



m o o r e s s c h o o l o f m u s i c

Aural Skills III (MUSI 2170), Fall 2004

Professor: Andrew Davis ([email](#))

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Daily schedule

[Shortcut to the current week](#) (assuming I remember to keep the link updated).



Microsoft word files (.doc format) are marked with the Word logo. Files in .pdf format are marked with the PDF logo. To read the .pdf files, you'll need the Adobe Acrobat Reader, [which you can obtain for free here](#).



[Current class rosters](#) (check to see which small section you're in).


NOTES:

- About the hearings: on the days hearings are scheduled, you should be prepared to sing the assigned material. There is no practical way, however, that everyone will be heard singing every assignment—some days you will not sing, other days you will. We will try to distribute the singing among the entire class over the course of the semester so that everyone sings roughly the same number of times.
- "MSS" refers to Benjamin, Horvit, and Nelson's *Music for Sight Singing*.
- "MET" refers to Horvit, Koozin, and Nelson's *Music for Ear Training* and accompanying CD-ROM.

WEEK	DATE	TOPICS AND HANDOUTS	ASSIGNMENT DUE or HEARING SCHEDULED (all due at class time on the day indicated)
1	08/24. Room 108.	Course introduction. Singing: reviewing basic diatonic materials. Melodies with 7th chords (MSS ch. 11). Practice, p. 121 nos. 13, 17, 18, 19, 21.	
	08/26. Room 108.	Singing: continue to review diatonic materials. Practice, MSS ch. 11, p. 121 nos. 13, 17, 18, 19, 21. Dictation: MET ch. 11. Reviewing the procedure for melodic dictation. Practice melodic dictation, diatonic with 7th chords.	
2	08/31	Singing: MSS ch. 11, melodies with 7th chords. Dictation: MET ch. 11. Melodic dictation,	Hearings: p. 122 nos. 17, 18, 21. (4th ed: p. 131 nos. 18, 19, and 22).

		diatonic with 7th chords.	
	09/02. Room 108.	Singing: practice, ensemble singing, p. 124 duet 1; and the 4-part setting p. 126 no. 1. Dictation: MET ch. 11. Reviewing the procedure for harmonic dictation. Practice harmonic dictation, diatonic with 7th chords.	
3	09/07	Singing: MSS ch. 12, introducing decorative chromaticism. Chromatic syllables, MSS p. ix. Practice, p. 128 nos. 2, 3, 4, 7. Dictation: MET ch. 12. Melodic dictation with decorative chromaticism.	
	09/09	Dictation quiz 1. One melodic and one harmonic dictation, each diatonic with seventh chords. Singing: MSS ch. 12, decorative chromaticism. Practice, p. 131 nos. 1, 2. Dictation: MET ch. 12. Melodic dictation with decorative chromaticism.	Dictation assignment 1: p. 268 nos. 1 and 2 (harmonic dictation with 7ths); p. 253 nos. 1 and 2 (melodic dictation with 7ths). Write this directly on the page in the workbook, then tear out the page on the perforation and turn it in. Hearings: p. 128 nos. 2, 3, 4, 7. (4th ed: p. 138 nos. 2, 3, 4, 7).
4	09/14	Singing: MSS ch. 12, decorative chromaticism. Dictation: hearing triad qualities and inversions.	Hearings: p. 133 nos. 11, 19. (4th ed: p. 143 nos. 11, 19). These are in C clefs: sing them on correct syllables (not on letter names).
	09/16. Room 108.	Singing: MSS ch. 12, chromaticism from minor-mode scale alterations. Practice, p. 138 nos. 2, 7. Dictation: MET ch. 12. Melodic dictation with chromaticism from altered minor scales. More practice hearing triad qualities and inversions.	
5	09/21	Dictation quiz 2. Identifying triad qualities and inversions; one melodic dictation with decorative chromaticism. Singing: MSS ch. 12, chromaticism from mode mixture. Practice, p. 141 nos. 2, 4, 8, 9. Dictation: MET ch. 12. Melodic dictation with chromaticism from mode mixture.	Hearings: p. 139, nos. 4, 5, 8. (4th ed: p. 149 nos. 5, 6, 9).
	09/23	Singing: MSS ch. 12, chromaticism from mode mixture. Practice, 4-part setting p. 148. Dictation: MET ch. 12. Harmonic dictation with mode mixture.	Hearings: p. 144 nos. 3, 5, 10. (4th ed: p. 155 nos. 3, 5, 11.)
6	09/28	Singing: MSS ch. 14, applied dominants. Practice, p. 156 nos. 1 and 2. Also for practice:	No hearings today.

		p. 156 nos. 3, 4, 12, 15, 16. Dictation: MET ch. 13. Melodic dictation with applied dominants.	
	09/30	Dictation quiz 3. One melodic dictation with chromaticism from minor-mode scale alterations; one harmonic dictation with mode mixture. Singing: MSS ch. 14, applied dominants. Dictation: hearing inverted dominant seventh chords.	Dictation assignment 2: p. 307 nos. 1 and 2 (melodic with applied dominants); p. 295 nos. 3 and 4 (harmonic with mode mixture). Hearings: p. 159 nos. 2, 3, 4, 7.
7	10/05. Room 108.	Singing: MSS ch. 14, applied dominants. Practice: p. 158 nos. 17, 18, 19. Reviewing the procedure for sight reading; practice sight reading melodies with applied dominants. Dictation: MET ch. 13. Harmonic dictation with applied dominants.	
	10/07	[Midterm singing exam material assigned today.] Singing: sight reading melodies with applied dominants. Dictation: MET ch. 13. Harmonic and melodic dictation with applied dominants.	Hearings: sight reading melodies with applied dominants. Melodies for sight reading will be handed out in class.
8	10/12	Midterm dictation exam. Plan on this taking the entire class period. The format of the exam will be as follows: 1. 2 melodic dictations: A) melodic dictation with decorative chromaticism and/or minor-scale alterations; B) melodic dictation with one or two applied dominant chords. 2. 2 harmonic dictations: A) harmonic dictation with one or two examples of mode mixture; B) harmonic dictation with one or two applied dominant chords. 3. 4 triad identifications (identify quality [major, minor, or diminished], inversion, and soprano note).	Prepare for the midterm dictation exam.
	10/14	Class will not meet today—we'll hear midterm singing exams in private appointments instead. Midterm singing exams. The format of these will be as follows: Prepare the following material: 1. p. 130, nos. 9 and 11. (4th	Prepare for the midterm singing exams; come to your appointment on time.

		<p>edition: p. 140, nos. 9 and 11.)</p> <p>2. p. 147, duet 1, top line only; p. 146, no. 9, m. 9 to the end. (4th edition: p. 158, duet 1, top line only; p. 157, no. 10, m. 9 to the end.)</p> <p>3. p. 162, no. 16; p. 163 no. 22. (4th edition: p. 174, no. 16; p. 176 no. 22.)</p> <p>You will have to sing one selection from each group, for a total of three. You will be allowed to choose one selection to sing; we will choose the other two. Choose a selection you think you can perform well! The examples we choose for you will be from the groups you did not choose.</p> <p>Example: you choose to sing p. 147, duet 1, top line. This is from group 2 above, so we will then ask you sing one selection from group 1, and one selection from group 3.</p>	
9	10/19. Room 108.	<p>Singing: MSS ch. 15, modulation to closely related keys. Practice, p. 169 nos. 1, 2, 4.</p> <p>Dictation: none today.</p> <p>--  today's handout on modulation and related skills.</p>	
	10/21	<p>Singing: MSS ch. 15, modulation to closely related keys. Practice, p. 171 nos. 14, 16, 19 (all are melodies with multiple modulations).</p> <p>Dictation: MET ch. 15. Melodic dictation with modulations to closely related keys.</p>	Hearings: p. 169 nos. 4, 6, 7. (4th ed: p. 184 nos. 4, 6, 7).
10	10/26. Room 108.	<p>Singing: MSS ch. 15, modulation to closely-related keys. Practice, p. 171 nos. 13 and 14.</p> <p>Dictation: MET ch. 15. Harmonic dictation with modulations to closely related keys.</p>	
	10/28	<p>Singing: MSS ch. 15, modulation to closely-related keys.</p> <p>Dictation: MET ch. 15. Harmonic and melodic dictation with modulations to closely related keys.</p>	<p>Hearings: p. 171 nos. 13 and 14 (both are in the alto clef—sing them on syllables). (4th ed: p. 186 nos. 13, 14).</p> <p>--for no. 13: the location of the modulation isn't obvious. Why</p>

			not? Is any shift in syllables required? --for no. 14: how many modulations are there, where are they, and what key are they to?
11	11/02	<p>No quiz today—moved to Thursday.</p> <p>Singing: MSS ch. 15, modulation to closely-related keys (melodies with multiple modulations).</p> <p>Dictation: MET ch. 15. Melodic and harmonic dictation with modulations to closely related keys.</p>	<p>Dictation assignment 3: p. 339 nos. 3 and 4 (melodic dictations with modulations); p. 343 no. 4 and p. 344 no. 6 (harmonic dictations with modulations).</p> <p>Hearings: p. 172 nos. 17 and 18. (4th ed: p. 187 nos. 17, 18). Each of these has more than one modulation and will require multiple changes in syllables.</p>
	11/04	<p>Dictation quiz 4 (NOTE NEW DATE). One melodic dictation with a modulation; one harmonic dictation with a modulation.</p> <p>Singing: MSS ch. 16, working with rhythm exercises (quintuple meters). Improvisation on solfège syllables to the rhythm exercises, ch. 17, p. 203. Practice, nos. 1, 2.</p> <p>Dictation: interval identification.</p>	No hearings today.
12	11/09. Room 108.	<p>Singing: MSS ch. 16, more chromaticism, and modulation to distantly-related keys. Practice, p. 207 nos. 2, 4. Sight reading review: procedure for sight reading modulating melodies, and practice sight reading a modulating melody.</p> <p>Dictation: Interval identification. MET ch. 15, melodic dictation with modulations to closely related keys.</p>	No hearings today.
	11/11	<p>Singing: MSS ch. 16, rhythm exercises (quintuple meters).</p> <p>Dictation: Interval identification. MET ch. 15, melodic dictation with modulations to closely related keys.</p>	<p>Hearings: be prepared to sing an improvisation, using syllables in the major mode, and using the rhythms from the exercises on p. 203 no. 3 and p. 204 no. 8.</p> <p>Use the chord progressions I've supplied on this copy of the exercises.</p> <p>Guidelines: the improvisation doesn't have to be complicated. Try to create a simple melody that has some contour (don't dwell on a single pitch or group of pitches). Try to make it fit the</p>

			<p>meter; think about things like pauses in the melody and where the natural cadence points are, and what pitches you might end on at these points (for example: are there half or authentic cadences in these exercises?). Adhere to the simple chord progressions I've supplied.</p> <p>You do not have to conduct!</p>
13	11/16	<p>Dictation quiz 5. Interval identification; one harmonic dictation with a modulation to a closely-related key.</p> <p>Singing: Sight reading melodies with modulations.</p>	<p>Hearings: sight reading melodies with modulations. Melodies for sight reading will be handed out in class.</p> <p>Dictation assignment 4 is due one week from today: this will be a transcription of p. 402 no. 2. See below for the assignment. Spend time with this this early in case you need to ask questions about it.</p>
	11/18	<p>Singing: MSS ch. 16, more chromaticism, and modulation to distantly-related keys.</p> <p>Dictation: MSS ch. 16. Harmonic dictation with the Neapolitan chord.</p> <p>NOTE: practicing dictations with the Neapolitan chords using the CD is difficult, because examples of the Neapolitan are mixed in with examples of other topics we haven't covered. To help you, here's a list of practice dictation examples in chapter 16 that have a Neapolitan chord: in the "basic progressions," starting on p. 374: nos. 1, 5, 6. In the "phrase-length exercises," starting on p. 377: nos. 1, 5 (also has an embellishing diminished 7th), 8, 15 (uses the Neapolitan as a pivot to modulate).</p>	<p>Hearings: p. 207 nos. 6, 10 (these are very hard). (4th ed: p. 207 nos. 8, 12). Neither of these require a modulation—just keep the syllables in the home key.</p>
14	11/23	<p>Singing: MSS ch. 16, more chromaticism, and modulation to distantly-related keys.</p> <p>Dictation: Interval identification. MET ch. 16, melodic dictation with Neapolitan chords.</p>	<p>Dictation assignment 4: transcribe p. 402 no. 2. Notes on this:</p> <p>--note first that for our purposes "transcription" means the same thing as "dictation." (The real difference is that in a transcription exercise you have an unlimited number of hearings with which to work and thus the skill does not test your memory; in a real "dictation" exercise, memory is part of what's being tested, and thus</p>

			<p>there are a limited number of hearings.)</p> <p>--this is a 2-voice piece for keyboard by Domenico Scarlatti, a contemporary of Bach—and thus it's in a style similar to the Bach Minuet in G that we looked at in the theory class (in week 10).</p> <p>--to do the assignment, transcribe the bass line first, then think about what harmonic progression is implied.</p> <p>--then work on transcribing the upper voice (which spends most of its time arpeggiating chords).</p> <p>--turn in: the sheet from the workbook with your transcription, along with a complete Roman numeral and figured bass analysis (on the score) of the excerpt.</p> <p>Hearings (these are very hard!!): p. 210 nos. 15 and 16. (4th ed: p. 210 nos. 17, 18). For each of these you must decide how many modulations to make and where to make them. (There is no "right" or "wrong" answer, of course.)</p>
	11/25	No class: Thanksgiving.	
15	11/30. Room 108.	<p>Singing: MSS ch. 17, music from the literature. Bach's chorale setting of "Es ist genug," p. 228 no. 7.</p> <p>Dictation: MET ch. 16. Melodic and harmonic dictation with Neapolitan chords.</p>	Hearings: Sight reading with modulations.
	12/02	<p>Final singing exams: these will be given in private appointments today (and tomorrow if necessary).</p> <p>Prepare the following material:</p> <ol style="list-style-type: none"> 1. p. 207 no. 4 and p. 209 no. 11 (4th edition: p. 207 no. 6 and p. 209 no. 13). Do not make a modulation in either of these. 2. p. 174 nos. 22 and 25 (4th edition: p. 189 nos. 22 and 25). You should make at least one modulation in each of 	

		<p>these.</p> <p>3. p. 244 no. 13 (4th edition: p. 266 no. 27), top vocal line. You will be asked to sing the whole thing—it is several pages long.</p> <p>4. Sight reading. You will be asked to sight read one melody with a modulation to a closely related key. You will be given one minute to scan the melody and prepare.</p> <p>You will sing a total of three (3) selections, including the sight reading.</p> <p>This mean you will sing two (2) selections from the material listed in groups 1–3. You will be able to choose one, and we will then choose the other (and our choice will be from one of the groups you did not choose).</p> <p>Example: you choose to sing p. 208 no. 11. We might then ask you to sing p. 244 no. 13, the top vocal line.</p>	
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Final dictation exam: Thursday December 9, 2004, 9:00am in your regular rooms (for small sections).

Notes on the dictation exam:

1. The dictation exam will consist of the following material:
 - a) 2 harmonic dictations. One of these will modulate; the other will not modulate but will have one or more examples of chromaticism, such as an applied dominant and/or a Neapolitan chord. One will be in the major mode, one will be in the minor mode.
 - b) 2 melodic dictations. One of these will modulate; the other will not modulate but will have one or more examples of chromaticism, such as chromatic passing or neighboring tones and/or an implied Neapolitan chord. One will be in the major mode, one will be in the minor mode. One will be in a simple meter, one will be in a compound meter.
 - c) 5 intervals to identify. All major and minor intervals are possible, as well as the tritone (diminished 5th / augmented 4th).
2. This date and time is the designated final exam time for the course. We had thought briefly about giving the final dictation exam on the last day of class, but after much discussion and debate we have decided that the best option is to give the exam on Thursday December 9, during the final exam week. This will allow us to avoid conflicts with other courses in which exams are being given during the last week of class.

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