

"If you can hear it, you can play it."

EAR TRAINING II

MUS 219 - SPRING 2022

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AT A GLANCE

MEETING TIMES

Monday & Wednesday
12:30 pm -- 1:45 pm
Select sessions on campus TBD

LOCATION

Online, via Zoom - link available via Blackboard.

TECHNICAL REQUIREMENTS

Video cam, mic, reliable internet connection, Sonobus, audio editing & notation software.

EARMASTER SUBSCRIPTION

A subscription to EarMaster's cloud service for students.

COURSE OUTLINE

UNIT 1A

Musical Concepts & Performance

- Score Reading & Indications
- Harmonic Listening
- Transposition
- Harmonic Dictation
- Part Singing

UNIT 1B

Sound Concepts & Critical Listening

- What is Sound?
- Analyzing Sound
- Error Detection & Critical Listening
- Describing What We Hear
- Chord Recognition

UNIT 2A

Musical Concepts & Performance

- Chords, Consonance Dissonance
- Reading & Writing Lead Sheets
- Minor Key Harmony
- Non-Diatonic Harmony

UNIT 2B

Sound Concepts & Critical Listening

- Understanding Performance Practice
- Ornamentation
- Recognizing Genre Conventions
- Recognizing Progressions
- Putting It All Together

Learning Objectives

1. Improve proficiency in musical reading, sight-singing & playing

5. Transpose melodic and harmonic material

2. Establish regular practice habits and regularly evaluate progress

6. Hear and transcribe single lines from dense musical textures

3. Gain aural recognition of common chord progressions and cadences

7. Identify and apply genre conventions and performance practice

4. Improve aural discrimination skills, including tuning and intonation, as well as textures

8. Read from and create lead sheets in multiple musical genres

31

NEED to KNOW Dates

- Classes **BEGIN** on Monday, January 31st.
- **SPRING BREAK** runs from April 15 to April 22.
- **LAST DAY OF CLASS** is Tuesday, May 17.
- **FINAL PROJECT SESSION** will be Monday, May 23, barring any meddling from the Powers That Be Above Me.

DEADLINES, DUE DATES & CUT-OFFS

- Unit 1 (February 1 - March 25)
 - **Project 1** is due **February 6**;
 - **Project 2** is due **February 17**;
 - The **cut-off** for late work for Units 1a and 1b is **March 27**.
- Unit 2 (April 6 - May 17)
 - **Project 3** is due **March 27**;
 - **Project 4** is due **May 1**;
 - **Final project** is due **May 22**;
 - The **cut-off** for late work for Units 2a and 2b is **May 23**.

All musicians practice ear training constantly, whether or not they are cognizant of it. If, when listening to a piece of music, a musician is envisioning how to play it or is trying to play along, that musician is using his or her 'ear' - the understanding and recognition of musical elements - for guidance.

WHAT YOU'LL BE DOING

WORK ON YOUR OWN

Here's what you'll be doing on your own at home, before and after class.

- ✓ Reading assignments, watching videos and taking notes on what you've learned;
- ✓ Doing research or experimenting with new techniques to complete projects;
- ✓ Practicing new concepts and skills, and applying them to repertoire;
- ✓ Reflecting on the work you've done that week and journaling about the experience.

WORK WITH OTHERS

Here's what you'll be doing in class and in groups, during class:

- ✓ Exploring concepts in more depth and deepening understanding;
- ✓ Working on projects together and preparing music with your primary instruments and/or keyboard and voice;
- ✓ Leading group work and helping your peers with skill mastery and practice feedback;
- ✓ Singing together and recording parts together

How We'll Learn

1. LEARNING, NOTE-TAKING & REFLECTION

In the flipped classroom model, you'll be doing your reading and learning prior to class. This means that in lieu of lectures, you'll be taking notes, practicing the new skills and reflecting on what you've learned and where your understanding still falls short.

2. PRACTICE ASSIGNMENTS

You'll be working on music, applying your new skills and practicing your sight-singing, via EarMaster, and with your peers via Sonobus.

3. PROJECTS

Projects will be direct applications of your learning and the work we've done in class. Along with self-assessments, projects will take the place of external assessments (tests).

COHORTS & GROUP WORK

You'll each be assigned to a cohort - a permanent group assignment that you'll be working with to complete group singing, research and writing assignments. Each cohort will have approximately three members -- all assigned to specific roles.

Each cohort is named after a famous harmony singing group from the past -- Los Zafiros, The Harmonists, The Nightingales, The Revelers and The Silvertones. Each will work together to create music, research topics and practice their sight-singing or playing.

The members of each group are carefully selected so that there's a spread of skills in each group, along with the instruments necessary to complete projects.

MUSIC LEADER

The music leader is the pianist of the group, and is responsible for coordinating recordings, setting tempi, etc.

FACILITATOR

The facilitator is responsible for setting schedules and making sure everyone in their group knows what they need to do and when.

PRESENTER

The presenter does exactly that - summarizes group findings and projects, presents to the larger group and represents their cohort.

WEEKLY SCHEDULE

MONDAY

Class - Unit material. Review of the module, quizzes, in-class performance and singing work with your permanent cohort.

WEDNESDAY

Class - Unit material. Introduction of any new material, in-class analytical work with your permanent cohort or randomly assigned groups.

SUNDAY

Weekly reading, take notes.

TUESDAY

Complete EarMaster practice assignment.

FRIDAY

Consolidate notes, submit assignments.

HERE'S HOW Grading WORKS

Reviews
At points throughout the semester, in place of graded assessments, you will have a formal review with me (Dr. Felix) about your progress and skill mastery.

Scale

The course is graded on a 1,000 point scale. Everything has a points value that adds up at the end of the semester.

Credit/No Credit

Submissions are usually graded on a credit/no credit scale. If all the elements are there, you get the points. If they aren't, you don't.

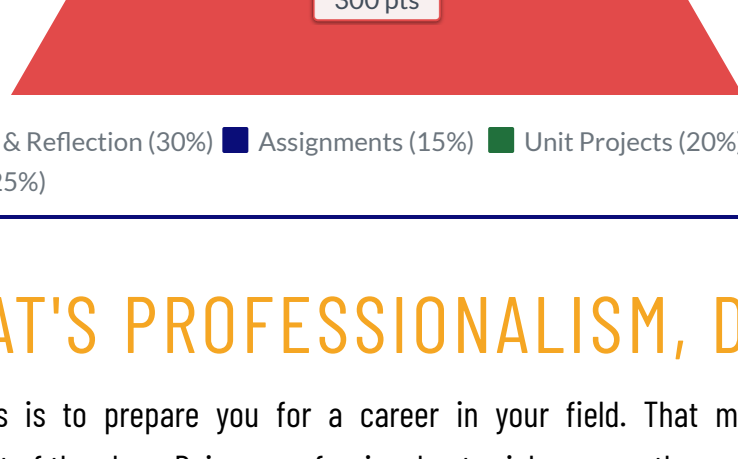
Deadlines

You may submit late work until the Unit deadline. After that point, late work is not accepted. This is for our mutual sanity.

Feedback

Feedback is provided for assignments that are submitted by the due date. Late assignments are accepted until the cut-off, but don't receive feedback.

POINTS BREAK-DOWN



- Learning, Practice & Reflection (30%)
- Assignments (15%)
- Unit Projects (20%)
- Final Project (10%)
- Professionalism (25%)

WHAT'S PROFESSIONALISM, DOC?

Part of our job as educators is to prepare you for a career in your field. That means modeling (and expecting) professionalism in every aspect of the class. Being a professional outweighs every other quality a musician can have; talent and brilliance are frequently overridden by whether or not someone shows up on time with their music learned.

So what are the qualities of a professional in the music business...and a young professional in a music class at college?



Timeliness

A professional shows up on time, every time! Lateness doesn't just reflect poorly on them as a musician, it communicates a lack of respect for their peers and director. Every minute a group has to spend waiting is time lost that affects the quality of their musical product.



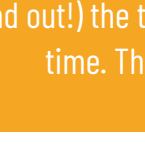
Preparedness

A professional comes to every session with their instrument tuned and ready (or warmed up), with the music or other information printed/available, and is ready to begin when the session starts. Lack of preparation eats into in-depth study or rehearsal time and results in anxiety.



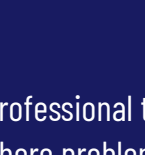
Engagement

A professional listens intently, asks questions and contributes to whatever the group happens to be working on (especially in online environments). Tuning out and missing information means that their peers are losing valuable learning time while they catch up.



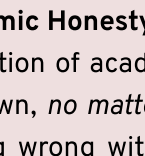
Communication

A professional reaches out when they know they have conflicts or are running late. If they don't understand material, they ask questions. If they see their peers struggling, they respectfully offer aid. In groups, they clearly communicate their responsibilities and deadlines.



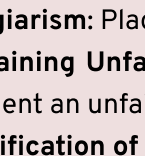
Mindfulness

A professional considers how their words and actions affect others - not just their peers, but their directors or teachers, too. In an online environment, they use headphones, mute themselves when not speaking, and do whatever it takes to stay engaged and alert.



Organization

A professional stays on top of things. They know what's required of them, they know (or they find out!) the tools they might need for the work, and they have those tools prepared ahead of time. They provide materials on time that are legible and double-checked for accuracy.



Questioning

A professional is always learning! Before sessions, they read and take notes and write down questions they may have. In sessions, they take notes, ask questions and make corrections where necessary. They reach out when they're confused and ask for clarification.



Thoughtfulness

A professional thinks ahead, uses language appropriate to their situation, and tries to consider where problems might arise in advance, so that they are prepared for any situations that pop up unexpectedly.

SCHOOL POLICIES

Academic Honesty

A violation of academic integrity is any instance when a student attempts to pass off someone else's words or ideas as their own, no matter where they obtained those words or ideas, and no matter where these ideas are presented. There is nothing wrong with representing someone else's ideas in your work; you just have to give them credit, which we will practice in this course. Additionally, when getting help on an assignment, remember the final product must be the result of your own work. All academic integrity violations will result in an F (zero) on the assignment, and/or a failing grade in the course, and/or referral to York College's Academic Integrity officer.

York College gives four definitions of types of academic integrity violation (these definitions can be found in the York College policy on academic integrity, which I have linked to below):

- **Cheating:** Cheating is the unauthorized use or attempted use of material, information, notes, study aids, devices or communication during an academic exercise.
- **Plagiarism:** Plagiarism is the act of presenting another person's ideas, research or writings as your own.
- **Obtaining Unfair Advantage:** Obtaining Unfair Advantage is any activity that intentionally or unintentionally gives a student an unfair advantage in his/her academic work over another student.
- **Falsification of Records and Official Documents**

For more information about plagiarism, see the description in the The York College Bulletin. <http://york.cuny.edu/produce-and-print/contents/bulletin> and Purdue University's Online Writing Lab resource, "Avoiding Plagiarism," http://owl.english.purdue.edu/handouts/research/r_plagiar.html

Students with Disabilities

Students with disabilities may contact the Center for Students with Disabilities to learn about and gain access to resources available to them at the college. See their website at <https://www.york.cuny.edu/student-development/csd/> for more details.

Thanks for reading the syllabus! The answer to the question is "peacocks!"