

# MUS-1631: EAR TRAINING II

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## Cuyahoga Community College

**Viewing: MUS-1631 : Ear Training II**

**Board of Trustees:**

March 2024

**Academic Term:**

Fall 2024

**Subject Code**

MUS - Music

**Course Number:**

1631

**Title:**

Ear Training II

**Catalog Description:**

Second level identification of intervals, chord qualities, scales, phrases and harmonic function. Melodic and rhythmic dictation, sight singing, analytic and holistic listening.

**Credit Hour(s):**

1

**Lecture Hour(s):**

0

**Lab Hour(s):**

3

**Other Hour(s):**

0

## Requisites

**Prerequisite and Corequisite**

MUS-1611 Ear Training I.

## Outcomes

**Course Outcome(s):**

Demonstrate dictation by aurally perceiving melodic patterns with harmonic implications, including secondary chord relationships, and translating these 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. Aurally identify all simple diatonic and chromatic intervals both within the octave, as well as compound intervals of major and minor 9ths and 10ths, and Perfect 11ths and 12ths, both extant and within the context of melodic dictation.
  2. Aurally identify and notate melodies in Dorian mode as well as major and minor keys.
  3. Aurally identify and notate melodies that use dominant 7th chords in both major and minor keys.
  4. Aurally identify and notate melodies using leaps in secondary triads.
  5. Aurally identify and notate melodies using the raised 7th scale degree found in minor modes.
  6. Aurally identify and notate melodies in two parts using primary chords (I, IV, & V).
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**Course Outcome(s):**

Demonstrate dictation by aurally perceiving harmonic patterns within primary and secondary chords, and translate these in to 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. Aurally identify major, minor, and diminished triads in inversion and all triads in root position.
2. Aurally identify harmonic progressions using primary chords and adding I 6, ii, ii6, mediant, and submediant triads in root position.
3. Aurally identify deceptive cadences in major and minor keys, (V - vi or V - VI).
4. Aurally identify and notate root movement and/or bass line in progressions using I, IV, V, ii6, and I 6/4 chords.
5. Aurally identify all cadence types, including authentic, plagal, half and deceptive cadences.
6. Notate the bass voice in a simple four-part texture.
7. Notate two-part harmonization with a melody and bass-line.

**Course Outcome(s):**

Demonstrate dictation by aurally perceiving rhythmic patterns containing simple and compound standard meters and basic syncopation, and translating these 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. Aurally identify rests and subdivision of meter beats in simple meter, and identify ties to meter beats.
2. Aurally identify dotted rhythms representing the beat and their subdivisions in duple, triple, and quadruple compound meters.
3. Aurally identify syncopation and ties across beats that create hemiolas and skewed pick-ups.
4. Notate all beats and subdivisions in simple and compound meters so that the beats are clearly seen, and ties and syncopations are correctly represented.

**Course Outcome(s):**

Perform melodic passages within major and minor keys, and dorian and mixolydian modes by sight-singing, using solfege syllables, note names, and numeric scale degrees.

**Objective(s):**

1. Sing major, harmonic minor, melodic minor, and natural minor scales.
2. Sing dorian and mixolydian mode scales.
3. Sing melodies with leaps in secondary triads in major and minor triads.
4. Demonstrate the use of solfege syllables for major and minor scales, and show the syllables used to alter major scales to minor, dorian, and mixolydian patterns.
5. Perform melodic sight-singing examples containing all studied scales and intervals with no assistance from the instructor.

**Methods of Evaluation:**

1. Dictation quizzes (timed and untimed)
2. Sight-singing (individual)
3. Daily class participation
4. Computer testing and measurement
5. Tri-C Music Department Competency Exam

**Course Content Outline:**

1. Intervals
  - a. Review of diatonic and chromatic intervals
  - b. M9, m9, M10, m10, P11, P12
2. Triads
  - a. Root position-major, minor, diminished, and augmented
  - b. 1st inversion-major, minor, and diminished
3. Harmonic dictation
  - a. I-6, ii, ii6, mediant, and subdominant
  - b. Cadential six-four chord
  - c. I, IV, V progressions
  - d. Deceptive cadence in major and minor keys
4. Melodic dictation
  - a. Leaps in secondary triads
  - b. Minor mode using raised 7th
  - c. Bass part including use of ii-6 and I-6/4
5. Scales
  - a. Major
  - b. Minor-harmonic, melodic, natural
  - c. Dorian mode
  - d. Mixolydian mode
6. Sight-singing
  - a. Leaps in secondary mode in major mode
  - b. Leaps in secondary mode in minor mode
7. Rhythmic dictation
  - a. Duple-rests
  - b. Duple-subdivision of meter beats
  - c. Compound meters with dotted rhythms as the beat
  - d. Ties and syncopation in simple and compound meters

**Resources**

Benward, Bruce and Timothy Kolosick. *Ear Training - A Technique for Listening*. 7th. New York, NY: McGraw-Hill, 2021.

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

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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.

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

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

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

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

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

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Kostka, Stephen, and Byron Almén. *Tonal Harmony*. 9th edition. McGraw-Hill Publishing, 2024.

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Clendinning, Jane Piper, and Elizabeth West Marvin. *Musician's Guide to Theory and Analysis*. 4th edition. W.W. Norton and Company, 2020.

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Clendinning, Jane Piper, and Elizabeth West Marvin and Joel Phillips. *Musician's Guide to Fundamentals*. 3rd edition. W.W. Norton and Company, 2023/media update.

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Lumsden, Rachel and Jeffrey Swinkin. *The Norton Guide to Teaching Music Theory*. W. W. Norton and Company, 2018.

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Benward, Bruce and Marilyn Saker. *Music in Theory and Practice, Volume II*. 10th edition. McGraw-Hill Publishing, 2021.

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### Resources Other

1. Benward. Tapes: complete set to accompany text.
2. Computer software
3. Constructing Major Scales-Minor Scales
4. Do Re Mi
5. Harmonic Dictator
6. Harmonic Interval Mania
7. MacGamut
8. Melodious Dictator
9. Melodic and Rhythmic Error Detection
10. Practica Musica
11. Rhythm Machine
12. Rhythmic Dictator
13. Sir Wm. Wrong Note
14. Theory Sampler
15. Teoria.com

### Instructional Services

#### OAN Number:

Transfer Assurance Guide OAH052 (4 of 8 courses, all must be taken)

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