

MUT2247L – Aural Skills 4

Timothy S. Brophy, Ph.D.
331 School of Music Building
University of Florida

Email: tsbrophy@ufl.edu [Biography](#)
Zoom: <https://ufl.zoom.us/my/timothysbrophy>
Office phone: 352-846-2846

I am a campus security authority (CSA). You may read about CSAs [here](#).

Sections, Dates, Times, and Locations

18693/20570 – MW Period 3 (9:35-10:25), MUB 144

18594/20571 – TR Period 2 (8:30-9:20), MUB 146

19854/18595 – TR Period 4 (10:40-11:30), MUB 146

Office Hours

MW – Period 4, 10:40-11:30 or by appointment

TR - Period 3 – 9:35-10:25 or by appointment

Graduate Teaching Assistants

Name	Email address	Phone/Text
Rafael Abdalla	abdalla.rafael@ufl.edu	352-301-2833
Yumi (Yunmeng) Su	suyunmeng@ufl.edu	352-222-1678

Description:

1 credit. Prerequisite: successful completion of MUT1241L, MUT1242L, and MUT2246L. This is the fourth and final course in the Aural Skills sequence designed to advance and build further your skills in ear training and aural skills in conjunction with the sequence in written music theory and analysis.

Required text, software, and materials:

- Book: *A New Approach to Sight Singing, 6th Edition*, by Berkowitz, Fontrier, Kraft, Goldstein, and Smaldone. This is the same text you used for MUT2246L, Aural Skills 3.
- Auralia 7 Ear Training Student Cloud Program
 - Desktop application required for assignments
 - 12-month subscription available here: <https://www.risingsoftware.com/shop/cloudstudent>
 - School Code UFL; School PIN HQ9P
- Staff paper, pencils, and erasers

Course Objectives

In this course, you will:

1. Elevate what you have learned in the three previous courses in the sequence to demonstrate mastery of the fundamental aural and dictation skills that support your highest level of musicianship.
2. Sing and dictate melodies and harmonic progressions that include accidentals—secondary dominants, modulations to closely related keys, Neapolitans, augmented 6ths.
3. Connect aural skills to your musicianship and performance.
4. Broaden your understanding of the role that aural skills and dictation play in your career as a performing artist and/or teacher.

Program Outcomes

This course advances student achievement of the following program student learning outcome (SLO).

Degree Program	Program Outcome
BA in Music	Utilize theoretical analysis of music.
BS in Music	Utilize theoretical analysis of music.
BMusEd	Communicate, verbally and in writing, regarding music, pedagogy, and other aspects of music learning to diverse educational stakeholders.

EXPECTATIONS AND UNIVERSITY POLICIES**Workload**

This course is designed to advance your musicianship and aural skills to prepare you for success in music. Be prepared to devote the time necessary to be successful.

Attendance

Attendance is mandatory for this course, and you are expected to arrive on time. Requirements for class participation, absences (planned or unplanned non-participation), assignments, and other work in this course are consistent with university policies that can be found [here](#). The policy states:

Students may only participate in classes if they are registered officially or approved to audit with evidence of having paid audit fees. The Office of the University Registrar provides official class rolls to instructors.

Students are responsible for satisfying all academic objectives as defined by the instructor. Absences count from the first day the class meets.

Acceptable reasons for absence from or failure to engage in class include illness; Title IX-related situations; serious accidents or emergencies affecting the student, their roommates, or their family; special curricular requirements (e.g., judging trips, field trips, professional conferences); military obligation; severe weather conditions that prevent class participation; religious holidays; participation in official university activities (e.g., music performances, athletic competition, debate); and court-imposed legal obligations (e.g., jury duty or subpoena). Other reasons (e.g., a job interview or club activity) may be deemed acceptable if approved by the instructor.

For all planned absences, a student in a situation that allows an excused absence from a class, or any required class activity must inform the instructor as early as possible prior to the class. For all unplanned absences because of accidents or emergency situations, students should contact their instructor as soon as conditions permit.

Students shall be permitted a reasonable amount of time to make up the material or activities covered during absence from class or inability to engage in class activities because of the reasons outlined above.

If a student does not participate in at least one of the first two class meetings of a course or laboratory in which they are registered, and they have not contacted the department to indicate their intent, the student can be dropped from the course. Students must not assume that they will be dropped, however. The department will notify students if they have been dropped from a course or laboratory.

The university recognizes the right of the instructor to make attendance mandatory and require documentation for absences (except for religious holidays), missed work, or inability to fully engage in class. After due warning, an instructor can prohibit further attendance and subsequently assign a failing grade for excessive absences.

Absence Policy

Absence policy for this course follows UF's [absence policy](#), which allows students to be excused from class for [religious holidays](#) and [illness](#). The Student Health Center maintains the university [medical excuse policy](#). Any absences from this class that do not fall under the UF policy may be counted as unexcused, unless otherwise approved by the instructor. Attendance is mandatory, and for each unexcused absence your final weighted grade point average will be reduced by 3 points.

Cell Phone Use

You may use cell phones in class only when instructed to do so as part of an in-class assignment. These in-class assignments include but are not limited to AI and internet searches for course-relevant information, or the relevant use of other technologies related to our work.

UF Honor Code

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received

unauthorized aid in doing this assignment.” The [Conduct Code](#) specifies a number of behaviors that are in violation of this code and the possible sanctions. If you have any questions or concerns, please consult with the instructor or TAs in this class.

In-Class Recordings

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or guest lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

Students Requesting Accommodations due to Disabilities

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

The Online Course Evaluation Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at gatorevals.aa.ufl.edu/students/. Students will be notified when the evaluation period opens and can complete evaluations through email from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at gatorevals.aa.ufl.edu/public-results.

Health and Wellness

- *U Matter, We Care*: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit <https://umatter.ufl.edu> to refer or report a concern and a team member will reach out to the student in distress.
- *Counseling and Wellness Center*: Visit <https://counseling.ufl.edu> or call 352-392-1575 for information on crisis services as well as non-crisis services.
- *Student Health Care Center*: Call 352-392-1161 for 24/7 information to help you find the care you need or visit <https://shcc.ufl.edu>.
- *University Police Department*: Visit <https://police.ufl.edu> or call 352-392-1111 (or 9-1-1 for emergencies).
- *UF Health Shands Emergency Room/Trauma Center*: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; <https://ufhealth.org/emergency-room-trauma-center>

ASSIGNMENTS

All assignments are due on the date specified. As future professionals, timeliness is an essential characteristic of success. I rarely accept late assignments. When assignments are late or anticipated to be late, you must meet with me to discuss this. Exceptions to this policy are assignments due on dates when there is an excused absence according to UF policy or through agreement with the instructor.

ASSESSMENTS

Assessments for this course are classified as *checks for understanding* and are designed to provide opportunities for you to demonstrate your understanding of the course material and advancing aural skills. Assessments in this course include Auralia exercises and various direct assessments of your progress. All grading processes for these assessments are in Canvas,

Auralia exercises must be completed as assigned by their respective due dates. You receive 10 points for each week of completed Auralia assignments. Incomplete weeks receive zero points unless the missed assignments are excused because of absence or prior arrangement with the professor, per the course policy.

There are two sightsinging and three ear training exams in this course. All students must complete the ear training exams in class at the time they are administered. Sightsinging progress will be measured using *responsible choice assessments*, in which I have set the general parameters for the assessment, but you choose the methodology (and substance, when appropriate) of how to demonstrate your progress. Students in this course may choose one of the following options for sightsinging/sightreading exams 1, 2, and 3 (this option is not available for Sightsinging exam 4). To be eligible for options 2 or 3, you must meet with me to receive approval *at least one week* prior to the scheduled exam.

1. Traditional sightsinging exam, using the same process used in Aural Skills 3.
2. Compose a melodic/rhythmic line for sightsinging/sightreading that demonstrates the concepts that are the focus of the associated sightsinging/sightreading exam and teach this to the class.
3. If you have any other creative way to demonstrate your aural skills and dictation progress, see me and we will discuss your idea.

Grading

Your grade in this course reflects a combination of points earned on assignments and exams, attendance, and professional judgment of the professor. The total points earned on each assessment are summed and weighted as follows to determine your final score. Your weighed score will determine your final grade.

- 40%: Ear Training Exams
- 35%: Sight Singing Exams
- 25%: Auralia Assignments

You can read UF's grading policy [here](#). For a complete breakdown of the scale, [read this](#).

GRADING SCALE	
93-100	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
67-69	D+
63-66	D
60-62	D-
59 & below	F

WEEKLY COURSE OUTLINE – UPDATED FEBRUARY 15, 2024

The course schedule is subject to change with reasonable notice to accommodate course objectives.

Week	Dates	Course Objectives	Assignments and Self-Directed Practice	Topic
1	January 8-12	<ul style="list-style-type: none"> Elevate what you have learned in the three previous courses in the sequence to demonstrate mastery of the fundamental aural and dictation skills that support your highest level of musicianship. Broaden your understanding of the role that aural skills and dictation play in your career as a performing artist and/or teacher. 	<p>Auralia as assigned</p> <p>Self-Directed Practice: Berkowitz, et al. – Chapter 1, Section III, pp. 84-124; Chapter 2, Section III, pp. 247-256</p>	Introductions; Diagnostics & Review (Diatonic Harmonies and Progressions)
2	January 16-19 (January 15 – UF closed for the Martin Luther King holiday)	<ul style="list-style-type: none"> Sing and dictate melodies and harmonic progressions that include accidentals—secondary dominants, modulations to closely related keys, Neapolitans, augmented 6ths. Connect aural skills to your musicianship and performance. Broaden your understanding of the role that aural skills and dictation play in your career as a performing artist and/or teacher. 	<p>Auralia as assigned</p> <p>Self-Directed Practice: Berkowitz, et al. – Chapter 1, Section III, pp. 84-124; Chapter 2, Section III, pp. 247-256</p>	Secondary Dominants I
3	January 22-26	<ul style="list-style-type: none"> Sing and dictate melodies and harmonic progressions that include accidentals—secondary dominants, modulations to closely related keys, Neapolitans, augmented 6ths. Connect aural skills to your musicianship and performance. Broaden your understanding of the role that aural skills and dictation play in your career as a performing artist and/or teacher. 	<p>Auralia as assigned</p> <p>Self-Directed Practice: Berkowitz, et al. – Chapter 1, Section III, pp. 84-124; Chapter 2, Section III, pp. 247-256</p>	Secondary Dominants II
4	January 29-February 2	<ul style="list-style-type: none"> Elevate what you have learned in the three previous courses in the sequence to demonstrate mastery of the fundamental aural and dictation skills that support your highest level of musicianship. 	Exam week	Ear Training Exam #1
5	February 5-9	<ul style="list-style-type: none"> Elevate what you have learned in the three previous courses in the sequence to demonstrate mastery of the fundamental aural and dictation skills that support your highest level of musicianship. 	Exam week	Sightsinging Exam #1

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Week	Dates	Course Objectives	Assignments and Self-Directed Practice	Topic
6	February 12-16	<ul style="list-style-type: none"> Sing and dictate melodies and harmonic progressions that include accidentals—secondary dominants, modulations to closely related keys, Neapolitans, augmented 6ths. Connect aural skills to your musicianship and performance. Broaden your understanding of the role that aural skills and dictation play in your career as a performing artist and/or teacher. 	<p>Auralia as assigned</p> <p>Self-Directed Practice: Berkowitz, et al. – Chapter 1, Section III, pp. 84-124; Chapter 2, Section III, pp. 247-256</p>	Modulations
7	February 19-22	<ul style="list-style-type: none"> Sing and dictate melodies and harmonic progressions that include accidentals—secondary dominants, modulations to closely related keys, Neapolitans, augmented 6ths. Connect aural skills to your musicianship and performance. Broaden your understanding of the role that aural skills and dictation play in your career as a performing artist and/or teacher. 	<p>Auralia as assigned</p> <p>Self-Directed Practice: Berkowitz, et al. – Chapter 1, Section III, pp. 84-124; Chapter 2, Section III, pp. 247-256</p>	Modulations
8	February 26 - March 1	<ul style="list-style-type: none"> Elevate what you have learned in the three previous courses in the sequence to demonstrate mastery of the fundamental aural and dictation skills that support your highest level of musicianship. 	<p>Self-Directed Practice: Berkowitz, et al. – Chapter 1, Section III, pp. 84-124; Chapter 2, Section III, pp. 247-256</p>	Modulations, continued: Introduce Neapolitans and two-part melodic dictation
9	March 4-8	<ul style="list-style-type: none"> Elevate what you have learned in the three previous courses in the sequence to demonstrate mastery of the fundamental aural and dictation skills that support your highest level of musicianship. 	<p>Exam week – Ear training only (no sightsinging)</p>	<p>Modulations: Day 1 - Melodic Dictation Day 2 - Harmonic Dictation</p>
SPRING BREAK MARCH 11-15				
10	March 18-22	<ul style="list-style-type: none"> Sing and dictate melodies and harmonic progressions that include accidentals—secondary dominants, modulations to closely related keys, Neapolitans, augmented 6ths. Connect aural skills to your musicianship and performance. Broaden your understanding of the role that aural skills and dictation play in your career as a performing artist and/or teacher. 	<p>Auralia as assigned</p> <p>Self-Directed Practice: Berkowitz, et al.: Chapter 1, Section IV, pp. 125-173; Chapter 2, Section IV, pp. 257-269</p>	<p>Modulations, Reinforce Neapolitans and two-part melodic dictation, Introduce Augmented Sixths, and mixed-meter rhythmic sightreading</p> <p>March 18 9:35am - Guest, Dr. Andrew Parker</p>

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Week	Dates	Course Objectives	Assignments and Self-Directed Practice	Topic
11	March 25-29	<ul style="list-style-type: none"> Elevate what you have learned in the three previous courses in the sequence to demonstrate mastery of the fundamental aural and dictation skills that support your highest level of musicianship. 	Self-Directed Practice: Berkowitz, et al.: Chapter 1, Section IV, pp. 125-173; Chapter 2, Section IV, pp. 257-269	Modulations, Reinforce Neapolitans, Augmented 6 th chords, two-part melodic dictation, mixed-meter rhythmic sightreading March 26 8:30am – Guest, Dr. Ann Fronckowiak March 28 8:30am – Guest, Dr. Emily Hart
12	April 1-5	<ul style="list-style-type: none"> Elevate what you have learned in the three previous courses in the sequence to demonstrate mastery of the fundamental aural and dictation skills that support your highest level of musicianship. 	Self-Directed Practice: Berkowitz, et al.: Chapter 1, Section IV, pp. 125-173; Chapter 2, Section IV, pp. 257-269	Exam preparation: Reinforce Modulations, Neapolitans, Augmented 6 th chords, two-part melodic dictation, mixed-meter rhythmic sightreading
13	April 8-12	<ul style="list-style-type: none"> Sing and dictate melodies and harmonic progressions that include accidentals—secondary dominants, modulations to closely related keys, Neapolitans, augmented 6ths. Connect aural skills to your musicianship and performance. Broaden your understanding of the role that aural skills and dictation play in your career as a performing artist and/or teacher. 	Auralia as assigned Self-Directed Practice: Berkowitz, et al.: Chapter 1, Section IV, pp. 125-173; Chapter 2, Section IV, pp. 257-269	Exam Preparation: Reinforce Modulations, Neapolitans, Augmented 6 th chords, two-part melodic dictation Thursday, April 11 – TR2 and TR4 – Responsible Choice Melodic Sight Singing exams
14	April 15-19	<ul style="list-style-type: none"> Elevate what you have learned in the three previous courses in the sequence to demonstrate mastery of the fundamental aural and dictation skills that support your highest level of musicianship. 	Exam 3 continues	Exam Preparation: Reinforce Modulations, Neapolitans, Augmented 6 th chords, two-part melodic dictation Monday, April 15 – MW3 – Ear training dictation exam 3 Wednesday, April 17 – MW3 Responsible Choice Sight Singing Exam 2 Tuesday April 16 TR 2, TR4 – responsible choice sight singing exams Thursday April 18 – TR2 and TR4 Sight Singing Exam 2
15	April 22-24	<ul style="list-style-type: none"> Elevate what you have learned in the three previous courses in the sequence to demonstrate mastery of the fundamental aural and dictation skills that support your highest level of musicianship. 	Exam 3 concludes	Monday April 24/Wednesday, April 24 – MW3 Sight Singing Exam Tuesday April 23 – TR2 and TR4 – Sight Singing Exam

There is no final exam for this course.