

**Aural Skills III (MUSI
2170), Spring 2010**
**Professor: Andrew
 Davis ([email](#))**



[copy of the course syllabus](#) (in case of conflict this copy supersedes any printed copy)

[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 Thomas Benjamin, Michael Horvit, and Robert Nelson, *Music for Sight Singing*, 5th edition (New York: Schirmer, 2009). All "MET" references are to the Michael Horvit, Timothy Koozin, and Robert Nelson, *Music for Ear Training* (New York: Schirmer, 2009).

-- 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	08/24	Course introduction. singing: reviewing basic diatonic materials. Melodies	

		<p>with 7th chords (MSS ch. 11). Practice, p. 132 nos. 8 and 10.</p> <p>dictation: reviewing the procedure for melodic dictation; practice melodic dictation; minor-mode melodic dictation</p>	
	08/26	<p>continue from Tuesday:</p> <p>singing: reviewing basic diatonic materials. Melodies with 7th chords (MSS ch. 11). Practice, p. 132 nos. 8 and 10.</p> <p>dictation: reviewing the procedure for melodic dictation; practice melodic dictation; minor-mode melodic dictation</p>	
2	08/31	<p>Singing: MSS ch. 11, melodies with 7th chords.</p> <p>note: for 7th chord practice, see the introductory practice exercises in the MSS text, pp. 128–30 (4th ed. 125–27). You can also use this very simple but useful exercise.</p> <p>dictation: minor-mode melodic dictation.</p>	
	09/02	<p>Singing: MSS ch. 11, melodies with 7th chords.</p> <p>note: for 7th chord practice, see the introductory practice exercises in the MSS text, pp. 128–30 (4th ed. 125–27). You can also use this</p>	<p>Hearings: 5th ed. pp. 134–35 nos 18, 19, 22; 4th ed. p. 131–32 nos. 18, 19, and 22.</p>

		very simple but useful exercise. dictation: minor-mode melodic dictation.	
3	09/07	singing: MSS ch. 12: chromaticism. For chromatic syllables see MSS p. xv (4th ed. p. x). practice exercises: pp. 140–41 (4th ed. pp. 138–39) nos. 1, 2, 4, 6. ensemble singing, p. 135 (4th ed. p. 133) duet 1; and the 4-part setting p. 137 (4th ed. p. 135) no. 1. dictation: minor-mode melodic dictation.	
	09/09	singing: MSS ch. 12: chromaticism. For chromatic syllables see MSS p. xv (4th ed. p. x). practice exercises: pp. 140–41 (4th ed. pp. 138–39) nos. 1, 2, 4, 6. melodies with chromaticism (decorative chromaticism): pp. 143–44 (4th ed. pp. 141–42) nos. 2, 6, 9. dictation: minor-mode melodic dictation.	Hearings: 5th ed. pp. 134–35 nos 18, 19, 22; 4th ed. p. 131–32 nos. 18, 19, and 22.
4	09/14	singing: MSS ch. 12: chromaticism. For chromatic syllables see MSS p. xv (4th ed. p. x). melodies with	hearings: melodies with chromaticism (decorative chromaticism): pp. 143–44 (4th ed. pp. 141–42) nos.

	<p>chromaticism (decorative chromaticism): pp. 143–44 (4th ed. pp. 141–42) nos. 2, 6, 9.</p> <p>melodies with chromaticism (minor mode): pp. 150–51 (4th ed. pp. 148–49) nos. 1, 6, 8.</p> <p>dictation: minor-mode melodic dictation.</p>	2, 6, 9.
09/16	<p>singing: MSS ch. 12: chromaticism. For chromatic syllables see MSS p. xv (4th ed. p. x).</p> <p>melodies with chromaticism (minor mode): pp. 150–51 (4th ed. pp. 148–49) nos. 1, 6, 8.</p> <p>melodies with chromaticism (mode mixture): pp. 155–56 (same in both editions) nos. 3, 5, 11; duets p. 159 (both editions) nos. 2, 3.</p> <p>reviewing the procedure for sight reading; practice sight reading melodies with applied dominants. Sight reading examples I handed out today in class.</p> <p>handout: sight reading guidelines.</p>	

		dictation: minor-mode melodic dictation.	
5	09/21	<p>singing: MSS ch. 12: chromaticism. For chromatic syllables see MSS p. xv (4th ed. p. x).</p> <p>melodies with chromaticism (minor mode): pp. 150–51 (4th ed. pp. 148–49) nos. 1, 6, 8.</p> <p>melodies with chromaticism (mode mixture): pp. 155–56 (same in both editions) nos. 3, 5, 11; duets p. 159 (both eds.) nos. 2, 3.</p> <p>dictation:</p> <p>minor-mode melodic dictation.</p> <p>melodic dictation with chromaticism (decorative chromaticism and mode mixture).</p> <p>bass line dictation (bass line with 1 line above; bass line with 4 parts above).</p>	<p>hearings: melodies with chromaticism (decorative chromaticism): pp. 143–44 (4th ed. pp. 141–42) nos. 2, 6, 9.</p>
	09/23	<p>singing: MSS ch. 12: chromaticism. For chromatic syllables see MSS p. xv (4th ed. p. x).</p> <p>melodies with chromaticism (mode mixture): pp. 155–56</p>	no hearings today.

		<p>(same in both editions) nos. 3, 5, 11; duets p. 159 (both eds.) nos. 2, 3.</p> <p>sight reading practice.</p> <p>dictation:</p> <p>minor-mode melodic dictation.</p> <p>melodic dictation with chromaticism (decorative chromaticism and mode mixture).</p> <p>bass line dictation (bass line with 1 line above; bass line with 4 parts above).</p>	
6	09/28	<p>dictation:</p> <p>minor-mode melodic dictation.</p> <p>melodic dictation with chromaticism (decorative chromaticism and mode mixture).</p> <p>bass line dictation (bass line with 1 line above; bass line with 4 parts above).</p>	<p>melodies with chromaticism (minor mode): pp. 150–51 (4th ed. pp. 148–49) nos. 1, 6, 8.</p>
	09/30	<p>Singing: MSS ch. 14: applied dominants.</p> <p>practice</p>	<p>melodies with chromaticism (minor mode): pp. 150–51 (4th ed.</p>

		<p>exercises: p. 168 (both eds.) nos. 1–5; p. 170 (both eds.) nos. 17–18.</p> <p>dictation:</p> <p>minor-mode melodic dictation.</p> <p>melodic dictation with chromaticism (decorative chromaticism and mode mixture).</p> <p>bass line dictation (bass line with 1 line above; bass line with 4 parts above).</p>	<p>pp. 148–49) nos. 1, 6, 8.</p>
7	10/05	<p>Singing: MSS ch. 14: applied dominants.</p> <p>practice exercises: p. 168 (both eds.) nos. 1–5; p. 170 (both eds.) nos. 17–18.</p> <p>sight reading.</p> <p>dictation:</p> <p>minor-mode melodic dictation.</p> <p>melodic dictation with chromaticism (decorative chromaticism and mode mixture).</p> <p>bass line</p>	<p>Hearings: melodies with chromaticism (mode mixture): pp. 155–56 (same in both editions) nos. 3, 5, 11; duets p. 159 (both eds.) nos. 2, 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.</p>

		dictation (bass line with 1 line above; bass line with 4 parts above).	
	10/07	<p>[Midterm singing exam material assigned today.]</p> <p>Singing: MSS ch. 14: applied dominants.</p> <p>practice exercises: p. 168 (both eds.) nos. 1–5; p. 170 (both eds.) nos. 17–18.</p> <p>melodies with applied dominants: pp. 173 nos. 8, 12, 15.</p> <p>sight reading.</p> <p>dictation:</p> <p>minor-mode melodic dictation.</p> <p>melodic dictation with chromaticism (decorative chromaticism and mode mixture).</p> <p>bass line dictation (bass line with 1 line above; bass line with 4 parts above).</p>	<p>Hearings: melodies with chromaticism (mode mixture): pp. 155–56 (same in both editions) nos. 3, 5, 11; duets p. 159 (both eds.) nos. 2, 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.</p>
8	10/12	<p>Class will not meet today—we'll hear midterm singing exams in private appointments instead.</p> <p>Sign up sheets for singing appointments will be posted</p>	

on my office door (MSM 152). Please sign up for a time.

**Midterm singing exams:
the format of these will
be as follows:**

Material to prepare is
assigned in three groups:

group 1: p. 142
(4th ed. p. 140)
no. 9; p. 140 no.
11

group 2: p. 157
(both eds.) no.
10 (sing from m.
9 to the end); p.
159 (4th ed. p.
158) duet 1
(sing the top line
only)

group 3: p. 174
(both eds.) no.
16; p. 175 (4th
ed. p. 176) no.
22

(if you want, use [this
handout](#) of all the examples
listed above)

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.

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.	
	10/14	<p>The dictation exam will consist of the following:</p> <ol style="list-style-type: none"> 1. two melodic dictations: these will be consistent with skills we've covered in class and will include chromaticism, derived either from idiomatic chromaticism in the minor mode or from decorative chromatic passing and neighboring tones. 2. two bass line dictations. These will be consistent with those we've practiced in class, with regard to length and difficulty. <p>The dictation exam will be in room 108 (all sections) and should take no more than 30 minutes. Please come to class on time: we'll begin at 9:00 am, and I won't repeat material for latecomers. Class will be dismissed when the exam is finished.</p>	
9	10/19	<p>Singing: sight reading; melodies with applied dominants: pp. 172–74 (4th ed. pp. 173–74) nos. 8, 12, 15.</p> <p>dictation: melodic dictation with compound meters; harmonic dictation (tonic,</p>	no hearings today.

		dominant, and dominant seventh only).	
	10/21	<p>Singing: sight reading; melodies with applied dominants: pp. 172–74 (4th ed. pp. 173–74) nos. 8, 12, 15.</p> <p>dictation: melodic dictation with compound meters; harmonic dictation (tonic, dominant, and dominant seventh only).</p>	<p>hearings: sight reading.</p> <p>We'll hand out material in class. Rememer 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.</p> <p>For reference, see my handout on sight reading. (this was handed out in class during the first half of this semester, and we discussed it last year).</p>
10	10/26	<p>Singing: sight reading; melodies with applied dominants: pp. 172–74 (4th ed. pp. 173–74) nos. 8, 12, 15. Introduction to modulations.</p> <p>dictation: melodic dictation with compound meters; harmonic dictation (add cadential 6/4s and predominant harmony).</p> <p>--handout on harmonnic dictation strategy</p> <p>--compound meters handout</p>	
	10/28	hearings: melodies with applied dominants: pp. 172–	hearings: melodies with applied

		74 (4th ed. pp. 173–74) nos. 8, 12, 15. dictation: melodic dictation with compound meters; harmonic dictation (add cadential 6/4s and predominant harmony).	dominants: pp. 172–74 (4th ed. pp. 173–74) nos. 8, 12, 15.
11	11/02	Singing: MSS ch. 15, melodies with modulation to closely-related keys (multiple modulations): pp. 182–85 (4th ed. pp. 184–88) nos. 1, 2, 4, 14, 19. dictation: melodic dictation with compound meters; harmonic dictation (add cadential 6/4s and predominant harmony).	hearings: melodies with applied dominants: pp. 172–74 (4th ed. pp. 173–74) nos. 8, 12, 15.
	11/04	Singing: MSS ch. 15, melodies with modulation to closely-related keys (multiple modulations): pp. 182–85 (4th ed. pp. 184–88) nos. 1, 2, 4, 14, 19. dictation: melodic dictation with compound meters; harmonic dictation (add cadential 6/4s and predominant harmony).	hearings: melodies with modulation to closely-related keys (multiple modulations): pp. 182–85 (4th ed. pp. 184–88) nos. 1, 2, 4, 14, 19.
12	11/09	Singing: MSS ch. 15, melodies with modulation to closely-related keys (multiple modulations): pp. 182–85 (4th ed. pp. 184–88) nos. 1, 2, 4, 14, 19. dictation: more on compound meters; melodic dictation with compound meters; full-length harmonic dictation (add tonic and predominant expansions).	
	11/11	Singing: MSS ch. 15, melodies with modulation to closely-related keys (multiple modulations): pp. 182–85 (4th ed. pp. 184–88) nos. 1, 2, 4, 14, 19. dictation: melodic dictation	hearings: melodies with modulation to closely-related keys (multiple modulations): pp. 182–85 (4th ed. pp. 184–88) nos. 1, 2, 4, 14, 19.

		with compound meters; full-length harmonic dictation (add tonic and predominant expansions).	
13	11/16	<p>Singing: chromatic melodies: Neapolitans, augmented 6ths, and modulation to distantly-related keys). Practice: pp. 202–04 (4th ed. pp. 206–08) nos. 2, 3, 5 (chromaticism); nos. 9, 11 (modulations).</p> <p>dictation: melodic dictation with compound meters; full-length harmonic dictation (add tonic and predominant expansions).</p>	<p>hearings: sight reading.</p> <p>We'll hand out material in class. Rememer 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.</p> <p>For reference, see my handout on sight reading. (this was handed out in class during the first half of this semester, and we discussed it last year).</p>
	11/18	<p>Singing: chromatic melodies: Neapolitans, augmented 6ths, and modulation to distantly-related keys). Practice: pp. 202–04 (4th ed. pp. 206–08) nos. 2, 3, 5 (chromaticism); nos. 9, 11 (modulations).</p> <p>dictation: melodic dictation with compound meters; full-length harmonic dictation (add tonic and predominant expansions).</p>	<p>hearings: sight reading.</p> <p>We'll hand out material in class. Rememer 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</p>

			<p>indications in the music (including the road map) with some reasonable degree of accuracy.</p> <p>For reference, see my handout on sight reading. (this was handed out in class during the first half of this semester, and we discussed it last year).</p>
14	11/23	<p>Singing: chromatic melodies: Neapolitans, augmented 6ths, and modulation to distantly-related keys). Practice: pp. 202–04 (4th ed. pp. 206–08) nos. 2, 3, 5 (chromaticism); nos. 9, 11 (modulations).</p> <p>dictation: melodic dictation with compound meters; full-length harmonic dictation (add tonic and predominant expansions).</p>	<p>hearings: melodies with Neapolitans, augmented 6ths, and modulation to distantly-related keys: pp. 202–04 (4th ed. pp. 206–08) nos. 2, 3, 5 (chromaticism); nos. 9, 11 (modulations).</p>
	11/25	No class: Thanksgiving holiday.	
15	11/30	<p>Singing: chromatic melodies: Neapolitans, augmented 6ths, and modulation to distantly-related keys). Practice: pp. 202–04 (4th ed. pp. 206–08) nos. 2, 3, 5 (chromaticism); nos. 9, 11 (modulations).</p> <p>dictation: melodic dictation with compound meters; full-length harmonic dictation (add tonic and predominant expansions).</p>	<p>hearings: melodies with Neapolitans, augmented 6ths, and modulation to distantly-related keys: pp. 202–04 (4th ed. pp. 206–08) nos. 2, 3, 5 (chromaticism); nos. 9, 11 (modulations).</p>
	12/02	<p>Sign up for final singing exam appointments today.</p> <p>Singing: chromatic melodies: Neapolitans,</p>	<p>hearings: melodies with Neapolitans, augmented 6ths, and modulation to distantly-related</p>

		augmented 6ths, and modulation to distantly-related keys). Practice: pp. 202–04 (4th ed. pp. 206–08) nos. 2, 3, 5 (chromaticism); nos. 9, 11 (modulations). dictation: melodic dictation with compound meters; full-length harmonic dictation (add tonic and predominant expansions).	keys: pp. 202–04 (4th ed. pp. 206–08) nos. 2, 3, 5 (chromaticism); nos. 9, 11 (modulations).
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Final exams:

The **final dictation exam** will be given at the regularly scheduled exam time for the course: Tuesday December 14 at 8:00 am in room 108. The exam will begin promptly at 8:00 am—please be on time. Makeup exams cannot be given for latecomers.

The dictation exam will comprise 2 melodic and 2 harmonic dictations. Both harmonic dictations will have contain full functional harmonic progressions (T–PD–D–T progressions); at least one of the melodic dictations will require use of a compound meter.

final singing exams: these will begin immediately after the conclusion of the dictation exam, in locations to be announced (check this page periodically for more details).

[singing final exam material for preparation: open and print this file.](#) From the material given in the pdf file, you will sing a total of three (3) selections, including the sight reading. You will sing two (2) selections from the material listed in groups 1–3 in the pdf file. 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). Then everyone will sing one sightreading example.

Example: you choose to sing the second example from group 1. We would then ask you to sing either of the group 2 examples or the group 3 example, plus one sightreading example.

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