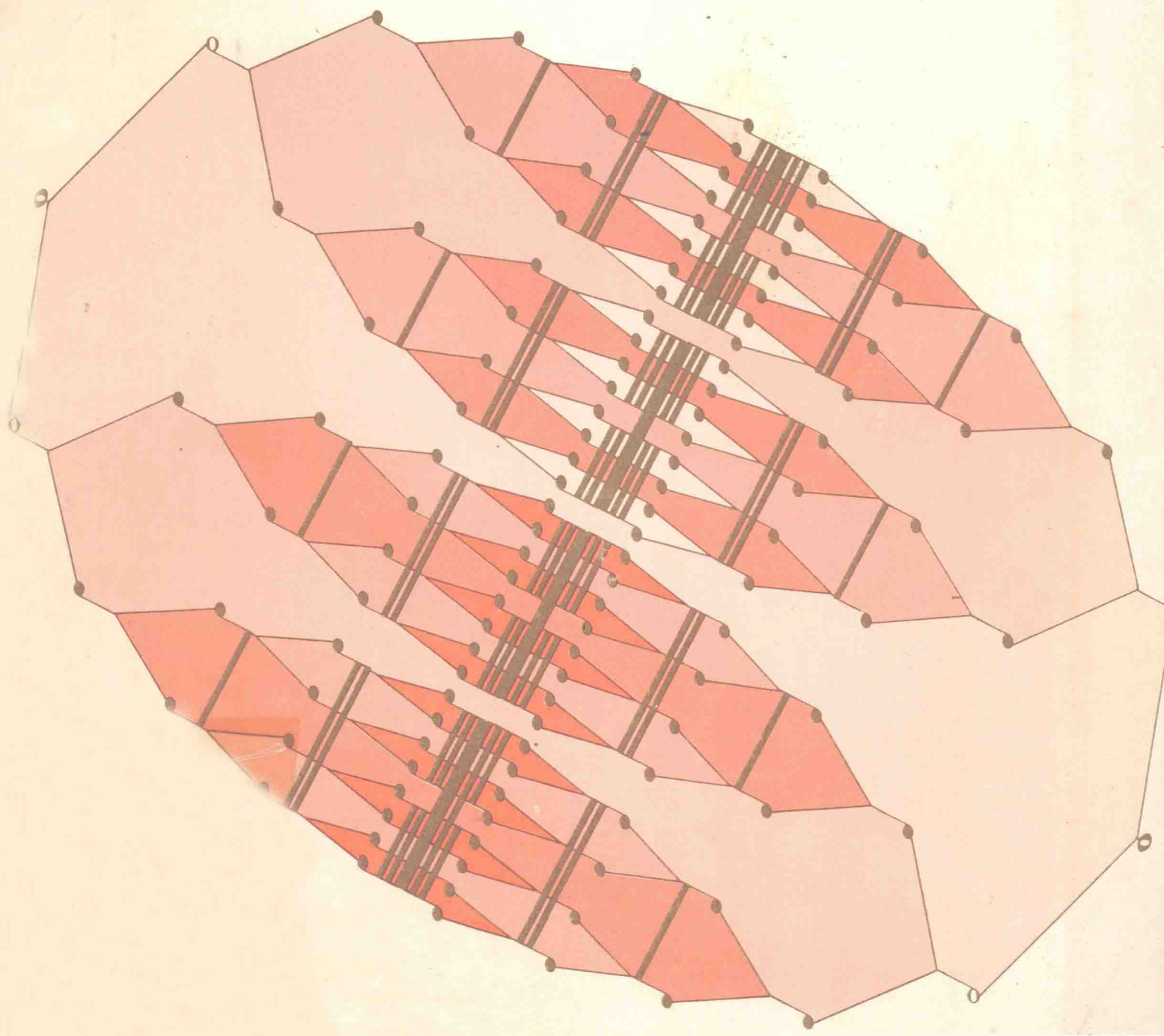


Instructor's Dictation Manual

# Ear Training

A Technique for Listening

Bruce Benward



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**Bruce Benward**

*University of Wisconsin—Madison*

**wcb**

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# Ear Training

A Technique for Listening

# Preface

## Scope

The text is designed to accompany most first year theory texts, and may be completed in two semesters although some instructors may extend its use to three or even four semesters.

*Extent of Melodic Study:* From the identification of a single interval to the comprehension of melodic organization in two- and three-part forms of moderate length.

*Extent of Harmonic Study:* From the identification of a simple triad to the recognition of non-dominant 7th chords, modulations, and secondary dominants.

*Extent of Rhythmic Study:* From simple rhythmic units containing whole and half beat values to the perception of complicated patterns embodying subtriplets, syncopations, and changing meters.

## Organization

The text consists of two books, *EAR TRAINING—A TECHNIQUE FOR LISTENING* for the student, and *INSTRUCTOR'S DICTATION MANUAL FOR EAR TRAINING—A TECHNIQUE FOR LISTENING* for the instructor. The latter book (this book) contains the music for dictation and lists suggestions and procedures for presentation in class or in listening from accompanying tapes.

Each book is divided into three parts: (1) Melody Units, (2) Harmony Units, and (3) Rhythm Units, and, for best results, material from all three should be presented concurrently; that is, assignments in Melody Unit 1,

Harmony Unit 1, and Rhythm Unit 1 should be made during the first week of the semester or quarter and continued in like fashion throughout the year.

Within these three main parts each book contains 16 units—one unit per two weeks for the entire freshman year of 32 weeks (two semesters or three quarters). The units are graded from simple and uncomplicated (Unit 1) to complex and sophisticated (Unit 16).

## Goals and Objectives

*EAR TRAINING—A TECHNIQUE FOR LISTENING* is designed to provide students with a seeing ear—an ear that can perceive and identify patterns both large and small in music. Most students entering higher education will have performed much music and will have listened to an even larger quantity. Yet, in this previous experience the listening has probably been of a passive nature and directed more toward perfunctory indulgence than to the patterns, shapes, and structures inherent in the music. This is not to presume that beginning students have no capacity for understanding, but that the capacity has not as yet been developed. Thus, it is the task of the instructor in an ear-training class to encourage students to focus attention on those configurations, groupings, and characteristics of music that generate organization and continuity. The emphasis on ear training should at least equal that of theory, sight-singing, and keyboard harmony and must be of sufficient intensity to insure lasting results. To summarize, the goal of an ear-training course is to produce a student who listens intelligently to music and who can provide an accurate analysis of a composition in at least modest detail through listening alone.

## Approach

The book represents two different types of exercise: (1) fundamental drill (microlistening) emphasizing note-to-note and chord-by-chord relationships, and (2) larger and broader aspects of music (macrolistening) emphasizing melodic, harmonic, and rhythmic patterns. Fundamental drill is expressed in exercises requesting identification of intervals, scales and modal patterns, triad types, basic key relationships, and chord-by-chord harmonic analysis. From fundamental drill the book progresses to larger patterns and relationships such as sequences, phrase relationships, harmonic rhythm, and small forms (two- and three- part forms).

The author cautions that thorough training in the fundamentals is a prerequisite for the study of larger relationships, the structural forces in music. Students who cannot identify a perfect 5th are also incapable of perceiving a modulation to the dominant in a two- or three-part composition.

The text includes a wide variety of exercise types thus creating student interest and eliminating the danger of stereotyped dictation. Among the assortment of tasks requested of students are:

## MELODY

1. Straight dictation of melodic lines.
2. Identification of errors in a given melodic line.
3. Multiple choices in selection of a correct melodic line.
4. Identification of intervals.
5. Identification of scale and mode types.
6. Identification of melodic groupings such as sequences, rhythmic repetition, and through-composed excerpts from music literature.
7. Identification of phrase relationships.
8. Two-part dictation.
9. Adding of correct accidentals to melodies from music literature.
10. Identification of binary, rounded binary, and three-part forms.

## HARMONY

11. Identification of triad types.
12. Identification of triad factors in the soprano and bass voices.

13. Harmonic analysis and/or four-part dictation of chorale phrases in four-part harmony.
14. Typical harmonic progressions for chord identification only.
15. Identification of nonharmonic tones.
16. Identification of harmonic rhythm.
17. Identification of errors in four-part writing.
18. Identification of harmonic progressions in homophonic music.
19. Identification of modulation to closely related and foreign keys.
20. Identification of 7th chord types, added tone chords, and 9th chords.
21. Identification of nondominant 7th and secondary dominant chords.
22. Identification of common progressions in Popular Song style.

## RHYTHM

23. Straight dictation of rhythm on a neutral pitch.
24. Multiple choices—selection of the correct rhythm from among four possibilities.
25. Identification of errors in rhythm.

## Accompanying Tapes

Tape recordings of about half the total exercises are available; thus, the text, in combination with the tapes, may be used in any of the following ways:

1. Exclusively as a programmed text. Since the *INSTRUCTOR'S MANUAL* contains all material presented as well as the correct answers to all exercises, copies may be placed near the recorded material so students can check answers as each exercise is completed.
2. Both as a text for use in the classroom and for supplementary study with the tapes. In class the instructor can insure correct listening procedures, while in the listening laboratory students may set their own pace, hear each exercise as many times as needed, and check the answers with the *INSTRUCTOR'S MANUAL*. The author prefers this approach.
3. Exclusively as a classroom tool. Sometimes through lack of listening facilities or for pedagogical reasons, the book may be used in class only. Sometimes students prefer to get together in small groups and play material from the *INSTRUCTOR'S*

*MANUAL* for each other, a very productive undertaking if tapes are not available.

### **Suggested Classroom Procedures**

The directions for presenting each section are given in this manual. Although these are the practices of the author, other instructors may wish to augment them with other effective procedures. The ubiquitous piano is perhaps the most convenient medium for ear training and is generally available in the classroom; however, instruments played by students offer a refreshing

diversion and should be utilized as often as possible. Since listening for specific devices in music requires considerable concentration and direction, the instructor should always make certain that students are thoroughly familiar with a particular device being studied before sending them to the listening laboratory for supplementary work in ear training. The use of tapes in a laboratory is excellent, but students cannot obtain maximum results from such facilities unless they have received prior guidance. The tapes simply present—they do not teach.

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# Melody Unit No. 1

## A. Identifying the Major and Three Forms of the Minor Scales

Numbers 1 through 10:

Each exercise consists of a major, natural minor, harmonic minor, or melodic minor scale.

Numbers 11 through 20:

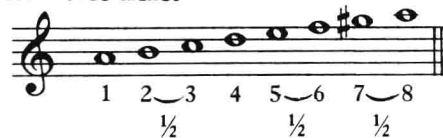
Each exercise consists of a short melodic excerpt from music literature based on one of the above scales.

Natural minor



Follows the key signature.

Harmonic minor



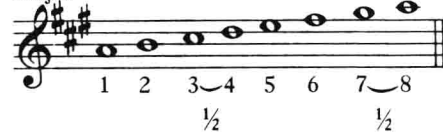
Key signature plus raised 7th scale degree.

Ascending melodic minor



Key signature plus raised 6th and 7th scale degrees.

Major



Follows the key signature.

**To the Instructor:**

Play each scale two or three times at a moderate tempo. (♩ = 72)

1. Natural minor      2. Major      3. Melodic minor      4. Harmonic minor

5. Major      6. Harmonic minor      7. Natural minor

8. Melodic minor      9. Harmonic minor      10. Natural minor

Play each melody two or three times at a moderate tempo.

11. Couperin (R) Harmonic minor 12. Brahms (R) Natural minor

13. J. S. Bach (R) Melodic minor

14. J. S. Bach (R) Major

15. Mendelssohn (R) Major

16. Schubert (R) Melodic minor

17. Folk song (R) Natural minor

18. J. S. Bach (R) Melodic minor

19. J. S. Bach (R) Harmonic minor

20. Folk song (R) Natural minor

R means Recorded.

## Melody Unit No. 1

### B. Multiple Choice Scalewise Melodies

Each exercise consists of three written melodies (a, b, c), one of which will be played by the instructor.

Place a circle around the letter designating the melody played by the instructor.

#### To the Instructor:

Play each melody at a comfortable tempo without interruption. Students are encouraged to hear these melodies as a unit.

1. (b) 2. (a) 3. (c)

4. (c) 5. (a) 6. (b)

7. (R) (b) 8. (R) (c) 9. (R) (c)

10. (R) (c) 11. (R) (a) 12. (R) (b)

R means Recorded.

## Melody Unit No. 1

### C. Melodic Dictation—Scalewise Melodies

Each exercise consists of a short melodic phrase.

Complete the phrase on the staff in notation. The first pitch and duration is given.

#### To the Instructor:

1. Ask students to sing the scale of each exercise.
2. Write the scale on the blackboard and ask class members to sing the degrees as you point to them. Using scalewise motion select scale segments and reverse direction at random. Illustration: (1, 2, 3, 4, 3, 2, 3, 4, 5, 6, 5, 6, 7, 6, 7, 8)

1 2 3 4 5 6 7 8

3. When students are thoroughly familiar with the scale degrees dictate the melodies below insisting each time that the complete melody be sung before entering it in the workbook.

1.  2.  3. 

4.  5.  6. 

7.  8.  9. 

10.  11. 

12.  13. 

14.  15. 

16.-30. (R) 16.  17. 

18.  19. 

20.  21. 

22.  23. 

R means Recorded.

24.  25. 

26.  27. 

28.  29.  30. 

## Melody Unit No. 1

### D. Intervals: P8, P4, M7, M2

Each exercise consists of a single interval.

1. Write the name of the interval in the space provided.
2. Write the missing note of the interval on the staff.

#### To the Instructor:

Ask class members to sing each interval immediately after it is played. Play each interval melodically (one tone after the other).

The lower note of the interval is given:

1.  2.  3.  4.  5.  6.  7.  8.  9.  10. 

11.  12.  13.  14.  15.  16.  17.  18.  19.  20. 

21.  22.  23.  24.  25.  26.  27.  28.  29.  30. 

The upper note of the interval is given.

**31.-60. (R)**

R means Recorded.

## Harmony Unit No. 1

### A. Identifying the I and V Triads

Each exercise consists of four chords in block harmony.

Write the Roman numeral analysis of each chord in the blanks provided.

NUMBERS 1-10:

The I and V triad in root position only.

C major: I      V

NUMBERS 11-20:

The I and V triad in root position and inversion. The instructor will announce whether he wishes you to indicate or ignore the inversion symbols in your answers.

C major: I      I<sup>6</sup>      I<sub>4</sub><sup>6</sup>      V      V<sup>6</sup>      V<sub>4</sub><sup>6</sup>

**To the Instructor:**

To prepare for this set of exercises:

1. Have class members sing the C major scale.
2. Place the chords found at the beginning of this section on the blackboard. Include the analysis symbols.
3. Point to the chords one at a time and ask class members to sing each in simple position