

# MUS-2611: EAR TRAINING III

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## Cuyahoga Community College

**Viewing: MUS-2611 : Ear Training III**

**Board of Trustees:**

March 2024

**Academic Term:**

Fall 2024

**Subject Code**

MUS - Music

**Course Number:**

2611

**Title:**

Ear Training III

**Catalog Description:**

Third level identification of intervals, seventh chords, 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-1631 Ear Training II.

## Outcomes

**Course Outcome(s):**

Demonstrate dictation by aurally perceiving intricate melodic patterns found in all major and minor keys, and dorian, lydian and mixolydian modes, and translate 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 intervals within the context of melodic dictation.
  2. Aurally identify melodies with both step-wise and leap-wise motion in any major or minor key.
  3. Aurally identify and notate melodies with both step-wise and leap-wise motion in dorian mode.
  4. Aurally identify and notate melodies with both step-wise and leap-wise motion in lydian mode.
  5. Aurally identify and notate melodies with both step-wise and leap-wise motion in mixolydian mode.
  6. Aurally identify and notate melodies that use ii or ii° to I 6/4 to V7 chord in major and minor keys.
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**Course Outcome(s):**

Demonstrate dictation by aurally perceiving harmonic patterns and progressions revealed in four-part textures, and translate 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 seventh chords in root position.
2. Aurally identify progressions using seventh chords in root position.
3. Aurally identify and notate the bass and soprano voices in standard 4-part texture.
4. Identify chord progressions of primary and secondary chords in major and minor keys, using correct voice-leading rules.
5. Aurally identify and notate inside harmonies, (alto and tenor), taking into account probable chord progressions, chord qualities, and voice-leading rules.
6. Aurally identify all primary and secondary chords within a given key.
7. Analyze musical examples for phrase structure, both in instrumental and vocal examples.

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**Course Outcome(s):**

Demonstrate dictation by aurally perceiving rhythmic patterns, including syncopation, borrowed rhythms and subdivisions in all simple and compound meters, and translate 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 and notate all beat subdivisions within simple and compound meters.
2. Identify rest usage found in simple and compound meters.
3. Analyze musical examples to identify harmonic rhythms and compare to accents, ties, and syncopation.
4. Identify the rhythmic aspects of the phrase based on the prosody of lyrics.

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**Course Outcome(s):**

Perform melodies and scales in all major and minor keys, and dorian, lydian, and mixolydian modes, with correct interpretation of rhythms and meter and all borrowed and standard expressions of the beat.

**Objective(s):**

1. Study sight-singing examples and audiate the melodic patterns and phrases before performance, noting all leaps that outline chords, and rhythmic patterns and accents helping to define cadences and meter.
2. Perform all major and minor scales, and the scales of dorian, lydian and mixolydian modes using solfege syllables.
3. Perform rhythmic patterns, including dotted rhythms, syncopation and rests in simple and compound meters.
3. Identify instances of duplets, triplets and other devices of borrowed rhythms.

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**Methods of Evaluation:**

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

**Course Content Outline:**

1. All intervals within context of melodic dictation
  - a. Harmonic intervals
  - b. Melodic intervals
  - c. Compound intervals through Perfect 12ths.
2. Seventh chords-root position
  - a. Mm
  - b. MM
  - c. Mm
  - d. Dm
  - e. Dd
3. Harmonic dictation
  - a. V7
  - b. vii<sup>o</sup>7
  - c. ii7
  - d. ii<sup>o</sup>7
  - e. i7
  - f. I7
  - g. IV7
  - h. iv7
4. Melodic dictation
  - a. Dorian mode
  - b. Mixolydian mode
  - c. Lydian mode
  - d. Bass voice in harmonic structures
5. Scales found in modes
  - a. Dorian
  - b. Lydian
  - c. Mixolydian
6. Sight-singing
  - a. Dorian mode
  - b. Lydian mode
  - c. Mixolydian mode
  - d. Seventh chords
7. Rhythmic dictation
  - a. Dotted beat notes in compound time
  - b. Compound-silent meter beat (syncopation)
  - c. Subdivision of beats in compound time
  - d. Use of triplets in simple meters
  - e. Use of duplets in compound meters
8. Musical phrase
  - a. Phrase and standard song structure
  - b. Accents and prosody
  - c. Harmonic rhythm and phrase structure
  - d. Phrases in arrangements and orchestrations

**Resources**

Benward, Bruce and Timothy Kolosick. *Ear Training - A Technique for Listening. (Instructor's Edition Dictation Manual)*. 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 Fundamentals Worktext*. 8th. New York, NY: McGraw-Hill, 1999.

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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: McGraw-Hill, 2018.

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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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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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### **Resources Other**

1. Benward. Complete set of ear training tapes to accompany text.
2. Computer software
3. Constructing major Scales-Minor Scales
4. Do Re Mi
5. Harmonic Dictator
6. Harmonic Interval Musica
7. MacGamut
8. Melodic and Rhythmic Error Detection
9. Melodious Dictator
10. Practica Musica
11. Rhythmic Dictator
12. Sir William Wrong note
13. Tape master. Tapes 1-10
14. Teoria.com

### **Instructional Services**

#### **OAN Number:**

Transfer Assurance Guide OAH052 (6 of 8 courses, all must be taken)

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