

MUSIC V2315, SECTION 1
EAR TRAINING 2
SPRING 2013
MON/WED 3:10 – 4:00, 405 DODGE

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Guidelines

Ear Training 2 is the second of the four-stage aural skills curriculum. It covers all intervals and pitch gestalts, simple meters and rhythms. The goal of the course is a basic enculturation of tonal bearings. Elements will be presented and practiced with examples from music literature as well as from various textbooks and scores. Excerpts are selected to practice a specific topic.

Each week will focus on exercises in sight-singing, interval recognition, and short rhythmic and melodic dictations. All elements will be performed in groups, choral and solo formats. Rhythm will be performed on *ta* or through clapping. Pitches are identified through a fixed-do system with diatonic solfege syllables (i.e. do, re, mi, fa, sol, la, ti/si), pitch letter (C, D, E, F, G, A, B) and scale degree identification (1,2,3,4,5,6,7).

Ear training is a skill that can take years to master: there is no silver bullet or secret to succeeding at ear training. It requires a good deal of patience and practice, both in the classroom as well as at home, and for some is psychologically challenging. This class will provide a comfortable environment for students to develop their skills. This class is taught in a lab or lesson style; you are expected to master the skills on your own time using the techniques and practice provided in class.

Class handouts can be accessed through my personal website at:
<http://www.toddtarantino.com/eartraining>.

Materials

Keyboard (strongly recommended)

Given the keyboard requirement to the course and the lack of practice space on campus, you are ***strongly encouraged*** to purchase a portable keyboard.

Pitch Pipe: (optional, but highly recommended)

I recommend the Kratt Master Chromatic Pitch Pipe with Note Selector

Texts (optional)

Jorgen Jersild, *Ear Training*

To my mind, the finest ear training text available. Difficult to obtain.

Georges Dandelot, *Manuel Pratique*

Best text for solfege

Course Requirements and Grade Breakdown

- 1) Exams: (70%) There will be a midterm and a final. Both are given during class. Generally, **no makeup exams** are given.
- 2) “Sing for Your Supper” project (15%)
- 3) Class Participation and Homework (15%) Each week you will be asked to complete a dictation assignment (accessible via my webpage: <http://www.toddtarantino.com/eartraining/index.html>)
If you must miss a class (due to religious observance, illness, or family emergency) you should provide advance notification whenever possible, or contact me as soon as you can (i.e. in case of illness). More than **three** unexcused absences will negatively impact your grade.

I reserve the right to supplement these evaluation opportunities with announced quizzes.

Goals, a wishlist

Entering the semester you should be able to:

- 1) Identify pitches in treble clef by pitch name, solfege syllable and scale-degree number
- 2) Perform rhythms in simple meters while conducting
- 3) Sight-sing primarily diatonic melodies in simple meters (2,4,6)
- 4) Intone any of the twelve chromatic tones over a drone
- 5) Perform and be able to identify all intervals
- 6) Notate from dictation a simple diatonic melody
- 7) Sing and play any of the above on the piano

By the end of the semester you should be able to:

- 1) Identify pitches in treble and bass clefs by pitch name, solfege syllable and scale-degree number.
 - a. Be aware of pitches in the alto clef.
- 2) Perform rhythms in more complex meters (5,7, etc) while conducting
- 3) Perform and know how to approach triplets and basic polyrhythms (2 vs. 3)
- 4) Sight-sing chromatic, modal and gently modulating melodies in simple meters
- 5) Vocalize, identify and notate (in Roman numerals) standard harmonic progressions, sequences and cadences
- 6) Notate from dictation two-part simple counterpoints
- 7) Notate from a recording or dictation melodic and chordal writing [lead-sheet style]
- 8) Sing and/or play any of the above on the piano

These may not all be possible.

Schedule

The following schedule is provisional and subject to change depending on your progress.

How to Read the Syllabus

The following syllabus is **hopeful** and **provisional**. Our actual progress will depend on how quickly and competently you as a group are in the skills required.

All handouts and dictation assignments are linked from the webpage.

1/23: Meet and Greet

Week 1

M 28 Jan; W 30 Jan

Review: Pitch ID in treble and bass;
Rhythms in Quarters and larger
Simple meters, conducting patterns
Intonation: C, G, E, D, B
Pitch ID in treble: Dandelot 1-1; 1-2
1-2-3; 1-2-3-4/7; 1-2-3-4-5

Week 2

M 4 Feb; W 6 Feb

Smaller rhythmic values
Intonation: C, G, E, D, B, F#, F
Pitch ID in treble: Dandelot 1-3
Jersild: Longer Note values and Easy Subdivisions of the Beat
1,2,3,4;
Supp: 1,2,3,4; 33,34,35; 5,6,7,8; 36,37,38; 12,13,41,14,15,16,42

Week 3

M 11 Feb; W 13 Feb

Intonation: C, G, E, D, B, F#, F, Ab, A
Improvisation: Lydian / C-D-E-F-G-Ab-B
Pitch ID: Dandelot 1-3; 1-4
Triads
Jersild: Dotted rhythms (R:8-10)
Supp: 9,10,11,39,40; 17,18,19,43,44
Homework: Dictation 1

Week 4

M 18 Feb; W 20 Feb

Intonation: C, G, E, D, B, F#, F, Ab, A, Eb, Bb
Improvisation: Harmonic Minor / Aeolian
Pitch ID: Dandelot 1-3; 1-4
Jersild: 52:17-19; 55:20
1-2-3-4-5-6
Jersild: Dotted rhythms with subdivided complementary value (R:10-12)
Supp: 20,45
11,16,17,18, 20

Jersild: Upbeats (R:12-13)
Begin “sing for your supper” (1)
Homework: Dictation 2

Week 5

M 25 Feb; W 27 Feb

Intonation; C, G, E, D, B, F#, F, Ab, A, Eb, Bb
Improvisation: Dorian / Lydian

Pitch ID: Dandelot 1-4

Jersild: 52:17-19; 55:20

Tarantino: Melodies from Sch; More Triads

In-class dictation

Jersild: Dotted rhythms with subdivided complementary value (R:10-12)

Jersild: Upbeats (R:12-13)

SFYS (2,3)

Week 6

M 4 Mar; W 6 Mar

Intonation; C, G, E, D, B, F#, F, Ab, A, Eb, Bb, Db
Improvisation: Phrygian / Dorian / Lydian

Jersild: 52:17-19; 55:20

Tarantino: More Sixes; More Triads

Jersild: Dotted rhythms with subdivided complementary value (R:10-12)

Jersild: Upbeats (R:12-13)

Homework: Dictation 3

SFYS (4,5)

Week 7

M 11 Mar; W 13 Mar

Midterm

SFYS (6)

SPRING BREAK

Week 8

M 25 Mar; W 27 Mar

Improvisation in invented modes:

Mixolydian over Lydian / Melodic Minor ascending

Modal Melodies

Jersild: Tetrachordal Types 33-37

Jersild: Triads 46-51

Jersild: Upbeats (R:12-13); Syncopation (R:13-14)

Homework: Dictation 4

SFYS (7)

Week 9

M 1 Apr; W 3 Apr

Improvisation in invented modes:
Minor over Major / Mixolydian over Phrygian
Pitch ID in bass: Dandelot 2-1
Jersild: Triads and Tetrachordal Types (cont.)
Tonicization
Chords I; IV; V; V7 and in combination
Jersild: 58-25
Jersild: 70-27/28
Cadences: PAC; IAC; HC; Plagal; DC
Jersild: Unaccented Beats / Rests (R:14-16)
SFYS (8)

Week 10

M 8 Apr; W 10 Apr

Midterm: Dictation

Improvisation in invented modes:
Minor over Lydian
Pitch ID in bass: Dandelot 2-2
Cadences – Closed Cadences: PAC; Plagal
Jersild – rhythm: Catch-up
Homework: Dictation 5
SFYS (9)

Week 11

M 15 Apr; W 17 Apr

Improvisation in invented modes:

Major over Phrygian / Harmonic Minor over Minor Lydian
Pitch ID in bass: Dandelot 2-3
ii/ii7; vi;
Jersild: 46:12-13; 51:15
Cadences: Open Cadences: IAC; HC; DC
Jersild: Unaccented Beat (R:14-15); Rests (R: 15-16)
Homework: Dictation 6
SFYS (10)

Week 12

M 22 Apr; W 24 Apr

Improvisation in invented modes:

Minor over Phrygian Major / Harmonic Minor over Phrygian Major
Pitch ID in bass: Dandelot 2-4
V/V; ii7; III/iii
Sequences
Jersild; Triplets (R:16-17); Polyrhythm (R:17-19); Triple and Compound Meters (R:21-25)
Homework: Dictation 7
SFYS (11)

Week 13

M 29 Apr; W 1 May

Improvisation in invented modes:

Harmonic Minor over Phrygian Lydian

Jersild: Quintuple and Septuple Meters (R: 25-27)

SFYS (12)

Final Part 1

Week 14

M 6 May

Final Part 2