



MTO 27.2 Examples: Chenette, What Are the Truly Aural Skills?

(Note: audio, video, and other interactive examples are only available online)

<https://mtosmt.org/issues/mto.21.27.2/mto.21.27.2.chenette.html>

Example 1. Typical music theory topic sequence mapped to recent music theory (left) and aural skills (right) texts

	Music theory texts			Aural skills texts	
	Burstein/ Straus	Clendinning/ Marvin	Kostka/ Payne	Karpinski	Jones/Shaftel/ Chattah
Fundamentals	Part 1	Part 1	Part 1	Ch. 1–30	"Foundations"
Diatonic harmony	Parts 2–3	Part 2	Parts 2–3	Ch. 31–48, 63, 64	Units 1–2
Chromatic harmony	Part 4	Part 3	Parts 4–5	Ch. 53–62	Units 3–4
Modulation	Part 4	Part 3	Parts 4–5	Ch. 67–74	Units 3–4
Form	Part 5	Part 3	Part 4	Ch. 79	Units 3–4
"20th century"	(none)	Part 4	Part 6	Ch. 75, 77	Unit 4

Example 2. Harmonic dictation #38.6 from Karpinski 2017a, demonstrating the potential aural relevance of chord symbols

A: I⁶ — I IV⁶ V I

Example 3. Harmonic dictation #42.9 from Karpinski 2017a

$\text{♩} = 104$

f: i V i ii^{o6} vii^{o6} V⁶ V i

Detailed description: This musical score is for a piano accompaniment in 4/4 time, marked with a tempo of quarter note = 104. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of four measures. The first measure contains four chords: F major (f), D minor (i), A7 (V), and D minor (i). The second measure contains two chords: B-flat7 (ii^{o6}) and G7 (vii^{o6}). The third measure contains two chords: D7 (V⁶) and A7 (V). The fourth measure contains one chord: D minor (i). The bass line consists of quarter notes: F, D, B-flat, G, F, D, B-flat, G, F, D, B-flat, G, F, D, B-flat, G.

Example 4. The same, with iv substituted for ii^{o6} on the downbeat of m. 2

f: i V i iv vii^{o6} V⁶ V i

Detailed description: This musical score is identical to Example 3, but with a substitution in the second measure. The first measure remains the same. The second measure now contains two chords: D minor (iv) and G7 (vii^{o6}). The rest of the score is identical to Example 3.

Example 5. The same, with an accented dissonance on the downbeat of m. 2

Detailed description: This musical score is identical to Example 4, but with an accented dissonance on the downbeat of the second measure. The first measure remains the same. The second measure now contains two chords: D minor (iv) and G7 (vii^{o6}). The rest of the score is identical to Example 3.

Example 6. The same, with a sudden change of dynamic at the downbeat of m. 2

Musical score for Example 6, showing a piano piece with a dynamic change from forte (*f*) to subito piano (*subito p*) at the downbeat of the second measure. The score is in 2/4 time, key of B-flat major, and consists of four measures. The first measure is marked *f* and the second measure is marked *subito p*. The music features a series of chords in the right hand and a simple bass line in the left hand.

Example 7. The opening of harmonic dictation #73.7 from Karpinski 2017a, featuring the commonly misidentified chord V646

Musical score for Example 7, showing the opening of harmonic dictation #73.7 from Karpinski 2017a, featuring the commonly misidentified chord V646. The score is in 2/2 time, key of B-flat major, and consists of six measures. The tempo is marked quarter note = 84. The music features a series of chords in the right hand and a simple bass line in the left hand. The chords are labeled as follows: *f*: V i V₄⁶ i⁶ V—⁷ i.

Example 8. Harmonic dictation #42.6 from Karpinski 2017a

Musical score for Example 8, showing harmonic dictation #42.6 from Karpinski 2017a. The score is in 6/8 time, key of B major, and consists of six measures. The tempo is marked quarter note = 63. The music features a series of chords in the right hand and a simple bass line in the left hand. The chords are labeled as follows: B: I ii⁶ V I⁶ IV V I.

Example 9. The repeating four-chord progression in the song “Halo” from the Beyoncé album *I Am... Sasha Fierce*

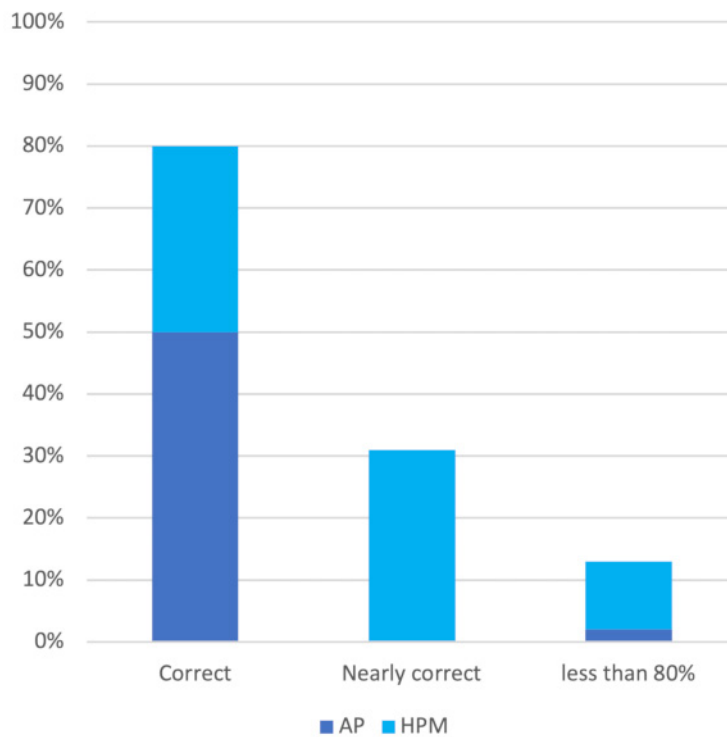
I ii vi IV

Example 10. The first two measures of Wolfgang Amadeus Mozart, Piano Sonata K. 332, movement II

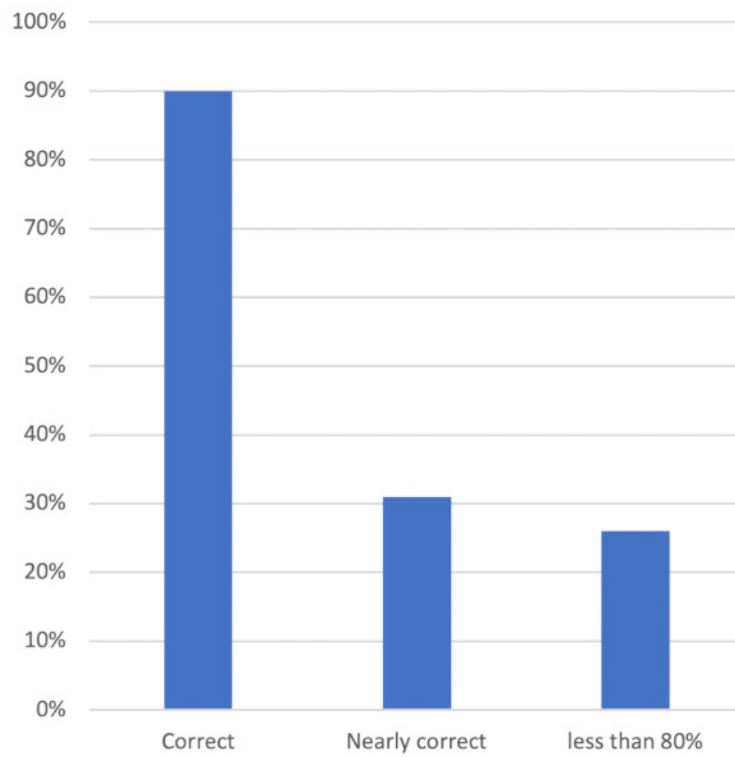
Adagio

B-flat: I V⁶ IV⁶ IV I⁶

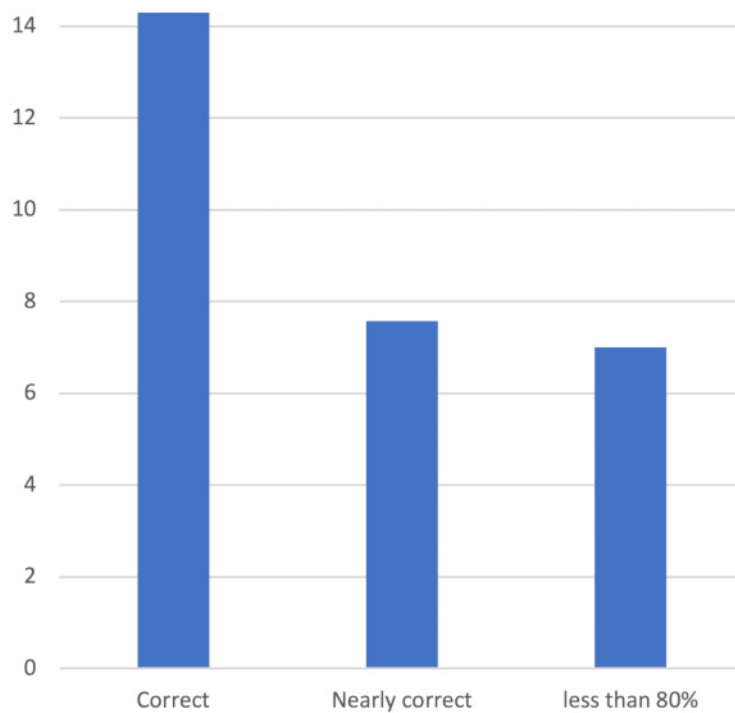
Example 11. Prevalence of Absolute Pitch (AP) and Heightened Tonal Memory (HTM) within each group



Example 12. Prevalence of piano as primary instrument within each group



Example 13. Average years of formal training on primary instrument within each group



Example 14. The four-chord progression in the song “Halo” from the Beyoncé album *I Am...*
Sasha Fierce compared with the “Axis” chord progression

Halo:	I	ii	vi	IV
Axis:	I	V	vi	IV

Example 15. Alternative model of aural skills instruction (compare to Example 1). The skills least mediated by knowledge structures are located in the center of the diagram. Subfields of music study are listed around the outside; tasks that require greater degrees of knowledge-based mediation radiate out towards the field to which they are most closely related.

