

## ET 212 EAR TRAINING 4

Instructor: \_\_\_\_\_

Mailbox: \_\_\_\_\_ Phone: \_\_\_\_\_

Office: \_\_\_\_\_ Office hours: \_\_\_\_\_

**Course Chair:** Allan Chase

**Course Description:** Continuation of ET 211. Advanced development of ear training skills through performance and recognition activities. Selected chromatic syllables are presented through core melodic motives, forming the basis of melodic reading, melodic dictation, and the study and recognition of common harmonic models. In addition to the study of chromaticism, modulation will also be explored. Continued study of advanced rhythmic concepts. Continued study of common harmonic progressions that include secondary and substitute dominants. Continued study of conducting patterns and common music notation

**Course Objective:** ET 212 is the fourth and final course of an articulated four-course group forming a basic grounding in ear training. Upon successful completion of this course, you will have established a solid background in the foundations of musicianship and will be confident and prepared for various musical endeavors. All Ear Training electives are now open to you.

**Required Textbook:** Ear Training 4 Workbook, by deOgburn, Germain, Haupers, Prosser, Radley and Vose.

**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 a 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; four absences are allowed. If your fifth absence occurs before the "W" deadline, the instructor may withdraw you; if your fifth 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 4

### Topical Course Outline

#### Chapter 1

Rhythm... Conducting; performance; 5/4 meter  
Melody... Introduction to chromaticism; Ri and Fi  
Solfege Exercise... Chromatic neighbor tone patters  
Harmony... Review of modal harmony; review of all chord tones and tensions on seventh chords

#### Chapter 2

Rhythm... 3/2 and 6/4 meters  
Melody... Me and Se  
Harmony... V7/V

#### Chapter 3

Rhythm... 5/8 and 7/8 meters  
Melody... Di and Ra  
Solfege Exercises... Lydian, Phrygian, minor and major tetrachord patterns  
Harmony... V7/IV

#### Chapter 4

Rhythm... Double dotted quarter notes; changing time signatures; four over three note groupings  
Melody... Si, Li, Te, and Le  
Harmony... V7/VI

#### Chapter 5

Rhythm... Changing time signatures with constant eighth note  
Melody... Introduction of indirect chromatic resolution  
Solfege Exercises... Chromatically altered tetrachords; dominant 7<sup>th</sup> chords  
Harmony... V7/II

#### Chapter 6

Rhythm... Tempo modulation  
Melody... Introduction of direct modulation  
Harmony... V7/III

#### Chapter 7

Rhythm... Artificial groupings: quintuplets and septuplets  
Melody... Introduction of pivot modulation  
Solfege Exercises... Secondary dominant resolutions; dominant 7<sup>th</sup> chords in cycle 5  
Harmony... SubV7/I and V7

#### Chapter 8

Rhythm... 32<sup>nd</sup> notes; 7/4 meter  
Melody... Review  
Harmony... Review