

# *The Hebrew University of Jerusalem*

## *Syllabus*

### *EAR TRAINING - A - 23105*

*Last update 25-10-2015*

*HU Credits: 2*

*Degree/Cycle: 1st degree (Bachelor)*

*Responsible Department: musicology*

*Academic year: 0*

*Semester: Yearly*

*Teaching Languages: Hebrew*

*Campus: Mt. Scopus*

*Course/Module Coordinator: Avi Bar-Eitan*

*Coordinator Email: [bareitan@actcom.co.il](mailto:bareitan@actcom.co.il)*

*Coordinator Office Hours: 14:30-15:30*

*Teaching Staff:*

Course/Module description:

- Identification, playing, and singing of: intervals, triads and inversions, scales, modes, harmonic progressions in scale degrees and solfège (idiomatic progressions of soprano and bass), applied dominants, and rhythm.
- Playing, and singing of diatonic and chromatic sequences.
- Improvement of singing, hearing, and, intonation of solo, duet, and multi-voice pieces.
- Introduction to transposing instruments and score reading in various keys.
- Improvement of coordination of rhythms and polyrhythms.
- Basic conducting skills: most exercises are conducted by students for themselves and for their classmates.
- Singing canons, chorales, inventions, arias, Lieder, and multi-voice and polyphonic pieces.
- Analysis of songs from the jazz and Israeli (Wilensky, Argov, Caspi, Rechter) repertoire.

Course/Module aims:

*At the end of this course, students will be able to:*

- Sing solfège in various keys, while accompanying themselves on the piano.
  - Identify, hear, and transcribe notes, intervals, melodies, and chords.
- Identify, hear, and transcribe harmonic progressions and rhythms.*  
*Improve analysis of musical pieces through listening.*  
*Read and conduct four-voice pieces using basic conducting skills.*

Learning outcomes - On successful completion of this module, students should be able to:

*At the end of this course, students will be able to:*

- Sing solfège in various keys, while accompanying themselves on the piano.
  - Identify, hear, and transcribe notes, intervals, melodies, and chords.
- Identify, hear, and transcribe harmonic progressions and rhythms.*  
*Improve analysis of musical pieces through listening.*  
*Read and conduct four-voice pieces using basic conducting skills.*

Attendance requirements(%):

95

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*Teaching arrangement and method of instruction:* • *Workshop-style course that aims to develop the skills of each student.*

- *Both individual and group work around the piano.*
- *Students participate in directing group activities.*
- *Course anthology that includes: warm-up exercises, duets, pieces to sing and play simultaneously, melodies from the musical literature, melodic and harmonic paradigms, chorales and inventions of J.S. Bach, solfège exercises, arias and Lieder, jazz pieces in "fake book" style, atonal pieces.*
- *Projection of PowerPoint presentations and scores.*
- *Personal training page.*
- *Published workbooks.*

*Dictation, listening, drumming, and singing.*

*Listening to recorded pieces.*

*Exercises using computer programs in the music computer laboratory.*

#### *Course/Module Content:*

*Identification, playing, and singing of: intervals, triads and inversions, scales, modes, harmonic progressions in scale degrees and solfège (idiomatic progressions of soprano and bass), applied dominants, and rhythm.*

*Playing, and singing of diatonic and chromatic sequences.*

*Improvement of singing, hearing, and, intonation of solo, duet, and multi-voice pieces.*

*Introduction to transposing instruments and score reading in various keys.*

*Improvement of coordination of rhythms and polyrhythms.*

*Basic conducting skills: most exercises are conducted by students for themselves and for their classmates.*

*Singing canons, chorales, inventions, arias, Lieder, and multi-voice and polyphonic pieces.*

*Analysis of songs from the jazz and Israeli (Wilensky, Argov, Caspi, Rechter) repertoire.*

#### *Required Reading:*

- *Avi Bar-Eitan, "Ear Training Anthology" [Hebrew] (Hebrew University of Jerusalem, 2014).*
- *Avi Bar-Eitan, "Keyboard Harmony Exercises," 2012.*
- *Rony Holan, Rhythm for All, vol. 1 (Kvar Saba: Or-Tav Music Publications, 2002).*
- *Sol Berkowitz et al., A New Approach to Sight Singing, fifth edition (New York and London: W. W. Norton and Company, 2011).*
- *William Marvin, "Aural Musicianship Anthology: I and II, III and IV" (Eastman School of Music, 2008).*
- *Lars Edlund, Modus Novus: Studies in Reading Atonal Melodies (Stockholm: Beekman Books, 1990).*

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*Danhauser, Solfege Des Solfeges, Schirmer, [www.imslp.org](http://www.imslp.org).*

*J. S. Bach, Bach Riemenschneider: 371 Harmonized Chorales and 69 Chorale Melodies with Figured Bass, edited and annotated by Albert Riemenschneider (G. Schirmer, 1941).*

*J. S. Bach Inventions, [www.imslp.org](http://www.imslp.org).*

*Additional Reading Material:*

*A New Approach to sight Singing*

*Solfege Des Solfeges*

*Bach Chorales*

*Schubert Lied*

*Mozart, Beethoven, Brahms Symphonies*

*Course/Module evaluation:*

*End of year written/oral examination 20 %*

*Presentation 10 %*

*Participation in Tutorials 40 %*

*Project work 0 %*

*Assignments 20 %*

*Reports 10 %*

*Research project 0 %*

*Quizzes 0 %*

*Other 0 %*

*Additional information:*

*Students are advised to buy the computer program, EarMaster Pro.*

*Students are advised to practice in the music computer laboratory.*