

MUS-2631: EAR TRAINING IV

Cuyahoga Community College

Viewing: MUS-2631 : Ear Training IV

Board of Trustees:

March 2024

Academic Term:

Fall 2024

Subject Code

MUS - Music

Course Number:

2631

Title:

Ear Training IV

Catalog Description:

Fourth 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-2611 Ear Training III.

Outcomes

Course Outcome(s):

Demonstrate dictation by aurally perceiving intricate melodic patterns found in all scale types, including pentatonic and whole tone, and those containing chromaticism and modulations, and translating them to 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 chromatic and diatonic intervals within the context of melodic dictation.
2. Aurally identify modal music and notate with accurate key signature and placement of half-steps.
3. Aurally identify melodic passages which modulate using inherent secondary dominant harmonies.
4. Aurally identify inverted seventh chords in melodic patterns.
5. Identify musical phrases as they occur in performed and recorded examples.

Course Outcome(s):

Demonstrate dictation by aurally perceiving harmonic progressions and patterns in two, three, and four-part textures including secondary dominants used in modulations, and translating them to 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 progressions using secondary dominants and iim7- V7 progressions.
2. Aurally identify and notate modal harmonies.
3. Aurally identify and notate all diatonic 7th chords in inversion.
4. Aurally identify and notate harmonic dictation using secondary dominants, iim7, V7 in inversions.
5. Aurally identify and notate S-A-T-B voice parts and any configuration of two, three, and four-part voicing.

Course Outcome(s):

Demonstrate dictation by aurally perceiving rhythmic patterns including borrowed rhythms, cross rhythms, hemiolas and all other syncopations, and translating them to 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 triplets in duple meter.
2. Aurally identify and notate duplets in triple meter.
3. Aurally identify and notate meter patterns in compound meter with borrowed rhythms and hemiolas.
4. Aurally identify examples of two-instrument rhythmic dictation containing cross-rhythms and alternating syncopations.

Course Outcome(s):

Perform musical examples containing borrowed rhythms, hemiolas and beat-shifting syncopations included in all simple, compound and asymmetric meters.

Objective(s):

1. Perform melodies with subdivisions in all simple meters.
2. Perform melodies with subdivisions in all compound meters.
3. Perform melodies with subdivisions and notated groupings in asymmetric meters.
4. Perform triplets in duple meter.
5. Perform melodies with duplets in triple meter.
6. Perform two-part rhythms containing alternating syncopations and hemiolas.

Course Outcome(s):

Perform individual musical lines from two, three, and four-part textures both individually and while the other voices are playing.

Objective(s):

1. Analyze dictated four-part structures and isolate voices.
2. Perform individual voice parts a capella from dictated selections.
3. Perform single voice parts from dictated selections while other voices are played.

Methods of Evaluation:

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

Course Content Outline:

1. All intervals within context of melodic dictation
 - a. Simple intervals
 - b. Compound intervals
2. Seventh chords in all inversions
 - a. Voicing
 - b. Resolution conventions for seventh chords
3. Modulatory devices
 - a. Secondary dominants
 - b. V7/V
 - c. ii6/5 - V7
 - d. Alternate spellings of V7 chords
 - i. German Augmented 6 chords as enharmonic spellings
 - ii. ++Augmented 6 chords as enharmonic spellings
4. Melodic dictation with inversions and modulations
 - a. Modal alterations
 - b. Inversions of V7
 - c. Secondary dominants
 - d. ii 6/5
 - e. Resolution movement in resolving seventh chords
5. Scales
 - a. Comparisons of modes vs. major and minor
 - b. Pentatonic scales
 - c. Whole-tone scales
 - d. Chromatic scales
6. Sight-singing procedures
 - a. Modes
 - i. Dorian
 - ii. Phrygian
 - iii. Lydian
 - iv. Mixolydian
 - b. Seventh chords
 - i. Voicing rules for resolutions of seventh chords
 - ii. Inversions of seventh chords
7. Rhythmic dictation
 - a. Triplets in simple time
 - b. Duplets in compound time
 - c. All borrowed rhythms
 - d. Hemiolas
 - e. Cross-rhythms
8. Phrase awareness
 - a. Identifying phrase errors in the context of selected lyrics
 - b. Identifying the relationship between a vocal and instrumental performance relating to phrasing
 - c. Identifying phrasing in an orchestration

Resources

Bernard, Bruce and Timothy Kolosick. *Ear Training - A Technique for Listening. (Instructor's Edition Dictation Manual)*. 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.

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

Kostka, Stephen and Helen 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.

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*. Boston, MA: Berklee Press, 2000.

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 (8 of 8 courses, all must be taken)

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