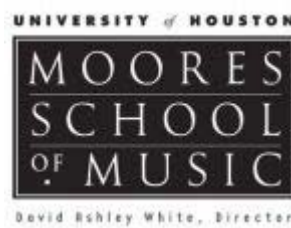


Aural Skills III (MUSI 2170), Spring 2007

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

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Daily schedule


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

NOTES:

--**CLASS ROSTERS: see what class you're in.** These will be posted by the end of the first week of class.

--class will meet with Professor Davis on days marked with boldface type in the "DATE" column below; class will meet all other days 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*.

-- many files are in PDF format. To read these, 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 AND HANDOUTS	ASSIGNMENT DUE or HEARING SCHEDULED (all due at class time on the day indicated)
1	08/21	Course introduction. Singing: -- reviewing basic diatonic materials. Melodies with 7th chords (MSS ch. 11). Practice, p. 130 nos. 14, 18, 19, 20, and 22. --DO-based minor solfegge --review: singing in C clefs --handout version of the syllabus	
	08/23	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	08/28	Singing: MSS ch. 11, melodies with 7th chords. Dictation: MET ch. 11. Melodic dictation, diatonic with 7th chords.	Hearings: p. 131 nos. 18, 19, and 22.
	08/30	Singing: practice, ensemble singing, p. 133 duet 1; and the 4-part setting p. 135 no. 1. Dictation: MET ch. 11. Reviewing the procedure for harmonic dictation. Practice harmonic dictation, diatonic with 7th chords.	
3	09/04	Singing: MSS ch. 12, introducing decorative chromaticism. Chromatic syllables, MSS p. ix. Practice, p. 138 nos. 1, 2, 4, 6. Dictation: MET ch. 12. Melodic dictation with decorative chromaticism.	Hearings: p. 131 nos. 18, 19, and 22.
	09/06	Dictation quiz 1. One melodic and one harmonic dictation, each diatonic with seventh chords. Singing: MSS ch. 12, decorative chromaticism. Practice, p. 141 nos. 1, 2. Dictation: MET ch. 12. Melodic dictation with decorative chromaticism.	Hearings: p. 138 nos. 1, 2, 4, 6.
4	09/11	Singing: MSS ch. 12, decorative chromaticism. Dictation: hearing triad qualities and inversions.	Hearings: p. 143 nos. 11, 19. NOTE: These are in C clefs, which we discussed in class in week 2. Sing them on correct syllables (not on letter names, unless you really want to). Both are also very difficult! Be sure to prepare. Note also: no. 11 is in the minor mode: you should use either LA-based minor, which we learned in aural skills I and II, or the DO-based minor we discussed in class during weeks 1 and 2 of this semester.
	09/13	class cancelled: hurricane.	
5	09/18	Singing practice: p. 155 nos. 3, 5, 11; p. 159 nos. 2, 3, 4, 7. These are assigned for hearings next week. Dictation practice: melodic dictation with	Hearings: p. 143 nos. 11, 19. NOTE: These are in C clefs, which we discussed in class in week 2. Sing them on correct syllables (not on letter names,

		chromaticism; harmonic dictation with full functional progressions (3-4 chord tonic expansion, 1-2 predominant chords, cadential 6/4 chord, cadence); identifying triad qualities and inversions.	unless you really want to). Both are also very difficult! Be sure to prepare. Note also: no. 11 is in the minor mode: you should use either LA-based minor, which we learned in aural skills I and II, or the DO-based minor we discussed in class during weeks 1 and 2 of this semester.
	09/20	Dictation quiz 2 (this may include any of the activities we've been emphasizing in class). Singing practice: p. 155 nos. 3, 5, 11; p. 159 nos. 2, 3, 4, 7. These are assigned for hearings next week. Dictation practice: melodic dictation with chromaticism; harmonic dictation with full functional progressions (3-4 chord tonic expansion, 1-2 predominant chords, cadential 6/4 chord, cadence); identifying triad qualities and inversions.	Hearings: p. 143 nos. 11, 19. NOTE: These are in C clefs, which we discussed in class in week 2. Sing them on correct syllables (not on letter names, unless you really want to). Both are also very difficult! Be sure to prepare. Note also: no. 11 is in the minor mode: you should use either LA-based minor, which we learned in aural skills I and II, or the DO-based minor we discussed in class during weeks 1 and 2 of this semester.
6	09/25	Singing: melodies with mode mixture Practice: p. 155ff. Dictation: harmonic dictation in the minor mode; melodic dictation with chromaticism from applied dominants (MET ch. 13).	No hearings today.
	09/27	Dictation quiz 3. One melodic dictation with chromaticism from minor-mode scale alterations; one harmonic dictation. Singing: MSS ch. 14, applied dominants.	Hearings: p. 155 nos. 3, 5, 11 (melodies with mode mixture). Duets: p. 159 nos. 2 and 3. Prepare the duets with a partner and be prepared to sing together in class, or let us assign you a partner at random in class.
7	10/02	Singing: MSS ch. 14, applied dominants. Practice: p. 170–71 nos. 17, 18, 19. Reviewing the procedure for sight reading; practice sight reading melodies with applied dominants. Sight reading examples I handed out today in class. Dictation: melodic dictation with chromaticism from applied dominants and mode mixture; triad identification with major and minor triads.	
	10/04	[Midterm singing exam material assigned today.]	Hearings: singing with chromaticism implying applied

		<p>Dictation quiz 4: triad identification; melodic dictation with chromaticism.</p> <p>Dictation: melodic dictation with chromaticism from applied dominants and mode mixture; triad identification with major and minor triads.</p>	dominant chords: p. 172 nos. 1, 3, 5.
8	10/09	<p>Class will not meet today—we'll hear midterm singing exams in private appointments instead.</p> <p>Midterm singing exam appointment locations:</p> <p>Dr. Davis: my office</p> <p>Tim Duhr: room 145</p> <p>Michael Bryson: room 306</p> <p>Miranda Murphy: room 110 (some of these will be scheduled on different days)</p> <p>**you may email any of us if you have questions—email addresses are on the syllabus, as always**</p> <p>Midterm singing exams: the format of these will be as follows:</p> <p>Material to prepare is assigned in three groups:</p> <p>group 1: p. 140 no. 9; p. 140 no. 11</p> <p>group 2: p. 157 no. 10 (sing from m. 9 to the end); p. 158 duet 1 (sing the top line only)</p> <p>group 3: p. 174 no. 16; p. 176 no. 22</p> <p>(if you want, use this handout of all the examples listed above)</p> <p>You will be asked to sing one selection from each group, for a total of three selections. You will be allowed to choose one selection to sing; we will choose the other two. Choose one you think you can perform well! The examples we choose for you will be from the groups you did not choose.</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.	
	10/11	<p>Midterm dictation exam. This will take about 35 minutes. Class will be dismissed when the exam is finished.</p> <ol style="list-style-type: none"> two melodic dictations: A) melodic dictation with decorative chromaticism and/or minor-scale alterations; B) melodic dictation with one or two applied dominant chords one harmonic dictation, consistent with those we've practiced in class (diatonic, major and minor modes) six triad identifications (identify quality [major or minor only], position [5/3, 6/3, or 6/4], and top note [root, third, or fifth]) 	
9	10/16	<p>Singing: sight reading.</p> <p>Dictation: chromatic harmonic dictation: applied dominant chords.</p>	sight reading—we'll hand out material in class. Remember that we'll grade this on (1) your ability to get through the melody with some reasonable degree of accuracy; (2) your strategy for preparation; and (3) your ability to follow the performance indications in the music (including the road map) with some reasonable degree of accuracy.
	10/18	<p>Singing: more sight reading.</p> <p>Dictation: chromatic harmonic dictation: applied dominant chords.</p>	hearings: more sight reading. See above.
10	10/23	<p>Singing: MSS ch. 15, modulation to closely related keys. Practice, p. 184ff nos. 1, 2, 4, 14, 16, 19 (these are melodies with multiple modulations).</p> <p>--today's handout on modulation and related skills.</p>	
	10/25	<p>Dictation quiz 5.</p> <p>Singing: MSS ch. 15, modulation to closely-related keys.</p> <p>Dictation.</p>	<p>Hearings: p. 186 nos. 13 and 14 (both are in the alto clef—sing them on syllables).</p> <p>--for no. 13: the location of the modulation isn't obvious. Why not? In any case, you should change syllables once in this melody: to make the modulation clear, you have to adopt the do-</p>

			<p>based minor (NOT the Ia-based minor) somewhere toward the end.</p> <p>--for no. 14: how many modulations are there, where are they, and what key are they to?</p>
11	10/30	<p>Singing: MSS ch. 15, modulation to closely-related keys (melodies with multiple modulations).</p> <p>Dictation: chromatic harmonic dictations; triad identification.</p>	<p>Hearings: p. 186 nos. 13 and 14. See my notes above on these modulating melodies.</p>
	11/01	<p>Dictation quiz 6.</p> <p>Singing: MSS ch. 15, modulation to closely-related keys (melodies with multiple modulations).</p> <p>Dictation: chromatic harmonic dictations; triad identification.</p>	<p>Hearings: p. 187 nos. 17 and 18. Each of these has more than one modulation and should require more than one change of syllables. When and where (and even, in some cases, whether) you change syllables is open to interpretation: there is no single right way of doing this. What you sing should represent the music reasonably and accurately.</p>
12	11/06	<p>Singing: chromatic melodies (Neapolitans and augmented 6ths; modulation to distantly-related keys). Practice: p. 206 nos. 2, 3, 5 (chromaticism); nos. 9, 11 (modulations). Sight reading review.</p> <p>Dictation: Interval identification; more on chromatic harmonic dictation.</p>	<p>hearings: p. 187 nos. 17, 18. Same assignment as last Thursday: you must prepare these and decide where to modulate and change syllables. Come to class prepared to sing some reasonable interpretation of each of these. (If you're confused on modulating melodies and how to sing them, please ask.)</p>
	11/08	<p>Dictation quiz 7.</p> <p>Singing: sight reading chromatic melodies.</p> <p>Dictation: chromatic melodic dictation; chromatic harmonic dictation; triad identification.</p>	<p>hearings: sight reading.</p>
13	11/13	<p>Singing: sight reading chromatic melodies.</p> <p>Dictation: chromatic melodic dictation; chromatic harmonic dictation; triad identification.</p>	<p>Hearings: sight reading.</p>
	11/15		<p>Hearings: p. 208–09 nos. 10, 14 (these are hard!). Neither of these actually <i>requires</i> a modulation—it's possible, if you want, to sing them with all the solfège syllables in the home key. But if it helps you to</p>

			modulate, you can do that too.
14	11/20	Dictation quiz 8. Dictation practice: triad identification, melodic dictation (with chromaticism), and harmonic dictation (with chromaticism: applied dominants, Neapolitans, and augmented sixths).	Hearings: p. 208–09 nos. 10, 14 (these are hard!). Neither of these actually <i>requires</i> a modulation—it's possible, if you want, to sing them with all the solfegge syllables in the home key. But if it helps you to modulate, you can do that too.
	11/22	No class: Thanksgiving.	
15	11/27		Hearings (these are very hard!!): 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.)
	11/29	Sign up for final singing exam appointments today.	[same as last time] Hearings (these are very hard!!): 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.)

Final singing exams: these will be given in private appointments on Monday December 10 and Tuesday December 11.

All sign-up sheets are now posted on my office door (MSM 152)—as of Tuesday morning, 6:30am. Please sign up for a time before Monday December 10.

Prepare the following material. NOTE: all page numbers below refer to the *Music For Sight Singing* 4th edition—be sure you're looking at the correct edition, or [open this file](#), which has the correct material to prepare (except the sight reading material, of course).

Group 1: p. 207 no. 6 and p. 209 no. 13. Neither of these requires a modulation.

Group 2: p. 189 nos. 22 and 25. You should make at least one modulation in each of these.

Group 3: p. 266 no. 27, top vocal line. Sing the entire melody—it ends on p. 269. You must sing it on correct solfegge syllables, not text; it requires at least one modulation.

Sight reading: each of these will have two or three instances of decorative chromaticism and will not modulate. You will be given about half a minute to scan the melody and prepare to sing; your grade will depend in part on your demonstrating that you can effectively prepare to read the excerpt, then perform all of it, without stopping, with some reasonable degree of accuracy (perfection is not required).

So: you will sing a total of three (3) selections, including the sight reading. This means you will sing two selections from the material listed in groups 1–3 above; we'll allow you to choose one of these, and we'll choose the other (our choice will be from one of the groups you did not choose).

Example: if you choose to sing p. 207 no. 6, we might then ask you to sing either p. 189 no. 22 or p. 266 no. 27.

Final dictation exam: this will be given at the designated final exam time for the course: Tuesday December 11. **Note the time:** the exam will start at 9:00am—not at 8:00am as listed on the final exam schedule.

The final dictation exam will be consistent with the material from the last few weeks of class and will include:

- a) two harmonic dictations (each including some combination of applied dominants, Neapolitans, and augmented sixths)
- b) two melodic dictations (each with two or three instances of chromaticism in some form: decorative, derived from applied chords, derived from mode mixture of minor-mode scale alterations, etc.)
- c) six triad identifications (in which you're asked to identify the quality of the chord, the position of the chord, and the identify of the highest sounding note)

Last updated: January 17, 2008
URL: <http://www.uh.edu/~adavis5/musi2170>
Comments: [adavis](#) at uh.edu
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