



## *The Hebrew University of Jerusalem*

### *Syllabus*

## **EAR TRAINING - II - 23311**

*Last update 25-08-2015*

*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:* Dr. Avi Bar-Eitan

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

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

*Teaching Staff:*

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Dr. Avraham Bar-Eitan

Course/Module description:

*This ear-training course aims to develop listening and sight-singing abilities, including notes, melodies, intervals, chords, harmonic progressions, and rhythms. This course complements the theory, harmony, and other courses that are offered in the department. The course teaches various musical skills that completes the skills offered in other musicology courses.*

Course/Module aims:

*To internalize concepts that are taught in theory and harmony courses.  
Sight singing – solfège of tonal, modal, and atonal compositions.  
Singing and accompaniment of songs and Lieder.  
Development of listening skills and transcription of melodies, harmonies, and rhythms.  
Advanced conducting skills and score reading.  
Simultaneous singing and playing at the piano.  
Advanced multi-voice singing.*

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

*Sing advanced solfège in various keys, while accompanying themselves on the piano.  
Identify, hear, and transcribe melodies, and chords.  
Identify, hear, and transcribe harmonic progressions and rhythms.  
Improve analysis of musical pieces through listening.  
Read and conduct scores.  
Accompany themselves on the piano while singing melodies of songs, Lieder, jazz pieces, and Israeli repertoire.*

Attendance requirements(%):

95

*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*

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*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:*

*Complex rhythms, hemiolas, additive meters, polyrhythms;*

*Seventh chords and their inversions;*

*Harmonic progressions in scale degrees and solfège (idiomatic progressions of soprano and bass);*

*Applied chords*

*Diatonic modulations;*

*Neapolitan chords and augmented sixth chords;*

*Mixture;*

*Chromatic modulation.*

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

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

*Dictation of two or more voices and harmonic progressions.*

*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).*

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Lars Edlund, *Modus Novus: Studies in Reading Atonal Melodies* (Stockholm: Beekman Books, 1990).

Danhauser, *Solfège 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).

Bela Bartok, *Mikrokosmos*, [www.imslp.org](http://www.imslp.org).

Additional Reading Material:

*A New Approach to sight Singing*

*Solfège 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.