

Boston University Aural Skills Teaching Assistant Handbook

2011-2012

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Introduction

Welcome to the Boston University Aural Skills Curriculum! As a teaching assistant in this program, you are an essential part of the musical training of our students. You are teaching them to be musically literate: to hear, read and perform music.

As the person who has the greatest contact with the students, your feedback is crucial to making this program work most efficiently to train our students to be excellent musicians. Your observations and opinions will be called for at TA meetings, in private communications with Prof. Burton, and in the feedback forms distributed at the end of the semester. Thank you for putting your time, creativity and energy into this important task!

General information

ORGANIZATION OF AURAL SKILLS CLASSES AND CURRICULUM

We will have regular group meetings at a day and time determined at the start of each semester. You are expected to attend all meetings.

There are three class meetings for every section, all at 8am. The first meeting is devoted to work with the Karpinski manual and ear training drills (intervals, chords, etc.), the second to dictation and the third to solmization.

If you have to miss class: 1) inform Dr. Burton immediately 2) arrange in advance for another TA to take your place. If this is not possible, then you must schedule individual meetings with every student in your section to make up the time.

Although the Karpinski manual uses a moveable do system and scale degrees, all Boston University classes (except for special music education sections) use fixed do and scale degree numbers. The students must learn to solfege in both fixed do and with scale degree numbers, and use only scale degrees numbers for Ear Training and Dictation. The fixed do syllables are: do, re, mi, fa sol, la, SI (not ti), and do not change with chromatic accidentals. Students should be able to conduct basic metric patterns as they perform solfege.

Unless you are teaching the Music Ed section of MU207, instruct your students to look only at the scale degree numbers in the Karpinski text, if the selection at hand is not in the key of C major or A minor, or, as one TA has done, you can ask the students to “correct” the moveable syllables to fixed do ones.

If there are multiple sections for your course (such as MU107 A1, B1, C1 etc.), the students will be organized into levels so that A1 has the most intensive training B1 moves a little more quickly, etc. During the first week of classes, you should give diagnostic tests in all three areas (ET, DI, SS) to your class, in order to determine if they are in the correct level section. (The section levels should be considered more or less concentrated or with more or less explanation, not slower or faster.)

Students can be “subsectioned” only after the first week of diagnostic tests and after the midterms. This means that if, for example, a student in section D1 excels at Ear Training but needs extra work in Dictation, it is possible for that student to attend a more intensive Dictation section for the second weekly meeting. In that case, this student would be subsectioned to section C1 for Dictation. Since all classes meet at 8am, this should not present scheduling difficulties.

OVERVIEW OF AURAL SKILLS CURRICULUM

Class	text/chapters	ear training drills
MU 107	Karpinski 1-24 (omit 15); Hoffmann 1-5	P/M/m intervals, major scale, M/m triads, 3 minor scales
MU 108	Karpinski 25-46; Hoffmann 6-10	d/a intervals, M/m triad inversions, d/a triads, d/a triad inversions, alto/tenor clefs
MU 207	Karpinski 47-58, 64; Hoffmann 11-15	compound intervals, modes, dominant 7th chords and inversions, diminished, half-diminished, major, minor 7th chords
MU 208	Karpinski 59-78 (review 64, omit 72, 73); Hoffmann 16-19	augmented 6ths, Neapolitan 6th, cadences (HC, PAC, IAC, plagal, deceptive)
MU 407	<i>Modus Novus</i> Hoffmann 20-21	octatonic, whole-tone, pentatonic, quartal harmonies, metric modulation, changing meters

Your resources - Teaching materials

THE KARPINSKI TEXTS

There are three volumes, the *Manual for Ear Training and Sight Singing*, which contains a CD Rom, the *Anthology for Sight Singing*, and the Teacher's Dictation manual. The students must purchase the first two.

As noted above, the Karpinski uses moveable do and scale degree numbers throughout. You should ignore the moveable do syllables (unless the selection is in C major or A minor) and focus on the scale degrees.

These texts, which are relatively new, start at the very beginning of musical literacy, with pitch, rhythm, meter, etc. It may seem at first as though this is much too elementary for a performing music student at BU. However, remember that knowing is not the same as hearing, which is not the same as doing. Very often a student will recognize something on the page, yet not be able to reproduce it in dictation or in class performance. We are teaching skills, which is quite different than intellectual knowledge. In addition, the text gets sophisticated very fast. A chapter may start with terms and symbols that are familiar to most musicians, but it then quickly gets into more advanced concepts.

Desk copies of the Karpinski manual, anthology and instructor's dictation manual are available for you from Prof. Burton. The recordings on the accompanying CD Rom are also on the website: <http://courses.umass.edu/music114>, and a link is posted on the Blackboard site, under "external links."

The syllabus for your class will indicate which chapters are to be covered each week. Your class may get a little behind or ahead, depending upon their abilities, but try not to vary too much from the

schedule. This is especially important since some of the students may be subsectioned into other sections and the topics may not coordinate.

It also may be necessary to review earlier chapters with your class if questions come up, so please read the entire text. You might also want to take a look at Karpinski's other book, *Aural Skills Acquisition*, which has some very valuable insights. Prof. can lend you a copy or you can borrow it from Mugar Library.

RICHARD HOFFMANN: *THE RHYTHMIC BOOK*

Students are not required to buy this text, but you should supplement your class work with it. Desk copies will be available for you from Prof. Burton.

It will be necessary to make photocopies of the pages you wish to assign your students and pass them out in class. The xerox machine in the main music office on the second floor of CFA is available for your use.

NOTE: Copies of the Karpinski and the Hoffmann will be on reserve at Mugar Library.

Blackboard Site

There is a website for your course at <http://blackboard.bu.edu>. To access it, after giving your BU login, type in the course number. You will be listed as a teaching assistant for the course and your students should be automatically listed as users. You can create a group for your section and you can send messages to the group, add external links, post assignments and announcements, etc. To complete these tasks, go to the "control panel" button on the course page. Previous exams are also uploaded to this site.

Syllabi

The class syllabus is a type of contract in which the expectations for both teacher and student are set out clearly. All students must receive one during the first week of classes, and they can also access them online at <http://blackboard.bu.edu>. If any questions arise, please refer to the syllabus first. Sample copies are included below.

Protonotation

WHAT IS PROTONOTATION?

Gary Karpinski has developed the protonotation system in order to facilitate immediate musical comprehension and thus dictation skills. It is extremely helpful as a diagnostic tool for the instructor, and enables students to quickly record what they hear without first having to interpret traditional music notation. All BU students should know and practice protonotation.

An important aspect of protonotation is that dictation students are expected to figure out for themselves what the meter, and starting notes of the selection are. They are NOT given the time signature or the first note. They ARE given the bottom number of the time signature (the beat unit) and the tonic note of the key.

Here is a very quick overview of protonotation. Imagine that the dictation tune is “Mary Had a Little Lamb”. Before starting, the students are told that the bottom number of the time signature is 4 (for quarter notes).

- At the first hearing, the students make a short vertical line for every pulse (beat) they hear. So the first phrase would look like this:

“Mary had a little lamb, little lamb, little lamb”

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| | | | | | | |
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The students could also hear it with twice as many, or half as many, lines, depending upon how they felt the pulse: this is not an error! But let us continue as above for now.

- Step 2 is shows a higher level of pulse (meter) by increasing the height of the main pulses. The student now must determine if the meter is duple, triple or quadruple. (the two short vertical lines above one another should be connected into one longer vertical line.)

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| | | | | | | |
| | | | | | | |
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- Step 3 adds the rhythm by writing horizontal lines:

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| | | | | | | |
| - - | - - | - - | - - - - | - - | - - - - | - - | - - - -
```

At this point, students can practice turning this protonotation into regular rhythmic notation. The meter appears to be duple, so the top number of the time signature would be 2. Then the rhythmic values should be deciphered. Since it is 2/4, then measure 1 becomes 4 eighth-notes, measure 2 two eighths and a quarter, etc.

- Step 4 adds the scale degrees:

```
| 3 2 1 2 | 3 3 3 | 2 2 2 | 3 5 5
| - - | - - | - - | - - - - | - - | - - - - | - - | - - - -
```

Then, since this piece is in the key of C, C is played, and all of this can be turned into regular notation.

Although this may seem clumsy at first, and probably unnecessary for such a simple selection, protonotation is a very useful tool for more complex dictations later on. So you will be teaching this method even to students who are not beginners.

HOW IS PROTONOTATION DIFFERENT THAN REGULAR DICTATION?

The instructor does not give time or key signatures, and does accept all possible correct notations, such as 4/8 instead of 2/4.

Placement exams

These are given over the summer to incoming freshmen and also are given first week of the semester. Transfer students take a similar exam.

The first day / week

There are certain tasks that must be accomplished in the first week of classes. You should:

- pass out syllabi
- have the students complete student information sheets
- take attendance using sign-in sheets, as class rosters may change after the first week.
- give diagnostics tests in all three areas (ET, DI, SS). You can use the final exam from the previous semester, use a sample midterm from your own semester (but do not expect everyone to pass it), or create your own test.

It is also helpful to have students write their first names on folded half-sheets that sit on their desks like little name tags. This will help you call on them by name and communicate with them more directly. Prof. Burton can obtain photos of all those registered in your section; she will pass out printed versions of these at the initial meeting. Please keep these printouts confidential.

You can also have each student (and yourself) say a few words about themselves. Perhaps ask them to share something that cannot be determined by just looking at them. (You might be very surprised at the results!). Your larger goal is to stimulate discussion and create an atmosphere right from the start in which students feel at ease about speaking up.

If you are teaching MU107 or fall semester MU108, you should introduce protonotation as outlined above. They will not be able to complete all the steps in one class, but they should begin the process. To practice, you can have them read protonotation examples on the blackboard. You might also review solmization syllables by writing them on the board.

Grading

- Testing will be done twice a semester, for midterms and finals. You **MUST** be present for these tests.
- In addition, three components of the course (ET, DI, SS) have a homework/preparation component. For example, half of the ET grade (5% in the first half of the semester, 7.5% for the second) will be for homework and preparation. This allows for a fairer grade for those students who do not perform well on tests.

- All students must receive a final grade of C- or better (70%) in each of the four components of the course in order to pass and move on to the next level. These components are Ear Training, Dictation, Solmization and Attendance.
- You have six grade/attendance sheets for your section. There are two for each of the three class meetings, for the first and second halves of the semester. Please record your attendance and grades on these sheets and be sure to hand them into Prof. Burton after the midterm and final testing is complete. She will calculate the final grades for all students.
- It is extremely helpful if you list the students in alphabetical order (by last name) on the grade/attendance sheets, and follow the instructions written at the top.

Makeup tests: any student who misses a midterm or final exam will receive an F on that exam. If the student wants to contest that decision, they can do so by appealing to Prof. Burton; if they have a valid excuse (as outlined in the syllabus: religious duty, family emergency, etc.), then a makeup can be given without penalty. A time will be arranged between the student and the TA for this. If the excuse is not one of the above but is still deemed reasonable (such as public transportation breaking down, etc.) then a makeup can be given, but with the test grade lowered 10 points.

Grading: In order to bring the numerous individual homework and test grades into line with the final letter grade system, the minimum grade for all completed work is 40% for a test or assignment. The best way to think about this is that an A-type grade is 90-100, a B-type grade is 80-89, a C-type grade 70-79 and a D-type grade is 60-69. Here are some examples:

On a quiz with ten examples worth 100 points total, each question is worth 10 points. If the example is left blank, the instructor subtracts all 10 points. On another example, the student gets it completely right, so the grader subtracts 0 points. If the answer is given but completely wrong, though, the most that can be subtracted is 6 points. If, however, the student puts down a pretty good answer, but one that is not completely right, the grader could evaluate the answer as a “B” answer and subtract 1-2 points. If the answer is more wrong than right, the grader could evaluate it as a “D” answer and subtract 3-4 points, and so forth.

Clearly this leaves room for some flexibility in the grading, and there are all kinds of circumstances that the grader may wish to take into account when calculating the grades. Nevertheless, this system of grading will ultimately bring the final numerical grades closer to the university’s letter grade system.

Testing procedures

All tests begin at 8:05am.

AURAL SKILLS TEST COMPONENTS:

Ear-Training (weekly meeting 1)

Identification of:

- intervals
- scales / modes
- chords
- progressions
- rhythms

Dictation (weekly meeting 2)

Depending on the class level:

- melodic
- rhythmic
- bass line/ harmonic
- two-part
- four-part
- atonal

Solmization (weekly meeting 3)

- singing of an unprepared melody, with conducting
- singing of one or two prepared melodies from a selection assigned previously, with conducting
- performing an unprepared rhythm

Previous exams are available for viewing at the <http://blackboard.bu.edu> site for your class, and the blank tests are included below.

Feedback

- Prof. Burton will observe your teaching during the semester. The purpose is to get an idea of your teaching techniques and how you relate to the class, not to micromanage your every action.
- At midterm time, you should give out the Midterm Evaluation forms, which simply ask what has worked and what has not in the class. As is the procedure with the university's official student evaluations, which are distributed at the end of the semester, you should leave the room and allow the students to complete the forms in class without your presence. Allow about 15 minutes for this, and instruct the students to leave the anonymous forms face down on your desk, or in an envelope.
- At a private meeting with Prof. Burton, you will both discuss the class observations and the student evaluations, and talk about possible avenues for improvement.
- Videos of your teaching may also be taken, which you will go over with Prof. Burton in private.

Pedagogical suggestions

HOW CAN YOU GET SOMEONE TO DO SOMETHING THEY COULD NOT DO BEFORE?

We are training students to have skills, not learn a set of facts (although facts are important!). Imagine teaching someone to ride a bicycle: it helps somewhat to explain the physics involved, but ultimately that person will just have to do it, and hopefully not fall too many times in the process. It also is not helpful to criticize or humiliate the learner.

So, our goal is to let students learn by doing. This means that your classroom style should not be only a lecture, but finding ways to empower them enough to participate actively. Try to stimulate discussion by asking questions that can be answered in several ways, questions without only one right answer. You might engage the students during the class by having them move around, do something on the board, share concerns regarding the homework, etc.

Many students are shy, especially at the beginning of the semester. There are a number of ways to alleviate this situation:

- have students work in pairs or small groups in class and outside of class.
- ask students to consider a question in advance, which they will answer after a selection is played; this avoids “cold-calling” (demanding an answer on the spot, which can be intimidating.)
- be more of a moderator in the discussion, rather than the authority that knows the “right” answer.
- encourage student participation by having them bring in a melody to teach to the class.
- pair students who “get it” with those who do not.

This does not mean that students should not be corrected; on the contrary, feedback and assessment are extremely important. But try to correct mistakes without criticizing harshly.

In short, try to create an atmosphere in which students feel relaxed, but in which serious work gets done. You should always have a lesson plan, and plan for more than you think you might accomplish (some activities will take longer or shorter than you might anticipate). The class should start on time and end on time.

MUSICAL PEDAGOGY

Here are some tips:

- In sight-singing classes, do warm-ups before singing. You are not vocal instructors, but some basic knowledge on how to breathe is helpful to students. (If you have voice students in the class, perhaps they can contribute some information.) The warm-ups can be related to the topic at hand, a review, or simply getting the voices moving early in the morning.
- Intervals should be learned and practiced first in relation to tonic (singing down to the tonic reinforces the concept of scale degrees).
- When giving dictations, you should play the entire selection through each time. But what determines how many times you should repeat it? The concept of “chunking” is helpful: it means that there are small chunks of the selection that form an aural group, which could be a measure, but

not necessarily. The number of times you should play the dictation selection is the number of chunks +1.

- Musical memory is very important. There are exercises that can be done in class (and out) that improve musical memory.
- Students that have absolute pitch can often lack a strong sense of harmony, so harmonic dictation using roman numerals is very useful for them.

Sample Syllabi

Boston University
College of Fine Arts, School of Music

MU 107 - Ear-training and Sight-singing I Fall 2011

Syllabus

Course Description and Objectives

If music is like a language, then musicians must be musically literate: that means being able to read music and write it down. This course is designed to develop essential aural skills to begin to meet that end. Emphasis is placed on dictation as well as solmization. Attention will be paid to interval recognition, chordal recognition, harmonic progressions, types of scales, and melodic patterns. By the end of this course, you should be able to auralize and perform music better at first sight, and write it down with much more fluency.

Each section of the course has three class meetings per week. The first meeting is devoted to material covered in the text and to ear-training drills. The second will give concentrated practice in dictation and in the skill of using protonotation, a shorthand method of writing down music. The third class meeting will focus on solmization, singing both prepared and unprepared melodies on solmization syllables.

Prerequisite

Placement is by exam.

Required Texts

All texts are available at the BU Bookstore.

- Karpinski, Gary S. *Manual for Ear Training and Sight Singing*. New York: Norton, 2006.
[Includes recordings on CDROM.]
- Karpinski, Gary S. and Richard Kram. *Anthology for Sight Singing*. New York: Norton, 2006.

Instructors by section:

107A1: William McGlothlin - wm@bu.edu
107B1: Michal Novotny - mnovotny@bu.edu
107C1: Samuel Beebe - beebe.sa@gmail.com
107D1: Ioannis Angelakis - iangelak@bu.edu
107E1: Arash Waters - awaters6@bu.edu

Meeting Times and Locations

All sections meet from 8 - 9 am; the instructors will announce office locations and hours in class.

107A1: MW CFA B36, F CFA 167
107B1: MW CFA 154, Th, CFA 156
107C1: TuThF, CFA 165
107D1: TuWF CFA 216
107E1: MWF CFA 219

Aural Skills Program Coordinator

Prof. Deborah Burton

Office: CFA 223, 617/353-5483

Email: burtond@bu.edu

Office Hours: by appointment

Course Grade Components

Ear Training 1	10%	(5% of this for preparation/homework)
Ear Training 2	15%	(7.5% of this for preparation/homework)
Dictation 1	10%	(5% of this for preparation/homework)
Dictation 2	15%	(7.5% of this for preparation/homework)
Solmization 1	10%	(5% of this for preparation/homework)
Solmization 2	15%	(7.5% of this for preparation/homework)
Attendance	25%	

Important Note: you must receive at least 70% in each component of the four components of your grade (ear training, dictation, solmization and attendance) in order to pass the course. For example, if you have excellent grades in ear training, dictation and solmization, but do not attend class at least 70% of the time, you will not pass the course.

Tests

There will be two tests in each of the three aural skills areas: ear-training, dictation and solmization. The results of the first test will determine if you are placed in a section where more concentrated work in dictation or solmization is done in the second and/or third class meetings. For example, if you are very proficient at dictation, but need extra work with solmization, you might, for your third weekly class meeting, move to another section where more explanation of solmization is given. This flexibility, aided by the scheduling of all aural skills classes at 8am, will help tailor the aural skills curriculum more to the needs of individual students.

Make-up test policy

If you have a legitimate excuse for missing an exam (a doctor's note or receipt from the Health Center, a required university function, religious observance, or an extenuating family circumstance), you will be able to take a make-up exam, the date and time of which must be mutually agreed upon with your instructor. Final exams may be excluded from this policy.

Attendance Policy

- Your attendance is required at all class meetings, and it is 25% of your grade. Because much of the work for this course is done in the classroom, if you do not attend at least 70% of the classes, you will not pass the course. Excused absences include: (1) illness with proper documentation, the day you return to class, (2) official school business, (3) observance of religious holidays, or (4) an extenuating family circumstance. If a class is missed, it is your responsibility to find out what was covered and what homework was assigned.

- If you are more than five minutes late to class, you will be marked tardy, which counts as half an absence.

Conduct

You are expected to abide by the CFA Academic Conduct Code. Cases of suspected misconduct will be referred to the Dean's Office.

Electronic Devices

All laptops, cell phones, beepers, etc. are to be turned off in class, unless requested by the instructor. If your phone rings, you must silence it immediately and may not answer it during class time. If you are expecting an urgent phone call, please let your instructor know before class and an exception can be made.

Disabilities

A student with disabilities must register with the Office of Disability Services prior to the beginning of the first term for which the assistance is being requested. Students will be requested to provide current appropriate documentation of their disability.

Blackboard

More information about the class and your section can be found at: <http://blackboard.bu.edu>

Course Schedule

Week	Dates	Material*	Ear-training Components*
1	September 6-9	Course Introduction, Karpinski chapter 1	
2	12 - 16	chapter 2	perfect and major intervals
3	19 - 23 [9/19 last day to add classes]	chapters 3, 4	“
4	26 - 30	chapters 5, 6	the above plus minor intervals
5	October 3 - 7	chapter 7	“
6	11-14 [no classes on 10/10; 10/11 last day to drop classes without a W grade; Monday schedule on 10/11]	chapter 8, 9	the above plus major and natural minor scales
7	17 - 21	chapters 10, 11	review all of the above
8	24 - 28	Tests I	
9	31- November 4	chapter 12, 13	“
10	7 - 11 [11/11 last day to drop classes with a W grade]	chapter 14	the above plus major/ minor triads in root position
11	14 - 18	chapters 16, 18	“
12	21 - 22 [Fall recess from 11/23-27]	chapter 17, 19	the above plus harmonic and melodic minor scales
13	28 - December 2	chapter 21, 22	“
14	5 - 9	chapter 23, 24	review all of the above
15	12**	Tests II	

*This schedule is subject to change by your instructor; selections from Richard Hoffman's *The Rhythm Book*, chapters 1-5, will be studied throughout the semester.

**tests may be scheduled after this date

Boston University
College of Fine Arts, School of Music

MU 108 - Ear-training and Sight-singing II
Fall 2011

Syllabus

Course Description and Objectives

If music is like a language, then musicians must be musically literate: that means being able to read music and write it down. This course is designed to develop essential aural skills to begin to meet that end. Emphases are placed on ear training, dictation and solmization. Attention will be paid to interval recognition, chordal recognition, harmonic progressions, types of scales, and melodic patterns. By the end of this course, you should be able to auralize and perform music better at first sight, and write it down with much more fluency.

Each section of the course has three class meetings per week. The first meeting is devoted to material covered in the text and to ear-training drills. The second will give concentrated practice in dictation and in the skill of using protonotation, a shorthand method of writing down music. The third class meeting will focus on solmization, singing both prepared and unprepared melodies on solmization syllables.

Prerequisite

MU 107 or placement by exam.

Required Texts

All texts are available at the BU Bookstore.

- Karpinski, Gary S. *Manual for Ear Training and Sight Singing*. New York: Norton, 2006.
[Includes recordings on CDROM.]
- Karpinski, Gary S. and Richard Kram. *Anthology for Sight Singing*. New York: Norton, 2006.

Instructor

108B1: Matthew Reeves, mwreeves@bu.edu

The instructor will announce his office location and hours in class.

Meeting Times and Locations

108B1: MTuTh, CFA 414, 8 - 9 am.

Aural Skills Program Coordinator

Prof. Deborah Burton

Office: CFA 223, 617/353-5483

Email: burtond@bu.edu

Office Hours: by appointment

Course Grade Components

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Blackboard

More information about the class and your section can be found at: <http://blackboard.bu.edu>

Course Schedule

Week	Dates	Material*	Ear-training Components*
1	September 6-9	Course Introduction, review of 107 materials, protonotation, diagnostic tests	review 107 ET material
2	12 - 16	Karpinski chapters 25, 26	“
3	19 - 23 [9/19 last day to add classes]	chapters 27, 28	the above plus diminished/augmented intervals
4	26 - 30	chapter 29, 30	“
5	October 3 - 7	chapter 31, 39	the above plus inversions of major and minor triads
6	11-14 [no classes on 10/10; 10/11 last day to drop classes without a W grade; Monday schedule on 10/11]	chapter 32, 33	“
7	17 - 21	chapters 34, 35	review all of the above
8	24 - 28	Tests I	
9	31- November 4	chapter 36, 37	“
10	7 - 11 [11/11 last day to drop classes with a W grade]	chapter 38	the above plus diminished/augmented triads
11	14 - 18	chapter 40, 41	“
12	21 - 22 [Fall recess from 11/23-27]	chapters 42, 43	“
13	28 - December 2	chapter 44, 45	“
14	5 - 9	chapter 46	review all of the above
15	12**	Tests II	

*this schedule is subject to change by your instructor; selections from Richard Hoffman's *The Rhythm Book*, chapters 6-10, will be studied throughout the semester.

**tests may be scheduled after this date.

**Boston University
College of Fine Arts, School of Music**

**MU 207 - Ear-training and Sight-singing III
Fall 2011**

Syllabus

Course Description and Objectives

If music is like a language, then musicians must be musically literate: that means being able to read music and write it down. This course is designed to develop essential aural skills to begin to meet that end. Emphases are placed on ear training, dictation and solmization. Attention will be paid to interval recognition, chordal recognition, harmonic progressions, types of scales, modes, and melodic patterns. By the end of this course, you should be able to auralize and perform music better at first sight, and write it down with much more fluency.

Each section of the course has three class meetings per week. The first meeting is devoted to material covered in the text and to ear-training drills. The second will give concentrated practice in dictation and in the skill of using protonotation, a shorthand method of writing down music. The third class meeting will focus on solmization, singing both prepared and unprepared melodies on solmization syllables.

Prerequisite

MU 108 or placement by exam.

Required Texts

All texts are available at the BU Bookstore.

- Karpinski, Gary S. *Manual for Ear Training and Sight Singing*. New York: Norton, 2006.
[Includes recordings on CDROM.]
- Karpinski, Gary S. and Richard Kram. *Anthology for Sight Singing*. New York: Norton, 2006.

Instructor by section

207A1: Lesley Hinger, lhinger@bu.edu

207B1: Adam Berndt, amberndt@bu.edu

207C1: Luciano Leite-Barbosa, lbarbosa@bu.edu

207D1: Matthew LaRocca, mlarocca@bu.edu

The instructors will announce their office locations and hours in class.

Meeting Times and Locations

All sections meet from 8 - 9 am.

207A1: MWF, CFA 171

207B1: MW CFA 156, Th CFA 154 [for Music Education students only]

207C1: M CFA 216, WF CFA 414

207D1: TuTh CFA 219, F, CFA B36

Aural Skills Program Coordinator

Prof. Deborah Burton

Office: CFA 223, 617/353-5483

Email: burtond@bu.edu

Office Hours: by appointment

Course Grade Components

Ear Training 1	10%	(5% of this for preparation/homework)
Ear Training 2	15%	(7.5% of this for preparation/homework)
Dictation 1	10%	(5% of this for preparation/homework)
Dictation 2	15%	(7.5% of this for preparation/homework)
Solmization 1	10%	(5% of this for preparation/homework)
Solmization 2	15%	(7.5% of this for preparation/homework)
Attendance	25%	

Important Note: you must receive at least 70% in each component of the four components of your grade (ear training, dictation, solmization and attendance) in order to pass the course. For example, if you have excellent grades in ear training, dictation and solmization, but do not attend class at least 70% of the time, you will not pass the course.

Tests

There will be two tests in each of the three aural skills areas: ear-training, dictation and solmization. The results of the first test will determine if you are placed in a section where more concentrated work in dictation or solmization is done in the second and/or third class meetings. For example, if you are very proficient at dictation, but need extra work with solmization, you might, for your third weekly class meeting, move to another section where more explanation of solmization is given. This flexibility, aided by the scheduling of all aural skills classes at 8am, will help tailor the aural skills curriculum more to the needs of individual students.

Make-up test policy

If you have a legitimate excuse for missing an exam (a doctor's note or receipt from the Health Center, a required university function, religious observance, or an extenuating family circumstance), you will be able to take a make-up exam, the date and time of which must be mutually agreed upon with your instructor. Final exams may be excluded from this policy.

Attendance Policy

- Your attendance is required at all class meetings, and it is 25% of your grade. Because much of the work for this course is done in the classroom, if you do not attend at least 70% of the classes, you will not pass the course. Excused absences include: (1) illness with proper documentation, the day you return to class, (2) official school business, (3) observance of religious holidays, or (4) an extenuating family circumstance. If a class is missed, it is your responsibility to find out what was covered and what homework was assigned.

- If you are more than five minutes late to class, you will be marked tardy, which counts as half an absence.

Conduct

You are expected to abide by the CFA Academic Conduct Code. Cases of suspected misconduct will be referred to the Dean's Office.

Electronic Devices

All laptops, cell phones, beepers, etc. are to be turned off in class, unless requested by the instructor. If your phone rings, you must silence it immediately and may not answer it during class time. If you are expecting an urgent phone call, please let your instructor know before class and an exception can be made.

Disabilities

A student with disabilities must register with the Office of Disability Services prior to the beginning of the first term for which the assistance is being requested. Students will be requested to provide current appropriate documentation of their disability.

Blackboard

More information about the class and your section can be found at: <http://blackboard.bu.edu>

Course Schedule

Week	Dates	Material*	Ear-training Components*
1	September 6-9	course introduction, review of 108 materials, diagnostic tests	review 108 ET material
2	12 - 16	Karpinski chapter 47	the above plus compound intervals
3	19 - 23 [9/19 last day to add classes]	chapters 48	"
4	26 - 30	chapter 49	the above plus dominant 7th chords and inversions
5	October 3 - 7	chapters 50	"
6	11-14 [no classes on 10/10; 10/11 last day to drop classes without a W grade; Monday schedule on 10/11]	chapter 51, 64	the above plus diminished 7th chords, major 7th chords
7	17 - 21	chapter 52	review all of the above
8	24 - 28	Tests I	
9	31- November 4	chapter 53	the above plus ionian, aeolian, mixolydian modes
10	7 - 11 [11/11 last day to drop classes with a W grade]	chapter 54	the above plus dorian mode
11	14 - 18	chapters 55	the above plus lydian mode
12	21 - 22 [Fall recess from 11/23-27]	chapter 56	the above plus phrygian mode
13	28 - December 2	chapter 57	the above plus half-diminished 7th chords, minor 7th chords
14	5 - 9	chapter 58	review all of the above
15	12**	Tests II	

*this schedule is subject to change by your instructor; selections from Richard Hoffman's *The Rhythm Book*, chapters 11-15, will be studied throughout the semester.

**tests may be scheduled after this date.

Boston University
College of Fine Arts, School of Music

MU 208 - Ear-training and Sight-singing IV
Fall 2011

Syllabus

Course Description and Objectives

If music is like a language, then musicians must be musically literate: that means being able to read music and write it down. This course is designed to develop essential aural skills to begin to meet that end. Emphases are placed on ear training, dictation and solmization. Attention will be paid to interval recognition, chordal recognition, harmonic progressions, types of scales, modes, and melodic patterns. By the end of this course, you should be able to auralize and perform music better at first sight, and write it down with much more fluency.

Each section of the course has three class meetings per week. The first meeting is devoted to material covered in the text and to ear-training drills. The second will give concentrated practice in dictation and in the skill of using protonotation, a shorthand method of writing down music. The third class meeting will focus on solmization, singing both prepared and unprepared melodies on solmization syllables.

Prerequisite

MU 207 or placement by exam.

Required Texts

All texts are available at the BU Bookstore.

- Karpinski, Gary S. *Manual for Ear Training and Sight Singing*. New York: Norton, 2006.
[Includes recordings on CDROM.]
- Karpinski, Gary S. and Richard Kram. *Anthology for Sight Singing*. New York: Norton, 2006.

Instructor:

MU208A1: Aaron Kirschner, aajk@bu.edu

Your instructor will announce his office location and hours in class.

Meeting Times and Locations

MU208A1: M CFA 165, TuTh CFA 410, 8 - 9 am

Aural Skills Program Coordinator

Prof. Deborah Burton

Office: CFA 223, 617/353-5483

Email: burtond@bu.edu

Office Hours: by appointment

Course Grade Components

Ear Training 1	10%	(5% of this for preparation/homework)
Ear Training 2	15%	(7.5% of this for preparation/homework)
Dictation 1	10%	(5% of this for preparation/homework)
Dictation 2	15%	(7.5% of this for preparation/homework)
Solmization 1	10%	(5% of this for preparation/homework)
Solmization 2	15%	(7.5% of this for preparation/homework)
Attendance	25%	

Important Note: you must receive at least 70% in each component of the four components of your grade (ear training, dictation, solmization and attendance) in order to pass the course. For example, if you have excellent grades in ear training, dictation and solmization, but do not attend class at least 70% of the time, you will not pass the course.

Tests

There will be two tests in each of the three aural skills areas: ear-training, dictation and solmization. The results of the first test will determine if you are placed in a section where more concentrated work in dictation or solmization is done in the second and/or third class meetings. For example, if you are very proficient at dictation, but need extra work with solmization, you might, for your third weekly class meeting, move to another section where more explanation of solmization is given. This flexibility, aided by the scheduling of all aural skills classes at 8am, will help tailor the aural skills curriculum more to the needs of individual students.

Make-up test policy

If you have a legitimate excuse for missing an exam (a doctor's note or receipt from the Health Center, a required university function, religious observance, or an extenuating family circumstance), you will be able to take a make-up exam, the date and time of which must be mutually agreed upon with your instructor. Final exams may be excluded from this policy.

Attendance Policy

- Your attendance is required at all class meetings, and it is 25% of your grade. Because much of the work for this course is done in the classroom, if you do not attend at least 70% of the classes, you will not pass the course. Excused absences include: (1) illness with proper documentation, the day you return to class, (2) official school business, (3) observance of religious holidays, or (4) an extenuating family circumstance. If a class is missed, it is your responsibility to find out what was covered and what homework was assigned.

- If you are more than five minutes late to class, you will be marked tardy, which counts as half an absence.

Conduct

You are expected to abide by the CFA Academic Conduct Code. Cases of suspected misconduct will be referred to the Dean's Office.

Electronic Devices

All laptops, cell phones, beepers, etc. are to be turned off in class, unless requested by the instructor. If your phone rings, you must silence it immediately and may not answer it during class time. If you are expecting an urgent phone call, please let your instructor know before class and an exception can be made.

Disabilities

A student with disabilities must register with the Office of Disability Services prior to the beginning of the first term for which the assistance is being requested. Students will be requested to provide current appropriate documentation of their disability.

Blackboard

More information about the class and your section can be found at: <http://blackboard.bu.edu>

Course Schedule

Week	Dates	Material*	Ear-training Components*
1	September 6-9	course introduction, review of 207 materials, diagnostic tests	review 207 ET material, chapter 64
2	12 - 16	Karpinski chapters 61, 62	the above plus PAC, IAC cadences
3	19 - 23 [9/19 last day to add classes]	chapter 63, review 64	HC, DC cadences
4	26 - 30	chapter 65, 77	"
5	October 3 - 7	chapters 66, 67	the above plus plagal cadences
6	11-14 [no classes on 10/10; 10/11 last day to drop classes without a W grade; Monday schedule on 10/11]	chapter 68	"
7	17 - 21	chapter 69, 70	review all of the above
8	24 - 28	Tests I	
9	31- November 4	chapter 59	the above plus Neapolitan 6th chords
10	7 - 11 [11/11 last day to drop classes with a W grade]	chapter 71	"
11	14 - 18	chapter 60	the above plus augmented sixths (German +6 in conjunction with dominant 7th)
12	21 - 22 [Fall recess from 11/23-27]	chapter 74	"
13	28 - December 2	chapter 76	the above plus whole-tone, octatonic scales
14	5 - 9	chapter 75, 78	review all of the above
15	12**	Tests II	

*this schedule is subject to change by your instructor; selections from Richard Hoffman's *The Rhythm Book*, chapters 16-19, will be studied throughout the semester.

**tests may be scheduled after this date.

**Boston University
College of Fine Arts, School of Music**

**MU 407 - Ear-training and Sight-singing V
Spring 2012**

Syllabus

Course Description and Objectives

This course is designed to complete the development of your aural skills, with an emphasis placed on non-tonal materials as well as atonal solmization and study of non-traditional collections. By the end of this course, you should be able to auralize and perform non-tonal music better at first sight, and write it down with much more fluency. The course has three class meetings per week: meetings one and two will emphasize atonal ear training and dictation, while meeting three will focus on solmization, using the fixed do and numerical systems.

Prerequisite

MU 208 or placement by exam.

Required Text

Lars Edlund. *Modus Novus*. Stockholm: Nordiska Musikförlaget, 1963.

Instructor

Aaron Kirschner, aajk@bu.edu

Your instructor will announce his office location and hours in class.

Meeting Times and Locations

MU407A1: MTuTh, 8am, CFA 156

Aural Skills Program Coordinator

Prof. Deborah Burton

Office: CFA 223, 617/353-5483

Email: burtond@bu.edu

Office Hours: TBA

Course Grade Components

Ear Training 1	10%	(5% of this for preparation/homework)
Ear Training 2	15%	(7.5% of this for preparation/homework)
Dictation 1	10%	(5% of this for preparation/homework)
Dictation 2	15%	(7.5% of this for preparation/homework)
Solmization 1	10%	(5% of this for preparation/homework)
Solmization 2	15%	(7.5% of this for preparation/homework)
Attendance	25%	

Important Note: you must receive at least 70% in each component of the four components of your grade (ear training, dictation, solmization and attendance) in order to pass the course. For example,

if you have excellent grades in ear training, dictation and solmization, but do not attend class at least 70% of the time, you will not pass the course.

Tests

There will be two tests in each of the three aural skills areas: ear-training, dictation and solmization. The results of the first test will determine if you are placed in a section where more concentrated work in dictation or solmization is done in the second and/or third class meetings. For example, if you are very proficient at dictation, but need extra work with solmization, you might, for your third weekly class meeting, move to another section where more explanation of solmization is given. This flexibility, aided by the scheduling of all aural skills classes at 8am, will help tailor the aural skills curriculum more to the needs of individual students.

Make-up test policy

If you have a legitimate excuse for missing an exam (a doctor's note or receipt from the Health Center, a required university function, religious observance, or an extenuating family circumstance), you will be able to take a make-up exam, the date and time of which must be mutually agreed upon with your instructor. Final exams may be excluded from this policy.

Attendance Policy

- Your attendance is required at all class meetings, and it is 25% of your grade. Because much of the work for this course is done in the classroom, if you do not attend at least 70% of the classes, you will not pass the course. Excused absences include (1) illness with proper documentation, the day you return to class, (2) official school business, (3) observance of religious holidays, or (4) an extenuating family circumstance. If a class is missed, it is your responsibility to find out what was covered and what homework was assigned.
- If you are more than five minutes late to class, you will be marked tardy, which counts as half an absence.

Conduct

You are expected to abide by the CFA Academic Conduct Code. Cases of suspected misconduct will be referred to the Dean's Office.

Electronic Devices

All laptops, cell phones, beepers, etc. are to be turned off in class, unless requested by the instructor. If your phone rings, you must silence it immediately and may not answer it during class time. If you are expecting an urgent phone call, please let your instructor know before class and an exception can be made.

Disabilities

A student with disabilities must register with the Office of Disability Services prior to the beginning of the first term for which the assistance is being requested. Students will be requested to provide current appropriate documentation of their disability.

Blackboard

More information about the class and your section can be found at: <http://blackboard.bu.edu>

Course Schedule

Week	Dates	Material*
1	January 17 - 20	Course Introduction, review whole-tone, octatonic collections, conducting patterns
2	23 - 27	<i>Modus Novus</i> chapter 1
3	30 - February 3 [1/30 last day to add a course]	chapter II
4	6 - 10	chapter III
5	13 -17	chapter V
6	21 - 24 [no classes 2/20, Monday schedule on Tuesday 2/21; 2/21 last day to drop without "W" grade]	chapter VI
7	27 - March 2	review of above
8	March 5-9 [Spring recess March 10-18]	Tests I
9	19-23	chapter VII
10	26-30 [3/30 last day to drop with a "W" grade]	chapter IX
11	April 2 - 6	chapter X
12	9 - 13	chapter XII
13	17 - 20 [no classes on 4/16, Monday schedule on Wednesday 4/18]	chapter XI
14	23 - 27, practice exams	review of above
15	30 - May 2**	Tests II

*this schedule is subject to change by your instructor; Richard Hoffman's *The Rhythm Book*, chapters 20-21 will be studied during the semester.

**tests may be scheduled after this date.

Sample forms and tests**Boston University
Aural Skills Program****Student Information Sheet**

Class / section / instructor _____

Name _____

Email Address _____

Telephone _____

• Area of Specialization _____

• Degree Program _____

• What instrument(s) do you play? _____

• What would like to learn in this course?

• Do you mind having your email address appear in class emailings? Yes No

ATTENDANCE SHEET

Section:

Date:

Name

1.

2.

3.

4.

5.

6.

7.

8.

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16.

17.

18.

19.

20.

**Boston University - School of Music
Aural Skills Program**

Subsection Placement

Student Name	ET section (registered)	New DI section	New SS section

Failure Warning

Student Name	Reason for possible failure

**Boston University
Aural Skills Program**

Midterm Evaluations

Class / Section / TA(s)_____

DO NOT WRITE YOUR NAME PLEASE!!!

I. What do you think is working well in the class?

II. What do you think is NOT working well in the class?

Boston University
School of Music
MU 107

Practice Ear Training Midterm Exam

Name _____

Instructor's Name _____

I. Intervals (60 points)

Your instructor will give you the clef and the first note you hear for each of these intervals. Each interval will be played three times: melodically, harmonically and melodically. In the space provided, write both the first and second notes, and the name of the interval (M2, P4, etc.) on the blank below.

II. Scales (40)

Name the types of scales that you hear in the blanks below.

- 1.
- 2.
- 3.
- 4.

Boston University
School of Music
MU 107

Ear Training Midterm Exam

Name _____

Instructor's Name _____

I. Intervals (60 points)

Your instructor will give you the clef and the first note you hear for each of these intervals. Each interval will be played three times: melodically, harmonically and melodically. In the space provided, write both the first and second notes, and the name of the interval (M2, P4, etc.) on the blank below.

II. Scales (40)

Name the types of scales that you hear in the blanks below.

- 1.
- 2.
- 3.
- 4.

**Boston University
School of Music**

MU 107

Practice Dictation Midterm Exam

Name _____

Instructor's Name _____

I. Melodic Dictation (60)

The melody will be played through completely five times. If so instructed, you can write it down in protonotation in the space below or in Western notation on the staff. If so instructed, you can write it first in protonotation and then translate it into Western notation. The instructor will give you the clef, the starting pitch and the bottom number of the time signature.

II. Rhythmic Dictation (40)

The rhythm will be played through five times. If so instructed, you can write it first in protonotation and then translate it into Western notation in the space below. The instructor will give you the bottom number of the time signature.

**Boston University
School of Music**

MU 107

Dictation Midterm Exam

Name _____

Instructor's Name _____

I. Melodic Dictation (60)

The melody will be played through completely five times. If so instructed, you can write it down in protonotation in the space below or in Western notation on the staff. If so instructed, you can write it first in protonotation and then translate it into Western notation. The instructor will give you the clef, the starting pitch and the bottom number of the time signature.

II. Rhythmic Dictation (40)

The rhythm will be played through five times. If so instructed, you can write it first in protonotation and then translate it into Western notation in the space below. The instructor will give you the bottom number of the time signature.

**Boston University School of Music
MU 107**

Practice Ear Training Final Exam

Name _____

Instructor's Name _____

I. Intervals (40 points)

Your instructor will give you the clef and the first note you hear for each of these intervals. Each interval will be played melodically and harmonically. In the space provided, write both the first and second notes, and the name of the interval (M2, P4, etc.) on the blank below.

II. Scales (30)

Write out the scales you hear, going up and down and give the names in the spaces below. Your instructor will indicate the clef and starting pitch.

III. Chords (30) As you hear each chord, write out the type in the space below.

1. 4.

2. 5.

3. 6.

**Boston University School of Music
MU 107**

Ear Training Final Exam

Name _____

Instructor's Name _____

I. Intervals (40 points)

Your instructor will give you the clef and the first note you hear for each of these intervals. Each interval will be played melodically and harmonically. In the space provided, write both the first and second notes, and the name of the interval (M2, P4, etc.) on the blank below.

II. Scales (30)

Write out the scales you hear, going up and down and give the names in the spaces below. Your instructor will indicate the clef and starting pitch.

III. Chords (30) As you hear each chord, write out the type in the space below.

1. _____ 4. _____

2. _____ 5. _____

3. _____ 6. _____

**Boston University
School of Music**

MU 107

Practice Dictation Final Exam

Name _____

Instructor's Name _____

I. Melodic Dictation (60)

Write out the melodic dictation in the space below. If so instructed, you can write it down in protonotation in the space below or in Western notation on the staff. The instructor will give you the clef, the tonic note and the bottom number (beat unit) of the time signature.

II. Rhythmic Dictation (40)

Write out the rhythmic dictation in the space below. If so instructed, you can write it first in protonotation and then translate it into Western notation in the space below. The instructor will give you the bottom number (beat unit) of the time signature.

**Boston University
School of Music**

MU 107

Dictation Final Exam

Name _____

Instructor's Name _____

I. Melodic Dictation (60)

Write out the melodic dictation in the space below. If so instructed, you can write it down in protonotation in the space below or in Western notation on the staff. The instructor will give you the clef, the tonic note and the bottom number (beat unit) of the time signature.

II. Rhythmic Dictation (40)

Write out the rhythmic dictation in the space below. If so instructed, you can write it first in protonotation and then translate it into Western notation in the space below. The instructor will give you the bottom number (beat unit) of the time signature.

Boston University
School of Music
MU 108 - Practice Ear Training Midterm Exam

Name _____

Instructor's Name _____

I. Intervals (50 points)

Your instructor will give you the clef and the first note you hear for each of these intervals. Each interval will be played three times: melodically, harmonically and melodically. In the space provided, write both the first and second notes, and the name of the interval (M2, P4, etc.) on the blank below.

II. Scales (20)

Each scale will be played twice. Write out the scales you hear, starting on the clef and note given by your instructor, GOING UP AND DOWN, and give the names in the spaces below.

III. Chords (30)

Each chord will be played three times, harmonically, melodically, harmonically. In the spaces below, write out the notes and accidentals of the chord you hear (the bottom note will always be middle C), the type of chord and the inversion.

Boston University
School of Music
MU 108 - Ear Training Midterm Exam

Name _____

Instructor's Name _____

I. Intervals (50 points)

Your instructor will give you the clef and the first note you hear for each of these intervals. Each interval will be played three times: melodically, harmonically and melodically. In the space provided, write both the first and second notes, and the name of the interval (M2, P4, etc.) on the blank below.

II. Scales (20)

Each scale will be played twice. Write out the scales you hear, starting on the clef and note given by your instructor, GOING UP AND DOWN, and give the names in the spaces below.

III. Chords (30)

Each chord will be played three times, harmonically, melodically, harmonically. In the spaces below, write out the notes and accidentals of the chord you hear (the bottom note will always be middle C), the type of chord and the inversion.

**Boston University
School of Music**

MU 108

Practice Dictation Midterm Exam

Name _____

Instructor's Name _____

I. Melodic Dictation (60)

The melody will be played through completely five times. If so instructed, you can write it first in protonotation and then translate it into Western notation. The instructor will give you the clef, the starting pitch and the bottom number of the time signature.

II. Rhythmic Dictation (40)

The rhythm will be played through five times. Write in down in protonotation or in Western notation in the space below. If so instructed, you can write it first in protonotation and then translate it into Western notation. The instructor will give you the bottom number of the time signature.

**Boston University
School of Music**

MU 108

Dictation Midterm Exam

Name _____

Instructor's Name _____

I. Melodic Dictation (60)

The melody will be played through completely five times. If so instructed, you can write it first in protonotation and then translate it into Western notation. The instructor will give you the clef, the starting pitch and the bottom number of the time signature.

II. Rhythmic Dictation (40)

The rhythm will be played through five times. Write in down in protonotation or in Western notation in the space below. If so instructed, you can write it first in protonotation and then translate it into Western notation. The instructor will give you the bottom number of the time signature.

**Boston University
School of Music
MU 108 - Practice Ear Training Final Exam**

Name _____ Instructor _____

I. Intervals (50 points)

Your instructor will give you the clef and the first note you hear for each of these intervals. Each interval will be played melodically and harmonically. In the space provided, write both the first and second notes, and the name of the interval (M2, P4, etc.) on the blank below.

II. Scales (20)

Write out the scales you hear, GOING UP AND DOWN, starting in the clef and on the note given by your instructor. Then give the names in the spaces below.

III. Chords (30)

Each chord will be played several times. Your instructor will give you the clef and bottom note of the chord. In the spaces below, write out the notes and accidentals of the chord you hear, and the type of chord and inversion it is.

**Boston University
School of Music
MU 108 - Ear Training Final Exam**

Name _____ Instructor _____

I. Intervals (50 points)

Your instructor will give you the clef and the first note you hear for each of these intervals. Each interval will be played melodically and harmonically. In the space provided, write both the first and second notes, and the name of the interval (M2, P4, etc.) on the blank below.

II. Scales (20)

Write out the scales you hear, GOING UP AND DOWN, starting in the clef and on the note given by your instructor. Then give the names in the spaces below.

III. Chords (30)

Each chord will be played several times. Your instructor will give you the clef and bottom note of the chord. In the spaces below, write out the notes and accidentals of the chord you hear, and the type of chord and inversion it is.

**Boston University
School of Music
MU 108
Practice Dictation Final Exam**

Name _____

Instructor's Name _____

I. Melodic Dictation (40)

Write out the melodic dictation in the space below. If so instructed, you can write it down in protonotation in the space below or in Western notation on the staff. The instructor will give you the clef, the tonic note and the bottom number (beat unit) of the time signature.

II. Rhythmic Dictation (30)

The rhythm will be played through five times. Write in down in protonotation or in Western notation in the space below. If so instructed, you can write it first in protonotation and then translate it into Western notation. The instructor will give you the bottom number of the time signature.

III. Harmonic Dictation (30)

Write out the harmonic dictation in the space below. Your instructor will give you the tonic.

**Boston University
School of Music
MU 108
Dictation Final Exam**

Name _____

Instructor's Name _____

I. Melodic Dictation (40)

Write out the melodic dictation in the space below. If so instructed, you can write it down in protonotation in the space below or in Western notation on the staff. The instructor will give you the clef, the tonic note and the bottom number (beat unit) of the time signature.

II. Rhythmic Dictation (30)

The rhythm will be played through five times. Write in down in protonotation or in Western notation in the space below. If so instructed, you can write it first in protonotation and then translate it into Western notation. The instructor will give you the bottom number of the time signature.

III. Harmonic Dictation (30)

Write out the harmonic dictation in the space below. Your instructor will give you the tonic and further instructions.

**Boston University
School of Music
MU 207 - Practice Ear Training Midterm Exam**

Name _____ Instructor _____

I. Intervals (50)

Your instructor will give you the clef and the first note you hear for each of these intervals. Each interval will be played three times: melodically, harmonically and melodically. In the space provided, write both the first and second notes, and the name of the interval (M2, P4, etc.) on the blank below.

II. Scales (20)

Each scale will be played twice. Write out the scales you hear, starting in the clef and on the note given by your instructor, GOING UP AND DOWN, and give the names in the spaces below.

III. Chords (30)

Each chord will be played several times. Your instructor will give you the clef and bottom note of the chord. In the spaces below, write out the notes and accidentals of the chord you hear, and the type of chord and the inversion it is (M 6/3, Dom 4/2, etc.).

Boston University
School of Music
MU 207

Practice Dictation Midterm Exam

Name _____

Instructor's Name _____

I. Melodic Dictation (40)

Write out the melodic dictation in the space below. If so instructed, you can write it first in protonotation and then translate it into Western notation. The instructor will give you the clef, the tonic note and the bottom number of the time signature.

II. Rhythmic Dictation (30)

Write down the rhythmic dictation in the space below. You can write it in either Western notation or write it first in protonotation and then translate it into Western notation. The instructor will give you the bottom number (beat unit) of the time signature.

III. Harmonic dictation (30)

Write down the harmonic dictation in the space below. Your instructor will give you the tonic and further instructions.

Boston University
School of Music
MU 207

Dictation Midterm Exam

Name _____

Instructor's Name _____

I. Melodic Dictation (40)

Write out the melodic dictation in the space below. If so instructed, you can write it first in protonotation and then translate it into Western notation. The instructor will give you the clef, the tonic note and the bottom number of the time signature.

II. Rhythmic Dictation (30)

Write down the rhythmic dictation in the space below. You can write it in either Western notation or write it first in protonotation and then translate it into Western notation. The instructor will give you the bottom number (beat unit) of the time signature.

III. Harmonic dictation (30)

Write down the harmonic dictation in the space below. Your instructor will give you the tonic and further instructions.

**Boston University
School of Music
MU 207 - Practice Ear Training Final Exam**

Name _____ Instructor _____

I. Intervals (50)

Your instructor will give you the clef and the first note you hear for each of these intervals. Each interval will be played melodically and harmonically. In the space provided, write both the first and second notes, and the name of the interval (M2, P4, etc.) on the blank below.

II. Scales and modes (20)

Write out the scales or modes you hear, starting in the clef and on the note given by your instructor, GOING UP AND DOWN, and give the names in the spaces below.

III. Chords (30)

Each chord will be played several times. Your instructor will give you the clef and bottom note of the chord. In the spaces below, write out the notes and accidentals of the chord you hear, and the type of chord and the inversion it is (M 6/3, Dom 4/2, etc.).

Boston University
School of Music
MU 207

Practice Dictation Final Exam

Name _____

Instructor's Name _____

I. Melodic Dictation (40)

Write out the melodic dictation in the space below. If so instructed, you can write it first in protonotation and then translate it into Western notation. The instructor will give you the clef, the tonic note and the bottom number of the time signature.

II. Rhythmic Dictation (30)

Write down the rhythmic dictation in the space below. You can write it in either Western notation or write it first in protonotation and then translate it into Western notation. The instructor will give you the bottom number (beat unit) of the time signature.

III. Harmonic dictation (30)

Write down the harmonic dictation in the space below. Your instructor will give you the tonic and further instructions.

Boston University
School of Music
MU 207

Dictation Final Exam

Name _____

Instructor's Name _____

I. Melodic Dictation (40)

Write out the melodic dictation in the space below. If so instructed, you can write it first in protonotation and then translate it into Western notation. The instructor will give you the clef, the tonic note and the bottom number of the time signature.

II. Rhythmic Dictation (30)

Write down the rhythmic dictation in the space below. You can write it in either Western notation or write it first in protonotation and then translate it into Western notation. The instructor will give you the bottom number (beat unit) of the time signature.

III. Harmonic dictation (30)

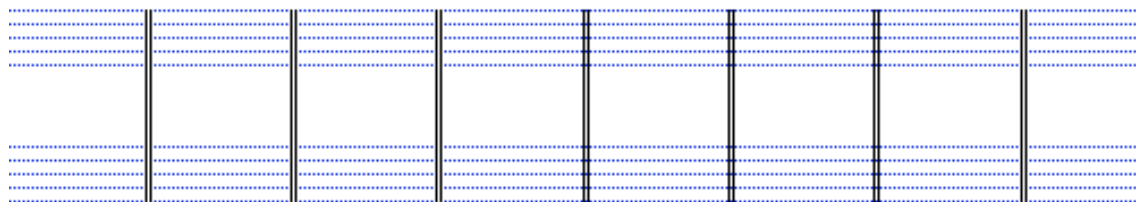
Write down the harmonic dictation in the space below. Your instructor will give you the tonic and further instructions.

Boston University - School of Music
MU 208 - Practice Ear Training Midterm Exam

Name _____ Instructor _____

I. Intervals (30)

Your instructor will give you the clef and the first note you hear for each of these intervals. Each interval will be played three times: melodically, harmonically and melodically. In the space provided, write both the first and second notes, and the name of the interval (M2, P4, etc.) in the blank below.



II. Scales/ modes (20)

Each scale will be played twice. Write out the scales you hear, starting in the clef and on the note given by your instructor, GOING UP AND DOWN, and give the names in the spaces below.





III. Chords (30)

Each chord will be played three times, melodically, harmonically and melodically. The bottom note will always be middle C. In the spaces below, write out the notes and accidentals of the chord you hear. Also write the type of chord and the inversion (M 6/3, dom 4/2, etc.).



IV. Cadences (20)

Name the type of cadence you hear, and whether it is in major or minor. Each will be played twice.

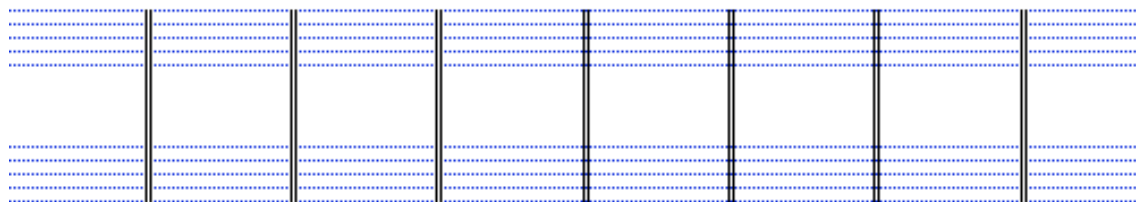
1. 2. 3. 4. 5.

Boston University - School of Music
MU 208 - Ear Training Midterm Exam

Name _____ Instructor _____

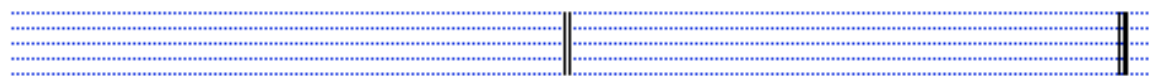
I. Intervals (30)

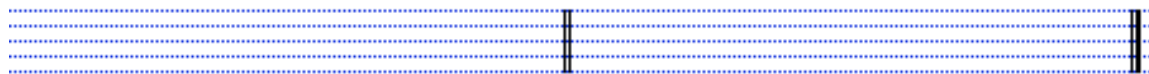
Your instructor will give you the clef and the first note you hear for each of these intervals. Each interval will be played three times: melodically, harmonically and melodically. In the space provided, write both the first and second notes, and the name of the interval (M2, P4, etc.) in the blank below.



II. Scales/ modes (20)

Each scale will be played twice. Write out the scales you hear, starting in the clef and on the note given by your instructor, GOING UP AND DOWN, and give the names in the spaces below.





III. Chords (30)

Each chord will be played three times, melodically, harmonically and melodically. The bottom note will always be middle C. In the spaces below, write out the notes and accidentals of the chord you hear. Also write the type of chord and the inversion (M 6/3, dom 4/2, etc.).



IV. Cadences (20)

Name the type of cadence you hear, and whether it is in major or minor. Each will be played twice.

1. 2. 3. 4. 5.

Boston University - School of Music
MU 208 - Practice Ear Training Final Exam

Name _____ Instructor _____

I. Intervals (40)

Your instructor will give you the clefs and the first note you hear for each of these intervals. Each interval will be played melodically and harmonically. In the space provided, write both the first and second notes, and the name of the interval (M2, P4, etc.) in the blank below.

II. Scales/ modes (20)

Write out the scales you hear, starting in the clef and on the note given by your instructor, GOING UP AND DOWN, and give the names in the spaces below.

III. Chords (30)

Each chord will be played several times. Your instructor will give you the clef and starting pitch. In the spaces below, write out the notes and accidentals of the chord you hear, and the type of chord and inversion it is.

IV. Cadences (10)

Name the type of cadence you hear, and whether it is in major or minor. Each will be played twice.

1. 2. 3. 4. 5.

Boston University - School of Music
MU 208 - Ear Training Final Exam

Name _____ Instructor _____

I. Intervals (40)

Your instructor will give you the clefs and the first note you hear for each of these intervals. Each interval will be played melodically and harmonically. In the space provided, write both the first and second notes, and the name of the interval (M2, P4, etc.) in the blank below.

II. Scales/ modes (20)

Write out the scales you hear, starting in the clef and on the note given by your instructor, GOING UP AND DOWN, and give the names in the spaces below.

III. Chords (30)

Each chord will be played several times. Your instructor will give you the clef and starting pitch. In the spaces below, write out the notes and accidentals of the chord you hear, and the type of chord and inversion it is.

IV. Cadences (10)

Name the type of cadence you hear, and whether it is in major or minor. Each will be played twice.

1. 2. 3. 4. 5.

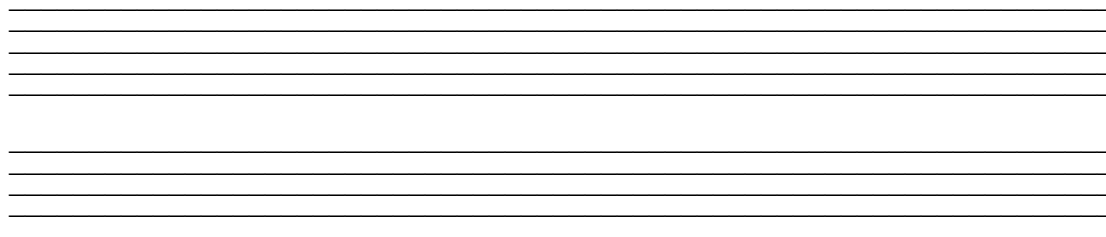
Boston University
School of Music
MU 407

Practice Ear Training Midterm

Name _____

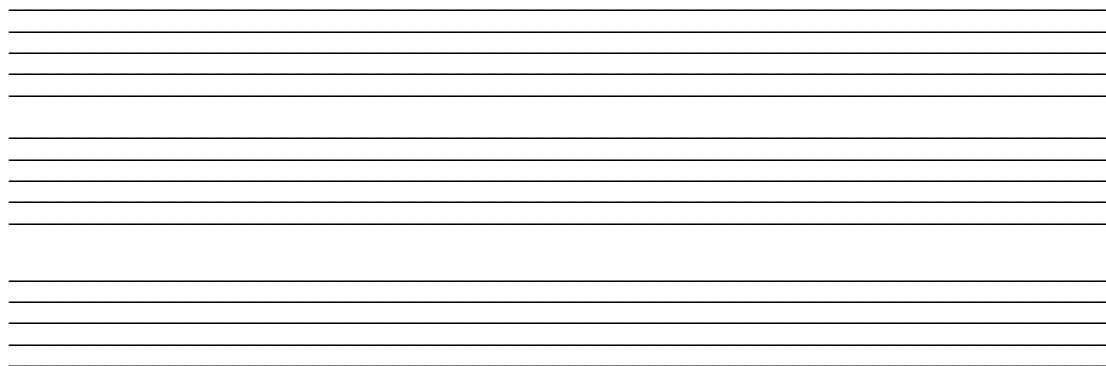
Instructor _____

I. Notate the pitches heard. The first pitch will be given. (20)



Two sets of five blank musical staves for notation.

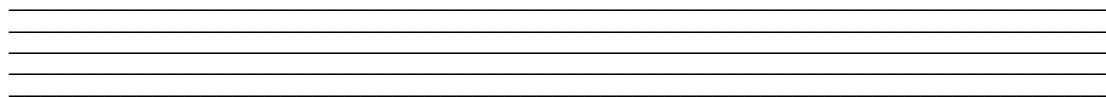
II. Identify the pitch intervals between each pitch. (20)



Two sets of five blank musical staves for interval identification.

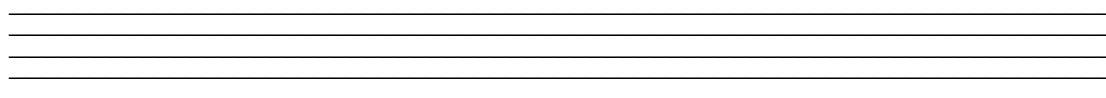
III. Notate the chords you hear as they are built and changed. (60)

1.



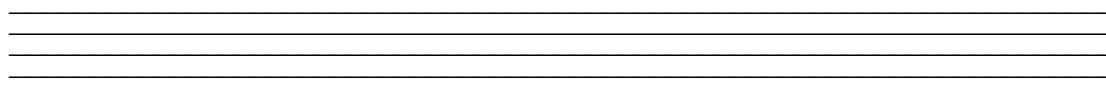
Five blank musical staves for chord notation.

2.



Five blank musical staves for chord notation.

3.



Five blank musical staves for chord notation.

Boston University
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MU 407

Ear Training Midterm

Name _____

Instructor _____

I. Notate the pitches heard. The first pitch will be given. (20)

Two sets of blank musical staves, each consisting of five horizontal lines, provided for the student to notate the pitches heard.

II. Identify the pitch intervals between each pitch. (20)

Two sets of blank musical staves, each consisting of five horizontal lines, provided for the student to identify the pitch intervals between each pitch.

III. Notate the chords you hear as they are built and changed. (60)

1.

A single blank musical staff consisting of five horizontal lines, provided for the student to notate the first chord.

2.

A single blank musical staff consisting of five horizontal lines, provided for the student to notate the second chord.

3.

A single blank musical staff consisting of five horizontal lines, provided for the student to notate the third chord.

**Boston University
School of Music
MU 407
Practice Ear Training Final**

Name _____

Instructor _____

I. Notate the pitches heard. The first pitch will be given. (20)

Two sets of blank musical staves, each consisting of five horizontal lines, provided for notating the pitches heard in section I.

II. Identify the pitch intervals between each pitch. (20)

Two sets of blank musical staves, each consisting of five horizontal lines, provided for identifying the pitch intervals between each pitch in section II.

III. Notate the chords you hear as they are built and changed. (60)

1.

A single blank musical staff consisting of five horizontal lines, provided for notating the first chord in section III.

2.

A single blank musical staff consisting of five horizontal lines, provided for notating the second chord in section III.

3.

A single blank musical staff consisting of five horizontal lines, provided for notating the third chord in section III.

**Boston University
School of Music
MU 407
Ear Training Final**

Name _____

Instructor _____

I. Notate the pitches heard. The first pitch will be given. (20)

Two sets of blank musical staves, each consisting of five horizontal lines, provided for notating the pitches heard in section I.

II. Identify the pitch intervals between each pitch. (20)

Two sets of blank musical staves, each consisting of five horizontal lines, provided for identifying the pitch intervals between each pitch in section II.

III. Notate the chords you hear as they are built and changed. (60)

1.

A single blank musical staff consisting of five horizontal lines, provided for notating the first chord in section III.

2.

A single blank musical staff consisting of five horizontal lines, provided for notating the second chord in section III.

3.

A single blank musical staff consisting of five horizontal lines, provided for notating the third chord in section III.

Boston University School of Music
MU 407 - Spring 2007
Sightsinging Midterm

Choose one of the melodies below.

Take a minute to look it over, then sing through while conducting. You have three tries.



Note: other previous tests can be found on the Blackboard site, via the Control Panel.