

EAR TRAINING III (2011-2012)

Saturdays, 11:05-11:55 A.M.

Instructor: Dr. Eric Chernov
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email: chernove@ursatz.com

Office: N/A
Office phone: N/A
Office Hours: by appointment

class open forum address: et3@lists.ursatz.com

Supplies (bring with you to all classes)

Textbooks: Danhauser, Lavignac, Lemoine. *Solfège des Solfèges*. VOLUME 2B. Paris: Editions Henry Lemoine.
Bona, Pasquale. *Complete Method for Rhythmical Articulation*. New York: Carl Fischer.
Starer, Robert. *Rhythmic Training*. New York: Carl Fischer.

Other: Staff paper, pencil(s), eraser(s). Additional assignments will be handed out and/or available for download via ursatz.com. Dictation done in ink will not be looked at and will receive a grade of "F."

A working, portable metronome will be shown to the teacher no later than the end of the second week of classes. This does not need to be brought to every class, but will be an integral part of the student's weekly homework.

GRADING

This course consists of two components: Dictation and Sight Singing.
You will get a separate grade for each component, which is then averaged as follows:
Sight Singing (and other performed work) counts for 66.67% (two thirds) of the grade.
Dictation work counts for 33.33% (one third) of the grade.

The grade for *each component* of the course will be assessed as follows:

Homework assignments and in-class work: 60%
Midyear exam: 20%
Final exam: 20%

Thus, if you make an 88 in ear training, but an 80 in dictation, your final grade would be:
 $(88 \times .6667) + (80 \times .3333) = 58.6696 + 26.664 = 85.3363$

Final letter grades are assigned according to the following scale:

A+ = 97-100	A = 93-96	A- = 90-92	B+ = 87-89	B = 83-86	B- = 80-82
C+ = 77-79	C = 73-76	C- = 70-72	D+ = 67-69	D = 63-66	D- = 60-62
F = 0-59					

Weekly assignment grades convert letters to the *highest* associated number for calculation purposes (A+ = 100; A = 96; A- = 92; B+ = 89; etc.) F's convert to either a 50 or a 0.

Gathered Information:

Students will fill out a questionnaire on the first day of class providing the following information: name, a contact phone number, email address, web address (if applicable), major, and major teacher. There is also space available to provide additional information if needed (e.g., a medical condition the instructor might need to know about, dates the student knows in advance s/he will be absent, etc.) Parents are requested to alert the instructor via email as to any additional special needs that may be required for assistance in participating fully in class material.

CLASS POLICIES

Solfège:

The writing in of solfège syllables on any music is strictly prohibited.

Any student found to have done this will receive a "0" on the assignment. Multiple occurrences of syllable writing-in will be reported to the director.

Syllable writing-in may consist of any of the following:

a full syllable (for example, "La"), an abbreviation (for example, "L"),

a syllable written-in and then erased, or even a syllable using another alphabet (for example, Cyrillic, Greek, Hebrew, etc.)

Homework:

Please note that homework assignments will be posted on my website in the "courses" section. There is no excuse for not being prepared.

Attendance:

Attendance will be taken at every class.

Sight singing is a *performance* class, meant to impart good performance habits.

As such, the following attendance policies should be noted:

A student who is absent will not have an opportunity to perform the missed material. There will simply be less grades in the book to calculate the homework average.

Students will be allowed 4 absences for sight singing.

Each absence beyond this 4 will result in a 5-point reduction on the student's *final* ear training grade.

Students are expected to show up to class *on time*.

A 2-point reduction on the student's *final* ear training grade will result for every 2 instances of tardiness.

In-Class Technology Policy

Students are expected to have pagers, cell phones, digital cameras, etc. put away during class time (though they may be kept on). During exams, these devices are to be put away and *turned off*.

Students *MAY* make audio recordings of the class; students may *not* take photographs of any kind in the classroom.

The taking of photographs will result in the immediate failure of the course, regardless of average.

Please refrain from texting/messaging during class time. It is very distracting.

Email

Students are *strongly* encouraged to enter my email address and the class open forum address into their email address book and/or on their "safe list." This is particularly true of those with AOL accounts. Notifications from ISPs that legitimate emails sent from me or the class open forum have been tagged as spam will result in the removal of the

student's address from the open forum list. This could result in missing important class announcements, for which I take no responsibility.

MATERIALS COVERED

Ear Training III is continuation of Ear Training II. It consists of more advanced material in solfège, sight-singing, prepared singing assignments, rhythmic studies, some basic conducting (as well as the combination of these) and dictation. The material ranges from simple techniques of chromaticism, including tonicization and modulation, to considerably more advanced work, including the introduction of 2-voice dictation.