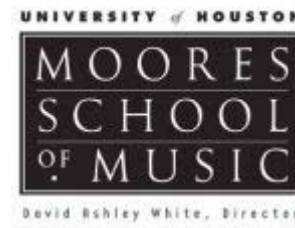


Aural Skills I (MUSI 1170), Fall 2009

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 section you're in** (THIS FILE IS THE MOST CURRENT COPY OF THE ROSTERS AND SUPERCEDES ANY PRINTED COPY)

--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); for every other meeting class will be held in small sections with the graduate 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 all the assigned material—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	08/25	course introduction. MSS ch. 1, pp. 4–6. Fundamentals of pitch and solfeggio; major scales on syllables. notes from today : fundamentals of pitch notation: solfeggio, staff systems, clefs	
	08/27	MSS ch. 1, pp. 5–7. and class handout on scale patterns.	Practice: singing whole and half steps; major scales ascending

		<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>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>	<p>and descending from any note; exercises, MSS ch. 1 pp. 5–7; major-scale pitch patterns on the class handout.</p>
2	09/01	<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:</p> <p>half steps and whole steps: above and below any given pitch</p> <p>major scales, ascending or descending from any starting pitch (we will give you the starting DO)</p> <p>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)</p>
	09/03	<p>More on establishing keys aurally, given different tonics; major-scale pitch patterns (syllables, no rhythms).</p> <p>Hearings:</p> <p>half steps and whole steps: above and below any given pitch</p> <p>major scales, ascending or descending from any starting pitch (we will give you the starting DO)</p> <p>major-scale pitch patterns (class handout): we will give you the starting pitch.</p> <p>add MSS, pp. 4–5, nos. 1–10.</p>	<p>Practice: MET p. 32–34, nos. 1–18. Practice notating rhythms using proto-notation.</p>

3	09/08	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; introduction to basic dictation skills. notes from today	Practice: MET ch. 2, pp. 25–28 (rhythmic dictation); use proto-notation on a separate piece of paper, or in the workbook
	09/10	Practicing dictation with proto-notation; singing simple duple and triple meters. Hearings: continue material from week 2: half steps and whole steps: above and below any given pitch major scales, ascending or descending from any starting pitch (we will give you the starting DO) add: MSS pp. 7–8, nos. 10–20; p. 9, nos. 1–3 (be prepared to sing either lines, alone, not with a partner).	Practice: continue with MET ch. 2, pp. 25–28 (rhythmic dictation); use proto-notation on a separate piece of paper, or in the workbook
4	09/15	Hearings: MSS 5th ed. pp. 7–8 nos. 10–20 (4th ed. pp. 7–8 nos. 4–14). MSS 5th ed. pp. 15–17 nos. 1–9 (4th ed. pp. 14–16 nos. 1–9). basic dictation skills practice.	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
	09/17	Hearings (same material as Tuesday): MSS 5th ed. pp. 7–8 nos. 10–20 (4th ed. pp. 7–8 nos. 4–14). MSS 5th ed. pp. 15–17 nos. 1–9 (4th ed. pp. 14–16 nos. 1–9). basic dictation skills practice.	Practice: continue MET p. 32, nos. 1–6.
5	09/22	topics: translating protonotation to standard notation; dictation practice using syllables and notation. Conducting while singing. practice: MSS 4th ed. pp. 16–17 nos. 1–6 (5th ed. pp. 17–18 nos. 1–6). notes	Practice: MET pp. 33–34 (scale patterns with more skips); notate pitch and rhythm using proto- and standard notation.
	09/24	for practice in class: MSS 4th ed. pp. 18–19 nos. 1–10 (5th ed. pp. 10–20 nos. 7–16).	Practice: MET ch. 2, pp. 35–37 (melodic dictation).

		<p>Hearings: Hearings: MSS 4th ed. pp. 16–17 nos. 1–6 (5th ed. pp. 17–18 nos. 1–6). Sing these on correct solfège syllables while conducting yourself using the correct pattern. Any moderate tempo is fine.</p> <p>dictation practice: practice translating prototnotation to real notation.</p>	
6	09/29	<p>dictation quiz: we'll ask you to write a melodic dictation (played at the piano) and turn it in to be evaluated. We'll ask you to write protonotation, then translate it to real notation.</p> <p>Hearings: MSS 4th ed. pp. 18–19 nos. 1–10, 5th ed. pp. 19–20 nos. 7–16: singing must be on syllables, with correct conducting. Slower tempos are fine.</p> <p>Dictation practice.</p>	Practice: MET ch. 3, pp. 41–43 (scale patterns with more skips)
	10/01	<p>dictation quiz: we'll ask you to write a melodic dictation (played at the piano) and turn it in to be evaluated. We'll ask you to write protonotation, then translate it to real notation.</p> <p>Hearings: MSS 4th ed. pp. 18–19 nos. 1–10, 5th ed. pp. 19–20 nos. 7–16: singing must be on syllables, with correct conducting. Slower tempos are fine.</p> <p>Dictation practice.</p>	Practice: MET ch. 3, pp. 44–46 (melodic dictation)
7	10/06	<p>dictation quiz: we'll ask you to write a melodic dictation (played at the piano) and turn it in to be evaluated. We'll ask you to write protonotation, then translate it to real notation.</p> <p>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.</p> <p>Hearings: MSS 4th ed. pp. 24–25 nos. 1–10; 5th ed. pp. 27–29 nos. 4, 9, 1, 10–16.</p>	
	10/08	<p>Midterm exam, part 1. Individual singing appointments. Class will not meet today.</p> <p>Midterm singing exam: these will be given in individual appointments today, Thursday of week 7 (10/08). You must sign up for an appointment with your instructor (contact your instructor directly if you have not signed up). If you do not sign up for an appointment, or if</p>	Prepare for the midterm.

		<p>you do not come to your scheduled appointment, you will receive a 0 for the singing portion of the midterm 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>NOTE AGAIN: you will not be allowed to sing from your own copy of the material, and therefore you must be able to sing the correct solfegge syllables without reading them from your own notes in your book. You will not be permitted to write the solfegge syllables on the music before you sing the material.</p> <p>Prepare the following material:</p> <p>a) MSS 4th ed. p. 20 nos. 17, 18, 19, 21 (5th ed. p. 21 nos. 23, 24, 25, 27).</p> <p>b) MSS 4th ed. pp. 25–26 nos. 11, 13, 14, 15 (5th ed. p. 29 nos. 17, 19, 20, 21).</p>	
8	10/13	<p>Midterm exam, part 2: Midterm dictation exam in class. Meet in 108.</p> <p>Midterm dictation exam: these will be given in class today, Tuesday of week 8 (10/13). There will be three dictations, at approximately the same length and level of difficulty as those we've been practicing in class and those on quizzes. Class will be dismissed when the dictation exam is finished.</p>	
	10/15	<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>practice: I V I (both above and below to reach</p>	

		V)	
9	10/20	Reviewing chordal inversions. Arpeggiation exercises: I V I (V above and below) in close voice leading with all inversions. Dictation practice.	
	10/22	<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>dictation: practice locating tonic.</p> <p>Hearings: no hearings today. We'll work on singing arpeggiation exercises.</p> <p>practice:</p> <p>1) arpeggiations:</p> <p style="padding-left: 40px;">I V I (both above and below to reach V)</p> <p style="padding-left: 40px;">I V6 I</p> <p style="padding-left: 40px;">I V6/4 I6</p> <p>2) alto clef singing:</p> <p style="padding-left: 40px;">MSS p. 48, nos. 4–6 (on letter names while conducting). (We may not practice these in class today: work on them independently for now. We'll begin hearing them next week.</p>	
10	10/27	<p>singing: reviewing arpeggiation exercises; arpeggiation exercises using tonic and dominant seventh, with close voice leading in all inversions; alto clef singing.</p> <p> Handout: reference table: figured bass symbols for triad inversions.</p> <p> Handout: reference table: figured bass symbols for seventh-chord inversions.</p> <p> establishing keys</p>	
	10/29	<p>dictation: practice locating tonic.</p> <p>Hearings:</p>	

		<p>1) arpeggiations as follows:</p> <p>I V I (above and below to reach V)</p> <p>I V6 I</p> <p>I V6/4 I6</p> <p>I6 V6/4 I6</p> <p>I6/4 V I6/4</p> <p>2) alto clef singing (must be on letter names with conducting):</p> <p>MSS 5th ed. pp. 53–54 nos. 4–6 (4th ed. p. 48 nos. 4–6).</p>	
11	11/03	<p>dictation: practice locating tonic.</p> <p>Hearings (same as last class):</p> <p>1) arpeggiations as follows:</p> <p>I V I (above and below to reach V)</p> <p>I V6 I</p> <p>I V6/4 I6</p> <p>2) alto clef singing (must be on letter names with conducting):</p> <p>MSS 5th ed. pp. 53–54 nos. 4–6 (4th ed. p. 48 nos. 4–6).</p>	
	11/05	<p>dictation: practice locating tonic.</p> <p>Hearings (same as last class):</p> <p>1) arpeggiations as follows:</p> <p>I V I (above and below to reach V)</p> <p>I V6 I</p> <p>I V6/4 I6</p> <p>2) alto clef singing (must be on letter names with conducting):</p> <p>MSS 5th ed. pp. 53–54 nos. 4–6 (4th ed. p. 48 nos. 4–6).</p>	

12	11/10	<p>arpeggiations with the subdominant: I IV I (IV above and below); I, IV, and V in close voice leading with inversions (only the assigned progressions). Also arpeggiations with inverted dominant sevenths.</p> <p>Practice: MSS 5th ed. p. 56 nos. 8–11 (4th ed. pp. 49–50 nos. 2–5). Alto clef example on letter names; all others on solfegge syllables.</p> <p>arpeggiations:</p> <p>I V6/5 I</p> <p>I V4/3 I</p> <p>I V4/3 I6</p> <p>I6 V4/3 I6</p> <p>I6 V4/2 I6</p>	Practice: harmonic dictation using the MET CD and workbook: unit 4, pp. 74–85.
	11/12	class canceled today.	Practice: harmonic dictation using the MET CD and workbook: unit 4, pp. 74–85.
13	11/17	<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.</p> <p>Warning: reaching IV below the tonic is difficult—practice this. Bass line dictations.</p> <p>1) MSS 5th ed. p. 56 nos. 8–11 (4th ed. pp. 49–50 nos. 2–5). Alto clef example on letter names; all others on solfegge syllables.</p> <p>2) arpeggiations:</p> <p>I V6/5 I</p> <p>I V4/3 I</p> <p>I V4/3 I6</p> <p>I6 V4/3 I6</p> <p>I6 V4/2 I6</p> <p>I IV I</p> <p>I IV V I</p>	Practice: harmonic dictation using the MET CD and workbook: unit 4, pp. 74–85.

		<p>I IV V7 I</p> <p>(both above and below to reach IV in all progressions)</p>	
11/19		<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. Bass line dictations.</p> <p>1) MSS 5th ed. p. 56 nos. 8–11 (4th ed. pp. 49–50 nos. 2–5). Alto clef example on letter names; all others on solfège syllables.</p> <p>2) arpeggiations:</p> <p>I V6/5 I</p> <p>I V4/3 I</p> <p>I V4/3 I6</p> <p>I6 V4/3 I6</p> <p>I6 V4/2 I6</p> <p>I IV I</p> <p>I IV V I</p> <p>I IV V7 I</p> <p>(both above and below to reach IV in all progressions)</p>	<p>Practice: harmonic dictation using the MET CD and workbook: unit 4, pp. 74–85.</p>
14	11/24	<p>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.</p> <p>Hearings: MSS 5th ed. p. 57 nos. 12–16 (4th ed. pp. 50–51 nos. 6–10).</p> <p>arpeggiations:</p> <p>I I6 IV V I</p> <p>I I6 IV V V7 I</p> <p>I IV6 V7 I</p>	

		I IV6 V8/6/4--7/5/3 I	
	11/26	Thanksgiving holiday, no class	No new assignment over the break (but we will hear the arpeggiations in class on Tuesday).
15	12/01	<p>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.</p> <p>Hearings: MSS 5th ed. p. 57 nos. 12–16 (4th ed. pp. 50–51 nos. 6–10).</p> <p>arpeggiations:</p> <p>I I6 IV V I</p> <p>I I6 IV V V7 I</p> <p>I IV6 V7 I</p> <p>I IV6 V8/6/4--7/5/3 I</p>	
	12/03	<p>Review, catch up, and practice.</p> <p>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.</p> <p>Hearings: MSS 5th ed. p. 57 nos. 12–16 (4th ed. pp. 50–51 nos. 6–10).</p> <p>arpeggiations:</p> <p>I I6 IV V I</p> <p>I I6 IV V V7 I</p> <p>I IV6 V7 I</p> <p>I IV6 V8/6/4--7/5/3 I</p> <p>Please sign up for an appointment for the final singing exam with your instructor. All sign up sheets are on my office door (MSM 152).</p>	
Final exam information: the final exam is in two parts: (1) singing, given in private appointments (sign-up sheets will be provided in advance) on Tuesday December 15 2009; and (2) dictation, given in room 108 at the scheduled final exam time for this course: Tuesday December 15 at 8:30 am (NOTE THE TIME!). The dictation exam should take about 30 minutes; final singing appointments will follow immediately after. Material for the singing exam will be			

announced one week in advance of the exam (by Tuesday December 08).

All sign up sheets for final singing appointments are posted on my pffice door (MSM 152); please sign up for a time.

For final singing exam preparation material, please see [this file](#).

Last updated: 12 December, 2009

URL: <http://www.uh.edu/~adavis5/musi1170>

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