

**MISSISSIPPI STATE UNIVERSITY**  
**COLLEGE of EDUCATION**  
**DEPARTMENT of MUSIC**

**Course Prefix/Number:** MU 1521  
**Course Title:** Ear Training I  
**Credit Hours:** 1 credit hour  
**Course Type:** Laboratory  
**Offices Numbers:** Building A, # F  
**Offices Hours:** Dr. Sebba: T and R 9:15 to 10:00 (or by appointment)  
Dr. Landis:  
**E-Mail:** Dr. Sebba: [rys3@colled.msstate.edu](mailto:rys3@colled.msstate.edu)  
Dr. Landis: [rml269@msstate.edu](mailto:rml269@msstate.edu)

**Catalogue Description:**

Aural identification, singing and dictation of major and minor scales, diatonic melodies, isolated harmonies, simple intervals and rhythms.

**Course Description:**

The second ear training class is given as part of the required course sequence for music majors. The class meets twice a week with emphasis on singing, conducting and intervallic, melodic, rhythmic and harmonic dictation. Students will be able to sing and mentally hear the written score without the help of an instrument.

Ear training, strives to produce a listener, performer or music educator who can perceive sound in meaningful patterns - developing a hearing mind and a thinking ear. This is achieved by developing two types of activities: listening and performance. Listening includes dictation, transcription, recognition and musical perception. Performance includes singing prepare and at sight excerpts, and conduct in different meters.

**CFPO # 3, 4, 5, 6; INTASC # 1, 3, 4, 5, 6; MENC # 1, 5, 6; NASM # 2a, 2c, 3c, 4a**

**College of Education Conceptual Framework:**



The faculty in the College of Education at Mississippi State University are committed to assuring the success of students and graduates by providing superior learning opportunities that are continually improved as society, schools, and technology change. The organizing theme for the conceptual framework for the College of Education at Mississippi State University is educational professionals - dedicated to continual improvement of all students' educational experiences. The beliefs that guide program development are as follows:

1. **KNOWLEDGE** - Educational professionals must have a deep understanding of the organizing concepts, processes, and attitudes that comprise their chosen disciplinary knowledge base, the pedagogical knowledge base, and the pedagogical content knowledge base. They must also know how to complement these knowledge bases with the appropriate use of technology.

2. **COLLABORATION** - Educational professionals must continually seek opportunities to work together, learn from one another, forge partnerships, and assume positions of responsibility.
3. **REFLECTION** - Educational professionals must be willing to assess their own strengths and weaknesses through reflection. They must also possess the skills, behaviors, and attitudes necessary to learn, change, and grow as life-long learners.
4. **PRACTICE** - Educational professionals must have a rich repertoire of research-based strategies for instruction, assessment, and the use of technologies. They must be able to focus that array of skills on promoting authentic learning by all students or clients, while exhibiting an appreciation and commitment to the value and role of diversity.

#### **Course Objectives:**

To improve their ability to sing and to say rhythms at sight. It is necessary that students participate in the classroom activities as well as practice at home to develop their aural skills.  
**CFPO # 3, 6, 7, 10; INTASC # 1, 2, 3, 4, 5, 6, 7; MENC # 1, 5, 6, 7; NASM # 1, 2b, 2c, 4<sup>a</sup>**

#### **Relationship to Other Courses:**

Ear training has one primary goal – to intellectually understand what we hear. MU 1521 works as a lab for MU 1413 and students who do not pass to the next level of theory is not allowed to enroll in the next level of ear training and vice-versa. Students will learn the theoretical part and put in practice by listening, performing and recognizing the sounds and rhythms during ear training class. All music classes are benefited by the development of the aural skills. Ear Training I, II, III and IV are pre-requisite for all the Upper Level courses. Ear Training III final exam is the UDPE (Upper Division Proficiency Exam) and students must pass with a minimum 70%, otherwise students should not proceed to the next semester and enrollment in two different sections during the same semester is unacceptable.

**CFPO # 3, 5; INTASC # 4, 6, 7; MENC # 7**

#### **Topics to be Covered:**

Each exam will consist of:

- a) All exercises;
- b) 2 prepared melodies: one from Melody and one from Melodies from Literature;
- c) 1 prepared single line rhythm to say using the Eastman system while conducting;
- d) Duets, Sing & Play will be evaluated during class time;
- e) Sight singing melodies and/or sight reading rhythms (one or two lines).

Singing exams are given individually in the instructor's office. A schedule with 10-minute slots will be provided at the beginning of the semester for students to sign up.

Dictation exams are given in class from 8:00-9:00, and will be divided in three parts: melody, harmony and rhythm.

Sing & Play and Duets assignments will be posted in myCourses at least a week in advance prior to the performance date. Students will be randomly paired for the Duets.

***Exams and assignment dates are subject to change according to the pace of the class and the students' need.***

**Required Texts:**

Berkowitz, S., & Fontrier, G. & Kraft, L., & Goldstein, P., & Smaldone, E. *A New Approach to Sight Singing*. New York: W. W. Norton & Company, 2010.

MacGAMUT software - [www.macgamut.com](http://www.macgamut.com)

Staff paper, pencil, and eraser.

**Methods of Instruction:**

The instructor will lecture including Q&A activities, research and creative projects, assigned homework and class work.

**Suggested Student Activities:**

The class emphasis is learning by doing, with each topic presented at least within a month prior to the exam. Students will be asked to participate in different activities in class, take-home assignments and projects, with a series of exercises from the texts and/or handouts, such as:

- a) Pitch and rhythmic notation by using music scores or excerpts, in class enquiries and activities and homework assignments. Students will be asked to perform pitch, melodies and/or rhythms individually by also applying multi-tasking skills: singing in rhythm and conducting with correct patterns;
- b) Harmonic analysis using functional harmony and popular symbol through aural and/or written analysis;
- c) Idea of phrase structure, sections and cadence by using excerpts from different periods, composers and countries;
- d) Non-harmonic tones recognition by harmonic and melodic analysis;
- e) Three and four-voice aural recognition by application of theoretical rules.

**MSU Honor Code:**

*"As a Mississippi State University student I will conduct myself with honor and integrity at all times. I will not lie, cheat, or steal, nor will I accept the actions of those who do."*

The Mississippi State Honor Code can be found at <http://www.honorcode.msstate.edu/>

***If students are caught cheating or sharing information, both will receive a grade of zero for any assignment, homework, and/or exam.***

**Technology:**

Assignments will be delivered via *myCourses* in PDF and Wave files. Others resources can include DVDs, VHS, CDs, YouTube and Naxos, the library website database. Grades and absences will be posted in banner and *myCourses*. Use of MacGamut software to improve dictation skills with a progressive schedule.

**CFPO # 3, 5, 6, 10; INTASC # 1, 4, 6; MENC # 4; NASM # 1, 3a, 5a, 5c**

**Diversity:**

Diversity is accomplished through the study of repertoire from various cultures, countries, styles and periods. The instructor will use different ways and music genre to teach students with different learning process.

**CFPO # 7; INTASC # 1, 3, 6, 8; MENC # 5, 8, 9; NASM # 2c**

**Field Component:**

This course will not have a field component.

**Class participation/attendance:**

Presence is imperative and absences are not allowed. In order to acquire the discipline, knowledge, and skills necessary for success in the music profession, students are expected to attend all scheduled Ear Training class sessions. Here are the essential components of the MSU Music Theory area attendance policy:

- a) Attendance will be taken during the first five minutes of class. Any class member not present during that time will be considered absent. The classroom door will be closed after attendance is taken, and students will not be allowed to enter or interrupt the class after it has started. Tardiness is understood to be disruptive and disrespectful.
- b) Cell phones are not allowed at any time inside a classroom. In order to limit classroom disruptions, as well as to protect against academic misconduct, the use by students of cell phones, messaging devices and other electronic devices is prohibited in the classroom unless authorized by the instructor. See the following web page:  
<http://www.msstate.edu/dept/audit/PDF/1008.pdf>
- c) Absence due to illness, extreme circumstances, or official university academic or musical activities *may* be excused upon the presentation and acceptance of appropriate documentation, which may include letters of explanation from professional medical personnel (i.e., a doctor or a nurse), law enforcement officials, and university professors.
- d) Student or parent phone calls or e-mails are not acceptable for absence documentation.
- e) Absences for other reasons, such as duties of a part-time job, fraternity/sorority activities, studying for a test in another class, oversleeping, a family vacation, possession of a plane ticket, etc., will be considered unexcused.
- f) Students who accumulate more than three unexcused absences should expect that their final course grade will be lowered by one grade level.
- g) Each student should participate in class and purchase his/her own books, pencils, erasers, and other required materials. If the student forgets his/her books, he/she will be excused once and counted "absent" for the second offence.
- h) Music majors and non-music will be treated equally. Students are encouraged to ask questions in class when subject clarification is needed.
- i) Students who attempt to consistently disrupt the pace of the class with non-pertinent questions will be encouraged to seek personal assistance during office hours.

All students will be treated equally, even the non-music major who are aware of the class difficulty and pace.

**Grading:**

**60% - Exams:** there will be four dictation exams and four singing exams, and the average of each is worth 20% of the final grade. The dictation and singing exams are graded from 0 to 100 and the final grade for each exam is the average of both. No grades will be dropped. It is imperative that students are present for each exam, and ***no make-up exams are allowed***, even with a doctor's excuse or family emergency.

- a) Failure to take a scheduled exam due to an unexcused and excused absence will result in a score of zero for that exam.

- b) In the event of unexcused and excused absence at the administration of an exam, the equivalent grade earned on the final exam will replace the missing exam grade (0-zero) after the final exam has been graded at the end of the semester.
- c) Unexcused absence at the final exam will earn a 0 (zero) for that exam, and an “Incomplete” will not be awarded.
- d) In the event of two or more missed exams, *only one* missing exam grade will be replaced by a final exam grade, and the other(s) will remain at 0 (zero).

**10% - Homework, pop quizzes, small assignments and class work.**

**10% - Transcription Projects:** two projects will be posted on *myCourses*. Transcriptions consist of writing down a melody on a provided score containing: key signature, time-signature, starting note, and accompaniment (if any). The melody should be written with correct notes, rhythm and beaming. Late assignments are unacceptable and will receive a grade of zero.

**20% - MacGamut assignments:** Students should purchase their own software and follow the planned schedule, which is posted on *myCourses*. Each assignment should be sent via email according to the schedule. If you are not able to follow the schedule you are still responsible for providing all levels by the end of the semester on the last day of class. MacGamut grade is to be calculated with the formula: Number of levels to be passed 100/number of actual levels passed.

The Department of Music requires at least a grade of **C** to progress to the next course sequence. Students who earn grades lower than **C** should re-attempt the class at its next regularly scheduled offering. Students are encouraged to request an appointment with the assigned instructor to discuss their current achievement in the class.

**CFPO # 1, 3, 4, 6, 7, 10; INTASC # 1, 3, 4, 5, 6, 7; MENC # 1, 3, 4, 5, 6, 7; NASM # 1, 2a, 2b, 2c, 3b, 3c, 3d, 3e, 3g, 4b, 4d, 5a**

**Conducting: (This portion applies only for the singing exams)**

Students will be required to use the appropriate conducting pattern for all metrical materials on all exams. Any item on which the student is unable to use the correct conducting pattern will be given a grade of *zero*.

**CFPO # 3, 4, 7; INTASC # 1, 4, 7; MENC # 1, 5; NASM # 4a**

**Final Grade Percentage:**

Exam 1, 2, 3, 4	= 60%
MacGamut	= 20%
Transcription project	= 10%
Homework, pop quizzes, small assignments and class work	= 10%

**Grades:**

A= 100.00 - 90.00
B= 89.99 - 80.00
C= 79.99 - 70.00
D= 69.99 - 60.00
F= 59.99 - 0.00

**Exams' Material:**

All exams' materials will be posted at the beginning of the semester. Dictation exams will be given during the class time and the singing exams will be given extra hours according to the students' choices. *See extra handout with specified information.*

**Students with Disability:**

Mississippi State University is committed to providing equal educational opportunities to all students and assisting students in making their college experiences successful and positive.

MSU complies with the provisions set forth in Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, offering reasonable accommodations to qualified students with documented disabilities.

Students with disabilities will be afforded appropriate accommodations. The student is encouraged to contact MSU Student Support Services in Montgomery Hall (662) 325-3335. Please see the following website: <http://www.sss.msstate.edu/>

**Bibliography:**

- Benjamin, T., & Horvit, M., & Nelson, R. (2013). *Music for Sight Singing*. Canada: Wadsworth.
- Benward, B., & Kolosick, J. T. (2009). *Ear Training – A Technique for Listening*. New York: MacGraw-Hill College.
- Durham, T. (2004). *Beginning Tonal Dictation*. Illinois: Waveland Press, Inc.
- Horvit, M., & Koozin, T., & Nelson, R. (2009). *Music for Ear Training: CD-Rom and Workbook*. Boston: Schirmer Cengage Learning.
- Kazee, D. *Rhythm Reading – Elementary through Advanced Training*. New York: W. W. Norton & Company, 1997.
- Kraft, L. (1999). *A New Approach to Ear Training – A Programmed Course in Melodic and Harmonic Dictation*. New York: W. W. Norton & Company.
- Chord Wizard. <http://www.chordwizard.com/theory.html>
- eMusicTheory. <http://www.emusictheory.com>
- teoria. <http://www.teoria.com>
- The Tonal Centre. <http://www.tonalcentre.org>