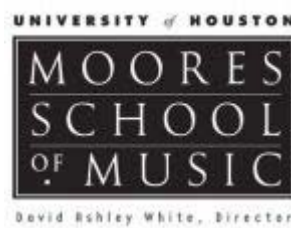


# Aural Skills IV (MUSI 2171), Spring 2008

**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.**

--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	<b>01/15</b>	Course introduction. singing topics: modulation to closely-related keys; MSS ch. 15. melodic/harmonic dictation topics: review: applied dominants	
	<b>01/17</b>	singing topics: modulation to closely-related keys singing practice material: MSS ch. 15.  melodic/harmonic dictation topics: review: applied dominants; add diminished sevenths dictation practice material: MET units 13 and 14	

2	01/22	<p>singing topics: modulation to closely-related keys; singing practice material: MSS ch. 15.</p> <p>melodic/harmonic dictation topics: review: applied dominants; add diminished sevenths chord identification: major-minor sevenths in root position (with major/minor/diminished triads) dictation practice material: MET units 13 and 14</p>	
	01/24	<p>singing topics: modulation to closely-related keys singing practice material: MSS ch. 15.</p> <p>melodic/harmonic dictation topics: review: applied dominants; add diminished sevenths chord identification: major-minor sevenths in root position (with major/minor/diminished triads) dictation practice material: MET units 13 and 14</p>	<p>Hearings: modulating melodies, p. 192 no. 31 and p. 193 no. 33. You must make changes in the syllables when appropriate to account for the modulation(s); make more than one change if the melody modulates more than once. The objective is some kind of reasonable musical interpretation of the tonal motion; there isn't necessarily a right or wrong way to do this.</p>
3	<div style="border: 1px solid black; padding: 10px; text-align: center;"> <p><b>VERY IMPORTANT:</b></p> <p>I will use your official email address on file with the registrar's office to communicate with you by email. If you don't have the correct address on file, or you don't have that address set to forward to an account you read regularly, you won't receive any email communication from me.</p> <p>You're responsible for ensuring that your email address on file is correct so that you receive communication about the course. If you need instructions on how to do this, you may <a href="#">follow this link</a> (which will require the same username and password used to access the "information for current students" page on the school of music's web site).</p> </div>		
	01/29	<p>singing topics: sight reading.</p> <p>melodic/harmonic dictation topics: modulation to closely-related keys (dominant) chord identification: major-minor sevenths in root position (with major/minor/diminished triads) dictation practice material: MET unit 15</p>	<p>Hearings: modulating melodies, p. 192 no. 31 and p. 193 no. 33. You must make changes in the syllables when appropriate to account for the modulation(s); make more than one change if the melody modulates more than once. The objective is some kind of reasonable musical</p>

			interpretation of the tonal motion; there isn't necessarily a right or wrong way to do this.
	01/31	dictation quiz: one harmonic dictation with applied chromaticism (using applied dominants or applied diminished sevenths).  singing topics: sight reading.  melodic/harmonic dictation topics: modulation to closely-related keys (dominant) chord identification: major-minor sevenths in root position (with major/minor/diminished triads) dictation practice material: MET unit 15	Hearings: sight reading. These may simply have chromaticism, or they may modulate (possibly more than once—away from and back to the tonic, for example). You will have to decide whether or not the excerpt modulates, and treat the syllables accordingly.
4	02/05	melodic/harmonic dictation topics: modulation to closely-related keys (dominant) dictation practice material: MET unit 15	Hearings: sight reading. These may simply have chromaticism, or they may modulate (possibly more than once—away from and back to the tonic, for example). You will have to decide whether or not the excerpt modulates, and treat the syllables accordingly.
	02/07	dictation quiz.  melodic/harmonic dictation topics: modulation to closely-related keys (dominant) dictation practice material: MET unit 15	
5	02/12	dictation quiz.  singing practice material: MSS ch. 15.  melodic/harmonic dictation topics: modulation to closely-related keys (dominant); dictation from the literature (diatonic melodies   <a href="#">mp3</a> —a here's a recording of the complete movement, in case you want to hear the context [our excerpt begins about 2 minutes in: <a href="#">mp3</a> ) chord identification: major-minor sevenths in all inversions dictation practice material: MET unit 15, unit 17	Hearings: modulating melody, p. 193 no. 32. You must make changes in the syllables when appropriate to account for the modulation(s); make more than one change if the melody modulates more than once. The objective is some kind of reasonable musical interpretation of the tonal motion; there isn't necessarily a right or wrong way to do this.
	02/14	(tmea)  singing practice material: MSS ch. 15.  melodic/harmonic melodic/harmonic dictation topics: modulation to closely-related keys (dominant); dictation from the literature (diatonic melodies   <a href="#">mp3</a> ) chord identification: major-minor sevenths in all inversions	Hearings: modulating melody, p. 193 no. 32. You must make changes in the syllables when appropriate to account for the modulation(s); make more than one change if the melody modulates more than once. The objective is some kind of reasonable musical interpretation of the tonal motion; there isn't

		dictation practice material: MET unit 15, unit 17	necessarily a right or wrong way to do this.
6	02/19	singing practice material: MSS ch. 15.  melodic/harmonic dictation topics: modulation to closely-related keys (relative major); dictation from the literature (diatonic melodies   <a href="#">mp3</a> ) dictation practice material: MET unit 15, unit 17x	<b>dictation assignment 1:</b> dictation from the literature (diatonic melody, major mode)   <a href="#">mp3</a> --(a) write the opening theme in the voice part, from 00:00–00:21. Tonic is C; the beat unit is a quarter note; use a treble clef. --(b) identify this theme as a sentence or a period, and explain any alterations (expanded, contracted, modulating, etc.), if applicable
	02/21	dictation quiz: one melodic dictation modulating to the dominant.  singing practice material: MSS ch. 15.  melodic/harmonic dictation topics: modulation to closely-related keys (relative major); dictation practice material: MET unit 15, unit 17	Hearings: pp. 194–95 nos. 1 and 5. You must make changes in the syllables when appropriate to account for the modulation(s); make more than one change if the melody modulates more than once. The objective is some kind of reasonable musical interpretation of the tonal motion; there isn't necessarily a right or wrong way to do this.  Also: come to class prepared to sing these with a partner. (If you have no partner, we'll assign you one.)
7	02/26	singing practice material: MSS ch. 15.  melodic/harmonic dictation topics: Neapolitans and augmented sixths; modulation to closely-related keys (relative major) dictation from the literature (diatonic melodies   <a href="#">mp3</a> ) dictation practice material: MET unit 16	Hearings: pp. 194–95 nos. 1 and 5. You must make changes in the syllables when appropriate to account for the modulation(s); make more than one change if the melody modulates more than once. The objective is some kind of reasonable musical interpretation of the tonal motion; there isn't necessarily a right or wrong way to do this.  Also: come to class prepared to sing these with a partner. (If you have no partner, we'll assign you one.)
	02/28	singing practice material: MSS ch. 15.  melodic/harmonic dictation topics: Neapolitans and augmented sixths; modulation to closely-related keys (relative major)	<b>dictation assignment 2:</b> dictation from the literature (diatonic melody, minor mode)   <a href="#">mp3</a> --(a) write the entire opening

		dictation practice material: MET unit 16	organ theme, from 00:00–00:22 (stop when the upper voices enter): use tonic C, the half note as the beat unit, and a bass clef. --(b) identify this piece (composer and title). (How might you do this?)
8	03/04	<b>Midterm singing exams:</b> class will not meet today—we'll hear singing exams in private appointments instead. Signup sheets for appointment times will be distributed in class and posted on my office door.  <a href="#">Midterm exam material</a>	
	03/06	<b>Midterm dictation exam:</b> This will take about 35 minutes. Class will be dismissed when the exam is finished.  The midterm dictation exam will comprise two melodic dictations (modulating) and two harmonic dictations (also modulating), consistent with those we've been discussing in class.	
9	03/11	singing topics: modulation to other closely-related and distantly-related keys; sight reading. singing practice material: MSS ch. 16.  melodic/harmonic dictation topics: Neapolitans and augmented sixths; dictation practice material: MET unit 16	Hearings: sight reading. These may simply have chromaticism, or they may modulate (possibly more than once—away from and back to the tonic, for example). You will have to decide whether or not the excerpt modulates, and treat the syllables accordingly.
	03/13	singing topics: modulation to distantly-related keys; sight reading. singing practice material: MSS ch. 16.  melodic/harmonic dictation topics: Neapolitans and augmented sixths; dictation from the literature (diatonic melodies   <a href="#">mp3</a> ) dictation practice material: MET unit 16	Hearings: sight reading. These may simply have chromaticism, or they may modulate (possibly more than once—away from and back to the tonic, for example). You will have to decide whether or not the excerpt modulates, and treat the syllables accordingly.
<b>Spring Break: week of March 17–21</b>			
10	03/25	singing topics: modulation to distantly-related keys. singing practice material: MSS ch. 16.  Dictation topics: Neapolitans and augmented sixths; modulation to other other closely-related and distantly-related keys dictation practice material: MET unit 16, unit 17	Hearings: p. 211–12 nos. 19 and 22 (conduct each measure as 3+3 in both of these). <b>These are very hard!</b> They will require more preparation than usual.  <b>dictation assignment 3:</b> due: dictation from the literature (diatonic melody, major mode)   <a href="#">mp3</a>

			<p>--(a) write the opening theme in the voice part, from 00:00–00:19. Use a 3-sharp collection and make the quarter note the beat unit. Use any clef you want.</p> <p>--(b) identify this theme as a sentence or a period, and explain any alterations (expanded, contracted, modulating, etc.), if applicable.</p>
	03/27	<p>dictation quiz (one harmonic dictation with a Neapolitan or an augmented sixth [or both]).</p> <p>singing practice material: MSS ch. 16.</p> <p>melodic/harmonic dictation topics: Neapolitans and augmented sixths; modulation to other closely-related and distantly-related keys; dictation from the literature (melodies with embellishing chromaticism   <a href="#">mp3</a>; our excerpt begins here: <a href="#">mp3</a>)</p> <p>dictation practice material: MET unit 16, unit 17</p>	<p>Hearings: p. 211 no. 19 and 22 (conduct each measure as 3+3 in both of these).</p>
11	04/01	<p><b>Tuesday April 01: Last day to drop or withdraw with a W.</b></p> <p>singing practice material: MSS ch. 16.</p> <p>melodic/harmonic dictation topics: diatonic modes; modulation to other (distantly-related) keys</p> <p>dictation practice material: MET unit 18, unit 17</p>	<p><b>dictation assignment 4:</b></p> <p>dictation from the literature (diatonic melody with embellishing chromaticism)   <a href="#">mp3</a></p> <p>--(a) write the opening theme in the strings (melody is in the highest violin part), from 00:03–00:24. Use a treble clef. Tonic is G, the beat unit is a quarter note. There are two notes that sound like grace notes; just leave these out if you want.</p> <p>--(b) identify this theme as a sentence or a period, and explain any alterations (expanded, contracted, modulating, etc.), if applicable.</p>
	04/03	<p>dictation quiz: harmonic dictation, modulation to a closely-related, non-dominant key.</p> <p>singing practice material: MSS ch. 18</p> <p>melodic/harmonic dictation topics: diatonic modes; modulation to other (distantly-related) keys</p> <p>dictation practice material: MET unit 18, unit 17</p>	<p>Hearings: ensemble singing (three or four parts): p. 226 no. 6 and 227 no. 7. Both are chromatic, but non-modulating. In each just sing one line, once, from beginning to end with no repeat.</p> <p>Come prepared to sing with a group of partners; if you have no group, we'll assign you to one.</p>
12	04/08	singing topics: diatonic modes.	Hearings: modal patterns, p.

		<p>singing practice material: MSS ch. 18</p> <p>melodic/harmonic dictation topics: diatonic modes; modulation to other (distantly-related) keys</p> <p>dictation practice material: MET unit 18, unit 17</p>	<p>279–80 nos. 10, 12, 14, 18, and 19. Identify the mode in each example and use appropriate solfège syllables: use syllables so that DO would be the tonic if the mode were major (Ionian). (Example: in no. 10 the collection has no sharps and no flats; thus C is DO, D is RE, E is MI, etc., because these would be the syllables if the mode were major; here the actual "tonic" is E, or MI, which makes the mode Phrygian).</p> <p><b>dictation assignment 5:</b> due: dictation from the literature (melodies with a closely-related modulation): MET unit 17 quiz 1 nos. 3 and 4 (p. 403): you should write bass and melody line, as if these were harmonic dictations in class. Do the assignment on the page in the textbook, then photocopy the page and turn it in. The recording should be easy to locate on the CD that came with the book.</p>
	04/10	<p>dictation quiz. harmonic dictation, modulation to a closely-related, non-dominant key.</p> <p>singing topics: diatonic modes.</p> <p>singing practice material: MSS ch. 18</p> <p>melodic/harmonic dictation topics: modulation to other (distantly-related) keys</p> <p>dictation practice material: MET unit 18, unit 17</p>	<p>Hearings: modal patterns, p. 280 nos. 10, 12, 14, 18, and 19. Identify the mode in each example and use appropriate solfège syllables.</p>
13	04/15	<p>singing topics: non-traditional scales</p> <p>melodic/harmonic dictation topics: modulation to other (distantly-related) keys</p> <p>dictation practice material: MET unit 21, unit 17</p>	<p>Hearings: sight reading. These may simply have chromaticism, or they may modulate (possibly more than once—away from and back to the tonic, for example). You will have to decide whether or not the excerpt modulates, and treat the syllables accordingly.</p> <p><b>dictation assignment 6:</b> dictation from the literature: MET unit 17 quiz 2 nos. 2 and 3 (p. 405): you should write bass and melody line, as if these were harmonic dictations in class. No.</p>

			2 has embellishing chromaticism and is heavily syncopated, but does not modulate; no. 3 modulates to a closely-related key and is more straightforward metrically. Do the assignment on the page in the textbook, then photocopy the page and turn it in.
	04/17	dictation quiz.  singing topics: non-traditional scales singing practice material: MSS ch. 21  melodic/harmonic dictation topics: modulation to other (distantly-related) keys dictation practice material: MET unit 21	Hearings: sight reading. These may simply have chromaticism, or they may modulate (possibly more than once—away from and back to the tonic, for example). You will have to decide whether or not the excerpt modulates, and treat the syllables accordingly.
14	04/22	singing topics: non-traditional scales singing practice material: MSS ch. 21  melodic/harmonic dictation topics: dictation from the literature (diatonic modal melodies   <a href="#">mp3</a> ; our excerpt is here: <a href="#">mp3</a> ); non-traditional scales; modulation to other (distantly-related) keys dictation practice material: MET unit 21	Hearings: p. 323 no. 3 (identify a tonal center and use appropriate syllables), p. 324 no. 9 (on a neutral LA; use appropriate conducting patterns), and p. 327 no. 18 (on a neutral LA; use conducting patterns in some combination of 3 and 2—as appropriate—in each measure).
	04/24	evaluations  singing topics: non-traditional scales singing practice material: MSS ch. 21  melodic/harmonic dictation topics: non-traditional scales; modulation to other (distantly-related) keys dictation practice material: MET unit 21	Hearings: p. 323 no. 3 (identify a tonal center and use appropriate syllables), p. 324 no. 9 (on a neutral LA; use appropriate conducting patterns), and p. 327 no. 18 (on a neutral LA; use conducting patterns in some combination of 3 and 2—as appropriate—in each measure).
<b>Final exams:</b>  Final dictation exam: Tuesday May 06, 9:00am in your regular rooms. The exam will take no more than 45 minutes.  Final singing exams: these will be given in private appointments around the time of the dictation exam on Tuesday May 06. Individual signup sheets will be available on my office door (152) on or around Monday April 28. Please sign up for a time. Final sight singing material is available <a href="#">here</a> .			

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