Notes for Instructors
Using MacGAMUT with
Listen and Sing

Listen and Sing: Lessons in Ear-Training and Sight Singing
by David Damschroder
Published by Schirmer / Cengage Learning
For more information about *Listen and Sing*, please visit:
http://www.cengagebrain.com/shop/isbn/9780028706658

*MacGAMUT, David Damschroder and Schirmer/Cengage Learning
acknowledge Alexander Sanchez-Behar (Ashland University) for authoring
the following supplementary materials to accompany Listen and Sing.*

Included in the software you installed from your **MacGAMUT Instructor Disk** CD-ROM are
Presets and Rhythmic, Melodic, and Harmonic Dictation libraries designed specifically to
complement the *Listen and Sing* curriculum.

Files to use with *Listen and Sing*
Listen_and_Sing_Presets.mgp
Listen_and_Sing_Rhythms.mgr
Listen_and_Sing_Melodies.mgm
Listen_and_Sing_Progressions.mgh

You will find all these files in the Listen and Sing folder included in the MacGAMUT Presets
and Libraries folder you have copied onto your computer from the MacGAMUT Instructor Disk.

How to provide your students with the Musician's Guide Series presets and libraries
If your students will be using MacGAMUT on music department computers, you can copy the *Listen
and Sing* folder (or your customized version of the presets and library files) onto the computers' hard
drives. When your students use MacGAMUT on a lab computer, they can install your new presets
file in their individual **startMG6.mgs** files.

> *Note:* If your students will be using MacGAMUT on any computers that do not already
> have the *Listen and Sing* library files (Listen_and_Sing_Rhythms.mgr,
> Listen_and_Sing_Melodies.mgm, and Listen_and_Sing_Progressions.mgh) copied
> onto them, they will need to copy these libraries from the lab computer onto removable
> media they can carry away with them. In most cases, it will be handiest for students to
> include the *Listen and Sing* on the same removable media they keep their start file on.
> They will then be ready to use MacGAMUT anywhere on any Windows or Macintosh
> computer with the special *Listen and Sing* Presets and libraries.

Alternatively, you may make these files available for download from a website, or you may
choose to send these files to your students as an e-mail attachment they can install in their
individual **startMG6.mgs** files on their own computers. Please note that any MacGAMUT files
that travel over the Internet should be in compressed format (**.zip** "zipped" files). First, make

sure the presets and library files are all *in one folder*. Then,
- *in Windows:* Right-click on the folder. Choose Send To, and then choose Compressed (zipped) Folder.
- *on Macintosh:* Click on the folder to highlight the name of the folder. Then choose Compress (or Create Archive of) [your folder's name] from the **File** menu.

Installing the new presets and library
Whether your students are installing presets from a lab computer, from a folder they have downloaded, or from a folder you have sent them as an e-mail attachment, they should: 1) start MacGAMUT; 2) click on the **CHANGE PRESETS** button on the screen where they verify their student information; 3) select the appropriate presets file from a standard file dialog (students may need to switch drives or folders to locate the file, depending on where it has been saved); and 4) confirm that they do indeed want to install these new presets. MacGAMUT will then install the new presets, saving the *Listen and Sing* settings as an integral part of the individual student's **startMG6.mgs** file.

> *Note:* If the new presets and library files are in the same folder, MacGAMUT can locate the library file(s) without any additional effort on the student's part. Otherwise, MacGAMUT will ask students to locate the customary library files the first time they use the program with the new presets.

Levels in the *Listen and Sing* libraries and presets
The levels customized for the *Listen and Sing* curriculum include exercises in aural intervals, scales (aural training), chords (aural training), rhythmic dictation, melodic dictation, and harmonic dictation. The customized exercises only include ear-training activities. Instructors who desire additional written or keyboard work on intervals, scales, and chords have full functionality to use MacGAMUT's settings in these areas, or could choose to customize these activities through the Set Params function on MacGAMUT. The presets file created for *Listen and Sing* tailors all the activities to suit their users, but naturally, instructor preferences will arise. The number of playbacks for intervals, scales and chords is set to three, while for rhythmic, melodic, and harmonic, it is set to six playbacks. Numerous other features can be customized by instructors and it is recommended that instructors view the instructional video from MacGAMUT called Using Set Params.

Aural Intervals
Note: Students should begin aural intervals in Chapter 1. Instructors who wish to assign interval ear-training for every chapter can customize the presets file to repeat any of these levels shown below. Compound intervals are not presented here, though they are included in *Listen and Sing*, and instructors can customize the Listen and Sing_Presets.mgp file to incorporate compound intervals.

Level 1	Chapter 1	M3, P5
Level 2	Chapter 2	M3, P4, P5, P8
Level 3	Chapter 3	m2, M2, M3, P4, P5, P8
Level 4	Chapter 5	m2, M2, m3, M3, P4, P5, P8
Level 5	Chapter 7	m2, M2, m3, M3, P4, A4/d5, P5, m7, P8
Level 6	Chapter 8	m2, M2, m3, M3, P4, A4/d5, P5, m6, m7, P8
Level 7	Chapter 9	m2, M2, m3, M3, P4, A4/d5, P5, m6, M6, m7, P8

Level 8   Chapter 14 all simple intervals

Scales – Aural Training
Note: Students are advised to work on the following aural training exercise during Chapter 6. Preparatory training for this exercise includes major scales (Ch. 3), natural minor scales (Ch. 5), and harmonic and melodic minor scales (Ch. 6).

Level 1   Chapter 6   Major/Minor (ascending)
Level 2   Chapter 7   Major/Minor (ascending & descending)

Chords – Aural Training
Note: Students are advised to begin working on chord ear-training while learning about primary triads in minor keys (Ch. 5). Preparatory training for seventh chords in *Listen and Sing* includes Mm7 chords (Ch. 7), MM7, mm7, and dm7 (Ch. 14), and dd7 chords (Ch. 20).

Level 1   Chapter 5   Triads, major/minor, root position
Level 2   Chapter 9   Triads, major/minor, root position and first inversion
Level 3   Chapter 12 Triads, major/minor, all positions
Level 4   Chapter 20 Seventh chords, dd, dm, mm, Mm, MM, root position
Level 5   Chapter 22 All seventh chords, root position and first inversion
Level 6   Chapter 24 All seventh chords, root position, first and second inversions
Level 7   Chapter 26 All seventh chords, all inversions

Rhythmic Dictation
Note: In the current setting students are required to notate the rhythms performed; however, the presets settings gives instructors the option for students to enter answers from a MIDI or virtual keyboard.

Level 1   Chapter 1   4/4 meter; quarter, half, and whole notes
Level 2   Chapter 2   2/4 and 3/4 meters; dotted-half note
Level 3   Chapter 3   Ties; quarter, half, and whole rests
Level 4   Chapter 4   Eighth note
Level 5   Chapter 5   Single-beat anacrusis
Level 6   Chapter 6   Eighth rest, dotted quarter note
Level 7   Chapter 7   6/8 meter; partial- or multiple-beat upbeat
Level 8   Chapter 8   Sixteenth note
Level 9   Chapter 9   Sixteenth rest, dotted eighth note and rest
Level 10   Chapter 10 2/2 meter
Level 11   Chapter 11 Syncopation
Level 12   Chapter 12 9/8 and 12/8 meters; dotted quarter and dotted half rests
Level 13   Chapter 13 6/4 meter; dotted whole note
Level 14   Chapter 15 3/8 meter
Level 15   Chapter 16 3/2 and 4/2 meters
Level 16   Chapter 17 Thirty-second note
Level 17   Chapter 18 Thirty-second rest, dotted sixteenth-note and rest
Level 18   Chapter 23 Hemiola
Level 19   Chapter 26 Less common meters

Melodic Dictation

Note: Students will engage in melodic dictation exercises for every chapter provided in *Listen and Sing*. The current settings provide students with a mixture of either a given starting note or the tonic chord, though instructors can tailor this setting if one of these options is preferred over the other. Instructors will note that melodic dictation exercises incorporate all aspects of a given chapter, including new times signatures and rhythms, clefs, key signatures, and harmonic structures expressed as melodic outlines.

Level 1	Chapter 1	Melodies in C major; treble clef; major tonic triad with passing notes
Level 2	Chapter 2	Melodies in F major and G major
Level 3	Chapter 3	Melodies in D major and B♭ major; major scale; neighbor notes; subdominant arpeggiation
Level 4	Chapter 4	Melodies in A major and E♭ major; eighth notes; bass clef
Level 5	Chapter 5	Melodies in A minor; one-beat upbeats
Level 6	Chapter 6	Melodies in D minor and E minor; harmonic/melodic minor; dotted quarter notes & eighth rests
Level 7	Chapter 7	Melodies in B minor and G minor; antecedent/consequent construction; minor seventh; partial- or multiple-beat upbeats; 6/8 meter
Level 8	Chapter 8	Melodies in F♯ minor and C minor; minor sixth; sixteenth notes.
Level 9	Chapter 9	Melodies with keys of four accidentals; major sixth; dotted eighth or individual sixteenth notes
Level 10	Chapter 10	Melodies in keys with five accidentals; tritone; 6/8 meter
Level 11	Chapter 11	Melodies in keys with six accidentals; outline supertonic or submediant chords; syncopation
Level 12	Chapter 12	Melodies in keys with seven accidentals; anticipation; 9/8 and 12/8 meters; alto clef
Level 13	Chapter 13	Melodies that contain a passing $\sharp\hat{4}$; outline dominant 6/5 chord; 6/4 meter
Level 14	Chapter 14	Melodies that contain a neighbor $\sharp\hat{4}$, major seventh
Level 15	Chapter 15	Melodies that outline an applied chord to the dominant; 3/8 meter
Level 16	Chapter 16	Melodies that outline a 4/2 seventh chord; $\sharp\hat{1}$ or $\flat\hat{2}$; 3/2 and 4/2 meter
Level 17	Chapter 17	Melodies that outline the mediant; $\sharp\hat{5}$; thirty-second notes
Level 18	Chapter 18	Melodies that employ $\sharp\hat{2}$ or $\flat\hat{3}$; tenor clef; dotted sixteenth note and thirty-second notes
Level 19	Chapter 19	Melodies that employ $\sharp\hat{6}$ or $\flat\hat{7}$
Level 20	Chapter 20	Melodies that employ modal mixture; outline dd7 or dm7 chords
Level 21	Chapter 21	Supertonic tonicization; m9/M9 intervals
Level 22	Chapter 22	Subdominant tonicization; M10;
Level 23	Chapter 23	Mediant tonicization; hemiola
Level 24	Chapter 24	Submediant tonicization; melodies that outline a ninth chord; 7-6 sus
Level 25	Chapter 25	Melodies that outline the neapolitan chord; more on ♭2
Level 26	Chapter 26	Melodies that employ less common meters

Harmonic Dictation
Note: Harmonic dictation in a four-part writing style begins in Chapter 4. The current setting mirrors the harmonic dictation exercises from *Listen and Sing* by assigning starting bass and soprano notes, and requiring the notation of outer voices and Roman numerals.

Level 1	Chapter 4	Root-position primary triads (I-IV-V) in major keys
Level 2	Chapter 5	Root-position primary triads in minor keys
Level 3	Chapter 6	Major subdominant in minor keys
Level 4	Chapter 7	Mm7 chord in root position; cadences (full/half)
Level 5	Chapter 8	6/3 position
Level 6	Chapter 9	More on 6/3 position
Level 7	Chapter 10	Leading-tone triad
Level 8	Chapter 11	Supertonic and submediant triads
Level 9	Chapter 12	Cadential 6/4, cadences (deceptive/plagal)
Level 10	Chapter 13	6/5 position
Level 11	Chapter 14	MM7, mm7, and dm7 chords
Level 12	Chapter 15	Dominant tonicization
Level 13	Chapter 16	4/2 position; consonant 6/4 chord
Level 14	Chapter 17	Mediant and subtonic chords; D5 and D5-6 sequences
Level 15	Chapter 18	4/3 position; A5 and A5-6 sequences
Level 16	Chapter 20	dd7 chord; modal mixture
Level 17	Chapter 21	Supertonic tonicization
Level 18	Chapter 22	Subdomiant tonicization
Level 19	Chapter 23	Mediant tonicization
Level 20	Chapter 24	Submediant tonicization
Level 21	Chapter 25	Neapolitan chord
Level 22	Chapter 26	Augmented-sixth chords; chromaticized sequences

Coordinating Listen and Sing and MacGAMUT

The schedule below details the ear-training activities that are available for each chapter. Instructors may wish to use this schedule to establish a time limit on completion dates. Instructors may wish to make each assignment due before a respective ear-training exam, or to require that the student work on MacGAMUT a certain number of hours to receive an extension to continue practicing the exercises from a relevant chapter. The activities involving scales, intervals, or chords are customizable on MacGAMUT through the presets file, while dictations on rhythm, harmonic progressions, and melodic dictation are drawn from the customized libraries provided here.

Chapter	Scales	Intervals	Chords	Harmonic Dictation	Rhythmic Dictation	Melodic Dictation (all melodic dictations incorporate new intervals, rhythms and meters, and/or outline new harmonies)
1		M3, P5			4/4, quarter, half, whole notes	major: $\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{4}$, $\hat{5}$, passing note
2		M3, P4, P5, P8			2/4, 3/4, dotted half note	major: $\hat{6}$, $\hat{7}$, $\hat{8}$
3		m2, M2, M3, P4, P5, P8			tie, quarter, half, whole rests	neighbor note
4				4-part writing, primary triads (I, IV, V) in root-position	Eighth note	new chords/rhythms
5		m2, M2, m3, M3, P4, P5, P8	Triads, M/m, root position	Primary triads in minor	single-beat anacrusis	minor: $\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{4}$, $\hat{5}$, $\hat{6}$, $\hat{7}$,↑$\hat{7}$, $\hat{8}$
6	Major/Minor (ascending)			Major subdominant in minor keys	Eighth rest, dotted quarter note	minor: ↑$\hat{6}$
7	Major/Minor (asc. & desc.)	m2, M2, m3, M3, P4, A4/d5, P5, m7, P8		Mm7 chord in root position, cadences (full & half)	6/8, Partial- or multiple-beat upbeat	new chords/rhythms
8		m2, M2, m3, M3, P4, A4/d5, P5, m6, m7, P8		6/3 position major keys	Sixteenth note	new chords/rhythms
9		m2, M2, m3, M3, P4, A4/d5, P5, m6, M6 m7, P8	Triads, M/m, root/1st	6/3 position minor keys	Sixteenth rest, dotted eighth note & rest	new chords/rhythms
10				Leading-tone triad	2/2	new chords/rhythms
11				Supertonic & submediant triads	syncopation	new chords/rhythms
12			Triads, M/m, all positions	Cadential 6/4 chord, cadences (deceptive &	9/8, 12/8, Dotted quarter & dotted half rests	anticipation
13				6/5 position	6/4, Dotted whole note	chromatic: ↑$\hat{4}$, chromatic passing note
14		m2, M2, m3, M3, P4, A4/d5, P5, m6, M6 m7, M7, P8		MM7, mm7, and dm7 chords		chromatic neighbor note
15				Dominant tonicization, modulation	3/8	new chords/rhythms
16				4/2 position, consonant 6/4 triad	3/2, 4/2	chromatic: ↑$\hat{1}$, ↓$\hat{2}$
17				Mediant & subtonic chords, D5 & D5-6 sequences	Thirty-second note	chromatic: ↑$\hat{5}$
18				4/3 position, A5 & A5-6 sequences	Thirty-second rest, dotted sixteenth-note & rest	chromatic: ↑$\hat{2}$, ↓$\hat{3}$
19						chromatic: ↑$\hat{6}$, ↓$\hat{7}$
20			7ths, dd/dm/ mm/Mm/MM, root	dd7 chord, modal mixture		new chords/rhythms
21				Supertonic tonicization		9-8 sus
22			All 7ths, root/1st	Subdominant tonicization		4-3 sus, 2-3 bass sus
23				Mediant tonicization	hemiola	5-4 sus, 6-5 sus
24			All 7ths, root/1st/2nd	Submediant tonicization, Ninth, Eleventh, &		7-6 sus
25				Neapolitan chord		7-8 sus, multiple sus
26			All 7ths, root/1st/2nd/3rd	Augmented sixth-chord, chromaticized sequences	Less common meters	new chords/rhythms