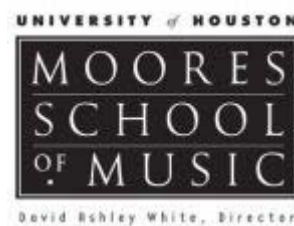


Aural Skills I (MUSI 1170), Fall 2006

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

[Home page and syllabus](#) | [Daily schedule](#)




Daily schedule

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


NOTES:


- [CLASS ROSTERS: see what class you're in](#)** (THIS FILE IS THE MOST CURRENT COPY OF THE ROSTERS)
- unless instructed otherwise or noted on the course schedule, class will meet with Professor Davis every other Tuesday in room 108 (these dates are in bold on the schedule below); class will meet every other day in small sections with the teaching assistants in the assigned rooms (see the class rosters for your TA and room assignments).
- All "MSS" references are to the Benjamin, Horvit, and Nelson *Music for Sight Singing*. All "MET" references are to the Horvit, Koozin, and Nelson *Music for Ear Training*.
- 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](#).
- on in-class singing hearings: You must be prepared to sing the assigned material in class on the days hearings are scheduled. Everyone will be heard singing in class on a regular basis—about once per week, during most weeks. There is, of course, no practical way that everyone will be heard singing every assigned hearing—some days you will sing, other days you will not. 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. See the syllabus for more details on in-class singing grades.
- assignments are listed in the assignment column ON THE DAY THEY ARE DUE; assignments are due at the beginning of class.

WEEK	DATE	TOPICS, HANDOUTS, AND HEARINGS	HOMEWORK ASSIGNMENTS DUE AND SUGGESTED PRACTICE MATERIAL
1	08/22	<p>course introduction.</p> <p>MSS ch. 1, pp. 4–6, and class handout on scale patterns. Fundamentals of pitch and solfeggio; major scales on syllables.</p> <p>Material for today: material from today </p>	
	08/24	<p>MSS ch. 1, pp. 5–7.</p> <p>Singing steps and whole steps: be able to sing, given any starting pitch, whole and half steps above and below that pitch. Practice this.</p>	<p>Practice: singing whole and half steps; major scales ascending and descending from any note; exercises, MSS ch. 1 pp. 5–7; major-scale pitch patterns on the class handout.</p>

		<p>Class handout on scale patterns; major scales on syllables; singing pitch patterns from major scales; establishing keys aurally.</p> <p>Introduction to basic elements of dictation.</p> <p> Scale patterns for practice</p> <p>notes from today: steps for establishing keys essential elements of dictation</p>	
2	08/29	<p>practice: establishing keys aurally, given different tonics; singing half and whole steps; major-scale pitch patterns (from the class handout; on syllables but with no rhythms); basic dictation.</p> <p>Hearings: major scales, ascending or descending from any starting pitch (we will give you the starting DO); major-scale pitch patterns (class handout): we will give you the starting pitch.</p>	<p>Practice: MET ch. 1, pp. 23–24 (recognizing scales: be able to say if the scale is major or not; click here for answers)</p>
	08/31	<p>More on establishing keys aurally, given different tonics; major-scale pitch patterns (syllables, no rhythms).</p> <p>Hearings: major scales; major-scale pitch patterns (class handout); now add MSS, pp. 5–7, nos. 1–15.</p>	<p>Practice: MET p. 32–34, nos. 1–18. Practice notating rhythms using proto-notation.</p>
3	09/05	<p>MSS ch. 2, pp. 10–13. more on fundamentals of rhythm and meter; introduction to proto-notation; simple duple and triple meters; conducting duple and triple meters; basic dictation with syllables and proto-notation.</p> <p>notes from today</p>	<p>Practice: MET ch. 2, pp. 25–28 (rhythmic dictation); use proto-notation on a separate piece of paper, or in the workbook</p>
	09/07	<p>Practicing dictation with proto-notation; singing simple duple and triple meters.</p> <p>Hearings: continue MSS pp. 8–9, nos. 10–22; p. 9, nos. 1–3 (be prepared to sing both lines).</p>	<p>Practice: continue with MET ch. 2, pp. 25–28 (rhythmic dictation); use proto-notation on a separate piece of paper, or in the workbook</p>
4	09/12	<p>Hearings: MSS p. 14–16, nos. 1–9. Singing must be on syllables.</p> <p>Dictation practice.</p>	<p>Practice: MET ch. 2, p. 32 nos. 1–6 (scale patterns); notate with syllables and proto-notation, then translate to standard pitch and rhythm notation</p>
	09/14	<p>Dictation quiz 1. (You'll be required to use proto-notation—no real notation accepted.)</p> <p>Hearings: MSS p. 14–16, nos. 1–9. Singing</p>	<p>Practice: continue MET p. 32, nos. 1–6.</p>

		must be on syllables.	
		Dictation practice.	
5	09/19	Translating protonotation to standard notation; dictation practice using syllables and notation. Singing with conducting. MSS ch. 2, pp. 16–17 nos. 1–6: patterns with more skips. notes	Practice: MET pp. 33–34 (scale patterns with more skips); notate pitch and rhythm using proto- and standard notation.
	09/21	Dictation quiz 2. (We'll continue to require protonotation ONLY on this quiz—no real notation.) MSS ch. 2, pp. 18–19 nos. 1–10: melodies. Hearings: Hearings: MSS p. 16–17, nos. 1–6.	Practice: MET ch. 2, pp. 35–37 (melodic dictation).
6	09/26	Hearings: MSS pp. 18–19, nos. 1–10: singing must be on syllables with conducting. Dictation practice: dictations with real notation.	Practice: MET ch. 3, pp. 41–43 (scale patterns with more skips)
	09/28	Hearings: MSS pp. 18–21, nos. 1–23. Singing must be on syllables with conducting. Dictation practice: dictations with real notation.	Practice: MET ch. 3, pp. 44–46 (melodic dictation)
7	10/03	Today: sign up for midterm singing appointments. These will be first come, first serve. Come to class early to get your choice of times. Appointments will begin with the next class. Hearings: MSS pp. 24–25, nos. 1–10.	
	10/05	Midterm exam, part 1. Midterm dictation exam in class, followed by individual singing appointments. Midterm dictation exam: these will be given in class today, Thursday of week 7 (10/05). There will be two dictations, at exactly the same length and level of difficulty as those we've been practicing in class and those we've had on quizzes. Class will be dismissed when the dictation exam is finished. Midterm singing exam: these will be given in individual appointments on Thursday of week 7 (10/05) and Tuesday of week 8 (10/10). You may sign up for an appointment on Tuesday week 7 (10/03). If you do not sign up for an appointment, or do not come to your scheduled appointment, you will receive a 0 for that	Prepare for the midterm.

		<p>portion of the exam.</p> <p>When you arrive for your appointment you will be asked to sing two examples from the assigned material listed below. A clean copy of the material will be provided for you—there is no need to bring your own (and you won't be allowed to use your own copy if you do bring it). Grading will be according to the same criteria used in class, but all grades will be used (i.e., you will receive A, B, C, D, or F—with no opportunity to make up the grades below A or B). You will not necessarily be informed of your grade at the end of your appointment, but you're welcome to ask about it after all appointments have been completed.</p> <p>Prepare the following material: MSS pp. 25–26 nos. 11–15, 17, 19, and 20.</p>	
8	10/10	Midterm exam, part 2 (more individual singing appointments). Class will not meet today.	
	10/12	<p>Introducing tonic-dominant harmony: inversions and figured bass symbols. Arpeggiation exercises in root position and arpeggiations in close voice leading with all inversions.</p> <p>notes  Handout: reference table, figured bass symbols for triadic inversions.</p> <p>Also: singing alto clef, on letter names with conducting. MSS p. 47 nos. 1–3.</p>	
9	10/17	<p>Reviewing chordal inversions. Arpeggiation exercises: I V I (V above and below) in close voice leading with all inversions. Dictation practice.</p> <p>Hearings: MSS p. 47, nos. 1–3 (on letter names while conducting); arpeggiations: I V I (both above and below to reach V)</p>	
	10/19	<p>Arpeggiation exercises: I V I (V above and below) in close voice leading with all inversions. Also new arpeggiations: I V7 I (V7 above and below). Dictation practice.</p> <p>Hearings:</p>	

		<p>MSS p. 48, nos. 4–6 (on letter names while conducting); arpeggiations:</p> <ul style="list-style-type: none"> — I V I — I V6 I — I V6/4 I — I6 V6/4 I6 — I6/4 V I6/4 <p>Dictation quiz 4.</p>	
10	10/24	<p>Arpeggiations using tonic and dominant seventh in close voice leading with all inversions. Longer melodic dictations.</p> <p> Reference table for inversions of seventh chords.</p> <p>notes</p>	
	10/26	<p>More arpeggiation practice: I and V7 in close voice leading with inversions.</p> <p>Hearings: MSS p. 35 nos. 6–12; MSS p. 48 nos. 7–10; arpeggiations:</p> <ul style="list-style-type: none"> — I V I — I V6 I — I V6/4 I6 — I6 V6/4 I6 — I6/4 V I6/4 	
11	10/31	<p>Practice: arpeggiations, tonic and dominant with close voice leading in all inversions.</p> <p>Hearings: MSS p. 35 nos. 6–12 and p. 48 nos. 7–10 (same as last class);</p> <p>arpeggiations:</p> <p>arpeggiating I and V7 in root position: — I V7 I (both above and below to reach V)</p> <p>and arpeggiating I and V7 using smooth voice leading:</p> <ul style="list-style-type: none"> — I V6/5 I — I V4/3 I6 — I6 V4/3 I6 — I6 V4/2 I6 — I6/4 V7 I6/4 <p>Dictation quiz 5.</p>	
	11/02	CLASS WILL NOT MEET TODAY—TAKE THE DAY OFF.	

12	11/07	<p>Anacruses (upbeats) and quadruple subdivision of the beat. Introducing the subdominant: arpeggiating I IV I (IV above and below); I, IV, and V in close voice leading with inversions (only the assigned progressions). Bass line dictations.</p> <p>Practice: MSS: pp. 49–50, nos. 1–5; p. 49 nos. 11–14 (alto clef); arpeggiations:</p> <ul style="list-style-type: none"> — I V6/5 I — I V4/3 I — I6 V4/3 I6 — I6 V4/2 I6 — I6/4 V7 I6/4 	Practice: harmonic dictation using the MET CD and workbook: unit 4, pp. 74–85.
	11/09	<p>Dictation quiz 6 (melodic dictation).</p> <p>Hearings: MSS: pp. 49–50, nos. 1–5; p. 49 nos. 11–14 (alto clef); arpeggiations:</p> <ul style="list-style-type: none"> — I V6/5 I — I V4/3 I — I6 V4/3 I6 — I6 V4/2 I6 — I6/4 V7 I6/4 	Practice: harmonic dictation using the MET CD and workbook: unit 4, pp. 74–85.
13	11/14	<p>Note on the arpeggiation exercises: these will now include I, IV, and V in root position and with inversions. You should be able to reach the subdominant above OR below the tonic. Warning: reaching IV below the tonic is difficult—practice this.</p> <p>Hearings: MSS: pp. 49–50, nos. 1–5; p. 49 nos. 11–14 (alto clef); arpeggiations:</p> <ul style="list-style-type: none"> — I IV I — I IV V I — I IV V7 I — (both above and below to reach IV in all progressions) 	Practice: harmonic dictation using the MET CD and workbook: unit 4, pp. 74–85.
	11/16	<p>More arpeggiation practice: I, IV, and V using inversions. Melodies from MSS with I, IV, and V (MSS pp. 48–49, nos. 6–10).</p> <p>Note on the arpeggiation exercises: these will now include I, IV, and V in root position and with inversions. You should be able to reach the subdominant above OR below the tonic. Warning: reaching IV below the tonic is difficult—practice this.</p> <p>Hearings: MSS: pp. 50–51, nos. 6–10 (on letter names for those in alto clef); arpeggiations:</p> <ul style="list-style-type: none"> — I IV I — I IV V I — I IV V7 I 	Practice: harmonic dictation using the MET CD and workbook: unit 4, pp. 74–85.

		—(both above and below to reach IV in all progressions)	
14	11/21	more arpeggiation practice; melodies with I, IV, and V: MSS ch. 5, pp. 46 (starting with no. 4)–54; dictation with I, IV, and V. Bass line dictations, now with chordal accompaniment. Hearings: MSS: pp. 50–51, nos. 6–10 (on letter names for those in alto clef); arpeggiations: — I I6 IV V I — I I6 IV V V7 I — I IV6 V7 I — I IV6 I6/4 V7 I	
	11/23	Thanksgiving holiday, no class	No new assignment over the break (but we will hear the arpeggiations in class on Tuesday).
15	11/28	Dictation practice. Singing practice with melodies, MSS pp. 49–50. Hearings: MSS: pp. 50–51, nos. 6–10 (on letter names for those in alto clef); arpeggiations using I, IV, and V with inversions: — I I6 IV V I — I I6 IV V V7 I — I IV6 V7 I — I IV6 cad6/4 V7 I	
	11/30	Review, catch up, and practice. Sign up for final exam singing appointments today.	
<p>Final exam information:</p> <p>Dictation: The final dictation exam will be given Thursday December 14 at 9:00am (NOTE THE TIME!) in your regular classrooms. It should take about 30 minutes. The exam will comprise two melodic dictations and two bass-line dictations, each at about the length and level of difficulty we've been hearing in class.</p> <p>Singing: Final singing exams will be given in private appointments. You should have signed up for a time with your instructor. You will be required to sing three items in your appointment: 1) a melody in treble or bass clef, on solfège syllables with conducting; 2) a melody in alto clef, on letter names with conducting; and 3) one arpeggiation exercise, on syllables with conducting.</p> <p>You should prepare the following material: Melodies: material will be drawn from the singing anthology, nos. 11–22 on pp. 51–53. Arpeggiations: you will be asked to sing one of these:</p> <p style="padding-left: 40px;">I I6 IV cad6/4 V7 I</p> <p style="padding-left: 40px;">or</p>			

I IV6 IV cad6/4 V7 I

Final dictation exam: Thursday December 14 2006, 9:00–10:00am. This time is the designated final exam time for the course, but note the time: the exam will start at 9:00am—not at 8:00am as listed on the final exam schedule. The exam will last one hour and will consist of melodic, 2-part, and harmonic dictations, all at the length and level of difficulty we've been hearing in class.

Final singing exams: Individual appointments for these will be scheduled during final exam week (the week of Mon 12/11) in time slots TBA. The exam will comprise singing two melodies from an assigned set and one arpeggiation exercise from an assigned set. One of the melodies will be in the alto clef, on letter names with conducting; the other will be in treble or bass clef, on syllables with conducting.

Last updated: 4 December, 2006
URL: <http://www.uh.edu/~adavis5/musi1170>
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