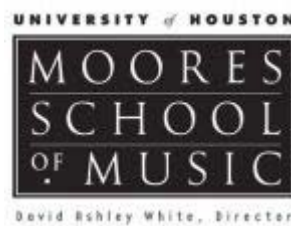


Aural Skills IV (MUSI 2171), Spring 2011

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.

--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	01/18	Course introduction. singing topics: modulation to closely-related keys (MSS ch. 15). dictation topics: review: minor-mode harmonic dictation.	
	01/20	singing topics: modulation to closely-related keys (MSS ch. 15). dictation topics: review: minor-mode harmonic dictation.	
2	01/25	singing topics: modulation to closely-related keys (MSS ch. 15).	

		dictation topics: harmonic dictation with mediant chords; minor-mode harmonic dictation.	
	01/27	singing topics: modulation to closely-related keys (MSS ch. 15). dictation topics: harmonic dictation with mediant chords; minor-mode harmonic dictation.	Hearings: modulating melodies, pp. 190–91 (4th ed. p. 192–93) nos. 31 and 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.
3	02/01	singing topics: sight reading. dictation topics: harmonic dictation with mediant chords; minor-mode harmonic dictation. NOTE: Wednesday Feb 02 is the last day to drop or withdraw with no grade.	Hearings: modulating melodies, pp. 190–91 (4th ed. p. 192–93) nos. 31 and 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.
	02/03	singing topics: sight reading. dictation topics: harmonic dictation with mediant chords; minor-mode harmonic dictation.	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	02/08	dictation topics: minor-mode harmonic dictation; melodic dictation with applied dominants; harmonic dictation with applied dominants.	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.
	02/10	CLASS CANCELLED DUE TO WEATHER dictation topics: minor-mode harmonic dictation; melodic dictation with applied dominants; harmonic dictation with applied	

		dominants.	
5	02/15	<p>singing topics: modulation to closely-related keys (MSS ch. 15).</p> <p>dictation topics: minor-mode harmonic dictation; melodic dictation with applied dominants; harmonic dictation with applied dominants.</p> <p>dictation from the literature (diatonic melodies mp3; also, here's a recording of the complete movement, in case you want to hear the context—our excerpt begins about 2 minutes in: mp3)</p>	Hearings: modulating melody, p. 190 (4th ed. 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.
	02/17	<p>singing topics: modulation to closely-related keys (MSS ch. 15).</p> <p>dictation topics: minor-mode harmonic dictation; melodic dictation with applied dominants; harmonic dictation with applied dominants.</p> <p>dictation from the literature (diatonic melodies mp3)</p>	Hearings: modulating melody, p. 190 (4th ed. 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.
6	02/22	<p>singing topics: modulation to closely-related keys (MSS ch. 15).</p> <p>dictation topics: minor-mode harmonic dictation; melodic dictation with applied dominants; harmonic dictation with applied dominants.</p> <p>dictation from the literature (diatonic melodies mp3).</p>	<p>dictation assignment 1: transcription from the literature (diatonic melody, major mode) mp3</p> <p>--(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.</p> <p>--(b) identify this theme as a sentence or a period, and explain any alterations (expanded, contracted, modulating, etc.), if applicable</p>
	02/24	<p>singing topics: modulation to closely-related keys (MSS ch. 15).</p> <p>dictation topics: minor-mode harmonic dictation; melodic dictation with applied dominants; harmonic dictation with applied dominants.</p>	Hearings: pp. 191–93 (4th ed. 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	03/01	<p>singing topics: modulation to closely-related keys (MSS ch. 15).</p> <p>dictation topics: minor-mode harmonic dictation; melodic dictation with applied dominants; harmonic dictation with applied dominants and diminished sevenths.</p> <p>dictation from the literature (diatonic melodies mp3)</p>	<p>Hearings: pp. 191–93 (4th ed. 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.</p> <p>Also: come to class prepared to sing these with a partner. (If you have no partner, we'll assign you one.)</p>
	03/03	<p>singing topics: modulation to closely-related keys (MSS ch. 15).</p> <p>dictation topics: minor-mode harmonic dictation; melodic dictation with applied dominants; harmonic dictation with applied dominants and diminished sevenths.</p>	<p>dictation assignment 2: dictation from the literature (diatonic melody, minor mode) mp3 --(a) write the entire opening 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?)</p>
8	03/08	<p>Midterm singing exams: class will not meet today—we'll hear singing exams in private appointments instead.</p> <p>Signup sheets for appointment times (all sections) are available on my office door. Please sign up for a time.</p> <p>For your preparation, please make a copy of this file: midterm singing material.</p>	
	03/10	<p>Midterm dictation exam: This will take 30 minutes maximum. Class will be dismissed when the exam is finished.</p> <p>Melodic and harmonic dictation materials are both eligible for the midterm exam. Material on the exam will be consistent with material we've discussed in class; the exam will test your fluency with material we've learned.</p>	
Spring Break: week of March 14–18			

9	03/22	singing topics: modulation to other closely-related and distantly-related keys (MSS ch. 16); sight reading. dictation topics: dictations with Neapolitans and augmented sixths; modulating melodic and harmonic dictations	
	03/24	singing topics: modulation to other closely-related and distantly-related keys (MSS ch. 16); sight reading. dictation topics: dictations with Neapolitans and augmented sixths; modulating melodic and harmonic dictations dictation from the literature (diatonic melodies mp3)	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.
10	03/29	singing topics: modulation to other closely-related and distantly-related keys (MSS ch. 16); sight reading. dictation topics: dictations with Neapolitans and augmented sixths; modulating melodic and harmonic dictations	Hearings: pp. 206–07 (4th ed. pp. 211–12) nos. 19 and 22 (conduct each measure as 3+3 in both of these). These are very hard! They will require more preparation than usual. dictation assignment 3: dictation from the literature (diatonic melody, major mode) mp3 --(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. --(b) identify this theme as a sentence or a period, and explain any alterations (expanded, contracted, modulating, etc.), if applicable.
	03/31	singing topics: modulation to other closely-related and distantly-related keys (MSS ch. 16); sight reading. dictation topics: dictations with Neapolitans and augmented sixths; modulating melodic and harmonic dictations dictation from the literature (melodies with embellishing chromaticism mp3 ; our excerpt is here: mp3)	Hearings: pp. 206–07 (4th ed. pp. 211–12) nos. 19 and 22 (conduct each measure as 3+3 in both of these).
11	04/05	Last day to drop or withdraw with a W. singing topics: diatonic modes (MSS ch. 18).	dictation assignment 4: dictation from the literature (diatonic melody with

		dictation topics: dictations with Neapolitans and augmented sixths; modulating melodic and harmonic dictations	embellishing chromaticism) mp3 --(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. --(b) what is this piece? --(c) identify this theme as a sentence or a period, and explain any alterations (expanded, contracted, modulating, etc.), if applicable.
	04/07	dictation quiz: harmonic dictation, modulation to a closely-related, non-dominant key. singing topics: diatonic modes (MSS ch. 18). dictation topics: dictations with Neapolitans and augmented sixths; modulating melodic and harmonic dictations	Hearings: ensemble singing (four parts): pp. 219–20 (4th ed. pp. 226–27) no. 6. This is chromatic, but non-modulating. Sing one line, once, from beginning to end with no repeat. Sing it on solfège syllables, not the printed text. Come prepared to sing with a group of partners; if you have no group, we'll assign you to one.
12	04/12	singing topics: diatonic modes (MSS ch. 18). dictation topics: chromatic melodic and harmonic dictations (applied dominants, applied diminished sevenths, Neapolitans, augmented sixths, and modulations)	Hearings: modal patterns, pp. 269–70 (4th ed. pp. 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). dictation assignment 5: transcription assignment: MET unit 17 quiz 1 nos. 3 and 4 (p. 409; 2d ed. 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. Clef, key signature, and meter are all given. The recording should be easy to locate on the CD that came with the book.
	04/14	<p>singing topics: diatonic modes (MSS ch. 18).</p> <p>dictation topics: chromatic melodic and harmonic dictations (applied dominants, applied diminished sevenths, Neapolitans, augmented sixths, and modulations)</p>	<p>Hearings: modal patterns, pp. 269–70 (4th ed. pp. 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>
13	04/19	<p>singing topics: non-traditional scales (MSS ch. 21).</p> <p>dictation topics: chromatic melodic and harmonic dictations (applied dominants, applied diminished sevenths, Neapolitans, augmented sixths, and modulations)</p>	Hearings: sight reading. These may simply have chromaticism, or they may modulate. They will be at a level of difficulty such that you should be able to sing them perfectly after a minute of preparation.
	04/21	<p>singing topics: non-traditional scales (MSS ch. 21).</p> <p>dictation topics: chromatic melodic and harmonic dictations (applied dominants, applied diminished sevenths, Neapolitans, augmented sixths, and modulations)</p>	Hearings: sight reading. These may simply have chromaticism, or they may modulate. They will be at a level of difficulty such that you should be able to sing them perfectly after a minute of preparation.
14	04/26	<p>singing topics: non-traditional scales (MSS ch. 21).</p> <p>dictation topics: chromatic melodic and harmonic dictations (applied dominants, applied diminished sevenths, Neapolitans, augmented sixths, and modulations)</p> <p>dictation from the literature (diatonic modal melodies mp3; our excerpt is here: mp3)</p>	<p>Hearings:</p> <p>p. 308 (4th ed. p. 323) no. 3: identify a tonal center and use appropriate syllables</p> <p>p. 309 (4th ed. p. 324) no. 9: sing on a neutral LA, and use appropriate conducting patterns</p> <p>p. 311 (4th ed. p. 327) no. 18: on a neutral LA, and use conducting patterns in some combination of 3 and 2—as appropriate—in each measure.</p> <p>dictation assignment 6: transcription: MET unit 17 quiz 2</p>

		<p>nos. 2 and 3 (p. 412; 2d ed. p. 405): you should write bass and melody line, as if these were harmonic dictations in class. No. 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.</p>
04/28	<p>evaluations</p> <p>singing topics: non-traditional scales (MSS ch. 21).</p> <p>dictation topics: chromatic melodic and harmonic dictations (applied dominants, applied diminished sevenths, Neapolitans, augmented sixths, and modulations)</p>	<p>Hearings:</p> <p>p. 308 (4th ed. p. 323) no. 3: identify a tonal center and use appropriate syllables</p> <p>p. 309 (4th ed. p. 324) no. 9: sing on a neutral LA, and use appropriate conducting patterns</p> <p>p. 311 (4th ed. p. 327) no. 18: on a neutral LA, and use conducting patterns in some combination of 3 and 2—as appropriate—in each measure.</p>
<p>Final exams: singing and dictation exams Tuesday May 10. Dictation exam at 8:30 am, singing exams to follow in private appointments.</p> <p>The final dictation exam will be consistent with the idomatic, chromatic harmonic dictations we've studied in class; it will not include melodic dictation from the literature.</p> <p>The final singing exam will include the material listed on this summary sheet.</p> <p>If you have questions about the content of the final exams, please email me.</p>		

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