



Teaching Ear Training Online

Dr. Jenine Brown
Dr. Gary S. Karpinski

Outline of Today's Webinar:

- Dr. Jenine Brown:
 - Teaching and assessing sight singing online (prepared singing, “at sight” singing, and other activities)
- Dr. Gary S. Karpinski:
 - Teaching and assessing listening skills online (dictation, transcription, and other activities)
- Q&A

In-person ear-training classes at Peabody:

- 25 minutes, M–F
- Classes consisted of teaching content, group singing, and dictation exercises
- To me, assessment of individual singing is not an effective use of class time.

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- “Prepared” singing assignments:
 - Videos submitted in Blackboard: 1x/wk
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smartmusic.

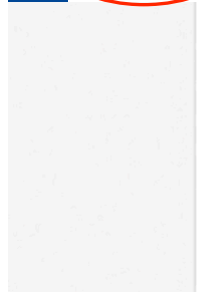
Tracks My Takes Assessment Loop Display

2 - 60 bpm - 57% ✓

60 - + ↺

⌚ 3 - +

▶ ● ▶



Bass clef



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- Ensemble singing assignments: 1x/wk

Multi-part singing assignment ideas:

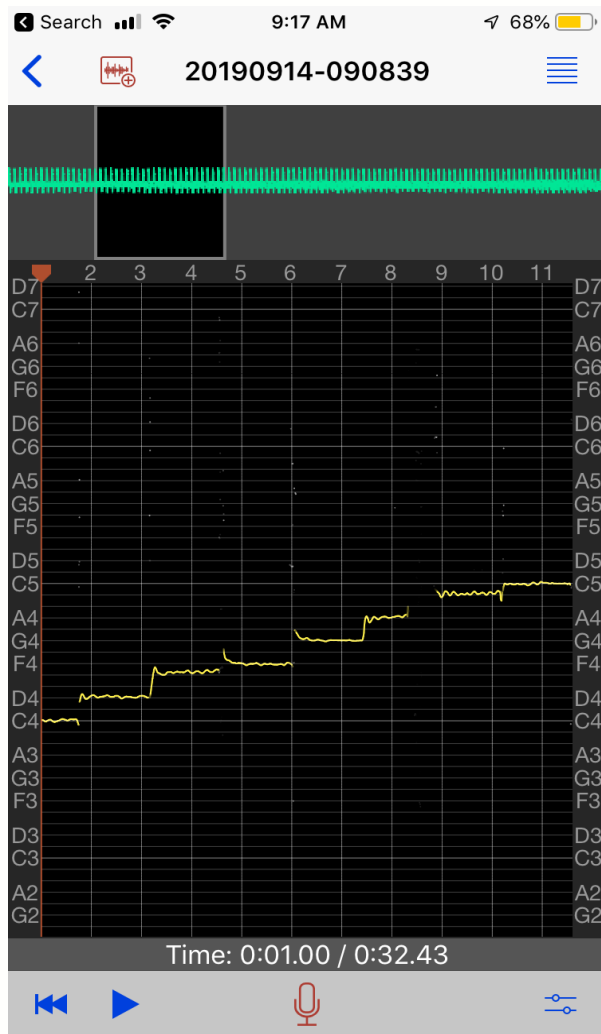
- “Sing this duet with me”
- Record a video of yourself singing the treble clef part while listening to a recording of yourself singing the bass clef part.
- Record yourself singing all four parts of a Bach chorale in open score.
- Pairing students together and having them record different parts, etc.

Important considerations:

- ▶ Good online course development takes a long time.
- ▶ How can we translate our deeply personal class to an online setting? (Perhaps there are even some elements that work even better online!)
- ▶ Let go of trying to translate a face-to-face class 1:1 to the online setting and challenge yourself to embrace what online teaching offers. Be creative and adaptive!

Helpful tools:

- ▶ Sight-singing tools:
 - SmartMusic (home.smartmusic.com using the Chrome browser)
 - SoundCheck (www.noteflight.com/soundcheck)
 - Ear Master (www.earmaster.com)
 - Sight Reading Factory (www.sightreadingfactory.com)
- ▶ Applications that may improve synchronous performance in Zoom: cleanfeed.net, SoundJack, JamKazam, and Jamulus (I haven't tried these myself.)
- ▶ Tuning apps (Tonal Energy, insTuner, etc.)
- ▶ *Singscope* (iOS app): Helps with intonation



A screenshot of *Singscope* from my iPhone after singing a C major scale.



Questions?

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JOHNS HOPKINS
PEABODY INSTITUTE

Dictation, Transcription, and Other Listening Activities in the Age of Coronavirus

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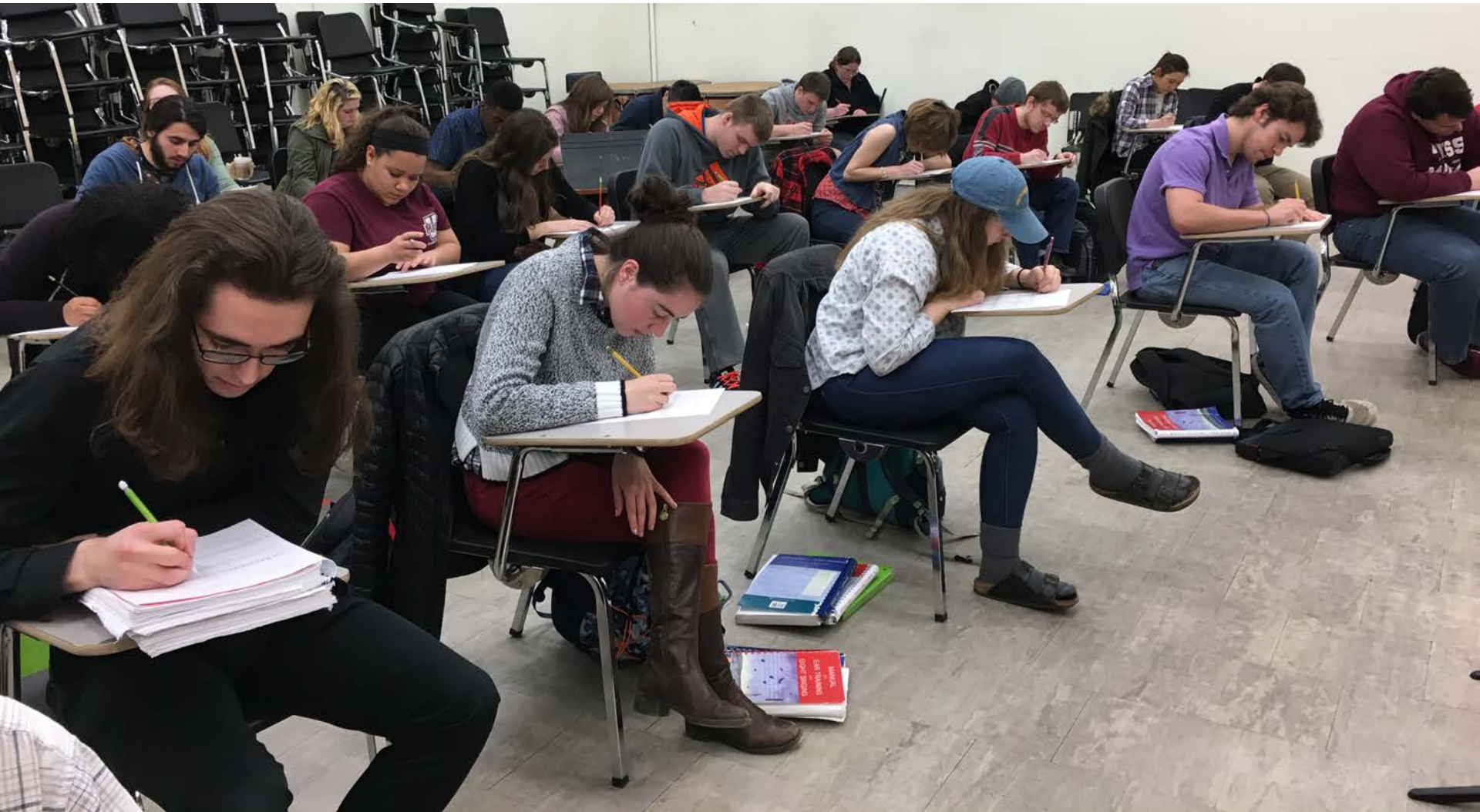
Developing the ear is of the utmost importance

— Robert Schumann, *Musikalische Haus- und Lebensregeln*

Listening is the most dangerous thing of all,
listening means knowing

— Javier Marías, *A Heart So White*

Hard at work



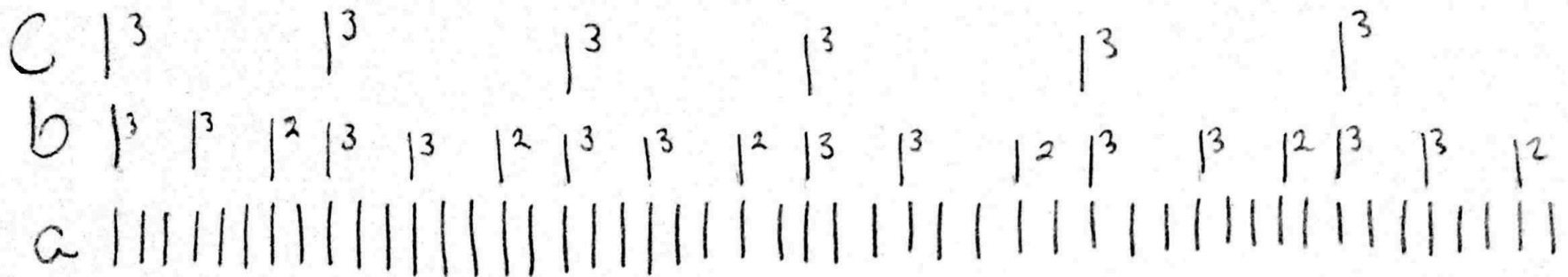
NASM's Only Listening Requirement

2. Musicianship Skills and Analysis. Students must acquire:

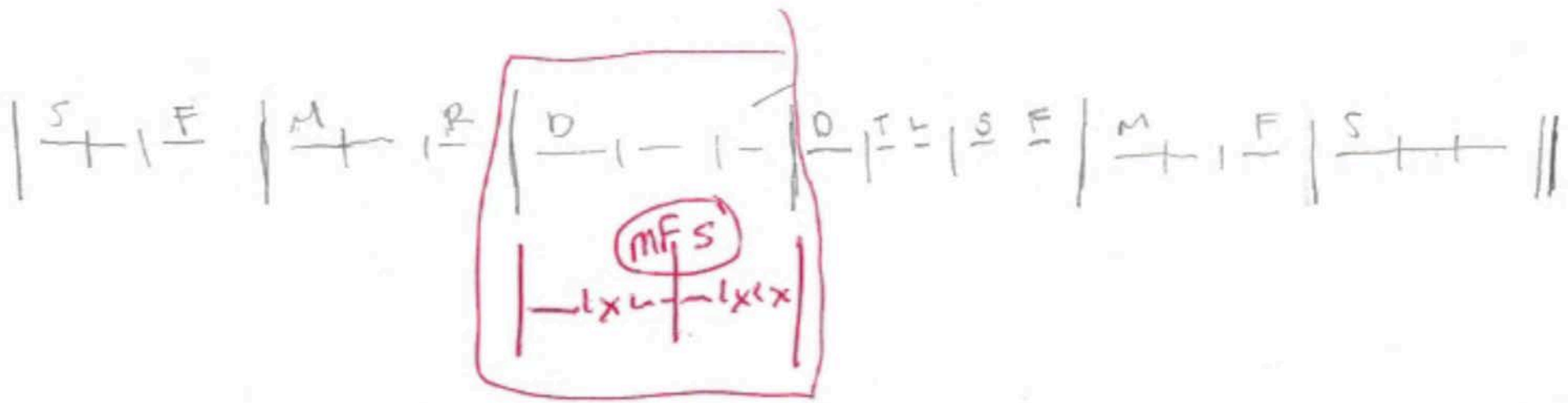
- a. An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.

—NASM Handbook 2019-20, pp. 102-103

Pulse-Graph (Bartók, Bulgarian Dance No. 6)



Protonotation



Dictation



Transcription

- (5) Listen to the recording titled "Listening5" and write out a transcription of the soprano voice and the bass line on the staves below. Beneath the bass line, analyze the chords using Roman numerals and figured bass as best you can (some are hard to hear, I know!). Clearly indicate the key areas in your analysis. The first note you hear is a B. Use a 4 on the bottom of the meter sign.

Handwritten musical transcription of a piece in D major, 4/4 time. The transcription shows two systems of staves. The first system has a soprano staff and a bass staff. The second system also has a soprano staff and a bass staff. Handwritten Roman numerals and figured bass are written below the bass staves. A red circle highlights a note in the second system's soprano staff.

First system analysis (below bass staff):

BM: I I 6 ∇^6_4 V I 6 ∇^6_4 V I ∇^{6-5}_{4-3} ∇^{6-5}_{4-3} i EM: ~~I~~

Second system analysis (below bass staff):

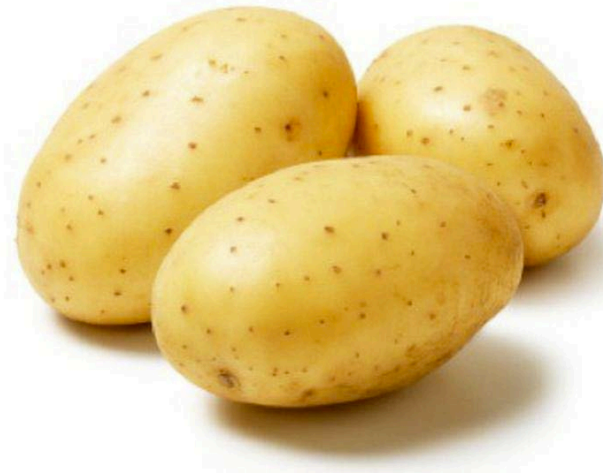
∇^4_3 ∇^7 I 6 ∇^4_3 ∇^7 I ∇^6_4 ∇^6_4 ∇^6_4 I

BM: ∇^6_4 ∇^6_4 ∇^6_4 ∇^6_4 ∇^6_4 I

Dictation



Transcription



Differences Between Dictation & Transcription

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Dictation

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Dictation

- specific number of playings

Differences Between Dictation & Transcription

Dictation

- specific number of playings
- time limit after each playing

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Transcription

- unlimited number of playings

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Dictation

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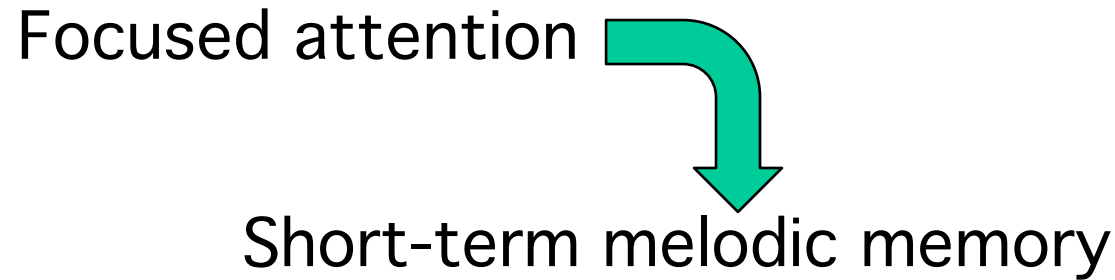
Transcription

- unlimited number of playings
- unlimited time after each playing
- recording may be stopped and started

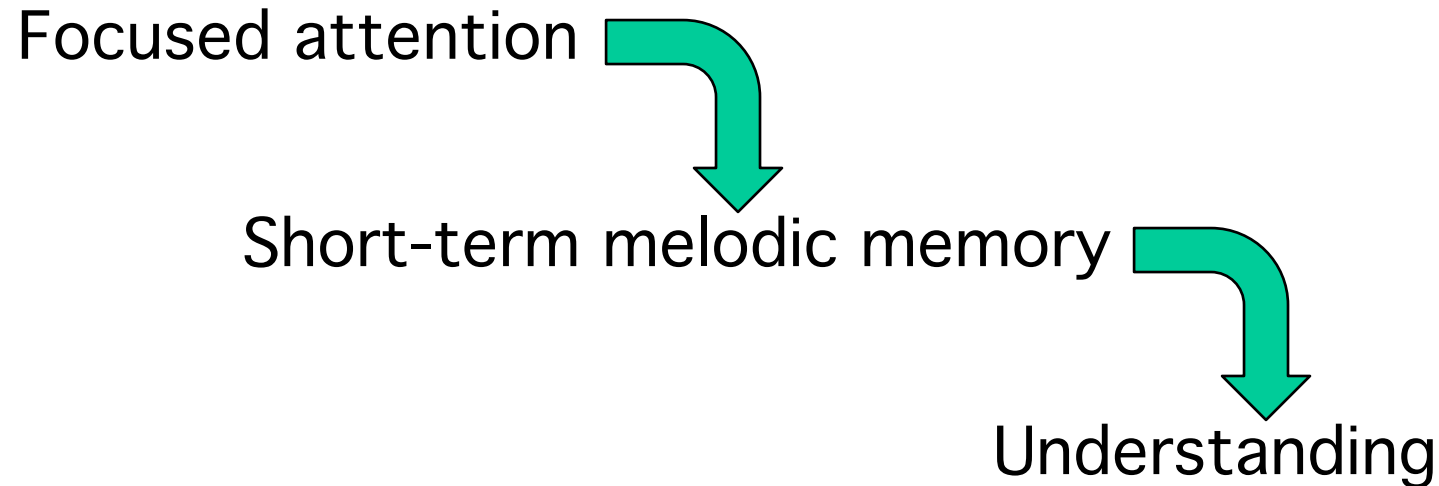
A Model for Music Perception During Melodic Dictation

Focused attention

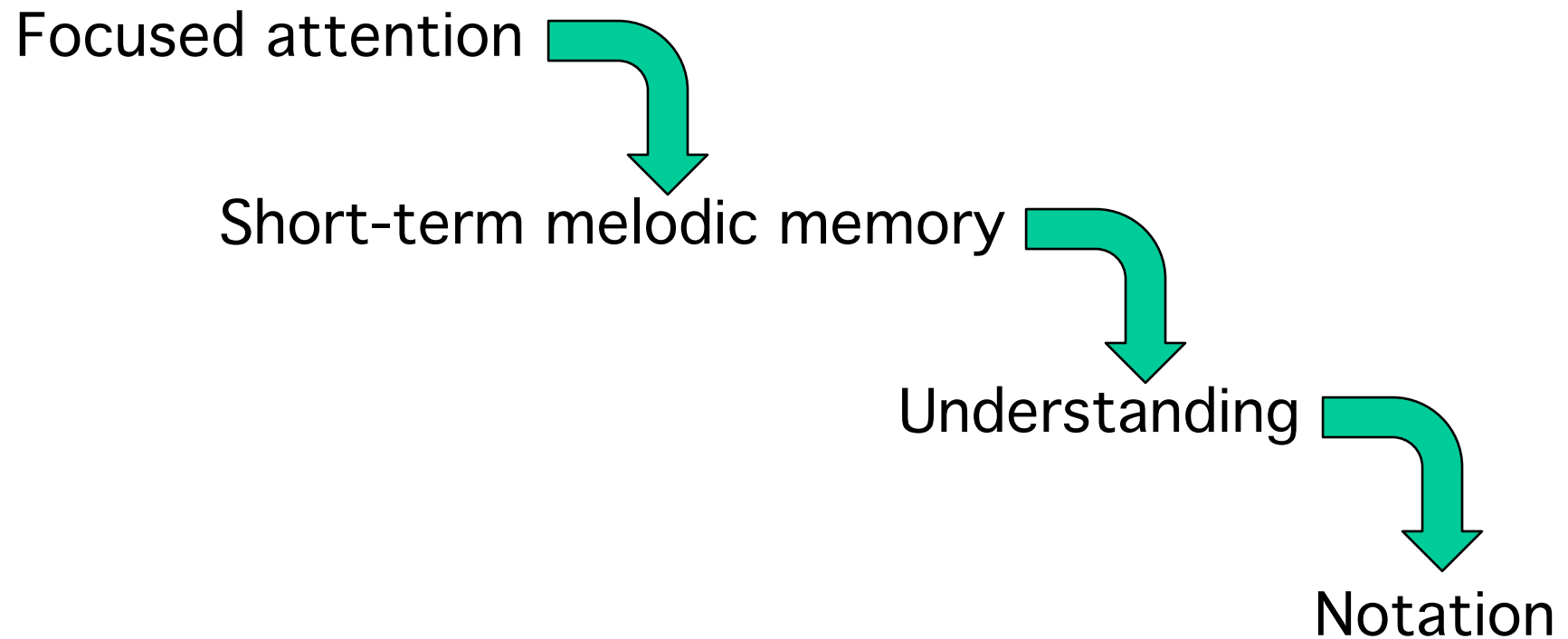
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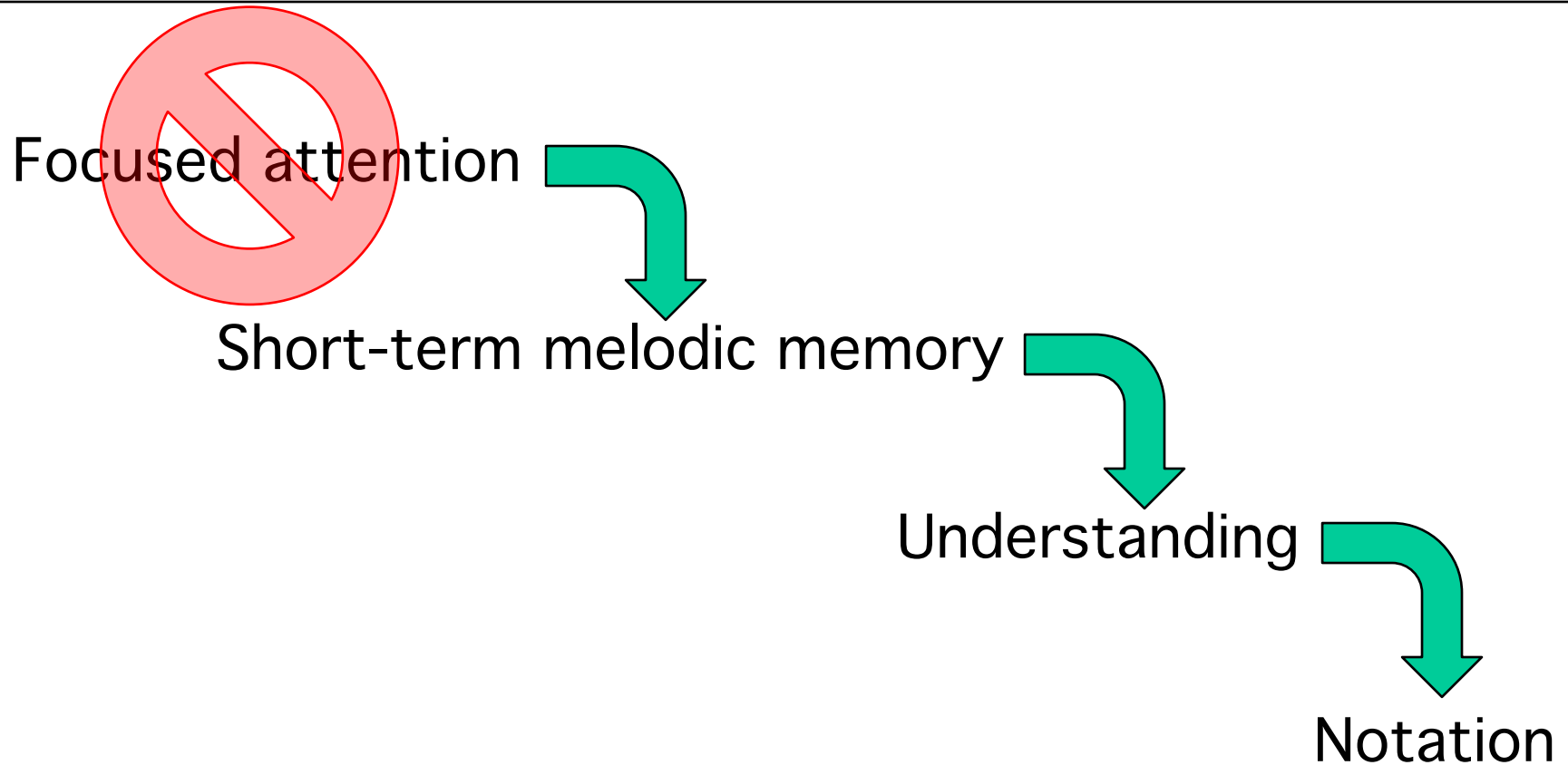
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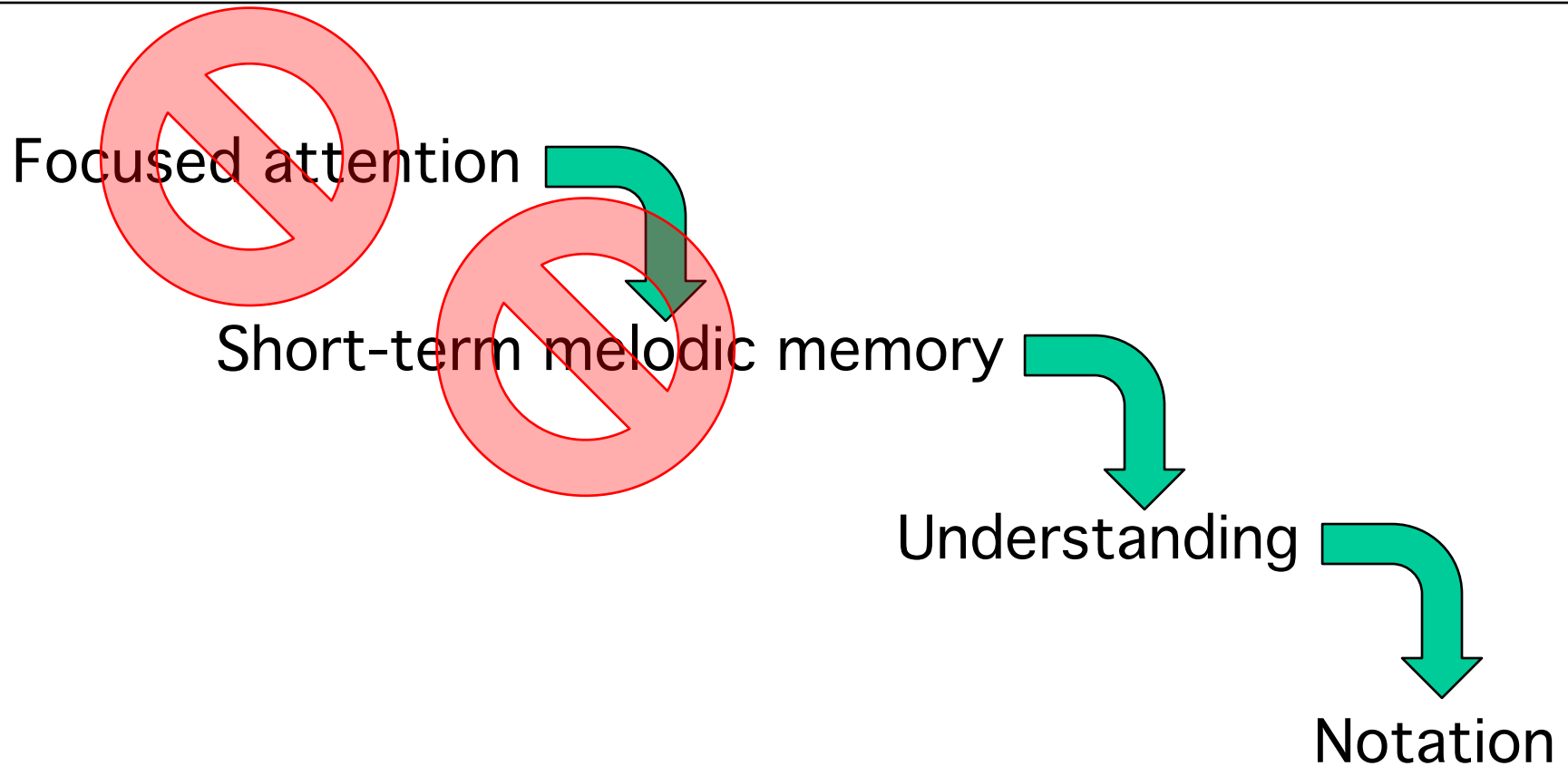
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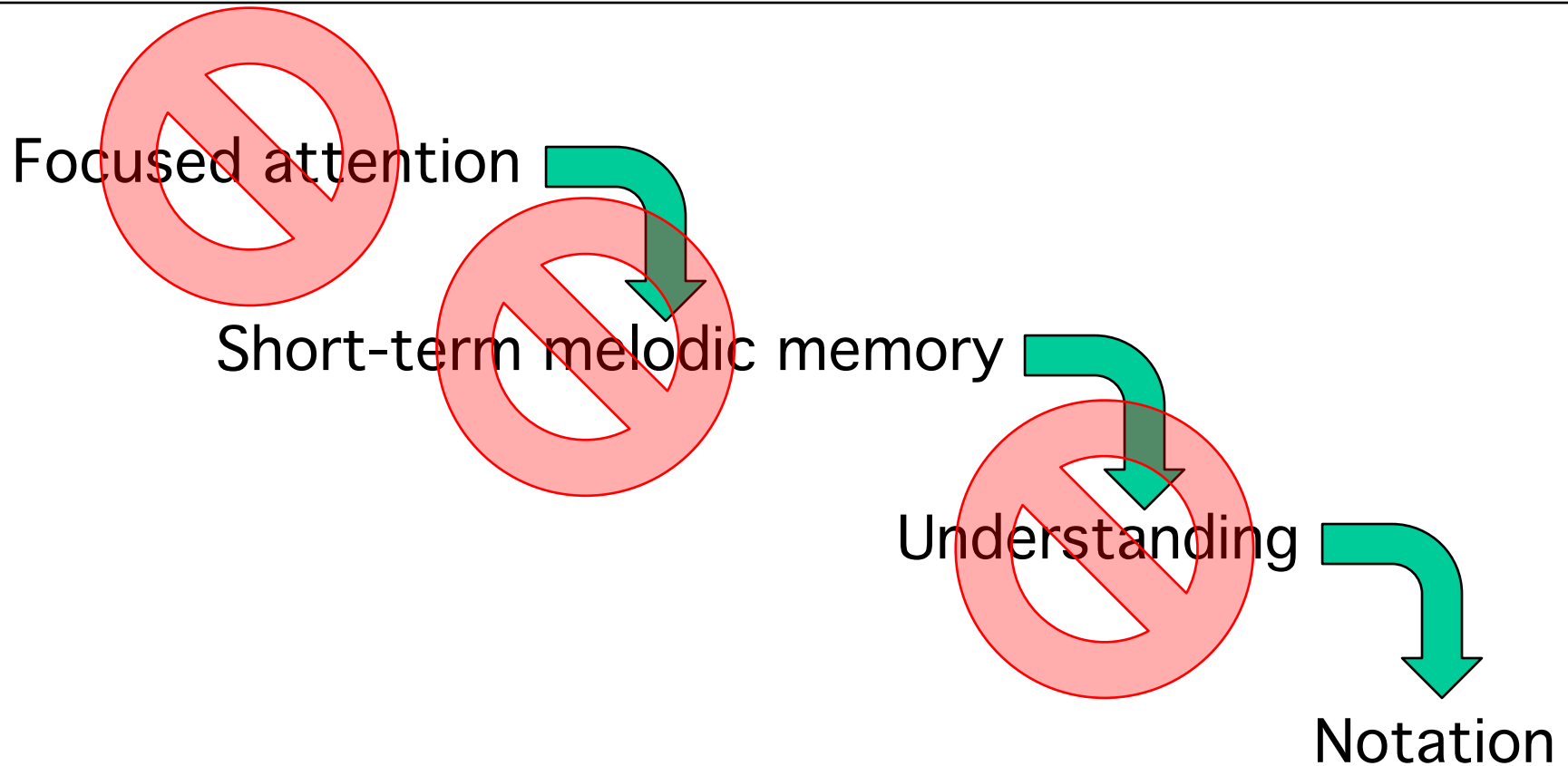
The Effects of Substituting Transcription for Dictation



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The Effects of Substituting Transcription for Dictation



Transcription Can Become a Pitch-Matching Exercise

Allegro comodo.
cantando

Moritz Moszkowski, *Guitarre*, Op. 45, No. 2, mm. 5-16

The musical score is written for guitar and consists of three staves. The first staff begins at measure 5 with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro comodo.' and the performance instruction is 'cantando'. The first measure (5) starts with a piano (*p*) dynamic. A long slur covers the entire passage from measure 5 to measure 16. The second staff begins at measure 9 and contains two triplet markings (3) over groups of eighth notes. The third staff begins at measure 13 and includes a 'ten.' (tension) marking above a measure. The passage ends with a fortissimo (*pp*) dynamic marking. A large 'V' symbol is placed at the end of the second staff.

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Transcription Can Become a Pitch-Matching Exercise

The image displays a musical score for a transcription exercise. The top staff is a printed musical score in treble clef, key of D major (one sharp), and 3/4 time. It begins with a measure number '13' and a dynamic marking 'pp'. A red oval highlights a specific melodic phrase consisting of eighth and sixteenth notes. A red arrow points from this oval to a corresponding phrase in the second of three handwritten staves below. The handwritten staves are in the same key and time signature. The second staff has a red oval around a phrase that matches the one in the printed staff. The third staff continues the handwritten transcription. The bottom staff is also handwritten and shows a different melodic line.

Problems with Audio Fidelity

Frequency response

bass register

overtones

Distortion

Problems with Videoconferencing Software

Latency (or “lag”)

Dropouts

Artifacts

Freezing

Problems with Time to Submit Responses

Scanning or photographing

Uploading images

Server functions

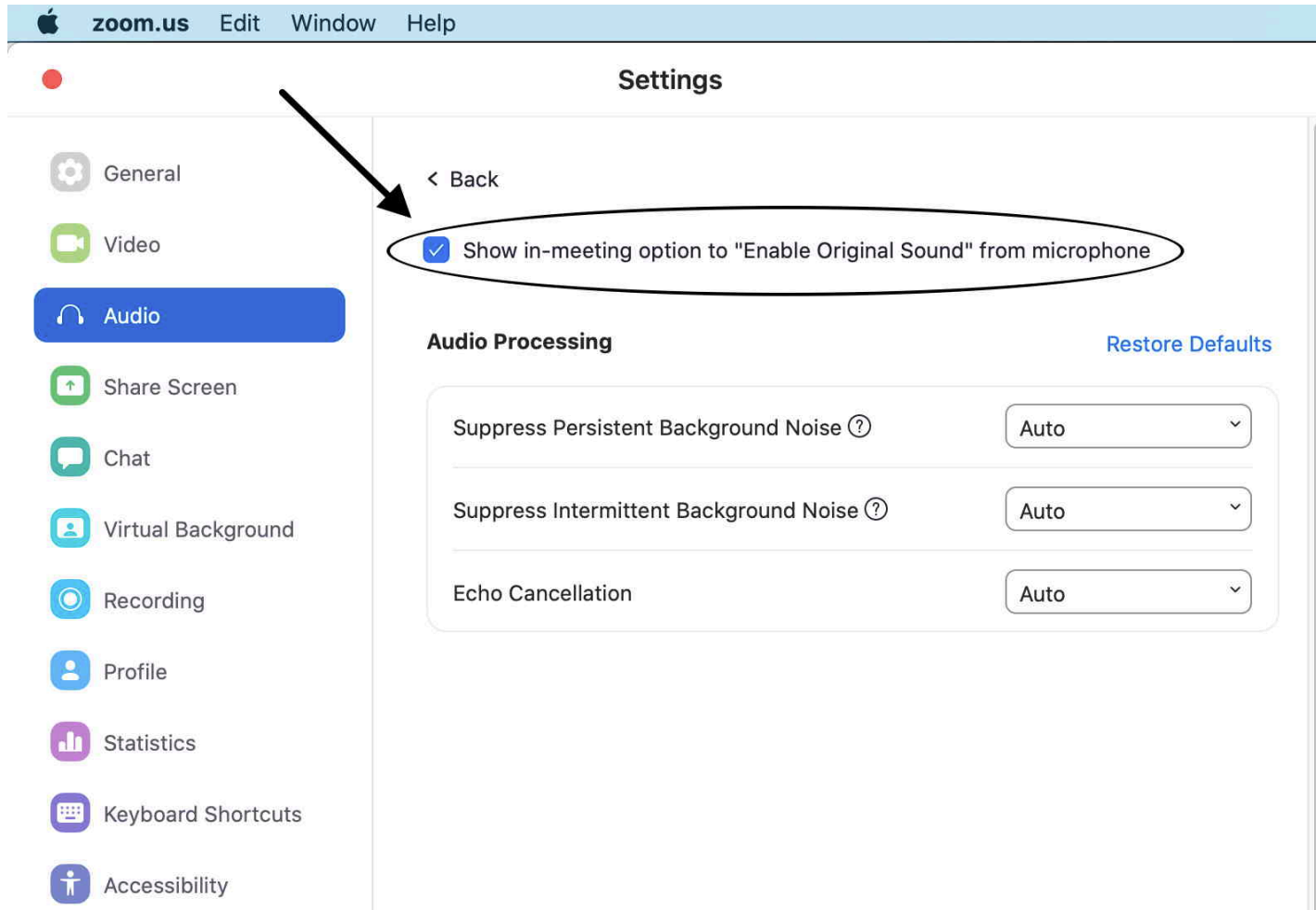
Transmission

Default Zoom Audio Processing

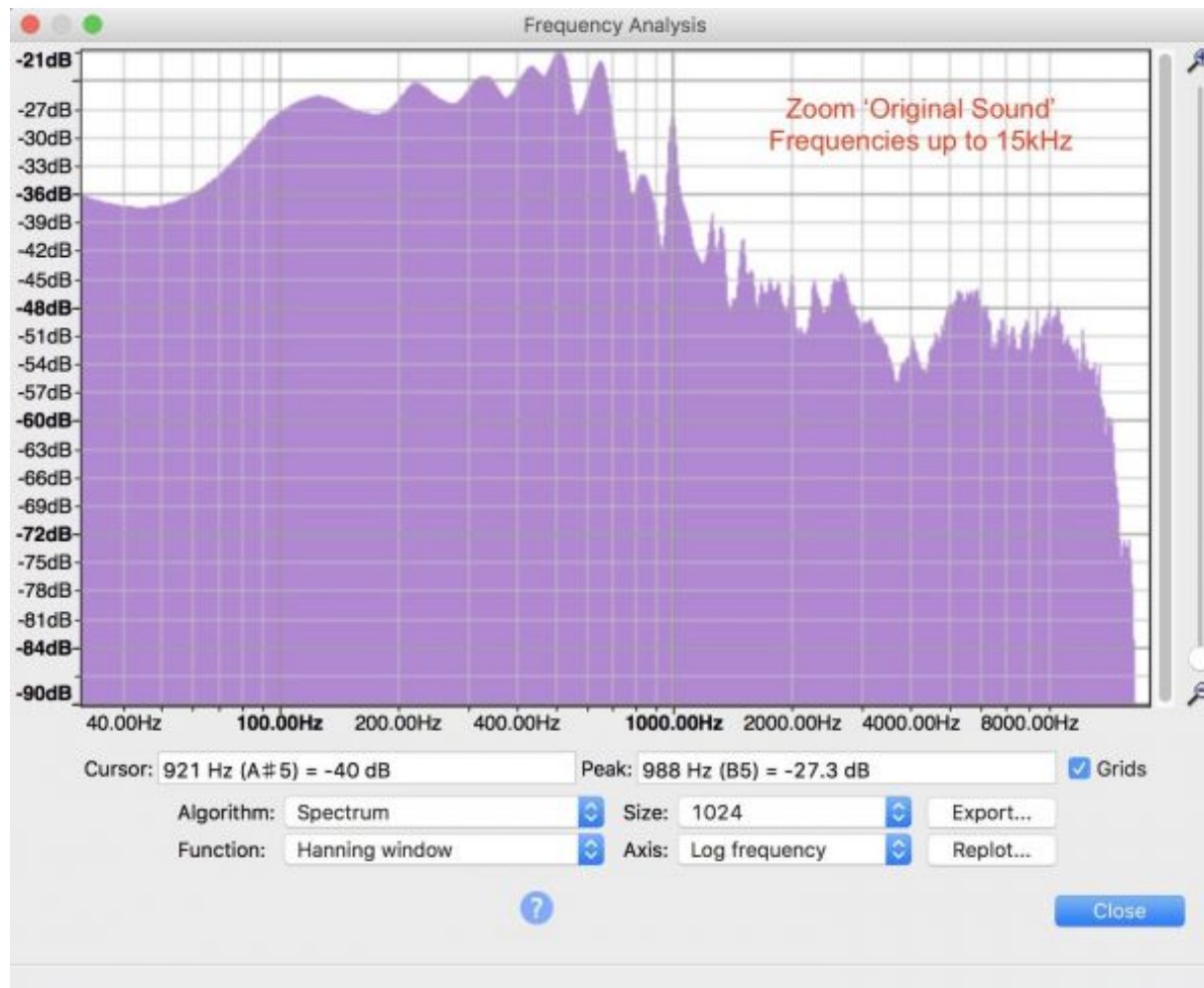


Source: unimelb.edu.au

Adjust Zoom Settings for Better Audio

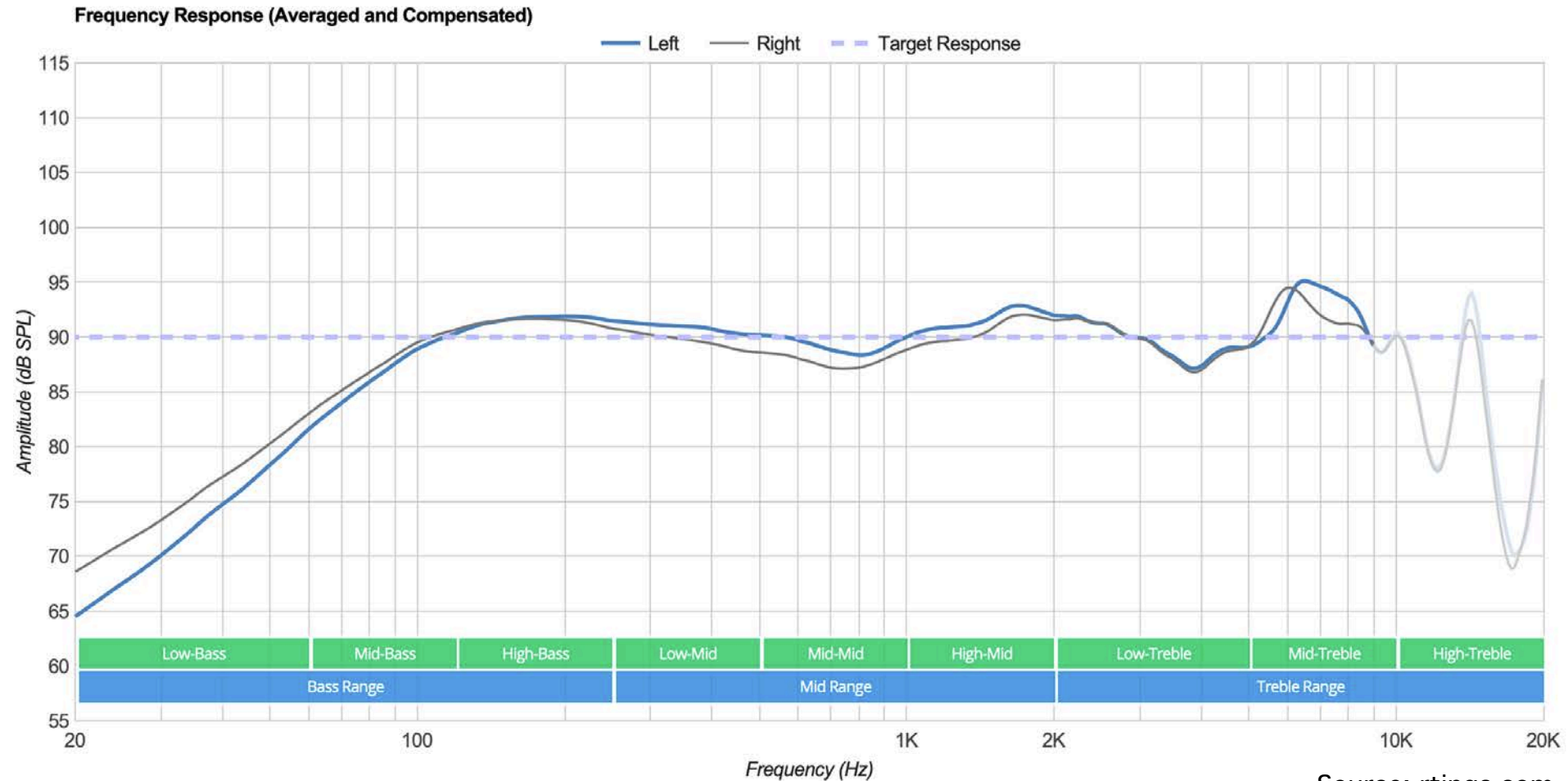


Zoom “Original Sound” Audio



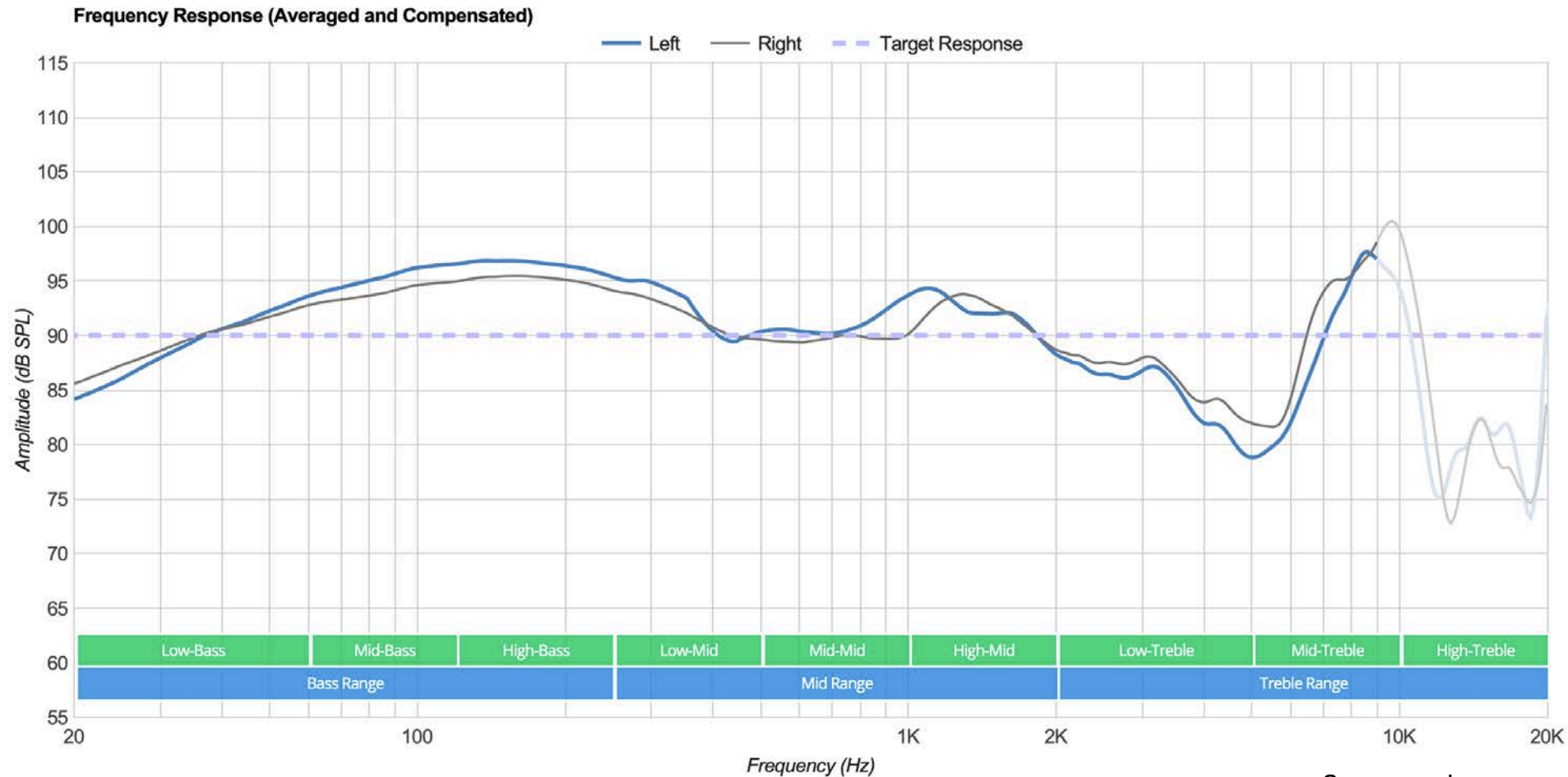
Source: unimelb.edu.au

Frequency Response — Apple EarPods



Source: rtings.com

Frequency Response — Sony MDRZX110 Headphones (ca. \$15)



Source: rtings.com

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References

<https://www.rtings.com/headphones/tests/sound-quality/raw-frequency-response>

<https://le.unimelb.edu.au/video-and-media/additional-media-production-services/performing-music-over-the-internet>

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