

## The Ear Training Compendium Detailed Table of Contents

### Chords

<b>Unit</b>	<b>Topic</b>
Unit 1*	In this unit, our chord identification work will focus on distinguishing between major and minor triads.
Unit 2*	In this unit, our chord identification work will focus on distinguishing between major and minor triads, as well as identifying which chord member (root, 3 <sup>rd</sup> , or 5 <sup>th</sup> ) is in the soprano.
Unit 3*	In this unit, our chord identification work will focus on distinguishing between major, minor, and diminished triads, as well as identifying which chord member (root, 3 <sup>rd</sup> , or 5 <sup>th</sup> ) is in the soprano.
Unit 4	In this unit, our chord identification work will focus on distinguishing between major and minor triads.
Unit 5	In this unit, our chord identification work will focus on distinguishing between major, minor, and diminished quality triads, as well as identifying which chord member is in the soprano.
Unit 6	In this unit, our chord identification work will focus on distinguishing between major, minor, and diminished triads, as well as identifying whether the triads are in root position or 1 <sup>st</sup> inversion.
Unit 7	In this unit, our chord identification work will focus on major, minor, and diminished triads in root position, 1st inversion, and 2nd inversion.
Unit 8	In this unit, our chord identification work will focus on identifying triads (major, minor, and diminished) and seventh chords (major-minor 7th, minor 7th, fully-diminished 7th, and half-diminished 7th).
Unit 9	In this unit, our chord identification work will focus on identifying triads (major, minor, and diminished) and seventh chords (major 7th, major-minor 7th, minor 7th, fully-diminished 7th, and half-diminished 7th).
Unit 10	In this unit, our chord identification work will focus on triads (major, minor, diminished, and augmented) and seventh chords (major, minor, major-minor, half-diminished, and fully-diminished) in all inversions.

### Diatonic Collections

<b>Unit</b>	<b>Topic</b>
Unit 1	In this unit, diatonic collections will be in major keys and will feature 4 notes.
Unit 2	In this unit, diatonic collections will be in major keys and will feature 6 notes.
Unit 3	In this unit, diatonic collections will be in major or minor keys and will feature 6 notes.
Unit 4	In this unit, diatonic collections will be in major keys and will feature 6–8 notes.
Unit 5	In this unit, diatonic collections will feature 8 pitches and will be in major and minor keys.
Unit 6	In this unit, diatonic collections will feature 8–12 pitches and will be in major and minor keys.
Unit 7	In this unit, diatonic collections will be in major or minor keys and will feature 12 notes.

\*Note: At Baylor, we use Units 1–3 for our remedial Introductory Musicianship semester. As a result, there is some overlap between these units and Units 4–6; Units 1–3 just unfold a little more slowly.

Unit 8	In this unit, diatonic collections will be in major or minor keys and will feature 12 notes.
Unit 9	In this unit, diatonic collections will be in major or minor keys and will feature 12 notes.

### Harmonic Dictation

Unit	Topic
Unit 5	In this unit, we'll begin exploring harmonic dictation. We'll focus on examples using root position triads in major keys, beginning with just I and V chords, then introducing IV and ii chords.
Unit 6	In this unit, our harmonic dictation work will focus on diatonic triads in root position and first inversion.
Unit 7	In this unit, we will begin to encounter second inversion triads—and some occasional V <sup>7</sup> chords.
Unit 8	In this unit, our harmonic dictation work will focus on introducing seventh chords, including the dominant seventh chord, the supertonic seventh chord, and the leading-tone seventh chord.
Unit 9	In this unit, our harmonic dictation work will focus on examples that include diatonic seventh chords.
Unit 10	In this unit, our harmonic dictation work will focus on secondary dominant and secondary leading-tone chords.
Unit 11	In this unit, our harmonic dictation work will focus on examples that modulate to closely related keys.
Unit 12	In this unit, our harmonic dictation work will focus on examples that include advanced uses of chromaticism, such as mode mixture, Neapolitan chords, augmented sixth chords, and modulation to distantly related keys.
Unit 13	In this unit, our harmonic dictation work will focus on advanced chromatic harmony, including augmented sixth chords, Neapolitans, remote modulations, etc.

### Harmonic Error Detection

Unit	Topic
Unit 5	In this unit, we'll begin exploring harmonic error detection. We'll focus on examples using root position triads in major keys, beginning with just I and V chords, then introducing IV and ii chords.
Unit 6	In this unit, our harmonic error detection work will focus on diatonic triads in root position and first inversion.
Unit 7	In this unit, our harmonic error detection work will focus on examples that include second inversion triads (and the occasional V <sup>7</sup> chord).
Unit 8	In this unit, our harmonic error detection work will focus on introducing seventh chords, including the dominant seventh chord, the supertonic seventh chord, and the leading-tone seventh chord.
Unit 9	In this unit, our harmonic error detection work will focus on examples that include diatonic 7th chords.
Unit 10	In this unit, our harmonic error detection work will focus on secondary dominant and secondary leading-tone chords.
Unit 11	In this unit, harmonic error detections will feature modulations to closely related keys.
Unit 12	In this unit, our harmonic error detection work will focus on examples that include advanced uses of chromaticism, such as mode mixture, Neapolitan chords, augmented sixth chords, and modulation to distantly related keys.

Unit 13	In this unit, our harmonic error detection work will focus on advanced chromatic harmony, including augmented sixth chords, Neapolitans, remote modulations, etc.
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### ii-V-I Progressions

Unit	Topic
Unit 14	In this unit, we'll focus our exploration of extended and altered tertian harmony on 10 progressions.

### Interval Chains

Unit	Topic
Unit 13	In this unit, interval chains will feature five intervals (between six adjacent notes).

### Intervals

Unit	Topic
Unit 1	In this unit, our interval identification work will focus on distinguishing between minor and major seconds.
Unit 2	In this unit, our interval identification work will focus on distinguishing between minor seconds, major seconds, minor thirds, and major thirds.
Unit 3	In this unit, our interval identification work will focus on intervals between a minor second and a perfect fifth.
Unit 4	In this unit, our interval identification work will focus primarily on melodic seconds and thirds.
Unit 5	In this unit, our interval identification work will focus on melodic intervals from the minor second through the perfect fifth, as well as the perfect octave.
Unit 6	In this unit, our interval identification work will focus on intervals between a minor second and perfect octave.
Unit 7	In this unit, our interval identification work will focus on identifying the following harmonic intervals: <ul style="list-style-type: none"> <li>• perfect 4ths</li> <li>• perfect 5ths</li> <li>• major 3rds</li> <li>• minor 6ths</li> </ul>
Unit 8	In this unit, our interval identification work will focus on harmonic intervals within an octave.
Unit 9	In this unit, our interval identification work will focus on harmonic intervals within an octave.
Unit 10	In this unit, our interval identification work will feature harmonic intervals between a minor second and a perfect octave.

### Melodic Dictation

Unit	Topic
Unit 1	In this unit, our melodic dictation work will focus on primarily stepwise melodies.

Unit 2	In this unit, our melodic dictation work will focus on melodies with limited skips in the tonic triad.
Unit 3	In this unit, our melodic dictation work will focus on melodies with skips in the tonic triad, as well as an introduction to minor key melodies.
Unit 4	In this unit, our melodic dictation work will focus on primarily stepwise melodies in simple meters.
Unit 5	In this unit, our melodic dictation work will focus on major and minor keys with skips in the I and V chords.
Unit 6	In this unit, our melodic dictation work will focus on examples in major and minor keys. Melodies will include skips and leaps within the I, IV, and V chords.
Unit 7	In this unit, our melodic dictation work will focus on examples that feature arpeggiations of diatonic triads.
Unit 8	In this unit, our melodic dictation work will focus on melodies that feature arpeggiations of dominant 7th and leading-tone 7th chords.
Unit 9	In this unit, our melodic dictation work will focus on arpeggiations of diatonic seventh chords.
Unit 10	Starting in this unit, melodic dictation exercises will begin to feature chromaticism. In this unit, we will see chromaticism in two primary contexts: 1) decorative chromaticism (such as chromatic passing tones and neighboring tones) and 2) secondary function chords.
Unit 11	In this unit, our melodic dictation work will focus on melodies that modulate to closely related keys.
Unit 12	In this unit, our melodic dictation work will focus on advanced chromaticism, including mode mixture, the Neapolitan chord, augmented sixth chords, and modulation to distantly related keys.
Unit 13	In this unit, our melodic dictation work will focus on modal melodies. The seven diatonic modes we will encounter are: <ul style="list-style-type: none"> <li>• Ionian</li> <li>• Dorian</li> <li>• Phrygian</li> <li>• Lydian</li> <li>• Mixolydian</li> <li>• Aeolian</li> <li>• Locrian</li> </ul>
Unit 14	In this unit, our melodic dictation work will focus on melodies that utilize non-modal collections, such as: <ul style="list-style-type: none"> <li>• pentatonic</li> <li>• whole-tone</li> <li>• hexatonic</li> <li>• octatonic</li> <li>• lydian-mixolydian</li> </ul> Quartal melodies may also appear.
Unit 15	In this unit, our melodic dictation work will focus on atonal melodies.

### Melodic Error Detection

Unit	Topic
Unit 1	In this unit, our melodic error detection work will focus on primarily stepwise melodies.
Unit 2	In this unit, our melodic error detection work will focus on melodies that include skips in the tonic triad.
Unit 3	In this unit, our melodic error detection work will focus on melodies with skips in the tonic triad, as well as minor key melodies.
Unit 4	In this unit, our melodic error detection work will focus on primarily stepwise melodies in simple meters.
Unit 5	In this unit, our melodic error detection work will focus on major and minor keys with skips in the I and V chords.
Unit 6	In this unit, our melodic error detection work will focus on examples in major and minor keys. Melodies will include skips and leaps within the I, IV, and V chords.
Unit 7	In this unit, our melodic error detection work will focus on examples that feature arpeggiations of diatonic triads.
Unit 8	In this unit, our melodic error detection work will focus on melodies that feature arpeggiations of dominant 7th and leading-tone 7th chords.
Unit 9	In this unit, our melodic error detection work will focus on examples that include arpeggiations through diatonic 7th chords.
Unit 10	Starting in this unit, melodic error detection exercises will begin to feature chromaticism. In this unit, we will see chromaticism in two primary contexts: 1) decorative chromaticism (such as chromatic passing tones and neighboring tones) and 2) secondary function chords.
Unit 11	In this unit, melodic error detections will feature modulations to closely related keys.
Unit 12	In this unit, our melodic error detection work will focus on advanced chromaticism, including mode mixture, the Neapolitan chord, augmented sixth chords, and modulation to distantly related keys.
Unit 13	In this unit, our melodic error detection work will focus on modal melodies. The seven diatonic modes we will encounter are: <ul style="list-style-type: none"> <li>• Ionian</li> <li>• Dorian</li> <li>• Phrygian</li> <li>• Lydian</li> <li>• Mixolydian</li> <li>• Aeolian</li> <li>• Locrian</li> </ul>
Unit 14	In this unit, our melodic error detection work will focus on melodies that utilize non-modal collections, such as: <ul style="list-style-type: none"> <li>• pentatonic</li> <li>• whole-tone</li> <li>• hexatonic</li> <li>• octatonic</li> <li>• lydian-mixolydian</li> </ul>

	Quartal melodies may also appear.
Unit 15	In this unit, our melodic error detection work will focus on atonal melodies.

### Melodic Fragments

Unit	Topic
Unit 1	In this unit, melodic fragments will be in major keys only and will have three pitches each. Pitches will be limited to do, re, and mi.
Unit 2	In this unit, melodic fragments will be in major keys only and will have three pitches each. Pitches will be limited to one of two collections of pitches: 1) do, re, mi, fa, and sol; or 2) do, ti, la, and sol.
Unit 3	In this unit, melodic fragments will be in minor keys and will have three pitches each. Pitches will be limited to one of two collections of pitches: 1) do, re, me, fa, and sol; or 2) do, te, ti, le, la, and sol.
Unit 4	In this unit, melodic fragments will be in major keys only and will have three pitches each.
Unit 5	In this unit, melodic fragments will feature five pitches and may be in major or minor keys.
Unit 6	In this unit, melodic fragments will feature seven pitches and may be in major or minor keys. Each fragment will stay within an octave range.
Unit 7	In this unit, melodic fragments will be in major or minor keys and will feature five pitches. The range for each fragment will not exceed an octave.
Unit 8	In this unit, melodic fragments will be in major or minor keys and will feature seven pitches. The range for each fragment will not exceed an octave.
Unit 9	In this unit, melodic fragments will be in major or minor keys and will feature seven pitches. The range for each fragment will not exceed an octave.
Unit 10	In this unit, melodic fragments will be five pitches long and will feature (primarily decorative) chromaticism.
Unit 11	In this unit, melodic fragments will be five pitches long. Fragments may include chromatic passing and neighboring tones, but also leaps into chromatic notes.
Unit 12	In this unit, melodic fragments will have seven notes and will feature chromaticism (including leaps to chromatic pitches and implied chromatic harmonies).

### Metric Modulations

Unit	Topic
Unit 15	In this unit, we will learn to perform and identify metric modulations, or tempo modulations.

### Miscellaneous

Unit	Topic
Unit 10	Various multiple choice exercises
Unit 11	Identifying key areas in modulating melodies
Unit 12	Chord loops

### Mode Identification

Unit	Topic
Unit 13	In this unit, our mode identification work will focus on distinguishing between the seven diatonic modes: <ul style="list-style-type: none"><li>• Ionian</li><li>• Dorian</li><li>• Phrygian</li><li>• Lydian</li><li>• Mixolydian</li><li>• Aeolian</li><li>• Locrian</li></ul>

### Partially Completed Harmonic Dictation

Unit	Topic
Unit 12	In this unit, partially completed harmonic dictation examples will include advanced uses of chromaticism, such as mode mixture, Neapolitan chords, augmented sixth chords, and modulation to distantly related keys.

### Partially Completed Melodic Dictation

Unit	Topic
Unit 1	In this unit, our partially completed melodic dictation work will focus on primarily stepwise melodies.
Unit 2	In this unit, our partially completed melodic dictation work will focus on melodies that include skips in the tonic triad.
Unit 3	In this unit, our partially completed melodic dictation work will focus on melodies with skips in the tonic triad, as well as minor key melodies.
Unit 4	In this unit, our partially completed melodic dictation work will focus on primarily stepwise melodies in simple meters.
Unit 5	In this unit, our partially completed melodic dictation work will focus on major and minor keys with skips in the I and V chords.
Unit 6	In this unit, our partially completed melodic dictation work will focus on examples in major and minor keys. Melodies will include skips and leaps within the I, IV, and V chords.

Unit 10	Starting in this unit, melodic dictation exercises will begin to feature chromaticism. In this unit, we will see chromaticism in two primary contexts: 1) decorative chromaticism (such as chromatic passing tones and neighboring tones) and 2) secondary function chords.
Unit 11	In this unit, partially completed melodic dictations will feature modulations to closely related keys.
Unit 12	In this unit, partially completed melodic dictations may include advanced uses of chromaticism, including mode mixture, the Neapolitan chord, augmented sixth chords, and modulation to distantly related keys.
Unit 14	In this unit, partially completed melodic dictation examples will utilize non-modal collections, such as: <ul style="list-style-type: none"> <li>• pentatonic</li> <li>• whole-tone</li> <li>• hexatonic</li> <li>• octatonic</li> <li>• lydian-mixolydian</li> </ul> Quartal melodies may also appear.

### Rhythmic Dictation

Unit	Topic
Unit 1	In this unit, our rhythmic dictation work will focus on basic note values (whole notes, half notes, quarter notes, and eighth notes) in simple meters (2/4, 3/4, and 4/4).
Unit 2	In this unit, our rhythmic dictation work will focus on the introduction of dotted half notes and dotted quarter notes.
Unit 3	In this unit, we will begin to encounter examples in compound duple meter (6/8).
Unit 4	In this unit, our rhythmic dictation work will focus on basic note values (whole notes, half notes, quarter notes, and eighth notes) in simple meters (2/4, 3/4, and 4/4).
Unit 5	In this unit, our rhythmic dictation work will focus on two things: <ol style="list-style-type: none"> <li>1. a continuation of our work with simple meters (up to the level of the eighth note)</li> <li>2. an introduction to compound duple meter (6/8), up to the level of the eighth note</li> </ol>
Unit 6	In this unit, our rhythmic dictation work will focus on: <ul style="list-style-type: none"> <li>• rhythms up to the sixteenth note level in simple duple, triple, and quadruple meters</li> <li>• rhythms up to the eighth note level in compound duple meters</li> </ul>
Unit 7	In this unit, our rhythmic dictation work will focus on: <ul style="list-style-type: none"> <li>• dotted eighth notes in simple meters</li> <li>• sixteenth notes in compound meters</li> </ul>
Unit 8	In this unit, our rhythmic dictation work will focus on: <ul style="list-style-type: none"> <li>• syncopations in simple meters</li> <li>• sixteenth notes and syncopations in compound meters</li> </ul>



Unit 9	In this unit, we will continue with sixteenth notes in simple and compound meters. We will also encounter triplets, as well as 9/8 and 12/8 meters.
Unit 10	In this unit, our rhythmic dictation work will focus on triplets and their subdivisions, as well as two-against-three (and three-against-two) rhythms.
Unit 11	In this unit, our rhythmic dictation work will focus on examples that feature less typical rhythmic values as the beat. For example, we'll see examples with the half note as the beat, or the dotted half note, or the eighth note, or the dotted eighth note.
Unit 12	In this unit, our rhythmic dictation work will focus on two things: <ul style="list-style-type: none"> <li>• small subdivisions</li> <li>• quintuple meters</li> </ul>
Unit 13	In this unit, our rhythmic dictation work will focus on changing meters, including: <ul style="list-style-type: none"> <li>• changing from a simple meter to a different simple meter</li> <li>• changing from a compound meter to a different compound meter</li> <li>• changing from a simple meter to a compound meter (or vice versa) with the division constant</li> <li>• changing from a simple meter to a compound meter (or vice versa) with the beat constant</li> </ul>
Unit 14	In this unit, our rhythmic dictation work will focus on examples that may include the following: <ul style="list-style-type: none"> <li>• 3 notes in 2 beats or 2 notes in 3 beats</li> <li>• 4 notes in 3 beats or 3 notes in 4 beats</li> <li>• quintuplets</li> <li>• septuplets</li> </ul>
Unit 15	In this unit, our rhythmic dictation work will focus on asymmetrical meters.

### Rhythmic Error Detection

Unit	Topic
Unit 1	In this unit, our rhythmic error detection work will focus on whole notes, half notes, quarter notes, and eighth notes in simple meters.
Unit 2	In this unit, our rhythmic error detection work will include examples with dotted half notes and dotted quarter notes.
Unit 3	In this unit, our rhythmic error detection work will focus on examples in compound duple meters (6/8).
Unit 4	In this unit, our rhythmic error detection work will focus on basic note values (whole notes, half notes, quarter notes, and eighth notes) in simple meters (2/4, 3/4, and 4/4).
Unit 5	In this unit, our rhythmic error detection work will focus on two things: <ol style="list-style-type: none"> <li>1. a continuation of our work with simple meters (up to the level of the eighth note)</li> <li>2. an introduction to compound duple meter (6/8), up to the level of the eighth note</li> </ol>
Unit 6	In this unit, our rhythmic error detection work will focus on:

	<ul style="list-style-type: none"> <li>• rhythms up to the sixteenth note level in simple duple, triple, and quadruple meters</li> <li>• rhythms up to the eighth note level in compound duple meters</li> </ul>
Unit 7	In this unit, our rhythmic error detection work will focus on: <ul style="list-style-type: none"> <li>• dotted eighth notes in simple meters</li> <li>• sixteenth notes in compound meters</li> </ul>
Unit 8	In this unit, our rhythmic error detection work will focus on: <ul style="list-style-type: none"> <li>• dotted eighth notes in simple meters</li> <li>• sixteenth notes in compound meters</li> </ul>
Unit 9	In this unit, we will continue with sixteenth notes in simple and compound meters. We will also encounter triplets, as well as 9/8 and 12/8 meters.
Unit 10	In this unit, our rhythmic error detection work will focus on triplets and their subdivisions.
Unit 11	In this unit, our rhythmic error detection work will focus on examples that feature less typical rhythmic values as the beat. For example, we'll see examples with the half note as the beat, or the dotted half note, or the eighth note, or the dotted eighth note.
Unit 12	In this unit, our rhythmic error detection work will focus on examples with small subdivisions.
Unit 13	In this unit, our rhythmic error detection work will focus on changing meters, including: <ul style="list-style-type: none"> <li>• changing from a simple meter to a different simple meter</li> <li>• changing from a compound meter to a different compound meter</li> <li>• changing from a simple meter to a compound meter (or vice versa) with the division constant</li> <li>• changing from a simple meter to a compound meter (or vice versa) with the beat constant</li> </ul>
Unit 14	In this unit, our rhythmic error detection work will focus on examples that may include the following: <ul style="list-style-type: none"> <li>• 3 notes in 2 beats or 2 notes in 3 beats</li> <li>• 4 notes in 3 beats or 3 notes in 4 beats</li> <li>• quintuplets</li> <li>• septuplets</li> </ul>
Unit 15	In this unit, our rhythmic error detection work will focus on asymmetrical meters.

### Row Dictation

Unit	Topic
Unit 15	In this unit, we will learn to dictate twelve-tone rows.

### Scale Degrees

Unit	Topic
Unit 1	In this unit, our scale degree identification work will focus on identifying do, re, and mi in major keys.

Unit 2	In this unit, our scale degree identification work will focus on identifying do, re, mi, fa, and sol in major keys.
Unit 3	In this unit, our scale degree identification work will focus on identifying do, re, me, fa, and sol in minor keys.
Unit 4	In this unit, our scale degree identification work will focus on identifying do, mi, and sol in major keys.
Unit 5	In this unit, our scale degree identification work will focus on identifying do, re, me, mi, sol, and ti in major and minor keys.
Unit 6	In this unit, our scale degree identification work will include any diatonic scale degrees in major and minor keys.
Unit 7	In this unit, our scale degree identification work will feature all diatonic scale degrees in both major and minor keys.
Unit 8	In this unit, our scale degree identification work will feature all diatonic scale degrees in both major and minor keys.
Unit 9	In this unit, our scale degree identification work will feature all diatonic scale degrees in both major and minor keys.

### **Trichord Identification**

<b>Unit</b>	<b>Topic</b>
Unit 15	In this unit, we will focus on identifying trichords by their prime forms. Listening for the intervals that each trichord contains can help narrow down your answer.

### **Two-Part Melodic Dictation**

<b>Unit</b>	<b>Topic</b>
Unit 12	In this unit, our two-part melodic dictation work will focus on examples that include advanced uses of chromaticism, including mode mixture, the Neapolitan chord, augmented sixth chords, and modulation to distantly related keys.

### **Two-Part Melodic Error Detection**

<b>Unit</b>	<b>Topic</b>
Unit 12	In this unit, two-part melodic error dictation examples will focus on examples that include advanced uses of chromaticism, including mode mixture, the Neapolitan chord, augmented sixth chords, and modulation to distantly related keys.

### **Two-Part Rhythmic Dictation**

<b>Unit</b>	<b>Topic</b>
Unit 4	In this unit, our two-part rhythmic dictations will focus on basic note values (whole notes, half notes, quarter notes, and eighth notes) in simple meters (2/4, 3/4, and 4/4).
Unit 5	In this unit, our two-part rhythmic dictations will focus on examples in compound duple (6/8).
Unit 6	In this unit, our two-part rhythmic dictation work will focus on rhythms up to the sixteenth note level in simple duple, triple, and quadruple meters
Unit 7	In this unit, our two-part rhythmic dictation work will focus on simple meter examples with divisions up to the sixteenth-note level.

Unit 8	In this unit, our rhythmic dictation work will focus on: <ul style="list-style-type: none"><li>• sixteenth notes and syncopations in compound meters</li></ul>
Unit 9	In this unit, we will continue with sixteenth notes in simple and compound meters. We will also encounter triplets and duplets.
Unit 14	In this unit, our two-part rhythmic dictation work will focus on duplets, triplets, quadruplets, and quarter-note triplets.