Welcome to Aural Skills I! Following are some guidelines for this course. If you have any questions or concerns, please feel free to contact me.

**Pre-Requisite/ Co-Requisite:**
Successful completion of the Music Theory Placement Exam, or the successful completion of MUTH 1260 (C or better is required); without this placement exam or the 1260 course as substitute, students may not be enrolled in Aural Skills I. Also necessary is co-enrollment in MUTH 1400 (Music Theory I) during this same term, or the successful prior completion of Music Theory I (again, C or better is required).

**What to bring:**
Pencils with erasers (assignments/quizzes in pen will not be graded), blank staff paper, notebook, and all required texts listed below.

*Note: you must have access to a piano/keyboard to complete assignments.*

**Required Texts for the Course:**

**Objectives:**
We will cover nine different skills areas, and will use “minor-do” solfège throughout. This semester will focus on the use of diatonic chords in major and minor keys, with some chromatic alterations.

- Sight singing (the “hearing” eye): melody, rhythm, harmony.
- Ear training (the “seeing” ear): melody, rhythm, harmony.
- Keyboard: playing progressions, accompanying melodies (sop and bass), and realizing figured bass.

**Class Expectations:**
- You are required to “be present” for class both mentally and physically. This means arriving on time (before class begins), refraining from chatting, and refraining from the use of cell phones (talking/texting) and/or laptops during class. *Disruptive talking and/or the use of any such items, profanity, or other disruptions will result in lowered daily grades.* Always set your phone to “silent” before class begins. If cell phones are used during our class time, you will be asked to bring your phone to the front of the room until class is completed.
• We will cover concepts of aural skills and will drill in class, but your success will depend largely upon your practice and preparation outside of class. I urge you to establish a daily routine of practicing sight singing, practicing keyboard, and listening to harmonies from the start of the semester. The objective is to develop “listening” eyes and “seeing” ears. This can only be done through consistent practice, and cannot be “crammed” before hearings or exams.

• I will assign you to a small practice group and you will be required to practice ear training, sight singing, and keyboard together outside of class. Your practice sessions will be monitored and will be part of your daily grades.

• Music for Ear Training has a CD-ROM which contains drilling exercises which you are expected to practice regularly. We will also use this for homework assignments and quizzes (you must have access to a computer with speakers for these assignments). Additionally, the computer lab in the College of Music has an excellent program for drilling these skills, called Auralia. In this program, you can practice harmonic, rhythmic, and melodic dictations.

Attendance:
Attendance is imperative for your grade in this skills section. This is a musicianship-skills class; so we cannot “make up” or replicate the class environment which provides you with the opportunity to develop those skills. Plan ahead so that you do not miss any class time. Quizzes will be given and homework assignments will be turned in at the beginning of class. If you are late, you will lose the points for these written assignments and/or quizzes administered at the start of class. If you have an unexcused absence the day of an assignment, quiz or test, you will lose the points for that assignment or test—there will be no make-ups for unexcused absences.

• University Excused Absences: If you have a University Excused Absences (for a UNT performance, class observation, etc), bring an official letter to class or have your instructor email me before the day class is missed. Class work missed as a result of such an event must be completed and turned in ahead of the planned absence. University Excused Absences will not affect your grade.

• Other Absences: In case of illness resulting in missed class(es), assignments or quizzes, contact me via e-mail before class meets or immediately after class. Absence due to illness might be excused with proper documentation, at my discretion, only by notifying me by email on or before the class day class is missed. It is your responsibility to contact me about any work missed. Keep in mind that the 2 unexcused absences are allowed per semester—however, you will lose points for in-class assignments/tests collected in class that day. No quizzes or exams will be administered early for any reason, and no make-ups will be administered. If you have a major emergency (such as a car accident), notify me as soon as possible so that we can discuss your grades.

• Midterms and Finals: If you are absent for midterm or final exams (written or hearings), you will receive an automatic grade of F for the course. Check your exam times carefully before planning travel, as there will be no early and/or adjusted administration of tests or exams for any reason.
Important Notes: You are allowed two unexcused class absences per semester. Arriving late to class counts as ½ an absence. Your final grade will be lowered by 5% for each absence beyond two unexcused absences:

3 absences: final grade lowered by 5%
4 absences: final grade lowered by 10%
5 absences: final grade lowered by 15% … and so forth

Evaluation and grading:
If you are absent (excused or unexcused), it is your responsibility to complete any written assignments and to turn them in on or before the day that they were originally due—you may turn in these assignments at my mailbox in the main office. No assignments will be graded after the answers have been returned to the class. If you have an unexcused absence, you will lose the points for any in-class grades, but you may turn in homework assignments to my mailbox in the main office before noon on the day you miss class.

Your final grade will be a combination of several elements within the class. There will be ample opportunities for class practice and skill building. Some of these will be collected for a grade and some not. It is important to do your best on all the assignments, since the skills therein will be evaluated on tests.

Grading for the Course:

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<tbody>
<tr>
<td><strong>Sight-singing (total 40%)</strong></td>
<td></td>
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<tr>
<td>In-class singing grades</td>
<td>10%</td>
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<tr>
<td>Midterm Individual SS Hearing</td>
<td>10%</td>
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<tr>
<td>Final Individual SS Hearing</td>
<td>+ 20%</td>
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<tr>
<td></td>
<td>40%</td>
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| **Ear Training (total 40%)**  |                      |
| In-class Written Grades      | 10%                  |
| Midterm Written Exam         | 10%                  |
| Final Written Exam           | + 20%                |
|                           | 40%                  |

| **Keyboard Hearings (total 20%)** |                      |
| In-class KB Grades            | 5%                   |
| Midterm KB Hearing            | 5%                   |
| Final KB Hearing              | + 10%                |
|                           | 20%                  |

**TOTAL COURSE** 100%

Grades of Incomplete: An "I" grade is a non-punitive grade given only during the last one-fourth of a semester and only if a student (1) is passing the course; (2) has justifiable reason why the work cannot be completed on schedule; and (3) arranges with the instructor to finish the course at a later date by completing specific requirements that the instructor must list on the grade sheet. All work in the course must be completed within the specified time (not to exceed one year after taking the course.)
• **UNT grading scale:**
  - A= 90%–100%
  - B= 80%– 89%
  - C= 70%– 79%
  - D= 60%– 69%
  - F= 0%– 59%

**Academic dishonesty:**
Academic dishonesty (cheating) is not tolerated in any form. Your work must be your very own. I encourage students to work together during the learning process to some extent, especially during skill building musical exercises. *However your written homework assignments, quizzes and tests must represent your individual abilities. Any such dishonesty will result in a grade of “0” for all involved.*

**UNT Policy on Academic Dishonesty** (Source: Code of Conduct and Discipline at the University of North Texas section of the Student Guidebook):
The University of North Texas Code of Student Conduct and Discipline provides penalties for misconduct by students, including academic dishonesty. Academic dishonesty includes cheating. The term cheating includes, but is not limited to the following: -- the use of any unauthorized assistance in taking exams; -- dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; and -- the acquisition, without permission, of exams or other academic material belonging to a faculty member or staff of the university (i.e., removing exams from the classroom or teaching assistant’s office and accepting exams from fellow students). If an individual engages in any form of academic dishonesty related to this course, he/she will receive a letter grade of "F" in the course in addition to a letter grade of "F" on the course activity to which the academic dishonesty pertains. The student's case will be immediately referred to the Dean of Students Office for appropriate disciplinary action. This policy is intended to protect honest students from unfair competition with unscrupulous individuals who might attempt to gain an unfair advantage through academic dishonesty. The expectation is that the instructor and all students will adhere to all guidelines of UNT's Code of Student Conduct and all information at the Center for Student Rights and Responsibilities website site [www.unt.edu/csrr](http://www.unt.edu/csrr).

**Final hearings and test schedules:**
*If you are absent for midterm or final exams (written or hearings), you will receive an automatic grade of F for the course. If you arrive late, no make-ups will be offered for any portion of the tests.* Check your exam times carefully before planning travel, as there will be no early and/or adjusted administration of tests or exams for any reason. These exam times are sometimes updated during the semester, so always refer to the Registrar’s website (for this class and your other classes).

Final exams will consist of a hearing and a written test. The written test will take place the last week of the semester (pre-finals). Final hearings will be administered during the following times, and sign-up sheets will be posted before exam week:

**Written final exam schedules:**
*I urge you to double-check all of your exam times on the UNT Registrar’s website before making any travel plans, as no exams will be administered early or late for any reason.*
Final exams will consist of a hearing and a written test. Hearings will take place during finals week in MU268 (harp studio). The written test will take place in at the following time:

**Section 8 (11am section), MU295, 10:30-12:30 Friday December 17**

**Students with Disabilities:**
The College of Music complies with the Americans with Disabilities Act in making reasonable accommodation for qualified students with disabilities. If you have an established disability as defined in the Americans with Disabilities Act, are registered with the UNT Office of Disability Accommodation (ODA), and would like to request accommodation in this course, please contact me as soon as possible to arrange accommodation. University Policy requires that students notify their instructor(s) within the first week of class that an accommodation will be needed.

**Extra Help:**
If you are having difficulties, please don’t hesitate to contact me—I am here to help you succeed! If you are not able to attend my office hours, I’d be happy to make a separate appointment with you. Please consult my schedule posted at MU268, and email me with a time to meet. **Note:** If you make an appointment with me outside of my posted office hours, be sure to arrive at our scheduled time, or notify me at least 2 hours early if you cannot attend. After missing one appointment, future meetings will not be offered outside of office hours.
**Tentative Semester Schedule, Aural Skills 1 (MUTH 1410): subject to revision**

SS and KB quizzes 1 and 3 will be prepared materials; SS and KB quizzes 2 and 4 will be at-sight

<table>
<thead>
<tr>
<th>Week</th>
<th>Indexing</th>
<th>Speed Writing</th>
<th>Sight Singing (SS) and Melodies</th>
<th>Ear Training (ET)</th>
<th>Keyboard (KB)</th>
</tr>
</thead>
</table>
| 1    | PML pg 76: 3-2 in EM | PML pg 14, ex 2-1 | - Tonal indexing  
- Major tonicization pattern (PML pg 1)  
- Cho/O’Sullivan: pg. 4, Fig 1-4  
- Review Intervals, Scales, Triads  
- PML pg 6, ex 1-8, 1-9, 1-10 | - “The line” method  
- I, IV, and V progressions  
- PML pg 48, ex 2-11a and b  
- Horvit Unit 1 | - Playing I, IV, V progressions in major keys up to 4 sharps or flats  
- MHK pg 4-7 (Major) |
| 2    | PML pg 76: 3-2 in em | PML pg 14, ex. 2-2 | - 2, 3, and 4 beat patterns in simple meters  
- Scalar major melodies  
- Melodic dictation and the “layout” method  
-PML pg 6, ex 1-11, 1-12  
SS QUIZ #1 (prepared) | -Horvit Unit 2  
- i, iv, and V progressions in harmonic minor  
- PML pg 49, ex 2-12 | -Playing i, iv, V progressions in harmonic minor keys up to 4 sharps or flats  
- MHK pg 4-7 (minor) |
| 3    | PML pg 76: 3-2 in GM | PML pg 14, ex. 2-2 | - Minor tonicization patterns  
- Scalar minor melodies  
-PML pg 6, ex 1-13, 1-14  
-Horvit Unit 2 | - Horvit Unit 5  
-cadences using tonic and dominant  
-Rules of Common Progressions | - Simple melodic harmonization using tonic, subdominant, and dominant chords in major and minor keys  
- MHK pg 28-29, 36-40, 45-46 (ex 1 and 2)  
KB QUIZ #1 (prepared) |
| 4    | PML pg 76: 3-2 in gm | PML pg 15, ex 2-4 | -Beat subdivision by 2  
- Intervals of the tonic triad, major keys in simple and compound meter  
- PML pg 7, ex 1-15  
-Horvit Unit 2-3 | -Plagal cadences  
-Horvit Units 5-6  
-“bass guesstimate”  
PML pg 49, ex 2-13  
ET QUIZ #1 | - Authentic and Half Cadences  
- identifying cadences in melodies at sight  
- MHK pg 47, ex 3 |
| 5    | PML pg 76: 3-2 in AM | PML pg 15, ex 2-4 | - Intervals of the tonic triad, minor keys in simple and compound meter  
-Horvit Unit 3  
PML pg 7, ex 1-16  
SS QUIZ #2 (at sight) | -Horvit Units 5-6  
-Submediant triad in major and minor (vi and VI)  
-singing harmonic progressions at sight | - Playing authentic, plagal, and deceptive cadences in four voices  
- continued melodic harmonization with diatonic harmonies at sight  
- harmonizing scale degrees 4 and 6  
- MHK pg 47, ex 4  
KB QUIZ #2 (at sight) |
| 6    | PML pg 76: 3-2 in am | PML pg 76: 3-2 in am | - non-chord tones  
- Beat subdivision by 4  
- Intervals of the dominant triad in major keys  
- Horvit Unit 3  
PML pg 7, ex 1-17 | - Continued work with cadence identification by ear  
-Supertonic triad (ii and ii0)  
-introduction of triad inversions  
- dictating soprano melody  
PML pg 50, ex 2-14A  
-Horvit Unit 7 | - Melody harmonization at sight  
-harmonizing scale degrees 5 and 3  
- MHK pg 47, ex 5  
KB QUIZ #2 (at sight) |
| 7    | PML pg 76: 3-2 in B/bm | PML pg 14, ex 2-3 | -Review  
- Dyadic Singing, PML pg 68, ex 2-37  
-Horvit Units 3-4  
-review of PML interval exercises | -Review  
-supertonic sevenths (ii7)  
ET QUIZ #2 | -Review  
-Playing progressions using the supertonic triad in major and minor keys |
| 8    | Midterm Hearings | Midterm Hearings | SS: Tonal Indexing (EM,GM,AM,BM); Any Cho/O’Sullivan exercise; Major and minor melodies: intervals of the tonic triad, simple and compound time; Harmonic progressions  
KB: Cadences, Progressions, Melodic Harmonization using tonic, subdominant, and dominant chords  
Midterm Written Exam:  
Melodic Dictation: Major and minor melodies: intervals of the tonic triad, simple and compound time  
Harmonic Dictation: Major and minor progressions with bass line, do-ti line, and harmonic functions  
Speed writing: PML ex 2-1, 2-2, 2-3, and 2-4 | Midterm Written Exam:  
Melodic Dictation: Major and minor melodies: intervals of the tonic triad, simple and compound time  
Harmonic Dictation: Major and minor progressions with bass line, do-ti line, and harmonic functions  
Speed writing: PML ex 2-1, 2-2, 2-3, and 2-4 |
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| 9   | PML pg 76: 3-2 in DM | - Intervals of the dominant triad in minor keys  
- Dots and ties  
- PML pg 8, ex 1-18  
**SS QUIZ #3 (prepared)** |
|     | PML pg 76: 3-2 in DM | - PML pg 8, ex 1-19, 1-20  
- Intervals of the dominant seventh chord  
- Compound meter |
|     | PML pg 12, ex 10 | - Major IV in melodic minor  
- Mediant triads in major and minor (iii and III)  
- Horvit Units 3, 4, 5  
- PML: pg 51, ex 2-14B  
**KB QUIZ #3 (prepared)** |
| 10  | PML pg 76: 3-2 in DM | - Intervals of the tonic, dominant, and subdominant triads, simple meter  
- Passing tones and neighbor tones  
- Triplets  
**ET QUIZ #3** |
|     | PML pg 76: 3-2 in FM | - Mediant chords in Major and minor (iii and III), continued  
- Horvit Unit 8 |
|     | PML pg 76: 3-2 in FM | - Intervals of the tonic and dominant, and subdominant triads, compound meter  
**SS QUIZ #4 (at sight)**  
**ET QUIZ #4** |
| 11  | PML pg 76: 3-2 in C/cm | - More intervals of the dominant seventh chord and supertonic chord  
**KB QUIZ #4 (at sight)** |
|     | PML pg 13, ex. 12 | - Melodies using intervals from secondary dominant chords (chromaticism)  
**ET QUIZ #4** |
| 12  | ALL KEYS | - Review  
-Brief introduction of V/V and V/IV chords and line-pairs |
| 13  | Melodic Dictation: Major and minor melodies: intervals from tonic triad and dominant seventh chord, simple and compound time; Harmonic Dictation: Major and minor progressions: all diatonic chords  
Speed writing: All memorized melodies, any key |
| 14  | SS: Tonal Indexing: All keys; Any Cho/O’Sullivan exercise; Major and minor melodies: intervals from tonic triad and dominant seventh chord, simple and compound time; Harmonic progressions: All diatonic chords in major and minor  
KB: Cadences, Progressions, Melodic Harmonization using diatonic chords in major, Simple figured bass realization |
| 15  | Review and Final test | - Playing progressions using the leading-tone triad and dominant seventh chords in major and minor keys  
-Harmonizing scale degrees 1 and 7  
-harmonization using any diatonic chords in Major or minor keys |
| 16  | Final Hearings (SS/KB) | - Introduction to realizing simple figured bass  
-MHK pg 82-85, pg 86 ex 1-5  
**KB QUIZ #3 (prepared)** |

**Tentative Semester Schedule, Aural Skills 1 (MUTH 1410): subject to revision**

SS and KB quizzes 1 and 3 will be prepared materials; SS and KB quizzes 2 and 4 will be at-sight.