M3
 - d. m3
 - e. Unison
 - f. P8
 - g. P4
 - h. P5
 - i. Tri-tone
 - j. M6
 - k. m6
 - l. M7
 - m. m7
- 4. Scales
 - a. Major
 - b. Natural Minor
 - c. Harmonic Minor
 - d. Melodic Minor
- 5. Triads
 - a. Major
 - b. Minor
 - c. Augmented
 - d. Diminished
- 6. Meters and underlying rhythmic patterns.
 - a. Duple
 - b. Triple
 - c. Quadruple
 - d. Simple
 - e. Compound
 - f. Asymmetrical

Resources

Bernard, Bruce and Kolosick, J. Timothy. *Ear Training - A Technique for Listening. (Instructor's Edition Dictation Manual)*. Revised 7th. New York, NY: McGraw-Hill, 2021.

Benward, Bruce and Barbara Seagrave Jackson and Bruce R. Jackson. *Practical Beginning Theory: A Fundamentals Worktext*. 8th. New York, NY: McGraw-Hill, 1999.

Kostka, Stephen and Dorothy Payne and Byron Almen. *Tonal Harmony*. 8th. New York, NY: McGraw-Hill Publishing, 2018.

Cleland, Kent D. and Mary Dobrea-Grindahl. *Developing Musicianship Through Aural Skills: A Holistic Approach to Sight-Singing and Ear Training*. 3rd. New York, NY: Routledge, 2021.

Rogers, Mary and Robert Ottman. *Music for Sight-singing*. 10th. New York, NY: Pearson, 2019.

Reed, Ted. *Progressive Steps to Syncopation for the Modern Drummer*. Alfred Music, 1996.

Radley, Roberta. *The "Real-Easy" Ear Training Book*. Petaluma, CA: Sher Music Company, 2008.

Prosser, Steve. *Essential Ear Training for Today's Musician*. Berklee Press, 2000.

Resources Other

1. Complete set of ear training tapes to accompany Benward text (Practical Beginning Theory. 8th edition.)
2. Computer Software by Temporal Acuity.
3. Constructing Major Scales-Minor Scales
4. Do Re Mi
5. Harmonic Dictator
6. Melodic and Rhythmic Error Detection
7. Melodious Dictator
8. Rhythm Machine
9. Rhythmic Dictator
10. Sir William Wrong Note
11. Theory Sampler
12. Tapes: Tap Master, Tapes 1-10
13. DVD: Harmonic Ear Training, by Roberta Radley, Berklee Press

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