

ET 212 EAR TRAINING 4

Instructor: _____

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Course Chairs:

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Course Description: Continuation of ET 211 Ear Training 3. 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: Ear Training 4 is the fourth in 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 4, you will have developed sight-singing and dictation skills giving you mastery of rhythms in 3/2, 6/4, 5/4, 5/8, 7/4, 7/8, and changing time signatures; and of metric modulations, double-dotted notes, 4:3 polyrhythms, divided triplets, and quintuplets and sextuplets. You will be able to perform, recognize, and transcribe complex rhythms and chromatic melodies accurately using moveable-*do* solfege syllables and conducting patterns. You will be able to recognize and transcribe chords with tensions, chromatic chord progressions involving secondary dominants, modulating chord progressions, and some secondary II-V progressions and substitute dominants. After completing Ear Training 4, you will be prepared to take Ear Training electives.

Required Textbook: *Ear Training 4 Workbook: 2nd Edition* by Scott DeOgburn, Tony Germain, Mitch Haupers, Steve Prosser, Roberta Radley, and Dave Vose (2007, Berklee).

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 three 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. Three absences are allowed with no penalty; beginning with the fourth 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 4

Topical Course Outline

Chapter 1

Rhythm...Conducting; performance; review of 16th note patterns; double dotted quarter notes; four over three note grouping

Melody...Practice method for sightsinging; introduction to chromaticism; Fi and Se

Harmony... V7/V; tension 9

Chapter 2

Rhythm...3/2 and 6/4 meters

Melody...Li and Te

Harmony... V7/IV; tension 13

Chapter 3

Rhythm...5/4 and 7/4 meters

Melody...Si and Le

Solfege Exercises...Lydian, Phrygian, minor and major tetrachord patterns

Harmony... V7/VI; tension b9.

Chapter 4

Rhythm...Changing time signatures with constant quarter note

Melody...Ri and Me

Harmony... V7/III; tension b13

MIDTERM EXAM

Chapter 5

Rhythm...5/8 and 7/8 rhythms

Melody...Di and Ra

Solfege Exercises...Chromatically altered tetrachords; dominant 7th chords

Harmony... V7/II; tension #9

Chapter 6

Rhythm...Changing time signatures with constant eighth note

Melody...Modulation; parallel major and minor keys; keys related at 4th, 5th, and 2nd intervals.

Harmony...SubV7/I; tension #11

Chapter 7

Rhythm...Metric modulation

Melody...Modulation; relative major and minor keys; keys related at 3rd intervals

Harmony... V7/I –altered; chord tone b5.

Chapter 8

Rhythm...32nd notes; divided quarter note triplet; artificial groupings; quintuplets and septuplets

Melody...Review

Harmony...Review

FINAL EXAM