

ET 112 EAR TRAINING 2

Instructor: _____

Mailbox: _____ Email: _____ Phone: _____

Office: _____ Office hours: _____

Course Chairs:

Allan Chase, Chair
aschase@berklee.edu
899 Boylston St., 2nd floor

Roberta Radley, Assistant Chair
rradley@berklee.edu
899 Boylston St., 2nd floor

Course Description: Continuation of ET 111. Development of basic ear training skills through performance and dictation. Study of melodies, intervals, harmony, and solfege in minor keys. Continued study of rhythms, meters, conducting patterns, and notation.

Course Objective:

Ear Training 2 is the second 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.

When you successfully complete Ear Training 2, you will have developed sight-singing and dictation skills giving you mastery of rhythms in common meters and diatonic melodies and in major and minor keys, including all forms of the minor scale. You will be able to perform rhythms and melodies accurately using moveable-*do* solfege syllables and conducting patterns. You will be familiar with swing feels in 4/4 and 3/4 meters. You will be able to recognize triads, seventh chords, and diatonic major-key chord progressions.

Required Textbook: *Ear Training 2 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:

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 2
Topical Course Outline

Chapter 1

- a) Rhythm: Review of basic conducting patterns and performance methods. Introduction of 6/8 meter and eighth-note triplets. Tempo change markings.
- b) Melody: Review of major scale sol-fa exercises and melodies.
- c) Harmony*: Review of all triad types; diatonic triadic chord progressions in the major key, applying both vertical and horizontal approaches. Hearing inversions of the I, IV and V triads in the major key; discussion of melody/harmony relationship.
- d) Solfege: Review of stepwise and 3rds patterns in the major scale. Chart of chromatic solfege.

Chapter 2

- a) Rhythm: More on sixteenth-note patterns. Additional dynamic markings.
- b) Melody: Introduction of natural minor sol-fa exercises and melodies. Introducing Me, Le and Te.
- c) Harmony: Hearing major 7th and dominant 7th chord qualities; hearing diatonic chord progressions in the major key that use Imaj7, IVmaj7, V7 and V7sus4 in addition to diatonic triads. Emphasis on using the vertical approach.
- d) Solfege: Introduction of stepwise and 3rds patterns in natural minor, featuring A and C natural minor keys.

Chapter 3

- a) Rhythm: Introduction of swing eighth-note notation and interpretation in 4/4. Two-beat groupings featuring sixteenth notes.
- b) Melody: Continuation of natural minor sol-fa exercises and melodies.
- c) Harmony: Hearing minor 7th and minor 7th b5 chord qualities; hearing diatonic chord progressions in the major key that incorporate all diatonic triads and seventh chords (Imaj7, II-7, III-7, IVmaj7, V7, V7sus4, VI-7, VII-7b5). Emphasis on using the vertical approach.
- d) Solfege: Continuation of stepwise and 3rds patterns, featuring the key of D natural minor.

Chapter 4

- a) Rhythm: Continuation of swing eighth-note feel in 3/4: jazz waltz. Odd phrase lengths introduced.
- b) Melody: Comparison of natural minor with relative and parallel major keys; sol-fa exercises and melodies.
- c) Harmony: Hearing diatonic seventh chord progressions using the horizontal approach (arpeggios and voice-leading); hearing the passing 7th; review of hearing all chord types (triads and seventh chords).
- d) Solfege: Diatonic stepwise triad patterns, featuring new keys of Ab major and F relative minor.

MIDTERM EXAM

Chapter 5

- a) Rhythm: Introduction of 6/8 meter conducted in 6, featuring sixteenth-note patterns. Samba groove example.

* The Harmony curriculum for Ear Training 2 has been updated for Fall 2009 and does not correspond to the placement of Harmony topics in the workbook chapters. Material on pages 14-15, 26-28, 38-40, 53-55, 67-69, 81-82, 93-95, and 106-7 will be covered earlier in the semester, and will be supplemented by additional harmonic ear training material.

- b) Melody: Comparison of natural minor with relative and parallel major keys continued; sol-fa exercises and melodies.
- c) Harmony: Introduction to minor key harmony: hearing the bass line as a diatonic melody in minor; hearing diatonic triadic chord progressions in natural minor; relationship of relative and parallel major and minor keys. Use of both vertical and horizontal approaches.
- d) Solfege: Inversions of stepwise diatonic triad patterns, featuring the parallel keys of E major and E minor.

Chapter 6

- a) Rhythm: Introduction of cut time, 2/2 meter. 2 against 3 hemiola patterns featured in different time signatures.
- b) Melody: Introduction of the traditional melodic minor scale; sol-fa exercises and melodies.
- c) Harmony: Hearing diatonic triadic chord progressions in harmonic minor; hearing chord progressions (triads only) that combine natural and harmonic minor keys. Use of both vertical and horizontal approaches.
- d) Solfege: Diatonic 3rds pattern in traditional melodic minor.

Chapter 7

- a) Rhythm: Introduction of syncopated sixteenth-note patterns.
- b) Melody: Introduction of Jazz Melodic Minor scale; sol-fa exercises and melodies.
- c) Harmony: Introducing seventh chords in the minor key; hearing diatonic chord progressions in minor that incorporate both triads and seventh chords. Use of both vertical and horizontal approaches.
- d) Solfege: Diatonic seventh-chord arpeggios in a major key and 3rds pattern in Jazz Melodic Minor.

Chapter 8

- a) Rhythm: Introduction of the quarter-note triplet grouping, and 12/8 meter.
- b) Melody: Introduction of harmonic minor scale sol-fa exercises and melodies. Summary and review of all minor scales.
- c) Harmony: Review of diatonic chord progressions in both major and minor keys, incorporating both triads and seventh chords; review of all chord types.
- d) Solfege: Diatonic 7th chord arpeggios in cycle 5 pattern. Sol to Do tetrachord patterns that feature Le, La, Te and Ti variations in minor.

FINAL EXAM