

ET 111 EAR TRAINING 1

Instructor: _____

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Course Description: Development of basic ear training skills through performance and dictation. Study of melodies, intervals, harmony, and solfege in major keys. Study of basic rhythms in the most common meters.

Course Objective: Ear Training 1 is the first of a series of four required courses that are designed to help you learn essential musicianship skills applicable to all styles of music: the ability to accurately recognize, imagine, remember, and notate musical sounds, and the ability to read music notation. Through guided practice of ear training techniques, your musical perception and performance will become more accurate and you will become more fluent in translating sound into notation and notation into sound. The techniques for learning ear training — moveable-*do* solfege, conducting, counting systems, and dictation techniques — are time-tested aids for the development of these musicianship skills. The skills you will learn will be useful in composition, arranging, production, learning new repertoire, and bandleading; improvisation and musical interaction in performance; and improved music perception in listening.

Required Textbook: *Ear Training 1 Workbook* by Scott DeOgburn, Tony Germain, Mitch Haupers, Steve Prosser, Roberta Radley, and Dave Vose (2002, Berklee).

Recommended Supplemental Textbook: *The “Real Easy” Ear Training Book: A Beginning/Intermediate Guide to Hearing the Chord Changes* by Roberta Radley (2008, Sher Music, Petaluma CA), book and 2 CDs.

Homework and Quizzes: Homework in performance and dictation will be assigned and checked regularly. Preparation of singing exercises and sight-singing practice will be asked for on a regular basis. Melodic, harmonic, and rhythmic dictation and interval and chord recognition quizzes will be given. Approximately one hour of out-of-class preparation per hour of class is required.

Final Exams: December 14-18

Projects: Projects may be assigned and grades will be averaged in as specified.

Grading: The usual scale of 0 to 100 will be used for all evaluations, and the usual Berklee letter-grade correspondences will apply. The following table shows grade expectations related to the quality of performance in singing with solfege syllables and conducting:

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|------------|--|
| A (90-100) | A "perfect" performance, correct in intonation, rhythm, articulation, and style, done with confidence and without stopping. |
| B (80-89) | Above average; performance slightly flawed in one area, or with an interruption. |
| C (70-79) | Performance flawed in one area, or slightly flawed in two, or with interruptions, but still a definitely recognizable musical performance. |
| D (60-69) | Below average, but still an acceptable musical performance. |
| F (0-59) | A musically unacceptable performance. |

Final Grade Determination: Assuming no more than four absences are recorded (see below), the course grade is determined by averaging grades earned, weighted as follows:

- 40% Homework and Projects: dictation, recognition, and transcription assignments, and prepared singing with solfege syllables and conducting; projects as assigned
- 20% Quizzes: prepared and sight singing with solfege syllables and conducting; melodic, harmonic, and rhythmic dictation and recognition
- 20% Midterm Exam: Performance (prepared and sight singing, including conducting and solfege syllables) and dictation and recognition of melodic, rhythmic, and harmonic material
- 20% Final Exam: Performance (prepared and sight singing, including conducting and solfege syllables) and dictation and recognition of melodic, rhythmic, and harmonic material

Attendance and Participation: Consistent attendance, punctuality, preparation, and participation are expected and will be reflected in your grade. Attendance will be recorded beginning on the first day you are registered for the class and checked in. Four absences are allowed with no penalty; beginning with the fifth absence, the course grade you have earned will be lowered by 10% for each absence.

Because there is no substitute for participation in the classroom experience, the Ear Training department does not distinguish between excused and unexcused absences.

If exceptional circumstances arise due to a medical, personal, or family emergency, you should notify the Counseling Center and your instructor as soon as possible to discuss your options. If you have conflicting college obligations, discuss them with your teacher as far in advance as possible.

Missing an exam may result in a grade of zero for the exam. If you will be absent from an exam due to a medical, personal, or family emergency, you must notify the instructor in advance if possible, or as soon as possible under the circumstances. Exams will be made up only in extraordinary cases, at the discretion of the instructor.

Arriving late to class two times is equivalent to one absence from class.

Your full attention and participation during class are expected and required. Use of cell phones, computers, or other electronic devices, reading or writing that is unrelated to the class, eating a meal, or other distractions are not allowed because they diminish your learning and are disruptive to the class. If there are special circumstances, please discuss them in advance with the instructor.

If you have excessive absences, you may initiate withdrawal from the class before the deadline, receiving a grade of W, or you may receive the grade of F at the end of the semester.

Deadline for Course Withdrawal: 4:00 pm Friday, November 6.

New college policy on course withdrawal:

You may withdraw from this class by completing a *Student-Initiated Withdrawal from a Class* form at the Office of the Registrar. The withdrawal form must be submitted to the Office of the Registrar before the end of the 9th week of classes in Fall and Spring semesters, or the end of the 8th week in the 12-week Summer Session. If you submit the withdrawal form by the deadline, you will receive a grade of “W” for the class. Withdrawing from a class cannot be done after the deadline.

The instructor will **not** withdraw you from the class for any reason (including absence) or submit the form for you. It is your responsibility to withdraw from the course.

If you withdraw from this class, you continue to be financially responsible for the class and are not eligible for a tuition refund or replacement course. Please be aware that withdrawing from a class may affect scholarship, financial aid, and/or international student visa status. If you receive financial aid or veterans’ benefits, your eligibility for aid may be reduced by withdrawing. If you are an international student, you may jeopardize your F-1 visa status.

In case of doubt about your status and options, ask the instructor, department chair and/or the Counseling & Advising Center.

EAR TRAINING 1
Topical Course Outline

Chapter 1:

- a) Rhythm: Whole notes, half notes, quarter notes, and their respective rest values in 4/4 (C) time.
- b) Melody: Introduction of the major scale, treble clef, key of C. Stepwise sol-fa exercises and melodies.
- c) Harmony—Intervals: Introduction of minor second interval.
- d) Harmony—Chords*: The first half of the course will focus on hearing triads and diatonic chord progressions in the major key using the vertical (bottom-up) approach. Hearing the bass line as a diatonic melody (solfege syllables) in the major key is the starting point.
- e) Solfege: Tendency tone melody.

Chapter 2:

- a) Rhythm: Addition of dotted half note and four eighth note grouping in 4/4 time.
- b) Melody: Introduction of melodic leaps, (do-do, sol-do, sol-mi). Introduction of bass clef, examples, key of C major.
- c) Harmony—Intervals: Introduction of major second interval.
- d) Harmony—Chords: Hearing the major triad as an independent structure (focus on hearing Root/M3rd relationship); singing and recognition of I, IV, V chord progressions in the major key, triads only.
- e) Solfege: Introduction of melodic trichord sequencing.

Chapter 3:

- a) Rhythm: Introduction of 2/4 meter. Addition of two eighth note grouping. Introduction of articulation markings: staccato, tenuto, and accent.
- b) Melodic: Addition of melodic leaps between do and mi.
- c) Harmony—Intervals: Introduction of major third interval.
- d) Harmony—Chords: Hearing the minor triad as an independent structure (focus on hearing the Root/m3rd relationship); singing and recognition of diatonic chord progressions that incorporate II-, III- and VI- along with I, IV, IV: triads only.
- e) Solfege: Intervals of diatonic trichords.

Chapter 4:

- a) Rhythm: Introduction of the pick up note. Addition of the single eighth note and eighth note rest.
- b) Melody: Addition of melodic leaps between re-ti and la-do. Introduction of key of F Major.
- c) Harmony—Intervals: Introduction of minor third interval.
- d) Harmony—Chords: Hearing the following triads as independent chord structures: major, minor (review), diminished, and augmented (new); review of hearing diatonic bass lines and chord progressions that include all seven diatonic triads: I, II-, III-, IV, V, VI-, VII^o (focus on quality of Root/3rd relationship).
- e) Solfege: Transposition of diatonic trichords.

MIDTERM EXAM

* The Harmony curriculum for Ear Training 1 has been updated for Fall 2009 and does not correspond to the placement of Harmony topics in the workbook chapters. Material on pages 57, 70, 71, 83, 94, and 95 will be covered earlier in the semester, and will be supplemented by additional harmonic ear training material.

Chapter 5:

- a) Rhythm: Introduction of 3/4 meter. Introduction of dynamic markings.
- b) Melodic: Addition of melodic leaps between re-fa. Introduction of key of G Major.
- c) Harmony: Continued work with triadic chord progressions in the major key, this time introducing the horizontal approach (melodic); singing arpeggios and introduction to voice leading.
- d) Solfege: Tetrachord sequences

Chapter 6

- a) Rhythm: Introduction of ties. Addition of dotted quarter note and four sixteenth note grouping.
- b) Melody: Addition of melodic leaps between do-fa and fa-la. Introduction of key of Bb Major.
- c) Harmony: Using the horizontal approach for recognizing how the chords sound in relation to the overall key (solfege syllables), rather than individual bass note (Root/3rd quality); introduction of Vsus4 triad.
- d) Solfege: Transposing tetrachords.

Chapter 7

- a) Rhythm: Introduction of eighth note syncopation. Addition of more one-beat sixteenth note patterns.
- b) Melody: Addition of melodic leaps between: mi-ti, mi-la, and re-la. Introduction of key of D Major.
- c) Harmony: Review of the vertical and horizontal approaches in the singing and recognition of diatonic triadic chord progressions; review of all triad types.
- d) Solfege: Triad permutation exercise.

Chapter 8

- a) Rhythm: Addition of more one-beat sixteenth note patterns. Introduction of dynamic wedges.
- b) Melodic: Addition of melodic leaps between re-sol and fa-ti. Review of melodies in major keys: C, F, G, Bb and D.
- c) Harmony: Continuation of review.
- d) Solfege: Fundamental bass singing.

FINAL EXAM