

ET 111 EAR TRAINING 1

Instructor: _____

Mailbox: _____ Phone: _____

Office: _____ Office hours: _____

Course Chair: Allan Chase

Course Description: Development of basic ear training skills through performance and recognition activities. Study of melodies, intervals and exercises in various major keys. Study of basic rhythmic patterns and introduction to common harmonic progressions. Study of basic conducting patterns and common music notation.

Course Objective: ET 111 is the first of an articulated four-course group forming a basic grounding in ear training. Upon successful completion of this course, you will have begun to develop such musical skills as reading rhythms, vocal production of tonal materials, conducting, and taking dictation. You will practice inner hearing, musical memory, and polyphonic awareness exercises. You will be prepared to continue on to Ear Training 2.

Required Textbook: Ear Training 1 Workbook by DeOgburn et al.

Homework and Quizzes: Regular assignments will be made and checked. Prepared exercises and sight-singing exercises will be asked for on a regular basis. Dictation quizzes will also be given. Approximately one hour of out-of-class preparation per hour of class is required.

Final Exams: December 15-19

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 gives a general idea of grade expectations related to production quality:

- 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) May be flawed in one area, or slightly flawed in two, or with interruptions, but still 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: The final grade will be a composite of the following grades and their relative weights:

- 50% Homework recitation
15% Daily quizzes; dictation/recognition
15% Midterm exam
20% Final exam

Attendance Policy: Attendance will be recorded; six absences are allowed. If your seventh absence occurs before the "W" deadline, the instructor may withdraw you; if your seventh absence occurs after this deadline, a course grade of F may result. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 4:00 pm Friday, November 7. Neither the instructor nor the student may initiate a "W" after that date.

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. Step-wise sol-fa exercises and melodies.
- c) Harmony: Introduction of minor second interval.
- d) 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: Introduction of major second interval.
- d) 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: Introduction of major third interval.
- d) 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: Introduction of minor third interval.
- d) Solfege: Transposition of diatonic trichords.

MIDTERM EXAM

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: Introduction of major triad, diatonic I triad.
- 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: Introduction of diatonic V triad and progression: I, V, I. Explanation of voice leading. Introduction of examples of melody with chord progression: keys of C, F, and G Major.
- 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: Introduction of diatonic IV triad and progression: I, IV, I.
- 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: Introduction of diatonic V7 chord. Additional progressions involving: I, IV, V, and V7 in major keys: C, F, G, Bb and D.
- d) Solfege: Fundamental bass singing.

Final Exam