

**The Complete
Instructor Guide to
MacGAMUT 6**
for Mac and Windows

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For a Quick Start

If you just want to get started quickly with the MacGAMUT Instructor programs, you really don't need to look at this **Instructor Guide** now. You'll find everything you need to know immediately in **A Quick Start Guide** on your MacGAMUT Instructor Disk. It will give you the basic information about how to use the **MacGAMUT 6 Instructor Disk** programs in conjunction with the **MacGAMUT 6 User Disk** program your students are using. And it will point you to specific sections of this **Instructor Guide** which you might want to look at if you decide to make changes to the software's operational parameters.

Computer and System Requirements

MacGAMUT 6 software has been designed for use with all Windows computers running Windows XP or higher, and for all Macintosh computers running System 10.3 or higher. A CD or DVD drive is necessary only for instructors who use **Set Params** or **Enter/Edit Libraries**.

Setting up your equipment: For complete information on the equipment requirements of MacGAMUT, please see the **Setting Up Your Equipment** section in the **User Guide**. MacGAMUT is MIDI-compatible, though a MIDI keyboard is not required. While a MIDI connection may provide more sound choices for listening to the exercises, students can use the on-screen MacGAMUT Virtual Keyboard whenever MIDI/Virtual Keyboard input is allowed or required. Apart from a pair of earbuds (which might well be the same earbuds students use with their MP3 players) to permit them to use the software in settings where sound may disturb others, the software requires no equipment other than a computer. This means your students may use MacGAMUT wherever they have access to a Windows *or* Macintosh computer, whether in a computer lab especially equipped to serve music students, in a campus computer lab open to all students, in a library, at home, or in their dorm rooms.

Cross-platform file compatibility: All **MacGAMUT 6** files work on *both* Windows and Macintosh computers. The MacGAMUT User and Instructor programs handle all necessary translations within the MacGAMUT software. That means, for example, you can use your Instructor Disk's **Set Params** application on a Windows machine to create presets files that can be further modified using **Set Params** on a Macintosh, and can then be installed by students using **MacGAMUT 6** on both Mac and Windows computers. The only trick you need to remember is that when you're moving these files around between Windows and Macintosh computers, Macintosh computers read PC-formatted media readily, but Windows computers usually don't read Macintosh-formatted media without special software.

The safest way to move your files without having to worry about compatibility is to send them as compressed e-mail attachments. The easiest format to use is a **.zip** (“zipped”) file. You don’t even have to know what kind of computer will be on the receiving end because both Mac and Windows can open **.zip** files.

- *In Windows:* Right-click on the file. Choose **Send To**, and then choose **Compressed (zipped) Folder**.
- *On Macintosh:* Click on the file to highlight the name of the file. Then choose **Compress** (or **Create Archive of**) [your file’s name] from the **File** menu.

Note: If you choose to send MacGAMUT files of any kind (including Rhythmic Dictation, Melodic Dictation, and Harmonic Dictation libraries) using the Internet, and the files are unusable when they arrive at their destination, be sure to check out “Sending files as e-mail attachments” in the **Troubleshooting** section of the **User Guide**, or else store and transport everything cross-platform on PC-compatible media.

Introduction to the Instructor Disk Software

Note: Throughout this **Guide**, when it is necessary to describe differences among the program components, *Intervals, Scales, and Chords* will be referred to simply as ISC. If distinctions must be made among Aural, Written, and Keyboard Intervals, Scales, and Chords components, those will be referred to as Aural ISC, Written ISC, and Keyboard ISC. Similarly, *Rhythmic Dictation* will be referred to as RD, *Melodic Dictation* will be referred to as MD, and *Harmonic Dictation* will be referred to as HD. If no program component is specifically identified, you may assume that the information applies equally to all MacGAMUT components. Also, most of the **Instructor Guide** information is the same for both the Windows and the Macintosh versions, but watch for the occasional platform-specific or system-specific designations.

Start by looking at the User Disk software: This **Instructor Guide** is intended to provide you with information to help you monitor your students’ progress and to take full advantage of the extraordinary range of Instructor Options built into MacGAMUT software, all of which you can access through programs you can install from your Instructor Disk. But before you get caught up in the myriad possibilities of tailoring MacGAMUT to your students’ needs, you will be better able to appreciate the flexibility of the software, and you will better understand how you can incorporate MacGAMUT most effectively into your curriculum if you spend some time trying the program out yourself. Of course, you *could* read the **User Guide** from beginning to end, but you will get a much better feel for the way the program operates if you just sit down at a computer with a User Disk, install the software, and work your way through a couple of levels of each sort of exercise. If you are a new MacGAMUT user and would like some help getting started, you may

want to read **Step 1: Getting Your startMG6.mgs File** and **Step 2: Installing MacGAMUT from the MacGAMUT 6 CD** sections of the [User Guide](#). If you're a *MacGAMUT 2003* user who is upgrading to **MacGAMUT 6**, you may want to start by reading the upgrade info section in **Step 1: Getting Your startMG6.mgs File** of the [User Guide](#).

While you're working on the MacGAMUT User Disk software, the **Help (MG Help on Macintosh)** menu is always available from any Exercise Screen of the program to fill you in if you can't figure out some aspect of how the software operates. You'll quickly find that MacGAMUT is easy and fun to use, and you'll see how the increasing difficulty of the exercises will keep your students involved and challenged. If you come across something you don't like about the way the exercises are presented or the way you (as surrogate student) must respond to them, jot down a note about it. You will probably be able to customize the software to change it, using your Instructor Disk's **Set Params** application.

After a session working with MacGAMUT as your students might, you will then want to come back to have a closer look at this **Instructor Guide** and the MacGAMUT Instructor programs. At that point, you can consider what changes you might want to make in the way MacGAMUT operates in order to shape it more precisely to your own instructional strategy. You have so many Instructor Options available that it is very likely you will be able to change whatever you didn't like about the default presets, and the Instructor software will make it easy for you to adapt MacGAMUT to your courses, your students, and the way you like to teach. If you would rather *see* what and how parameters can be changed instead of just reading about the process, you can watch the **Using Set Params** video (accessible from the Windows **Start** menu under **All Programs/MacGAMUT 6 Instructor** or in the **MacGAMUT 6 Instructor** folder in the **Applications** folder on a Macintosh).

If you like the Original Presets as they are: If you are satisfied with the way the User software operates during your test run using the Original Presets and libraries, your students can use their **MacGAMUT 6** software as it is, without installing new presets. Their software comes with the Original Presets and libraries pre-loaded as the default settings, so you and they need do nothing to make this choice. While many instructors are interested in the opportunity MacGAMUT affords them to customize the software, most elect to leave things exactly as they are and have their students use the Original Presets and libraries unedited. Should you subsequently decide you want to make some changes, you can always do so later, creating new presets for your students to install at the start of a new semester or even mid-term. If you choose to have your students use the Original Presets and libraries, you may want to skip the section of this **Guide** headed [Customizing the MacGAMUT Program](#) and proceed directly to the [Verifying and Organizing Student Statistics](#) section.

Changing presets: You can modify most of the instructional parameters of MacGAMUT if you want to customize the program. To check out what options are available to you, see the section headed [Customizing the MacGAMUT Program](#) later in this **Instructor Guide**, watch the **Using Set Params** video, or simply run the **Set Params** program to see what options are available.

Installing MacGAMUT 6 Instructor Software

Windows Installation: To install the MacGAMUT Instructor programs, double-click the **Instructor Installer Folder** on your CD to open it; then double-click **setup.exe** (the setup icon that looks like tiny white sailboats on a blue sea). After you have installed the MacGAMUT Instructor programs, you can access them from the Windows **Start** menu: select **All Programs**, then **MacGAMUT 6 Instructor**, then the specific Instructor application you want to use.

Macintosh installation: To install the MacGAMUT Instructor programs, double-click the **Instructor Installer Folder** on your CD to open it; then double-click the **Instructor Installer**, and follow the instructions. After you have installed the MacGAMUT Instructor programs on your hard drive, you can open the programs by double-clicking any of the program icons in the **MacGAMUT 6 Instructor** folder in the **Applications** folder on your hard drive.

Your CD-ROM is your key disk: Your original MacGAMUT Instructor CD serves as a “key” disk, and it must be in your CD drive whenever you are running any of the MacGAMUT Instructor Programs *except* **Check Stats**. Installing MacGAMUT Instructor Disk software on more than one hard drive *is not* a violation of copyright. But remember, even though you are running MacGAMUT from a hard drive, *you must always insert your MacGAMUT Instructor CD in the CD drive* of the computer to access the key-disk-protected applications. This “key” disk requirement for the Instructor Disk is intended to help prevent students from accessing the MacGAMUT Instructor Programs that determine how the MacGAMUT User program operates. (For example, an unscrupulous student might use **Set Params** to modify the presets you want your students to use, thus defeating the whole point of the Mastery-learning option.) Please keep careful track of your Instructor CD and keep it out of student hands!

Your Instructor Disk CD installs the following software and files:

Set Params 6 (see the section headed [Customizing the MacGAMUT Program](#))

Check Stats 6 (see the section headed [Verifying and Organizing Student Statistics](#))

Enter/Edit Libraries 6 (see the section headed [Editing RD, MD, and HD Libraries](#))

The original dictation libraries (please note that the format for the dictation libraries remains the same for now, so no dictation library changes or upgrades

are required for use with **MacGAMUT 6**; these libraries are identical to the default libraries installed from every **MacGAMUT 6 User Disk**):

MGRhythms 2003.mgr (the original Rhythmic Dictation library)

MGMelodies 2003.mgm (the original Melodic Dictation library)

MGProgressions 2003.mgh (the original Harmonic Dictation library)

Original Presets MG6.mgp These are the default presets file your students will use, unless you choose to change the operational parameters of the User Disk software. The Original Presets file included in your Instructor Disk installation is identical to the default presets installed from every **MacGAMUT 6 User Disk**.

MacGAMUT Presets & Libraries folder. This folder (which you have copied from the MacGAMUT Instructor Disk to a convenient location on your computer) contains alternate presets and libraries files as well as the Original presets and libraries. These alternate files are *not* included in your students' **MacGAMUT 6 User Disk** installations; you must furnish these alternate files to your students if you want to use them.

Easy & Hard Presets folder, containing the **Much Easier Presets MG6.mgp** and **Much Harder Presets MG6.mgp** files.

Prep Presets and Libraries folder, containing the **Prep Presets MG6.mgp** file and RD, MD, and HD exercise libraries prepared specifically for pre-college and remedial college courses; also contains **Reset Original Presets MG6.mgp** which is exactly the same as **Original Presets MG6.mgp** *except* it resets student files to begin with Level 1 for each program component.

Additional presets and libraries files designed to complement specific textbooks are also included in this folder. Check **A Quick Start Guide** (in your **MacGAMUT 6 Instructor** folder) for info about the textbook-specific files included).

MacGAMUT Guides, etc. folder, containing a variety of text materials including step-by-step instruction files on the mechanics of installing and registering User Disk software. Please feel free to edit, print, and distribute these instruction files to your students if you think they would benefit from having this detailed information in printed form.

Using Set Params, a video tutorial demonstrating, step by step, how to customize **MacGAMUT 6** using the **Set Params** program.

The presets files contain information about the settings you are using for a group of students. You can modify any of the parameter or level settings in a presets file by using the **Set Params** program. The **Original Presets MG6.mgp** file contains the default presets that come already installed in each user's initial **startMG6.mgs** file. (Both Windows and Macintosh computers keep complete records of the user's MacGAMUT work in this vital **startMG6.mgs** file, automatically updating the user's statistics throughout each MacGAMUT work session. This file also stores the student's current "presets," either the original settings that come with the program or your customized presets.) The **Much Easier**

Presets MG6.mgp and **Much Harder Presets MG6.mgp** files are included on the Instructor CD as sample presets files you may use as a starting point if you would like to make MacGAMUT's default settings either much easier or much more difficult. The **Prep Presets MG6.mgp** file and the custom libraries, **Prep Rhythms 2003.mgr**, **Prep Melodies 2003.mgm**, and **Prep Progressions 2003.mgh** are also included on your Instructor CD. These files have been designed specifically for students in pre-college or remedial college courses, but again, you may choose to use them as a starting point for further customization. (*Note:* To help insure that you can maintain control over how your students use MacGAMUT, none of these alternate presets files are included on **MacGAMUT 6 User Disks**.) In addition, there may be custom presets and dictation library files designed to complement specific textbooks.

If your students aren't yet ready for the default Original Presets, start them with Prep Presets: Inside the **MacGAMUT Presets & Libraries** folder installed with your MacGAMUT Instructor software, you'll find a folder labeled **Prep Presets and Libraries**, containing alternate presets and libraries specifically designed for pre-college and remedial college students. These presets and libraries provide a more forgiving environment for beginning musicians-in-training, introducing new musical materials more gradually, allowing more hearings and more latitude for error. For anyone working with beginning students, these Prep Presets and libraries provide an excellent starting point, preparing students to tackle the more stringent demands of MacGAMUT's Original Presets and libraries. Of course, instructors working with beginners can always use these alternate presets and libraries as a starting point for their own customization, making changes to the Prep Presets and editing or augmenting the Prep libraries, just as they can the Original Presets and libraries, using their Instructor Disk software. (For more information, see the section headed **Prep Presets and Libraries** in this **Guide**.)

The User's startMG6.mgs File

If your students are new MacGAMUT users, they each must download a personal **startMG6.mgs** file by registering their User Disk on the MacGAMUT website at www.macgamut.com before beginning to use **MacGAMUT 6**. (For more information, including how to upgrade continuing students' **MacGAMUT 2003** files to the new **startMG6.mgs** file format, see **Step 2: Getting Your startMG6.mgs File** in the **MacGAMUT 6 User Guide**.) If students have their own individual User Disks, each student should enter his or her name during the registration process. In a lab situation where students will be sharing User Disks, however, allowing the first student who uses a disk to register the software under his or her name may not be desirable, since the name entry cannot be changed once the registrant has verified its correctness. While it will not affect the usefulness of

the program, other students who subsequently use that same **startMG6.mgs** file may think it strange that one of their classmates is registered as the owner of the **startMG6.mgs** file they are using. You may want to head off this problem by registering all lab copies of the software yourself, making a “generic” name entry for each **startMG6.mgs** file before you make **MacGAMUT 6** available to your students in a lab. Registering a non-specific name and sequential number for each file, such as “Freshman Aural Training Students 1,” or “Music Students 1,” will effectively prevent students from registering their own names and permanently linking the start file Registration Number to an individual student (adding a number to the name may aid you in keeping track of multiple User Disks).

Each time your students use **MacGAMUT 6**, they will be asked to verify that they are using the correct **startMG6.mgs** file, and that they are using the most recent version of their own **startMG6.mgs** file. (Since students should keep back-up copies of their **startMG6.mgs** files, they may inadvertently pick an older version of their file to use, but they can easily verify the currency of the file they have selected by checking its “last used” date against their memory of the last time they used the software.) Also on this same program screen is the **CHANGE PRESETS** button that allows your students to install new presets easily whenever necessary. If **MacGAMUT** cannot find the Rhythms, Melodies, or Progressions libraries linked to the presets file, students may also be asked to locate those libraries at this point.

Customizing the MacGAMUT Program with Set Params

Viewing and changing default settings: All new **startMG6.mgs** files come with the Original Presets already installed, so your students can begin using **MacGAMUT 6** as soon as they have registered their software. If you want to customize **MacGAMUT** for your students, or if you simply want to review the default presets, run the **Set Params** application, installed from your Instructor Disk. Begin by selecting a presets file. (If you make any changes to this file, either accidentally or on purpose, you should save the revised presets file under a different name when you are finished, or you can choose not to save the changes at all. Copies of **Original Presets MG6.mgp**, **Much Easier Presets MG6.mgp**, **Much Harder Presets MG6.mgp**, and **Prep Presets MG6.mgp** are also always available on your **MacGAMUT 6** Instructor Disk.)

Notice that each Presets file actually has two names—the visible name of the file and the embedded presets file identifier—and both of these are shown on the **Choose Presets File** screen. The Presets Filename (the visible name) is the one you see as the name of the file on your computer. The embedded presets file identifier, which is the “hidden” name that uniquely identifies each presets file, is the name given to the presets file when it was last saved. Anyone can change the Presets

Filename, but only you can change the embedded presets file identifier. Ideally, the visible file and the embedded presets file identifier will be exactly the same, which means that even if all you want to do is change the name of a presets file, you still need to use **Set Params** to save that file under a different name. For more info, see [Identifying the presets file](#) below.

Once you select a presets file, you will cycle through a series of screens providing you with information about the **Set Params** program and allowing you to see and/or change the current settings. For each of the parameter screens, click **OK** to register your choices and to continue to the next screen, or click **CANCEL** to cancel any changes you have made, reverting to the previously-saved presets for that screen. Pressing the **Return** or **Enter** key on the computer keyboard is the same as clicking the default button that is boldly outlined on each screen.

Using or re-editing *MacGAMUT 2003* presets for MacGAMUT 6: If you want to reuse or re-edit the *MacGAMUT 2003* presets you used in prior years, you can easily update them using **Set Params 6**. Simply select your version 2003 presets file when you start **Set Params 6** and the program prompts you to choose a presets file. The program will ask if you want to update the old file to make it compatible with **MacGAMUT 6**. Click **OK**, and the file will instantly be upgraded to the new format. You can then proceed to make any additional changes you may want. If you choose not to make any changes, you can quit **Set Params**, saving your newly updated file under a new name. If you don't need to make any changes to your version 2003 presets file and don't want to make any changes to the default settings for the new options available in **Set Params 6**, your students can select and install version 2003 presets files using **MacGAMUT 6**.

Choosing the Rhythms, Melodies, and Progressions Libraries: Each presets file specifies which Rhythms, Melodies, and Progressions libraries are linked to that particular presets file. If the **Set Params** program cannot find the Rhythms, Melodies, and Progressions Libraries linked to your presets file, you must locate and select the libraries to be linked. If you have not modified the original **MGRhythms 2003.mgr**, **MGMelodies 2003.mgm**, and **MGProgressions 2003.mgh** files, there is no reason to change the default libraries. These libraries are installed along with everything else when **MacGAMUT 6 User Disk** software or **MacGAMUT 6 Instructor Disk** software is installed. If you are converting an older presets file and the library name format has changed, **Set Params 6** will automatically change the names of the files to the names **MacGAMUT 6** expects. Currently, the dictation library name format and the format of the libraries themselves are the same as in the 2003 version, so no changes are required.

Identifying the presets file: Each time you run **Set Params** and save your presets file, whether or not you have made any changes, the embedded presets file identifier (the name of the file when you saved it) and the current date are stored

along with the program settings in the presets file. When a student installs that presets file, this specific presets file information becomes part of the student's **startMG6.mgs** file to help you identify exactly which presets file(s) the student has installed. Even if the student changes the visible name of the presets file before installing it, your embedded file name and date information will remain unchanged. This information is included in each student stats report, so you can be certain a student has been using the correct presets. (For more information about checking student stats, see [Verifying and Organizing Student Statistics](#).)

Entering your changes to presets: You can turn checkboxes (square boxes with or without a mark in them) on and off by clicking in them. A mark in the box indicates the option is on; a blank box indicates it is off. Similarly, turn a “radio button” (a circle with or without a black dot inside) on and off by clicking inside the circle. The black dot indicates the option is on and an empty circle indicates it is off; clicking inside a blank circle to turn that radio button on will automatically turn off whatever radio button was previously “on.” Boxes containing numbers (or letters, as in the levels screens) are edited by using your computer keyboard. The quickest way to move from box to box is to use the **Tab** key on your computer keyboard. When the inside of a box is shaded, whatever you type will replace the contents of that box. Double-clicking the mouse button in a box also allows you to type something new to replace the contents of that box. When you have finished making all necessary changes to a parameters screen, click **OK** to save the new settings you have made. If you have made changes to the settings originally displayed on the screen and have not yet clicked **OK**, you may click **CANCEL** to restore the original settings as displayed when you first opened that screen. You must still click **OK** whenever you are finished with that screen and are ready to continue to the next. If you have filled something in incorrectly, the program will prompt you to correct that entry before continuing.

Importing settings: In Written and Keyboard ISC, you can import the relevant settings from corresponding components. For example, in Written Scales, you can import settings from either Aural Scales or Keyboard Scales. Some of the Aural settings are not relevant (for example, the number of hearings allowed has no meaning when the student cannot hear exercises played in either Written or Keyboard ISC until after completing the exercise), so those settings are not imported. In addition, the order and number of levels cannot be imported from Aural ISC because the level choices are different in Written and Keyboard ISC. Similarly, settings that depend on the number and order of levels you have chosen are not imported.

Reviewing your changes: To review the settings you have made on each screen (or to see the current settings), you can cycle through the screens quickly without changing anything simply by pressing the **Return** or **Enter** key on your computer keyboard or by clicking **OK** after viewing each screen.

Installing new presets: If your students will be using MacGAMUT on music department computers, you can copy your new presets file (along with any new Rhythms, Melodies, or Progressions libraries linked to that presets file) 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. Alternatively, you may choose to send your new presets file to your students as an e-mail attachment they can install in their **startMG6.mgs** files on their own computers. Or you may make your presets file available for download from a website. To install the new presets, students 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 you've put your presets file); and 4) confirm that they do indeed want to install these new presets. MacGAMUT will then install the new presets, saving your new settings as an integral part of the individual student's **startMG6.mgs** file.

Substituting alternate Rhythmic, Melodic, or Harmonic Dictation libraries: Remember that only the Original Library files are included in your students' **User Disk** installations. If you have used **Set Params** to specify one or more of the alternate libraries included in your Instructor **MacGAMUT Presets and Libraries** folder, you must make these libraries available to your students in order for them to use MacGAMUT on their own computers. Similarly, if you have chosen to use the **Prep Presets** or a textbook-specific presets file linked to anything other than the Original Libraries, students will need to copy the appropriate libraries to their own computers. As with a new presets file, you have several options for distributing the required library files to your students. You may copy the new library file(s) onto the hard drive of each lab computer your students use to run **MacGAMUT**. On a Windows computer, copy the new file(s) into the **MacGAMUT 6** folder in the **All Programs** folder. On a Macintosh, copy the new file(s) into the **MacGAMUT 6** folder in the **Applications** folder. If your students will be using MacGAMUT on other computers as well, they need to sign on to one of these lab computers only briefly to copy your new libraries onto removable media (probably the same media they keep their **startMG6.mgs** file on) for transport so they may later copy the new libraries into the appropriate folder of whatever computer they use. *Note:* If your students need to copy files from a lab computer, you will probably want to put an additional copy of each file in a "public" folder your students can access without a password on that computer. Your students can also send the new library files from a lab computer to themselves as an e-mail attachment for installation on their own personal computers. Alternatively, you can post your presets and library files on the web for students to download to their computers. Please note that any MacGAMUT files that travel over the Internet should be in compressed format (**.zip** "zipped" files).

- *In Windows:* Right-click on the file. Choose **Send To**, and then choose **Compressed (zipped) Folder**.
- *On Mac:* Click on the file to highlight the name of the file. Then choose **Compress (or Create Archive of) [your file's name]** from the **File** menu.

If you're very brave, you can try sending your files "straight up" with no compression, but don't count on the files coming through in good shape.

Presets you may choose to change: The parameters you may change for MacGAMUT are listed below. (*Note:* Except for mastery and level settings, the parameters you set for the regular exercises in ISC also apply to Make My Own Drill exercises on the same topic.) For the most part, the easiest way for you to review the available options is not to read about them in the following pages of this **Guide** but to cycle through the series of **Set Params** windows on your computer or to watch the **Using Set Params** video. Most of the on-screen options are self-explanatory, although in some cases, the information in this section may prompt you to reconsider what might otherwise appear to be "obvious" choices. In addition, for a discussion of the possible effects of different settings for some of these parameters, see the section headed **Instructional Considerations**.

- **Choose Level order:** All the program components present screens listing the current arrangement of levels and inviting you to reorder the levels for your students however you may wish. (Before you reorder the MD levels, however, you will want to read **Original ordering and possible reordering of MD levels** in the **Instructional Considerations** section below.) You may use any or all of the levels in any order, omitting levels or repeating levels as you choose. For example, early level choices might be repeated in upper levels to give the students additional practice in alto and tenor clefs even though the same basic material has already been mastered in lower levels. Similarly, you might choose not to use the chord pairs in the first four levels of HD, starting instead with the three-chord progressions, which offer students more musical context. Also, please note that you can design your own levels in Intervals, Rhythmic Dictation, Melodic Dictation, and Harmonic Dictation and include them as part of the mastery-based drills (see the paragraphs headed **Adding Intervals user levels** below).

To change the number or order of levels, simply edit the list of levels that appears in the box following **Yours** on the **Choose Level Order** screens. You may enter the level letters in either upper or lower case or a mixture of the two. If you have entered something incorrectly, the program will delete the incorrect characters. Whenever you enter a new level order, click **OK** (or press the **Return** or **Enter** key on your computer keyboard) to save the new order. To see the names of the levels in the order you have arranged them, click **SHOW MY ORDER**. If you change your mind about your revised level order before you click **OK**, you may click **CANCEL** to return to the previous order. Your ordered list of

levels is also available from the “parameters” screen—click **SHOW LEVEL LIST** to see it.

Order of levels: A list of the Original Presets levels available for the various MacGAMUT exercise types follows. Though all levels listed below are *available* for instructors to select from, not all are included in the default Original Presets. For instance, only 10 of the 26 available Aural Scales levels are included in Original Presets, since more than one level may present the same materials but in a different format or combination. This redundancy in levels allows you to make your selection of levels correspond with the way you present aural scale materials in class. In the following levels list, the available levels which are *not* included in the default Original Presets are shown in brackets.

For a comparable listing of the available Prep Presets levels, please see the [Prep Presets and Libraries](#) section below. You’ll find a listing of available levels for textbook-specific presets in the folder of materials for each textbook in the **MacGAMUT Guides, etc.** folder (accessible in Windows through the **MacGAMUT 6 Instructor** folder shortcut on your **Desktop**; on Macintosh, in the **MacGAMUT 6 Instructor** folder in your **Applications** folder).

Aural Intervals (*Note:* Specific sets of aural-training interval choices are listed in the [Choices will be selected](#) section below).

- Level 1: Melodic ascending, 3 choices (A)
- Level 2: Melodic, 4 choices (beginning with level B, both ascending and descending intervals are possible) (B)
- Level 3: Melodic, 6 choices (C)
- Level 4: Melodic, all choices listed (intervals listed specifically, P1 to P8) (D)
- Level 5: Harmonic, 3 choices (in all harmonic levels, either the top or bottom note may be given, with an arrow next to the exercise staff indicating whether the second note is higher or lower) (E)
- Level 6: Harmonic, 4 choices (F)
- Level 7: Melodic, all choices (quality and size entered separately) (G)
- Level 8: Harmonic, 6 choices (H)
- Level 9: Harmonic, all choices listed (intervals listed specifically, P1 to P8) (I)
- Level 10: Harmonic, all choices (quality and size entered separately) (J)
- Level 11: All simple intervals (harmonic and melodic, quality and size entered separately) (K)
- Level 12: Melodic compound, 6 choices (L)
- Level 13: Melodic compound, 12 choices (M)
- Level 14: Harmonic compound, 6 choices (N)
- Level 15: Harmonic compound, 12 choices (O)
- Level 16: All melodic intervals (simple and compound) (P)

- Level 17: All harmonic intervals (simple and compound) (Q)
 Level 18: Everything possible! (R)

Written Intervals

- Level 1: P1, P4, P5, P8 ascending (A)
 Level 2: M2, M3, M6, M7 (B)
 Level 3: m2, m3, m6, m7, A4, d5 ascending (C)
 Level 4: P, M, m, A4, d5 ascending (D)
 Level 5: A, d ascending (E)
 Level 6: P1, P4, P5, P8 descending (F)
 Level 7: M2, M3, M6, M7 descending (G)
 Level 8: m2, m3, m6, m7, A4, d5 descending (H)
 Level 9: P, M, m, A4, d5 descending (I)
 Level 10: A, d descending (J)
 Level 11: P, M, m A4, d5 (K)
 Level 12: P, M, m A, d (L)
 Level 13: P, M compound ascending (M)
 Level 14: m, A11, d12 compound ascending (N)
 Level 15: Compound intervals ascending (O)
 Level 16: P, M compound descending (P)
 Level 17: m, A11, d12 compound descending (Q)
 Level 18: Compound intervals descending (R)
 Level 19: Compound intervals (S)
 Level 20: All intervals (T)

Keyboard Intervals

- Level 1: P1, P4, P5, P8 ascending (A)
 Level 2: M2, M3, M6, M7 (B)
 Level 3: m2, m3, m6, m7, A4, d5 ascending (C)
 Level 4: P, M, m, A4, d5 ascending (D)
 [A, d ascending (E)]
 Level 5: P1, P4, P5, P8 descending (F)
 Level 6: M2, M3, M6, M7 descending (G)
 Level 7: m2, m3, m6, m7, A4, d5 descending (H)
 Level 8: P, M, m, A4, d5 descending (I)
 [A, d descending (J)]
 Level 9: P, M, m A4, d5 (K)
 Level 10: P, M, m A, d (L)
 Level 11: P, M compound ascending (M)
 Level 12: m, A11, d12 compound ascending (N)
 Level 13: Compound intervals ascending (O)
 Level 14: P, M compound descending (P)
 Level 15: m, A11, d12 compound descending (Q)
 Level 16: Compound intervals descending (R)

Level 17: Compound intervals (S)

Level 18: All intervals (T)

Aural Scales

[Minor (harmonic, natural, melodic), ascending (A)]

[Major, minor, ascending (B)]

[Minor, ascending, descending (C)]

[Major, minor, ascending, descending (D)]

[Minor, ascending, notate accidentals (stepwise whole notes are positioned on the staff; the student only adds necessary accidentals to notate the scale) (E)]

Level 1: Major, minor, ascending, notate accidentals (F)

[Minor, ascending, descending, notate accidentals (G)]

Level 2: Major, minor, ascending, descending, notate accidentals (H)

[Major, minor, Dorian, Mixolydian, ascending (I)]

[Major, minor, Phrygian, Lydian, ascending (J)]

[Major, minor, Dorian, Mixolydian, ascending, descending (K)]

[Major, minor, Phrygian, Lydian, ascending, descending (L)]

[Modes, ascending (M)]

[Modes, ascending, descending (N)]

Level 3: Major, minor, Dorian, Mixolydian, notate accidentals (O)

Level 4: Major, minor, Phrygian, Lydian, notate accidentals (P)

Level 5: Major, minor, Dorian, Mixolydian, Phrygian, Lydian, notate accidentals (Q)

[Modes, ascending, notate accidentals (R)]

Level 6: Modes, ascending, descending, notate accidentals (S)

[Major, minor, modes, ascending, notate accidentals (T)]

Level 7: Major, minor, modes, ascending, descending, notate accidentals (U)

[Pentatonic, whole tone, octatonic, ascending (V)]

Level 8: Pentatonic, whole tone, octatonic, ascending, descending (W)

[All but major, minor, and modes, ascending (pentatonic, whole tone, octatonic, half step-minor 3rd, chromatic, sharp 4-flat 7) (X)]

Level 9: All but major, minor, and modes, ascending, descending (Y)

Level 10: Anything goes (Z)

Written Scales

Level 1: Major, ascending (A)

Level 2: Major, minor, ascending (B)

Level 3: Major, ascending, descending (C)

Level 4: Major, minor, ascending, descending (D)

[Major, ascending, notate accidentals (E)]

[Major, minor, ascending, notate accidentals (F)]

- [Major, ascending, descending, notate accidentals (G)]
- [Major, minor, ascending, descending, notate accidentals (H)]
- [Major, minor, Dorian, Mixolydian, ascending (I)]
- [Major, minor, Phrygian, Lydian, ascending (J)]
- Level 5: Major, minor, Dorian, Mixolydian, ascending, descending (K)
- Level 6: Major, minor, Phrygian, Lydian, ascending, descending (L)
- [Modes, ascending (M)]
- Level 7: Modes, ascending, descending (N)
- [Major, minor, Dorian, Mixolydian, notate accidentals (O)]
- [Major, minor, Phrygian, Lydian, notate accidentals (P)]
- Level 8: Major, minor, Dorian, Mixolydian, Phrygian, Lydian, notate accidentals (Q)
- [Modes, ascending, notate accidentals (R)]
- Level 9: Modes, ascending, descending, notate accidentals (S)
- [Major, minor, modes, ascending, notate accidentals (T)]
- Level 10: Major, minor, modes, ascending, descending, notate accidentals (U)
- [Pentatonic, whole tone, octatonic, ascending (V)]
- Level 11: Pentatonic, whole tone, octatonic, ascending, descending (W)
- [All but major, minor, and modes, ascending (pentatonic, whole tone, octatonic, half step-minor 3rd, chromatic, sharp 4-flat 7) (X)]
- Level 12: All but major, minor, and modes, ascending, descending (Y)
- Level 13: Anything goes (Z)

Keyboard Scales

- Level 1: Major, ascending (A)
- Level 2: Major, minor, ascending (B)
- Level 3: Major, ascending, descending (C)
- Level 4: Major, minor, ascending, descending (D)
- Level 5: Major, minor, Dorian, Mixolydian, ascending (E)
- Level 6: Major, minor, Phrygian, Lydian, ascending (F)
- Level 7: Major, minor, Dorian, Mixolydian, ascending, descending (G)
- Level 8: Major, minor, Phrygian, Lydian, ascending, descending (H)
- Level 9: Modes, ascending (I)
- Level 10: Modes, ascending, descending (J)
- Level 11: Major, minor, Dorian, Mixolydian, Phrygian, Lydian, ascending (K)
- Level 12: Major, minor, Dorian, Mixolydian, Phrygian, Lydian, ascending, descending (L)
- Level 13: Major, minor, modes, ascending (M)
- Level 14: Major, minor, modes, ascending, descending (N)
- Level 15: Pentatonic, whole tone, octatonic, ascending (O)
- Level 16: Pentatonic, whole tone, octatonic, ascending, descending (P)

Level 17: All but major, minor, and modes, ascending (pentatonic, whole tone, octatonic, half step-minor 3rd, chromatic, sharp 4-flat 7) (Q)

Level 18: All but major, minor, and modes, ascending, descending (R)

Level 19: Anything goes (S)

Aural Chords

- [Triads (M, m), root position (A)]
- Level 1: Triads (M, m, d, A), root position (B)
[Triads (M, m), root position, 1st inversion (C)]
- Level 2: Triads (M, m, d, A), root position, 1st inversion (D)
[Triads (M, m), all positions (E)]
- Level 3: Triads (M, m, d, A), all positions (F)
- Level 4: 7ths (mm, Mm, MM), root position (G)
- Level 5: 7ths (dd, dm, mm, Mm, MM), root position (H)
[7ths (mm, Mm, MM), root position, 1st inversion (I)]
- Level 6: 7ths (dd, dm, mm, Mm, MM), root position, 1st inversion (J)
[7ths (mm, Mm, MM), root position, 1st, and 2nd inversion (K)]
- Level 7: 7ths (dd, dm, mm, Mm, MM), root position, 1st, and 2nd inversion (L)
[7ths (mm, Mm, MM), all positions (M)]
- Level 8: 7ths (dd, dm, mm, Mm, MM), all positions (N)
[Grand-staff chords (M, m), root position, 1st inversion (O)]
- Level 9: Grand-staff chords (M, m, d, A), root position, 1st inversion (P)
[Grand-staff chords (M, m), all positions (Q)]
- Level 10: Grand-staff chords (M, m, d, A), all positions (R)
[Grand-staff 7th chords (mm, Mm, MM), root position, 1st inversion (S)]
- Level 11: Grand-staff 7th chords (dd, dm, mm, Mm, MM), root position, 1st inversion (T)
[Grand-staff 7th chords (mm, Mm, MM), root position, 1st and 2nd inversion (U)]
- Level 12: Grand-staff 7th chords (dd, dm, mm, Mm, MM), root position, 1st and 2nd inversion (V)
[Grand-staff 7th chords (mm, Mm, MM), all positions (W)]
- Level 13: Grand-staff 7th chords (dd, dm, mm, Mm, MM), all positions (X)
- Level 14: Grand-staff chords, all chords, all positions (Y)

Written and Keyboard Chords

- Level 1: Triads (M), root position (A)
- Level 2: Triads (M, m), root position (B)
- Level 3: Triads (M, m, d, A), root position (C)
[Triads (M, m), root position, 1st inversion (D)]
- Level 4: Triads (M, m, d, A), root position, 1st inversion (E)

- [Triads (M, m), all positions (F)]
- Level 5: Triads (M, m, d, A), all positions (G)
- Level 6: 7ths (mm, Mm, MM), root position (H)
- Level 7: 7ths (dd, dm, mm, Mm, MM), root position (I)
[7ths (mm, Mm, MM), root position, 1st inversion (J)]
- Level 8: 7ths (dd, dm, mm, Mm, MM), root position, 1st inversion (K)
[7ths (mm, Mm, MM), root position, 1st, and 2nd inversion (L)]
- Level 9: 7ths (dd, dm, mm, Mm, MM), root position, 1st, and 2nd inversion
(M)
[7ths (mm, Mm, MM), all positions (N)]
- Level 10: 7ths (dd, dm, mm, Mm, MM), all positions (O)
- Level 11: Grand-staff chords (M, m), root position, 1st inversion (P)
- Level 12: Grand-staff chords (d, m, M, A), root position, 1st inversion (Q)
- Level 13: Grand-staff chords (M, m), all positions (R)
- Level 14: Grand-staff chords (d, m, M, A), all positions (S)
[Grand-staff 7th chords (mm, Mm, MM), root position, 1st inversion
(T)]
- Level 15: Grand-staff 7th chords (dd, dm, mm, Mm, MM), root position, 1st
inversion (U)
[Grand-staff 7th chords (mm, Mm, MM), root position, 1st and 2nd
inversion (V)]
- Level 16: Grand-staff 7th chords (dd, dm, mm, Mm, MM), root position, 1st
and 2nd inversion (W)
[Grand-staff 7th chords (mm, Mm, MM), all positions (X)]
- Level 17: Grand-staff 7th chords (dd, dm, mm, Mm, MM), all positions (Y)
- Level 18: Grand-staff chords, all chords, all positions (Z)

Rhythmic Dictation

- Level 1: Patterns 1, simple meter (A)
- Level 2: Patterns 2, simple meter with rests (B)
- Level 3: Exercises on Patterns 1-2 (C)
- Level 4: Patterns 3, compound meter (D)
- Level 5: Exercises on Patterns 1-3 (E)
- Level 6: Patterns 4, simple meter, 16ths (F)
- Level 7: Exercise on Patterns 1-4 (G)
- Level 8: Patterns 5, compound meter, 16ths (H)
- Level 9: Exercises on Patterns 5 (I)
- Level 10: Exercises, with anacrusis (J)
- Level 11: Patterns 6, simple meter, syncopation (K)
- Level 12: Exercises on Patterns 6 (L)
- Level 13: Patterns 7, compound meter (M)
- Level 14: Exercises on Patterns 7 (N)
- Level 15: Exercises, anything goes (simple and compound meter) (O)

- Level 16: Exercises, irregular meter (P)
- Level 17: Exercises, irregular meter, 16ths (Q)

Melodic Dictation

- Level 1: Major, simple, tonic skips (A)
- Level 2: Dominant skips, anacrusis (B)
- Level 3: Larger tonic and dominant skips (C)
- Level 4: Cut time, subdominant skips, skips of a 6th in tonic and dominant (D)
- Level 5: Larger subdominant skips, secondary chord skips (E)
- Level 6: Compound meter (F)
- Level 7: Longer melodies, more skips (G)
- Level 8: Minor, tonic and dominant skips (H)
- Level 9: Minor, subdominant skips, larger tonic and dominant skips (I)
- Level 10: Sixteenths and dotted rhythmic patterns in compound meter, more skips (J)
- Level 11: Syncopation, modal mixture, more skips in minor (K)
- Level 12: More complex melodies, larger skips, chromatic leading tones (L)
- Level 13: Modulation to closely related keys (M)
- Level 14: Trickier tonality, syncopation (N)
- Level 15: Modulation to distantly related keys, secondary dominants (O)
- Level 16: Chromatic alterations, more skips (P)
- Level 17: Chromatic, tonality less certain, irregular meter (Q)
- Level 18: Very chromatic, rhythmically more complex (R)

Harmonic Dictation

- Level 1: Major (2 primary chords) (A)
- Level 2: Major (2 chords) (B)
- Level 3: Minor (2 primary chords) (C)
- Level 4: Minor (2 chords) (D)
- Level 5: Major (3 chords) (E)
- Level 6: Minor (3 chords) (F)
- Level 7: Major (6 chords) (G)
- Level 8: Minor (6 chords) (H)
- Level 9: All diatonic (6 chords) (I)
- Level 10: All diatonic (9 chords) (J)
- Level 11: Secondary dominants, major (6 chords) (K)
- Level 12: Secondary dominants, minor (6 chords) (L)
- Level 13: Secondary dominants (6 chords) (M)
- Level 14: All secondary functions (6 chords) (N)
- Level 15: Secondary functions (9 chords) (O)
- Level 16: Borrowed chords (6 chords) (P)
- Level 17: Flat II and augmented 6ths (6 chords) (Q)
- Level 18: Irregular resolutions (6 chords) (R)

Level 19: All of the above (9 chords) (S)

Level 20: Anything goes (10 chords) (T)

- Adding Intervals user levels** (Aural, Written, and Keyboard Intervals): If you would like to add your own Intervals levels, grouping intervals together in a way not included in the Interval level organization offered in **Set Params**, begin by clicking **EDIT USER LEVELS** on the **Choose Level Order** screen for Intervals. On the next screen, the list at the left shows you which levels are still available (indicated as **<EMPTY LEVEL>**) and which you have previously added (initially, in the Original Presets, all eight are empty in Aural Intervals, and all six are empty in Written and Keyboard Intervals). You can edit an existing level, delete an existing level, or create a new level by clicking on one of the radio buttons and entering a level letter. Click **OK** to continue. On the **Set Up Intervals Levels** screen, you may choose any number of intervals, as well as the specific combination of ascending and descending Intervals. (For Aural Intervals only, you must also choose whether exercises will include both melodic and harmonic intervals, and you must specify the number of intervals students will have to choose from (the number of answer boxes or the number of choices in the popup menu that will appear on each exercise screen for your added level) by typing a number in the **Choices** box.) To complete any added level for Intervals drill, you must enter a name for the level; then click **OK** to save the information and return to the previous screen. When you are finished adding and/or editing your own levels, click **RETURN TO LEVELS SCREEN**. If you have created new levels, your new levels will appear in the list of levels on the **Choose Level Order** screen, and you can now insert them wherever you wish into your level order.
- Adding RD, MD, HD user levels** (RD, MD, HD): To enter new user levels in Rhythmic Dictation, Melodic Dictation, or Harmonic Dictation, you will first need to create new levels in the libraries. (See [Editing RD, MD, and HD Libraries](#) below.) If you have created new levels in a library and selected that library in **Set Params**, then your new levels will appear in the list of levels on the appropriate **Choose Level Order** screen, and you can insert them into your level order.
- [Program component] set for mastery:** If a program component is set for Mastery learning, a student must achieve Mastery on each level before proceeding to the next higher level, though the student is always free to review lower levels already mastered. If you do not set a program for Mastery learning (i.e., the checkbox for this option does not have a mark in it), the lessons will NOT be mastery-based, although they will appear to be mastery-based when the student is working on the current level (i.e., mastery messages will appear in the message box). When a student wants to switch levels, however, the available options include *all* levels you have indicated the student may work on, not just those that have already been mastered. For Make My Own Drill, which

is intended as an adjunct to the regular ISC exercises, there is only one level for each topic, and so the concept of mastery learning does not apply. *Note:* If a component is set to be mastery-based, a student cannot leave the current exercise in a level the student is attempting to master without completing that exercise. In other words, once a new exercise is presented, the student cannot quit working on the program, change levels, change drills, or go on to another exercise without first having the answer checked for that exercise. This provision prevents students from “skipping” exercises they think are too difficult and choosing only to respond to those they find easy.

- **A score of ___ percent or higher is necessary for the exercise to count towards mastery (RD, MD, HD):** You may specify what percentage of a student’s notation of a Rhythmic, Melodic, or Harmonic Dictation exercise must be correct for it to count toward the total number of correct exercises required for Mastery on a level.
- **The student must answer ___ of the last ___ exercises correctly to achieve mastery on each level (ISC) or Mastery on ___ of the last ___ exercises is required to achieve mastery on each level (RD, MD, HD):** If, for example, eight correct exercises out of the last ten are required for mastery, the computer keeps track, literally, of the last ten exercises the student has completed; the student must answer eight out of the *last* ten (not just any collection of ten exercises) correctly to achieve Mastery on a level. The student’s progress toward mastery on a level is displayed on the exercise screen both numerically and graphically. *Note:* The base for mastery may be set no higher than 30 (in other words, 30 out of 30 is the highest possible setting; 30 out of 31 or higher is not possible).
- **Each exercise may be played ___ time(s) before the first answer check (Aural ISC, RD, MD, HD):** Here, you specify how often a student may hear an exercise played before he or she clicks **Check Answer** the first time. For example, if you set this option to 2 plays, the student can hear an exercise no more than two times before the computer evaluates the answer. Beyond that first grading, further work on correcting an incorrect response may be of great benefit to the student’s learning, even though the student’s success on each exercise is based on the first evaluation. Therefore, after the first answer check, the number of times a student may hear an exercise is unlimited.
- **Answers will be checked ___ time(s) for each exercise:** This setting determines the total number of times a student may have an incorrect answer checked before the computer shows the correct answer. If you set this option to 2 or more, a student can attempt to correct an incorrect response and have the new response evaluated before the correct response is given. As noted above, the student’s score is based on the computer’s first evaluation, so additional work on the same exercise does not change the student’s score for that exercise. Students

quickly learn how many times they need to click **Check Answer** to see the correct answer, but setting this item to 2 or more allows students the opportunity to correct their errors, which can be a valuable learning tool. Setting the number of answer checks too high, however, is likely to discourage the student from clicking the **Check Answer** button enough times to see the correct answer.

- **Notation required for mastery (Aural ISC):** If you do not check this box for the Aural ISC components, students may choose to respond to exercises by entering only the identification of an interval, scale, or chord. Even if you do not require notation, a student can still enter the notation, and the computer will give appropriate feedback, though the student's score for each exercise will be determined solely on the basis of the identification. A student who enters incorrect notation but identifies the interval, scale, or chord correctly earns mastery on that exercise, if you have not required correct notation. In that case, the student will be given the seemingly contradictory message that the identification is correct, the notation is incorrect, and the example counts as "correct." If a student attempts to notate the answer, even if notation is not required, the student will be given the chance to correct incorrect notation before being given the correct notation (assuming you allow students to check an answer more than once).
- **Set new beginning level:** If you need to reset your students' **startMG6.mgs** files to begin at a different level (for example, if you change the parameters and the levels required for the next term or the next year of a continuing series of courses), mark the checkbox to set a new beginning level and type the number of the new beginning level in the larger box. If you are setting a new beginning level for a new course, it's best to reset students' time and stats to zero as well.
- **Reset time and stats to zero:** To reset time and stats to zero, mark that checkbox, and all previous statistics for the student will be erased, thereby giving the student a fresh start for the new course. If you do not check this "reset" checkbox and you have set a new beginning level, your students will begin working at the level you have set, but their statistics will not be reset. In addition to the advantage of letting all your students begin a new course, semester, or term with a "clean slate," resetting time and stats also helps you and your students avoid possible confusion between date and time statistics for two different years. Because MacGAMUT saves only month, day, and time info, it doesn't distinguish between two sets of statistics for different years. While this will not affect the "Show: Total Time" or the detailed "Dates and Times" records, if you choose to limit the Stats Info to a specific time period by selecting the "Show: Time from ___ through ___" button, the program will recalculate the student's time from the most recent occurrence of the start date until the most recent occurrence of the end date, ignoring occurrences of the same time period

in a prior year. For example, if a student is using the software for a second year and has used MacGAMUT during the current course, your request for statistics from the period 01/01 to 02/28 will return stats for that time period from the *current* year of use, not from an earlier year. *Note:* Whether or not the student's time and statistics are erased, the student's name *will not* be erased.

- **Treble/bass clefs allowed starting in level ____ (only treble clef earlier)** (ISC and MD): You can specify where bass clef first appears in the exercises. For example, if you set this option to level 3, then all the exercises in levels 1 and 2 will be limited to treble clef. *Note:* The Melodic library no-clef-change level settings take precedence over these **Set Params** clef settings for those levels. If there are no-clef-change settings in the Melodic library you are using, **Set Params** will remind you with a list of the levels those settings apply to. The only way to change those library level settings is to use **Enter/Edit MD/RD** to re-edit the MD library (see [Editing RD, MD and HD Libraries](#) below).
- **Alto/tenor clefs allowed starting in level ____** (ISC and MD): You can specify when C-clefs first appear in the exercises. Before the level you set here, students will see only treble and bass clefs. If you do not want your students to encounter exercises with alto and tenor clefs at all, set a number higher than the number of the highest level available for your students. For example, if you are using ten levels and do not want alto and tenor clefs to appear in any level, set this number to 11 or higher. *Note:* The Melodic library no-clef-change level settings take precedence over these **Set Params** clef settings for those levels. If there are no-clef-change settings in your Melodic library, **Set Params** will remind you with a list of the levels those settings apply to. The only way to change those library level settings is to use **Enter/Edit MD/RD** to re-edit the MD library (see [Editing RD, MD and HD Libraries](#) below).
- **Double sharps and double flats allowed starting in level ____** (ISC): For the ISC components, only exercises which do not require double sharps and double flats will be presented until the student reaches the specified level. If you never want your students to encounter double sharps and double flats, set a number higher than the number of the highest level available for your students.
- **Double sharps and double flats will be minimized until level ____** (ISC): For the ISC components, correct answers will require few double sharps and double flats until the student reaches the specified level. If you do not want any limitation at all on the number of double sharps and double flats your students will encounter, set this level to level 1.
- **Key signatures of 4-5 flats/sharps first allowed starting in level ____** (MD and HD): You can specify the levels in which your students first encounter MD and HD exercises with key signatures containing as many as five sharps or flats.

Levels below the one you set here will have key signatures with no more than three sharps or flats. If you do not want your students ever to encounter exercises with more than three sharps or flats, set a number higher than the number of the highest level available for your students. *Note:* Non-Transposing level settings take precedence over these **Set Params** key settings for those levels. If there are no-transposition settings in the MD or HD library you are using, **Set Params** will remind you with a list of the levels those settings apply to. To change those library level settings you will need to use **Enter/Edit MD/RD** or **Enter/Edit HD** to re-edit the library (see [Editing RD, MD and HD Libraries](#) below).

- **All keys allowed starting in level ____ (MD and HD):** You can set the level in which your students first encounter MD and HD exercises without any limits on the number of sharps or flats in the key signature. If you do not want your students ever to encounter exercises with more than 5 sharps or flats, set a number higher than the number of the highest level available for your students. *Note:* Non-Transposing level settings take precedence over these **Set Params** key settings for those levels. If there are no-transposition settings in the MD or HD library you are using, **Set Params** will remind you with a list of the levels those settings apply to. The only way to change those library level settings is to use **Enter/Edit MD/RD** or **Enter/Edit HD** to re-edit the library (see [Editing RD, MD and HD Libraries](#) below).
- **Student may enter answer from MIDI/Virtual Keyboard (Aural ISC, RD, MD, HD):** If you mark this option, students may enter their answers by playing them on a MIDI/Virtual Keyboard as an alternative to notating them on the screen with the mouse and computer keyboard. Regardless of how you mark this option, students *must* enter Keyboard ISC responses from a MIDI/Virtual Keyboard, and Written ISC responses *must* be “written,” (*i.e.*, a notation response is required, and MIDI/Virtual Keyboard entry is not allowed). In the aural-training exercises, students may always use the mouse to edit the notation on the screen even if the initial entry was made using a MIDI/Virtual Keyboard. However, the notation resulting from the Keyboard entry cannot be edited in Keyboard ISC, since that component is specifically intended to drill Keyboard skills.
- **Student may choose any tempo (Aural ISC, RD, MD, HD):** You can determine the minimum tempo at which students will hear the example when it is played by the computer. In the Aural ISC and HD components, to set a minimum tempo at which students may hear Aural ISC and HD examples played, do not mark the **Student may choose any tempo** box on the first screen, and the metronome marking you select on the second screen will be the *minimum* tempo for those exercises (the student may select a tempo faster but not slower than you have specified). If you prefer to permit the students to hear exercises played at any tempo they choose, mark the box for **Student may choose any tempo** on the

first parameters screen; then whatever metronome marking you select on the second parameters screen will serve as the *default* setting if a student has not selected a different tempo. In Chords exercises, a blocked presentation is held twice as long as a single pitch of an arpeggiated presentation.

- **Student may reduce each default tempo by no more than ____ levels** (RD and MD): In RD and MD, a metronome marking has been assigned to each rhythm or melody in the appropriate library. (The default tempo set for individual rhythms and melodies in the libraries can only be changed through the **Enter/Edit MD/RD** program.) If you do not mark the box for **Student may choose any tempo** in the **Choose Tempo Options** screen of the **Set Params** program, you can specify how much the student can reduce the default tempo of each exercise. For example, if the default tempo is 128, and you enter 2 in the **Student may reduce each default tempo by no more than ____ levels** option, then the student may reduce the tempo as low as 100 beats per minute, but no lower. If you want to allow your students to hear a Rhythmic Dictation or Melodic Dictation exercise played no slower than the tempo preset for that particular exercise, enter 0 in the reduce tempo box. Marking the **Student may choose any tempo** box will allow students to hear any exercise played at any tempo they choose, and the tempo stored with each exercise serves only as a default for that exercise.
- **Choices will be selected . . .** (Aural Intervals): For the Intervals aural-training exercises, you may choose among three different methods of grouping the intervals from which the answer choices for exercises are selected. By clicking on a radio button, you may decide whether the groupings are selected randomly (from all possible intervals), from “easier” groups (groups of intervals which are easier to differentiate), or from “harder” groups (groups of intervals which are harder to differentiate). For more information, see **Interval Groupings** in the **Instructional Considerations** section of this **Guide**. The groupings for the easier interval choices are as follows:

3 choices: m2, M6, P8
 M2, P4, M7
 m3, TT, m6
 M3, P5, m7

4 choices: m2, P4, M6, m7
 M2, m3, P5, M7
 M3, TT, m6, P8

6 choices: M2, M3, P4, m6, M7, P8
 m2, m3, TT, P5, M6, m7

The groupings for the harder interval choices are as follows:

- 3 choices: m2, M2, m3
TT, m6, m7
M3, P4, P5
M6, M7, P8
- 4 choices: m2, M2, m3, M3
P5, m6, M6, P8
P4, TT, m7, M7
- 6 choices: m2, M2, m3, M3, P5, P8
P4, TT, m6, M6, m7, M7

- **Pentatonic Scales will be [Anhemitonic and Hirajoshi] OR [Major and Minor] (Scales):** For the Scales exercises, you may click a radio button to choose the kinds of Pentatonic Scales to be included in the exercises. *Note:* Although this option appears only on the Aural Scales Parameters screen, the setting you make here also applies to Written and Keyboard Scales.
- **Chords will be played . . . (Chords):** For the Chords aural-training exercises, you may click a radio button to choose whether your students will hear the chords played arpeggiated and then blocked, blocked and then arpeggiated, or blocked only. *Note:* Because of the uneven sound quality of internal sound on some computers, you may want to listen to the blocked-only option yourself on the same kinds of computers your students will be using to be sure they can reasonably be expected to hear what you want them to hear.
- **Set params for grand-staff chords (Aural Chords):** Clicking on the **SET PARAMS FOR GRAND-STAFF CHORDS** button presents you with a new screen which allows you to set or change different parameters for the grand-staff chord levels (4-voice chords presented in chorale-style partwriting). Separate settings you may specify for grand-staff chords are: the number of times an exercise may be played before the first answer check; the number of times answers will be checked for each example; whether notation is required for mastery; whether students can change the volume and change instruments for individual voices; and how the chords will be played.
- **Answers will be checked ___ time(s) for each exercise in grand-staff chords (Written and Keyboard Chords):** You can set the number of times answers will be checked for each exercise, permitting you to set a different number of answer-checks for grand-staff chord drills than the number you have allowed for single-staff chord drills.
- **Student may hear own response (RD and MD):** If you mark this box, your students can choose to hear the responses they have notated for Rhythmic

Dictation or Melodic Dictation exercises at any time, including *before* they check their answers.

- **Student may hear half of exercise** (RD and MD): If you mark this box, your students can choose whether to hear all of a Rhythmic Dictation or Melodic Dictation exercise or only the first or second half. *Note:* If you select this option and allow students to hear a rhythm or melody exercise 4 times before the first answer check, the total number of hearings allowed is 8 “half” hearings. That means, for example, a student could choose to hear just the first half played 8 times, or a student could choose to play each half 4 times.
- **Key information** (MD): Click the appropriate radio button to choose 1) See first note (first note of melody will always be given, but students will not be able to play the tonic chord at any time); 2) Hear tonic chord (students will be able to play the tonic chord at any time by clicking the **TONIC** button, but the beginning pitch will not be given); 3) Mix of see and hear (random selection of the first and second options—sometimes the student will be given the beginning note but will not be able to play the tonic chord, and other times the student will be able to play the tonic chord but will not be given the beginning note); 4) Both see and hear (students will *always* be given the beginning note *and* will also be allowed to hear the tonic chord at any time). To help beginners get started, students working on the first level of MD will *always* be given the beginning note and will also be allowed to hear the tonic chord. The setting you select for this instructor option will apply to levels 2 and higher.
- **First note will not be given starting in level ____** (RD): You can specify when the beginning duration will no longer be given when an RD exercise is first presented. If you want your students to be given the beginning duration for all levels of RD, set a number higher than the number of the highest level available for your students.
- **Beaming errors will be marked but not counted until level ____** (RD and MD): Beaming errors are always marked in the on-screen notation, but they will not be counted as part of the student’s score before the level you specify. If you do not want your students’ beaming errors to count against them, set a number higher than the number of the highest level available for your students.
- **Beaming must exactly match beaming in [RD or MD] library** (RD and MD): If you check this box, student beaming must be *exactly the same* as in the original RD or MD library entry, with no exceptions for common alternate beamings.
- **Student ties will be counted wrong if they do not match correct answer starting in level ____** (RD and MD): Ties in the student answer that do match the correct answer are always marked in the on-screen notation, but they will

not be counted as part of the student's score before the level you specify. If you do not want to require your students to notate ties exactly the same way they are notated in the correct answer, set a number higher than the number of the highest level available for your students.

- **Cadential six-four chords will be analyzed as [I64 V or I64 V7] OR [V64-53 or V864-753]** (HD): Click the appropriate radio button to indicate which way you would like your students to analyze cadential six-four chords and their resolutions.
- **Chords with altered roots will be labeled with [Directional alteration] OR [Actual alteration]** (HD): Click the appropriate radio button to indicate how you would like your students to analyze altered roots. For example, in the key of A major, a major VI chord built on F natural would be labeled as a FLAT VI if you prefer directional alteration. If you prefer the actual alteration to be indicated, the correct analysis would be a NATURAL VI.
- **Student may change volume and instrument for each voice** (HD and grand-staff Chords): To allow your students to change the volume of individual voices and to select different instrumental timbres for individual voices, mark this checkbox.
- **Notation required** (HD): Click the appropriate radio button to indicate what voices you require your students to notate in addition to their providing the harmonic analysis of each harmonic progression. Even if you do not require any notation, a student may still enter the notation, and the computer will give appropriate feedback, though the student's score will be determined solely on the basis of the harmonic analysis. If a student enters incorrect notation but identifies the progression correctly, the student will still earn mastery on that example if you have not required notation. In that case, the student will be given the seemingly contradictory message that the identification is correct, the notation is incorrect, and the example counts as "correct." If a student attempts to notate the answer, even if notation is not required, the student has the chance to correct incorrect notation before seeing the correct notation (assuming you allow students to check an answer more than once).
- **Beginning pitches given** (HD): You may specify which, if any, of the pitches of the first chord in a harmonic progression appear on the staff when a new exercise is first presented. If you mark none of the checkboxes, no pitches of the first chord will be notated.
- **Group chords into phrases** (HD): If you select this checkbox, any harmonic progression consisting of six or more chords will be presented in two "phrases" with the middle chord sustained twice as long as the others. Providing a sense

of phrasing in this manner may help students hold the longer progressions in their memories more effectively.

- **Set params for groups of levels (HD):** Several boxes on the HD parameters screen are empty if different parameters have been set for different groups of levels. You can easily make the settings uniform for all levels simply by filling in those boxes. However, clicking on the **SET PARAMS FOR GROUPS OF LEVELS** button presents you with a new screen which allows you to set or change different parameters for up to four groups of HD levels. The groups are now labeled as Group 1 through Group 4. (*Note:* Previously, Group 1 was labeled as 1 to 2 chords; Group 2 was labeled as 3 to 5 chords; Group 3 was 6 to 7 chords; and Group 4 was 8 to 10 chords. The “typical” number of chords in a progression was used only for grouping levels together, but it was unnecessarily confusing when the label did not match the actual number of chords.) For each grouping of levels, you may specify the percent required for mastery on an exercise, the number of times an exercise may be played before the first answer check, the number of times answers will be checked for each example, and which voices—if any—students must notate. This option permits you to vary the requirements you set for the increased length and difficulty of harmonic progressions in the higher levels.

Verifying and Organizing Student Statistics

Having students submit their statistics: When each student has an individual MacGAMUT User Disk (and thus a personal **startMG6.mgs** file), you can monitor student progress toward the mastery goals you have set and see how much time each student has spent working on the MacGAMUT components you have assigned. Students can review their individual statistics at any time through the **Get Stats** screen in **MacGAMUT 6**. When you want to check your students’ statistics yourself, however, ***you should require them to submit their startMG6.mgs files to you rather than text files or screen shots which may have been edited.*** In most cases, e-mail attachments are the easiest way for students to submit their **.mgs** files to you, and you can use the MacGAMUT Instructor **Check Stats** program to extract the information from these files quickly and easily.

IMPORTANT:

If accomplishment and/or time spent on MacGAMUT drill constitutes part of your students' graded coursework, we **STRONGLY** recommend that you require students to submit their **startMG6.mgs** files to you rather than accepting student-generated text files, which may have been edited before submission.

Prior to version 2003.10, students could generate their own text files of their statistics from MacGAMUT, which they could then submit to their instructors, either electronically or in printed form. Many instructors found it convenient to collect print-outs of their students' stats periodically. The problem is that such text files ***are not secure and cannot be made secure***. Students can edit these text files, altering the data in them to "enhance" their records. For example, if you require your students to master certain MacGAMUT levels by a deadline, and you accept text files of their stats as proof of achievement, students may have altered the data before submitting their files to make it appear that they mastered all assigned levels on time, even though they had actually mastered none. After instructors began complaining that students they thought they could trust had falsified their records by editing text files, MacGAMUT software stopped supporting student-generated text files of statistics. Because students can no longer generate text files from within MacGAMUT, some instructors have allowed their students to submit "screen shots" of their stats. But screen shots, too, are files which may be edited, so they should not be accepted as a reliable record of student work.

Individual student **startMG6.mgs** files, on the other hand, are stored in an encrypted format that students cannot alter. When you collect copies of your student files and decrypt them yourself using **Check Stats**, you can be sure you are getting accurate information about your students' work. If a student attempts to change anything at all in the encrypted file, including the student's registered name, the altered **startMG6.mgs** file will be corrupted and will no longer be usable. Depending on how a student has attempted to edit the file, the **Check Stats** program may return a message that the file is unreadable because it is not in the proper format, or you may get a more specific message telling you exactly what the student has changed.

If you require your students to master specific levels by a deadline, you should be sure to collect their **startMG6.mgs** files as soon after the due date as possible. Even with secure encrypted files, it's impossible to know that a student has not changed the date on his or her computer to make it appear that the required levels were mastered on time. If you only collect student files at the end of the term, you cannot be certain that a student actually mastered the required materials in a timely manner. But, when you require students to submit their **startMG6.mgs** files to you on a regular basis, you can be certain that their stats are timely, accurate, and unedited.

Getting started with Check Stats: The **Check Stats** application from your Instructor Disk decrypts your students' **MacGAMUT 6 startMG6.mgs** files and **MacGAMUT 2003 start2003.mgs** files, so you can keep track of their progress and achievement on MacGAMUT. When you collect your students' encrypted files and use **Check Stats** to decrypt those files, you can be certain that the data you have are accurate and unedited. (Please note that using **Check Stats** does not require the Instructor Disk as a "key" CD.) With **Check Stats** you can easily look at and save text copies of individual student stats records which you can print, if you wish. You also have the option of decrypting and saving stats from a group of encrypted student files (files from an entire class, for instance) in a format that can be read and displayed in a spreadsheet application. To verify and save stats for a number of students as efficiently as possible, first collect all the **.mgs** files into a single folder on your computer. If you plan to use the Auto Open feature to automatically open all the files in the folder, make sure all the **.mgs** file names end with **.mgs** and not with **.mgs1**, or **.mgs_1**, etc. **Check Stats** will decrypt both **startMG6.mgs** files and **start2003.mgs** files, if you have some students who have not yet upgraded their software to the newer version. If you happen to have two or more **.mgs** files for the same student, and you don't know which is the most current file, you can put all the files in the folder and sort them out as you work or just wait and remove the older data later. Then run the **Check Stats** application to read the encrypted (secure format) **.mgs** files.

Viewing and saving student stats reports: To use **Check Stats** to see and save individual reports in a text format readable by both Windows and Macintosh text and word-processing programs, start by clicking **GET REPORTS**. If you want to cycle through all your students' **.mgs** files as quickly as possible, click the **Auto Open** checkbox. When you select **Auto Open**, **Check Stats** will automatically open all the **.mgs** files in the same folder as the first **.mgs** file you select. If you want to cycle through all your students' **.mgs** files without looking at any of the individual stats reports at this time, click the **Auto Save** checkbox. However, if you would rather see a **Get Stats** screen display for each student's stats (very similar to the **Get Stats** screen display in the **MacGAMUT 6 User Disk** program, but with additional instructor options), click **OPEN .MGS FILES** without checking the **Auto Save** checkbox.

Next, select the program components you want included in the info for each student. You may select any number of components, from 1 to 12, and **Check Stats** will display info only for the components you have chosen. If you choose more than 6 components, the info for each student will be displayed in two pages.

Now begin selecting **.mgs** files. Even if you do not choose the **Auto Open** option, the selection process will go faster if the files have already been grouped together in a single folder and you do not have to switch folders to search for them. If you are viewing the stats for each **.mgs** file as you go, you will see the student's registered

name and the currently-installed presets file name along with the usual stats display.

If you would like to view and save a student's time stats for a specified period (perhaps since the last stats submission date), you can click on the **Time from** button and enter the beginning and ending dates for the time period with a slash separating the month from the day. Then click the **RECALCULATE TIME** button to display the time totals for that date-range only. Note that this option recalculates only the *time* spent for the range of dates; the number of levels mastered and number of exercises attempted still show a complete record of the student's work from the beginning (or from whenever the student installed new presets that reset his/her stats to zero). When you choose to view a student's time stats for a specified period, whatever date-range you set becomes the default setting for each subsequent file you select until you change the date-range again. If you want to look at different time periods for different students, be sure to change this setting as necessary. While recalculating a student's time for a range of dates displays a partial record of the time a student has spent on MacGAMUT, it does not alter the data stored in the student's **.mgs** file; you can always return to the complete time record by clicking the **Total Time** radio button and clicking **RECALCULATE TIME** again. *Note:* The specific date and time info that you can access by clicking the **SEE DATES** button will always show the student's complete date and time usage for each component you have selected, even if you have set a specific date-range for viewing the number of minutes spent working on that component.

For detailed information about the student's presets installation history, click **SEE PRESETS INFO**. The information displayed in this new window includes the embedded presets file identifier (the hidden name that the student cannot change), when the instructor saved the current presets file, when the student installed the current presets file, the number of times the student has changed presets files, and a list of the most recent presets files the student has installed as well as the date each file was installed. This presets installation history may be useful in identifying students who have attempted to subvert your mastery requirements by working with easier presets. For instance, a second-year student might attempt to use presets intended for first-year students, changing back to the presets he/she should have been using just before submitting stats to you. But from this history, you can see exactly what the student has been up to.

To save a text copy of the student's stats record, click **SAVE REPORT**. To see the next student's **.mgs** file (or to see the second page of the student's stats if you have selected more than 6 components), click **NEXT**. (*Note:* If you have selected both the **Auto Open** and **Auto Save** features, **Check Stats** will automatically open the next **.mgs** file and give you a **Save as** file-saving dialog window with a suggested **Report.txt** file name for the file. All you have to do is agree to the name,

the report will be saved, and **Check Stats** will automatically open the next **.mgs** file for you.)

Saving stats to a class file: **Check Stats** also allows you to save stats from a series of **.mgs** files in a tab-delimited format that can be read and displayed by spreadsheet programs. Start by running **Check Stats** just as you did to get the text file reports for individual students, but this time, click the **DO SPREADSHEET** button. Click the **Auto Open** checkbox if you want **Check Stats** to automatically open all the **.mgs** files that are in the same folder as the first **.mgs** file you select. Click the **Auto Add** checkbox if you wish to avoid seeing the stats screen display for each individual **.mgs** file. To set up a new tab-delimited spreadsheet-compatible text file, click **CREATE CLASS FILE**. To locate and open a class file you have previously created, click **FIND CLASS FILE**, which allows you to add additional student data to an existing spreadsheet-compatible class file.

When you choose to create a new spreadsheet-compatible class file, begin by selecting exactly which program components and MacGAMUT stats data you want to include in this file. A mark in the checkbox next to an item means that item will be included; to deselect a checked box, click in it to remove the mark. *Note:* If you leave **Check Stats** at this point, your class file will be set up, but no student data will have been added to it. If you want to use the same file format for different classes or groups of students, you might want to leave the program now and make copies of this file so you can reuse this same blank “master” class file again and again.

Once you have made your choices and set up your class file, click **OK** and begin opening **.mgs** files. If you have selected **Auto Open**, all the **.mgs** files in the same folder with the first file you select will be opened automatically. If you have selected **Auto Add**, each **.mgs** file you or **Check Stats** opens will automatically be added to the class file. If you have not selected **Auto Add**, then you will see the stats for each student, and you can decide whether you want to add that student’s stats to the class file you have opened and whether you want to save a text copy of the student’s stats. If you select both **Auto Open** and **Auto Add**, all the **.mgs** files in the folder can be added to the class file in an instant!

Note: No matter what options you choose, you can always leave **Check Stats** by clicking the **CANCEL** button in any file-opening dialog window.

Using MacGAMUT class files with spreadsheet programs: Once you have used **Check Stats** to create a tab-delimited text file with the information you want, open your favorite spreadsheet program. (*Note:* Because the class file is nothing more than a text file at this point, if you double-click on the class file, it will open as a text file in a text program. To import this file into a spreadsheet program, you *must* open the spreadsheet program *first*.) From your spreadsheet program, open

your MacGAMUT class file. Some spreadsheet programs automatically convert the data into the spreadsheet program's format, but most will ask you questions about the data first. The items in the text file are tab-delimited (*i.e.*, the items are separated by tabs and are not in fixed-width columns), and the data format is "general." Once you have opened your class file in a spreadsheet program, you can do anything the spreadsheet program allows you to do with a typical spreadsheet file. For example, you might want to alphabetize your class list by name, and you could use the calculation functions of your spreadsheet program to compute your students' grades for their work on MacGAMUT.

If you make changes to the class file within your spreadsheet program and save those changes, you will probably not be able to use **Check Stats** to open that class file again. If you would like to keep using the same spreadsheet-compatible class file for an entire term, using a spreadsheet program to manipulate the data and later adding more student data to that same class file, there are a couple of possible ways to deal with this: 1) Never use a spreadsheet program to modify the "master" file created by **Check Stats**. You can still work on copies of the "master" file or save modified files under different names, but this option will always allow you to keep adding student data to the original file. 2) If your spreadsheet program allows you to save your modified file as a text file in tab-delimited format and *does not add* any additional hidden characters to the file, you can make some changes to the spreadsheet file and still continue to use it with **Check Stats**. Try saving your modified file and then opening it with **Check Stats** to make sure it will still work (and always keep a back-up copy of your original, unmodified class file, just in case the file you modified and saved in your spreadsheet program proves to be incompatible with the **Check Stats** program). If you want to try this, keep in mind that there are two things you cannot change if you expect **Check Stats** to be able to add data to your modified file correctly: 1) Do not edit the first line of the file. 2) Do not add new columns *within* the current set of columns or delete current columns. You can, however, add more columns *after* the existing columns, edit the data within individual cells, and add or delete rows of data.

What the stats show: Each individual text report shows the student's current level, mastery information (if the program is set for mastery), the total number of exercises attempted, and the total time spent on each program component. If you do not require correct notation for the aural-training exercises, I.D. only will appear by the name of the drill. The report also includes a more detailed breakdown of time (number of minutes spent each day on each component of the program), accessed by clicking on **SEE DATES**. The date and time in the detailed display is in the format "month/day : minutes." For example, 04/03:26 would indicate the student spent a total of 26 minutes on April 3 working on that component of MacGAMUT. The student may have actually worked in three separate sessions that day, but separate uses of the same program component on a single day are consolidated in these listings. *Note:* The statistics clock keeps track only of the time the student

spends on MacGAMUT, and does not count any time spent using other applications while MacGAMUT is open. Similarly, if the student stops work on MacGAMUT for a period of time, the clock stops and then restarts automatically whenever the student resumes work on the program.

Stats for other drill options: Time spent working on Make My Own Drill and time spent working in Practice Mode is added to the total time spent on the regular aural-training exercises on the same topic. Similarly, the number of exercises attempted in Make My Own Drill and in Practice Mode is included in the total number tried in the statistics given for the corresponding regular exercises.

Editing RD, MD, and HD libraries

The **Enter/Edit Libraries** application for Windows permits instructors to review, edit, augment, or replace any or all of the thousands of exercises in the various MacGAMUT dictation libraries, permitting instructors to create their own customized libraries.

Note to Macintosh users: The new **Enter/Edit Libraries** application for editing MacGAMUT's Rhythmic, Melodic, and Harmonic dictation exercise libraries is available for use *only on Windows computers*. While the edited libraries may be used on both Mac and Windows computers, the editing itself *must* be done using the Windows Operating System. Since this program is Windows-only, it is not included in a Macintosh installation of the **MacGAMUT 6** Instructor Disk software. At most institutions, it is fairly easy for instructors to access a Windows computer, if they want to edit MacGAMUT libraries. The user interface for the **Enter/Edit Libraries** application is very similar to that for the MacGAMUT User software (for both Mac and Windows), so Mac instructors should not find a temporary shift to Windows too disconcerting. Alternatively, instructors using Intel Macintosh computers can opt to run the new Windows application with Windows OS installed in the Boot Camp partition.

If you would like to enter new exercises or change any of the exercises in any MacGAMUT library, first make a back-up copy of the library and rename the copy you will be editing. You can do this most conveniently from within the **Enter/Edit Libraries** application. Every time you select a library from the Open Library File window, you have the option of clicking the **Save As** button to copy and rename the library before you begin working on it. This keeps the unedited library intact under its original name as a back-up, and automatically starts you working on your renamed copy. Remember that, when you use **Set Params** to select the libraries your students must use, you are specifying the libraries by file name. If you edit

one of the original, default MacGAMUT libraries (MGRhythms2003.mgr, MGMelodies2003.mgm, or MGProgressions2003.mgh) without renaming it, your students will likely end up using the unedited original library included on their CDs rather than the edited one you intend. To make it easy for you and for your students to locate and install the correct libraries, you will want to use easily recognizable names for your edited library files. For instance, you may want to use the course number to identify the file (e.g., Music 141 Melodies.mgm). If other instructors are teaching the same course using their own libraries, you may want to include your name (Music 141 Smith Melodies.mgm) or the class time (Music 141 10AM Melodies.mgm) in the library file name to distinguish it from others.

Note: If you would like to create a brand new library of exercises and not retain any exercises at all from any of the existing libraries, you could start by deleting all the levels in a copy of any *MacGAMUT 2003* library. But that's the hard way! It's much easier to start with an "empty" library. Please e-mail Bill at TechSupport@macgamut.com, and he'll send you whatever "blank" libraries you require.

To add new exercises, or to edit exercises in any of the existing libraries, start the **Enter/Edit Libraries** program by opening the **Enter Edit 6** application from your **MacGAMUT 6 Instructor** folder (accessible under **All Programs** in the Windows **Start** menu), and then select the library you would like to edit. If you need to rename the selected library (see above), click the **Save As** button to preserve the original unaltered and to generate a renamed copy for you to work on.

RD and MD only: You have the option of editing an MD library as an RD library, or vice versa, if you wish to do so. (*Note:* If you do decide to alter the type of library, you will be given a chance to save the converted library under a new name, and the original library will not be changed in any way.)

HD only: After you select an HD library, the **Enter/Edit HD Settings** screen offers you several options for how you will view the HD exercises as you edit them, depending on how you prefer to label chords with altered roots and cadential six-four chords. You may also choose whether you will hear the progressions played with chords grouped into phrases. In each case, the option pre-selected on this screen is the default. Note that your altering the defaults here affects only the presentation of HD exercises in **Enter/Edit Libraries**; you will need to use the **Set Params** application to make these same changes in settings for your students.

On the **Start Enter Edit** screen, choose whether you want to enter a new exercise or edit an old exercise by clicking in the circle next to the appropriate choice. Enter a level number and, if you are editing (or simply want to see and/or hear) an existing exercise, enter the number of the exercise. You will need to click OK to

enter a new exercise or to see an old one, but notice that you have three other options on this screen. 1) Enter/Edit level name ____ (additional library-specific choices will appear on the following screen if you choose this option); 2) Delete ALL exercises in level ____; and 3) Duplicate level ____ and save as level _____. You may also see the list of levels by clicking the **SEE LIST OF LEVELS** button.

Changing level names, etc.: If you would like to enter or edit a level name or set other options that apply to an entire level, click in the circle next to Enter/Edit level name, and then type a level letter in the box. If you click **OK** after selecting this radio button, the Enter Level Info screen will appear next, allowing you to enter and/or change level names as well as make various library-specific settings for the selected level:

MD only: You have two additional options on the Enter Level Info screen. 1) If the first box is checked, melodies in this level will always be presented in the key in which they were originally entered. In other words, this setting will take precedence over **Set Params** key-selection settings, and each melody in this level will be presented to your students only in the key set when you saved the exercise. If this box is *not* checked, the melodies in this level will be presented to students in various keys selected randomly within the transposition limits you have set in **Set Params**. 2) If the second box is checked, melodies in this level will always be presented in the clef in which they were originally entered. The setting for this level will take precedence over **Set Params** clef-selection settings. For example, if you saved a melody in bass clef, it will always be presented in bass clef. If this box is *not* checked, the melodies in this level will be presented to students in various clefs selected randomly from the clefs you have designated in **Set Params**.

HD only: You have several additional options on the Enter Level Info screen. By selecting a Group Number radio button, you may assign the selected level to one of four groups of exercise levels. Using **Set Params**, you can choose to specify varying operational parameters for each of these four level groupings. As an example, for Group 1 exercise levels, you might require a minimum of 85% for mastery on each exercise, allow students to hear each exercise played two times before the first answer check, allow students to check (and correct) their answers two times before the correct answer is shown, and require notation of both bass and soprano voices. For the longer and more difficult progressions in the Group 4 levels, you might require a minimum of only 80% for mastery, allow students five hearings before the first answer check, permit students to check (and correct) their answers three times before showing the correct answer, and require no notation. Please note that in the **Enter/Edit Libraries** application, you have the option of assigning or reassigning levels to these various Groups, but you must use the **Set Params** application to adjust the operational presets for each Group as you desire.

Aside from assigning the selected level to a particular Group of levels, the **Enter Level Info** screen for HD includes three check-boxes for other options which determine how all exercises in the selected level are presented. 1) If you check the first box, progressions in this level will always be presented in the key in which they were originally entered. That is, this level-specific library setting will take precedence over **Set Params** settings, and each progression in this level will be presented to the student only in the key that was set when you saved the exercise (*e.g.*, if you save an exercise in E major, that exercise will always be presented in E major). If this box is *not* checked, the progressions in this level will be presented to the student in various keys selected randomly within the transposition limits you have set in **Set Params**. 2) If you check the second box, enharmonic spellings in the selected level will be accepted as correct. This setting may be most useful if your library includes atonal chord levels where alternate spellings for the same pitch are standard practice. If this box is *not* checked, enharmonic spelling of notes in the selected level will *not* be accepted as correct. 3) If you check the third box, exercises in the selected level can include modulations. *Caution:* If you elect to include progressions that modulate, make sure there is only one possible pivot chord in each exercise. If there is more than a single possible pivot chord, students who choose a pivot chord other than the one you have specified will have their responses marked wrong. Also, please note that secondary function chords are not currently allowed in modulatory levels, although you can still use other chromatic chords that do not require the slash (/) to indicate the correct analysis.

On the **Enter Level Info** screen, you may choose to see other level names in the selected library by clicking the **CHOOSE DIFFERENT LEVEL** button and making your selection from the pop-up menu. When you are satisfied with the name you have entered for a particular level, click **SAVE**. To cancel an entry, click **CANCEL** (to erase a text entry, you may also backspace over it). Click **GO BACK** to return to the **Start Enter Edit** screen, where you may see the list of levels at any time by clicking **SEE LIST OF LEVELS**.

Reviewing exercises in a library: If you would simply like to look at and/or listen to the exercises in any or all of the levels, nothing in the original library of exercises will be changed so long as you 1) do **NOT** click the **Check and Save** button, 2) do **NOT** choose **Delete Exercise** or **Delete Level** from the **File** menu, 3) do **NOT** click **Yes** if the computer asks if you want to save changes you may have made, 4) do **NOT** duplicate a level, and 5) do **NOT** change the level of the exercise. You may continue on to each successive exercise (and each new level) simply by clicking the **Go On** button. When you are finished, click the **Exit** button, and then click **Quit** on the next screen. You may also choose **Exit** from the **File** menu if you are working on the music notation screen.

Specifying key and time signatures: Choosing **Change Settings** from the **Change** menu on a notation screen allows you to reset various parameters for the current exercise. (Whenever you choose to enter a new exercise, the program will automatically display this same screen before presenting you with a staff for entering notation.) You may set or change the key signature (MD and HD), the clef (MD only), the time signature (RD and MD), and the mode (MD and HD). Notice the checkbox next to **Transpose exercise to key indicated by new key signature**. If you are editing an existing exercise or have written some or all of a new exercise, the exercise will instantly be transposed to the new key when you check this box. If the box is *not* checked, the key signature will be changed to the new one you have selected, but the exercise will *not* be transposed; instead, the new key signature will be applied to the notation as shown. If you are setting the parameters for a new exercise, you are simply specifying the key signature for that new melody, and this option is unavailable because it is unnecessary. If the time signature you want is not listed, click the **Other** radio button under the **Time Signature** heading. The **Set Time Signature and Metrical Stresses** screen allows you to specify the top and bottom numbers of the time signature separately. If you would like to set the metrical stresses (for example, if you want to specify that groupings in 5/8 should be 3+2 or 2+3), click on the **SET METRICAL STESSES** button, which will take you to the same **Set Time Signature and Metrical Stresses** screen where you specify “other” time signatures. For standard time signatures, you need not specify the metrical stresses. For example, in 6/8, the first and fourth eighth notes are already stressed slightly so there is no need to specify that you prefer a grouping of 3+3. However, for time signatures with unequal beats, or if you want to use non-standard groupings, you can specify which beats in measures are stressed. When you are finished, click **OK**. To cancel the changes you have just made, click **CANCEL**.

Entering and editing exercises: The music notation screens in **Enter/Edit Libraries** are very similar to the music notation screens your students use to enter their responses to exercises in the User software. The instructions for writing music notation on the screen or entering an exercise by playing it on the MIDI keyboard or through the on-screen Virtual Keyboard are the same as the detailed instructions in the **User Guide**. There are, however, two notable differences: 1) you can always change the exercise’s starting note(s); 2) a selection you copy to the Clipboard in editing RD and MD exercises is not erased when you change exercises as it is in the User program (permitting you to paste your selection into a different exercise, if you choose). Most of the buttons in the lower right corner of the music notation screens of **Enter/Edit Libraries** are the same as in the MacGAMUT User program, with a couple of exceptions:

The **Check and Save** button will save the new exercise or your edited version of an old exercise, permanently replacing the old version in the library of exercises.

RD and MD only: When you click the **Auto Beam** button, MacGAMUT will beam the exercise for you. Alternatively, you may type the lower-case letter ‘a’ on the computer keyboard to use this same feature. You can still edit the beaming if you wish before saving an exercise, although MacGAMUT will ask if you want to reconsider before you save beaming that differs from the beaming produced by **Auto Beam**. This handy feature is available only to instructors and is *not* available in the MacGAMUT User program! Rest assured your students will always have to do their own beaming.

Several options are also available to you in the **File** menu. Choosing **Save Exercise** from the **File** menu is the same as clicking on the **Check and Save** button on the screen. To return to the most recently saved version of an exercise you are working on, choose **Revert to Saved**. To delete the current exercise, choose **Delete Exercise**.

Saving exercises to the library: When you are ready to save changes to an edited exercise or to save a newly entered exercise in the library, click the **Check and Save** button (or choose **Save Exercise** from the **File** menu). If there are problems with your exercise (*e.g.*, the wrong number of beats in a measure in RD or MD, or parallel fifths or octaves in HD), the computer will not allow you to save the exercise until you have corrected these problems (you have the option of fixing or ignoring parallels). The list of problems will appear in the message box in the lower left-hand corner of the screen. It may be necessary to scroll downward in the message box to see the entire text.

Enter/Edit Libraries has some built-in safeguards. If you forget to save an exercise you have been working on before going on to a different exercise or attempting to leave the program, the program will ask if you want to save the exercise. Click **Yes** to save it, click **No** if you do not want to save it, or click **Cancel** to return to the same exercise without saving or deleting it. If you choose **Delete Exercise** or **Delete Level**, the program will ask if you really want to delete the exercise or level. Click **Yes** to delete, or click **No** if you do not want to delete. *Caution:* If you have been editing an exercise and decide you do not want to save the changes you have made, be sure to click **No** when the program asks if you want to save the changes. Alternatively, you can cancel your changes before you save them by selecting **Revert to Saved** from the **File** menu. If you choose **Delete Exercise** in an attempt to cancel the changes you have made, you will delete the *original* exercise, not just your unsaved changes.

Typewriter keyboard equivalents: You can use many keyboard commands to speed your library editing and save your mousing muscles. For example, typing a lower-case ‘g’ is the same as clicking the **Go On** button; typing ‘c’ is the same as clicking the **Check and Save** button; typing ‘p’ or tapping the space bar is the same as clicking the **Play** button; typing ‘a’ is the same as clicking the **Auto Beam** button; and typing Ctrl+D is the same as choosing **Delete Exercise** from the **File** menu. For

a list of additional computer keyboard shortcuts, including many that can speed notation entry, select the submenus under **Keyboard Equivalents to Mouse Clicks** from the **Help** menu on any notation screen.

Copying a new library onto computers: As with a new presets file, you have several options for distributing the required library files to your students. See **Substituting alternate Rhythmic, Melodic, or Harmonic Dictation libraries**. Remember that the names of the specific Rhythmic Dictation, Melodic Dictation, and Harmonic Dictation libraries your students will be using are part of the presets file, so you will also need to furnish your students a new presets file, providing the necessary link to your new libraries, and they will need to install those new presets before they can begin using your new libraries.

Prep Presets and Libraries

The Prep Presets and Libraries are a special set of alternative materials created by our tech support expert, Bill Dilts, specifically for pre-college students and for college students who need remedial work. Bill's Prep Presets allow students more hearings and greater latitude for error, and his Prep Libraries of exercises are organized along Kodaly principles. The ISC components all begin with additional levels introducing new materials more gradually than in MacGAMUT's Original Presets. The **Prep Rhythms 2003.mgr** library consists of nineteen levels, beginning with quarter notes and rests in simple meter and progressing to exercises that include sixteenth notes in compound meter. The **Prep Melodies 2003.mgm** library consists of twenty-six progressive levels of melodic dictation based on folksongs, beginning with melodies in treble clef using only three different pitches in the keys of C, F, and G and gradually introducing bass clef and additional scale degrees and keys into the melodic mix. The **Prep Progressions 2003.mgh** library consists of twenty levels, beginning with a level of progressions consisting solely of I and V chords in C major, with additional keys and chordal materials introduced gradually as students progress through the levels. For anyone working with beginning students, the Prep Presets and Libraries provide an excellent starting point, preparing students to tackle the more stringent demands of MacGAMUT's Original Presets.

Note: We've also included one non-Prep file called **Reset Original Presets MG6.mgp** in the **Prep Presets & Libraries** folder. When your students complete the Prep materials and are ready to move on to the Original Presets and libraries college students typically use, you can have your students install the Reset Original Presets to continue on with their aural-training work. The **Reset Original Presets MG6.mgp** file is *exactly* the same as the **Original Presets MG6.mgp** with one important difference: when students install the Reset Presets, they will start at

Level 1 in each component of MacGAMUT. You may, of course, use **Set Params** to change any of the settings in the Reset Presets, just as you can alter any pre-existing Presets file. For example, you might also want to wipe out all records of students' past work to give them a completely clean start. Or you might decide that it makes sense for them to begin working in Level 1 of the new Melodic Dictation library, but that they need not repeat earlier work by starting over with Level 1 of Intervals or Scales or the very easy exercises in the early levels of the Rhythmic Dictation library.

Prep Presets order of levels: The levels and their preset orders specified in the Prep Presets for the various MacGAMUT aural-training exercise types are as follows:

Aural Intervals

- Level 1: m2, M2, m7, M7 ascending (start in treble clef only) (S)
- Level 2: m3, M3, m6, M6 ascending (T)
- Level 3: P4, A4, d5, P5, P8 ascending (U)
- Level 4: m2, M2, m7, M7 descending (add bass clef) (V)
- Level 5: m3, M3, m6, M6 descending (W)
- Level 6: P4, A4, d5, P5, P8 descending (X)
- Level 7: m2, M2, m3, m7, M7, P8 harmonic (Y)
- Level 8: M3, P4, A4, d5, P5, m6, M6 harmonic (Z)
- Level 9: Melodic ascending, 3 choices (A)
- Level 10: Melodic, 4 choices (B)
- Level 11: Melodic, 6 choices (C)
- Level 12: Melodic, all choices listed (D)
- Level 13: Harmonic, 3 choices (E)
- Level 14: Harmonic, 4 choices (F)
- Level 15: Melodic, all choices (G)
- Level 16: Harmonic, 6 choices (H)
- Level 17: Harmonic, all choices listed (I)
- Level 18: Harmonic, all choices (J)
- Level 19: All simple intervals (K)

Written and Keyboard Intervals

- Level 1: P1, P4, P5, P8 ascending (start in treble clef only) (A)
- Level 2: M2, M3 ascending (U)
- Level 3: M2, M3, M6, M7 ascending (B)
- Level 4: m2, m3 ascending (add bass clef) (V)
- Level 5: m7, A4, d5 ascending (Y)
- Level 6: m2, m3, m6, m7, A4, d5 ascending (C)
- Level 7: P, M, m A4, d5 ascending (D)
- Level 8: A, d ascending (E)
- Level 9: P1, P4, P5, P8 descending (F)

- Level 10: M2, M3 descending (W)
- Level 11: M2, M3, M6, M7 descending (G)
- Level 12: m2, m3 descending (X)
- Level 13: m7, A4, d5 descending (Z)
- Level 14: m2, m3, m6, m7, A4, d5 descending (H)
- Level 15: P, M, m A4, d5 descending (I)
- Level 16: P, M, m A4, d5 (K)

Aural Scales

- Level 1: Minor (harmonic, natural, melodic), ascending (start in treble clef only) (A)
- Level 2: Major, minor, ascending (B)
- Level 3: Minor, ascending, descending (C)
- Level 4: Major, minor, ascending, descending (D)
- Level 5: Minor, ascending, notate accidentals (add bass clef) (E)
- Level 6: Major, minor, ascending, notate accidentals (F)
- Level 7: Minor, ascending, descending, notate accidentals (G)
- Level 8: Major, minor, ascending, descending, notate accidentals (H)
- Level 9: Major, minor, Dorian, Mixolydian, ascending (I)
- Level 10: Major, minor, Phrygian, Lydian, ascending (J)
- Level 11: Major, minor, Dorian, Mixolydian (K)
- Level 12: Major, minor, Phrygian, Lydian (L)
- Level 13: Modes, ascending (M)
- Level 14: Modes, ascending, descending (N)

Written Scales

- Level 1: Major, ascending (start in treble clef only) (A)
- Level 2: Major, minor, ascending (B)
- Level 3: Major, ascending, descending (C)
- Level 4: Major, minor, ascending, descending (D)
- Level 5: Major, ascending, notate accidentals (add bass clef) (E)
- Level 6: Major, minor, ascending, notate accidentals (F)
- Level 7: Major, ascending, descending, notate accidentals (G)
- Level 8: Major, minor, ascending, descending, notate accidentals (H)
- Level 9: Major, minor, Dorian, Mixolydian, ascending (I)
- Level 10: Major, minor, Phrygian, Lydian, ascending (J)
- Level 11: Major, minor, Dorian, Mixolydian (K)
- Level 12: Major, minor, Phrygian, Lydian (L)
- Level 13: Modes, ascending (M)
- Level 14: Modes, ascending, descending (N)

Keyboard Scales

- Level 1: Major, ascending (start in treble clef only) (A)
- Level 2: Major, minor, ascending (B)

- Level 3: Major, ascending, descending (C)
- Level 4: Major, minor, ascending, descending (D)
- Level 5: Major, minor, Dorian, Mixolydian, ascending (add bass clef) (E)
- Level 6: Major, minor, Phrygian, Lydian, ascending (F)
- Level 7: Major, minor, Dorian, Mixolydian (G)
- Level 8: Major, minor, Phrygian, Lydian (H)
- Level 9: Major, minor, Dorian, Mixolydian, Phrygian, Lydian, ascending (K)
- Level 10: Major, minor, Dorian, Mixolydian, Phrygian, Lydian (L)
- Level 11: Modes, ascending (I)
- Level 12: Modes, ascending, descending (J)

Aural Chords

- Level 1: Triads (M, m), root position (start in treble clef only) (A)
- Level 2: Triads (M, m, d, A), root position (B)
- Level 3: Triads (M, m), root position, 1st inversion (add bass clef) (C)
- Level 4: Triads (M, m, d, A), root position, 1st inversion (D)
- Level 5: 7ths (mm, Mm, MM), root position (G)
- Level 6: 7ths (dd, dm, mm, Mm, MM), root position (H)
- Level 7: 7ths (mm, Mm, MM), root position, 1st inversion (I)
- Level 8: 7ths (dd, dm, mm, Mm, MM), root position, 1st inversion (J)
- Level 9: Grand-staff chords (M, m), root position, 1st inversion (O)
- Level 10: Grand-staff chords (M, m, d, A), root position, 1st inversion (P)

Written and Keyboard Chords

- Level 1: Triads (M), root position (start in treble clef only) (A)
- Level 2: Triads (M, m), root position (B)
- Level 3: Triads (M, m, d, A), root position (add bass clef) (C)
- Level 4: Triads (M, m), root position, 1st inversion (D)
- Level 5: Triads (M, m, d, A), all positions (G)
- Level 6: 7ths (mm, Mm, MM), root position (H)
- Level 7: 7ths (dd, dm, mm, Mm, MM), root position (I)
- Level 8: 7ths (mm, Mm, MM), root position, 1st inversion (J)
- Level 9: 7ths (dd, dm, mm, Mm, MM), all positions (O)
- Level 10: Grand-staff chords (M, m), root position, 1st inversion (P)

Rhythmic Dictation

- Level 1: Quarter notes & rests (A)
- Level 2: Quarter notes & rests, longer exercises (B)
- Level 3: Eighth notes (C)
- Level 4: Dotted quarter notes (D)
- Level 5: 3/4 quarter & half notes (E)
- Level 6: 3/4 eighths and dotted quarters (F)

- Level 7: Syncopation (G)
- Level 8: Cut time, half notes & rests (H)
- Level 9: Cut time, quarter notes (I)
- Level 10: Cut time, syncopation (J)
- Level 11: 3/4 syncopation (K)
- Level 12: Four sixteenth notes (L)
- Level 13: Eighth two sixteenths (M)
- Level 14: Dotted eighths sixteenths, syncopation (N)
- Level 15: 3/4 sixteenth notes (O)
- Level 16: Cut time, eighth notes (P)
- Level 17: 6/8 meter (Q)
- Level 18: 6/8 meter sixteenth notes (R)
- Level 19: Everything (S)

Melodic Dictation

(Note: Key signatures are limited to no more than 1 sharp or flat for Levels A through L)

- Level 1: Three pitches, treble clef only (A)
- Level 2: Three pitches, bass clef only (B)
- Level 3: Four pitches (1235), treble clef only (C)
- Level 4: Four pitches (1235), bass clef only (D)
- Level 5: Four pitches (no 4 or 7), treble clef only (E)
- Level 6: Four pitches (no 4 or 7), bass clef only (F)
- Level 7: Five pitches (123456), treble clef only (G)
- Level 8: Five pitches (123456), bass clef only (H)
- Level 9: Five pitches (56123), treble clef only (I)
- Level 10: Five pitches (56123), bass clef only (J)
- Level 11: Five pitches (no 4 or 7), treble clef only (K)
- Level 12: Five pitches (no 4 or 7), bass clef only (L)
- Level 13: Three pitches – harder (M)
- Level 14: Four pitches (1235) – harder (N)
- Level 15: Four pitches (no 4 or 7) – harder (O)
- Level 16: Five pitches (12356) – harder (P)
- Level 17: Five pitches (56123) – harder (Q)
- Level 18: Five pitches (no 4 or 7) – harder (R)
- Level 19: Pentatonic, one octave range (S)
- Level 20: Pentatonic, extended range (T)
- Level 21: Add scale degree 4 (12345) (U)
- Level 22: Add scale degree 7 (no 4) (V)
- Level 23: Six pitches (123456) (W)
- Level 24: Larger range (no 7) (X)
- Level 25: Larger range (no 4) (Y)
- Level 26: All scale degrees (Z)

Harmonic Dictation

(Note: Key signatures are limited to C major/c minor, F major/f minor, and G major/g minor in Levels F through N)

- Level 1: V, I [in C major] (A)
- Level 2: V, I [in c minor] (B)
- Level 3: ii, V, I [in C major] (C)
- Level 4: ii6, V, I [in C major] (D)
- Level 5: IV, V, I [in C major] (E)
- Level 6: V, I (F)
- Level 7: V, I (G)
- Level 8: ii, V, I (H)
- Level 9: ii6, V, I (I)
- Level 10: IV, V, I (J)
- Level 11: ii, ii6, IV (K)
- Level 12: iio6, V, I (L)
- Level 13: iv, V, I (M)
- Level 14: iio6, iv (N)
- Level 15: All ii (IV), V, I, in major and minor (O)
- Level 16: vi, ii, V, I, (ii6, IV) (P)
- Level 17: VI (iio6, iv), V, I (Q)
- Level 18: vi, ii (IV), V, I, in major and minor (R)
- Level 19: Add I64, V7 in major (S)
- Level 20: Add i64, V7 in minor (T)

Instructional Considerations

Practice mode and mastery mode: By disabling most of the presets, Practice Mode allows your students considerable latitude to explore different strategies for improving their aural skills. Since individual students learn in individual ways, Practice Mode may be a tremendous help to students who would benefit from a less structured learning environment. For instance, some students find the pressure of constantly working toward Mastery too stressful to permit them to succeed. For these students, every moment working on MacGAMUT is like taking a test. Such students may learn the material more readily working in the less structured environment of Practice Mode, where they don't feel so much pressure. Once they have mastered the material in a less stressful learning environment, they can switch back to Regular Mode to prove their mastery. Even when students work for a while in Practice Mode, if each student has his/her own **startMG6.mgs** file and the presets are set for Mastery, your students must use the parameters you have chosen whenever they attempt to prove their mastery of the material. In other words, if a student's statistics report reads "Level 3 mastered," you may not know

how the student actually learned the material, but you *can* be certain the student mastered through Level 3 using your presets.

Slow and steady wins the race: We know all too well that many students tend to avoid doing their homework until the last possible moment. With aural-training skills, that strategy just doesn't work. Even MacGAMUT can't save a student who doesn't work on dictation skills until the night before the big exam. The ideal way to work on aural-training skills is in reasonably short sessions every day. You can encourage your students to help themselves succeed by requiring them to submit their stats weekly and by checking the Dates/Times details to see how they're spending their time. If you find that students are putting in all their required time on MacGAMUT in one or two sessions the day before their stats are due, you may want to counsel them on effective study habits for aural training: this is not a course they can "cram" for.

Big brother is watching: It's very helpful to observe your students working on MacGAMUT whenever you have the opportunity. You can easily see the on-screen graphic display of a student's record of right and wrong answers, even from across the room, and a row of red X's makes it easy to tell when a student is having difficulty. Sometimes the problem is simply that they're too stressed to get anything right because they've been working too long at the same thing. In that case, switching to a different drill may be a more efficient use of their time than beating their heads against a brick wall. Then they can come back to the troublesome drill again later with their ears and brains refreshed by the break from whatever was frustrating them. Other times, it takes an "impartial" observer to notice that a student is having some kind of consistent problem that another way of using MacGAMUT might help solve. For example, if a student has difficulty notating intervals correctly, he or she may find it impossible to achieve mastery, even if aural interval identification is no challenge. Recommending that the student spend some time working with Written Intervals or Make My Own Written Intervals drills might well save the student time and a significant amount of stress in the long run. Sometimes students are so eager to achieve mastery on a level that they click **Go On** immediately after getting an exercise wrong without taking time to see the right answer. Students taking this approach are likely to keep making the same mistakes over and over again with little chance of improvement. If they take the time, students can learn more from their mistakes than from their successes, and MacGAMUT gives them ample opportunity to correct an initial flawed response and to compare an incorrect response with the correct response, both visually and aurally. Again, a simple suggestion from you might make all the difference in the student's chances for success.

Ordering of levels: If you prefer to present the materials in a different order than is indicated by the alphabetical listing of levels, use **Set Params** to rearrange the levels or to omit levels you would prefer to skip. You may find it useful to repeat

levels with different settings; for example, you might want to repeat an early level when alto and tenor clefs are used for the first time. Similarly, if you choose to minimize double sharps and double flats in the earlier levels in ISC but not in the higher levels, you might want to repeat some of the early levels when the student is given the added challenge of more double sharps and double flats. Many instructors prefer to omit the early HD levels of chord pairs, preferring to start with the three-chord progressions, because they feel that the chord pairs do not provide sufficient musical context.

When you look at the complete list of levels in the Scales and Chords sections of the **Set Params** program, you will notice a measure of redundancy. For instance, in Aural and Written Scales, the same materials are duplicated with what amounts to two different options for notation entry: either the student must actually position every notehead on the staff and add the appropriate accidentals, or the exercises are first presented with noteheads already positioned in scale-step fashion, and the student has only to add accidentals as needed. You can choose which entry mode you prefer and select only the levels with that entry method. For instance, you might prefer to have your students position noteheads on the staff in the earliest levels to reinforce the idea of the step-wise nature of scales, but you might then require that only accidentals be entered in later levels. Similarly, in the Chords levels, there is an obvious duplication of materials covered, but by selecting among the levels provided, you can pace the introduction of different chords and inversions to correspond more closely with their introduction in your text or classroom. Please note that, to avoid redundancy, the sequence of levels in the Original Presets file that is part of each new **startMG6.mgs** file does not include every Scales and Chords level available to instructors.

Interval groupings: In the Intervals aural-training exercises, the predetermined groupings presented are based on the findings of experimental research studies by a number of scholars, beginning with Otto Ortmann's landmark 1934 study ("Problems in the Elements of Ear-Dictation," *Research Studies in Music*, 2 [October]). Although many instructors believe such organization is beneficial to students, it should be noted that Ann K. Blombach and Regena T. Parrish ("Acquiring Aural Interval Identification Skills: Random vs. Ordered Grouping," *Journal of Music Theory Pedagogy*, 2 [1988]: 113-31) found no significant difference in student learning between students who learned to identify intervals using randomly generated groupings and those who learned using the ordered groupings. In that study, the ordered groupings were groups of intervals that were not easily confused. Of course, if students confuse random and easy groups of intervals at the same rate, it may make sense to begin with hard groups. If they confuse those intervals at the same rate too—and learn them just as well—we all come out ahead. If you prefer to formulate your own groupings, see the paragraph headed **Adding Intervals user levels** in the **Customizing the MacGAMUT Program** section.

Designer drills: The Make My Own Drill option in ISC allows students to create their own aural-training drills. A student can select pairs or collections of intervals, scales, modes, triads, or 7th chords, and the computer will create a drill including only those items the student has selected. Such concentrated practice may be very helpful to students having difficulty distinguishing between or among certain sounds, or to students having specific problems with Written or Keyboard ISC. As an instructor, you may also find this program feature helpful. For example, if you would prefer using groups of chords other than the available groupings shown in the Chords level choices, you could provide your students with a list of the items you would like included in each group. The students could then use the Make My Own Drill feature to set up drills using the groupings you prefer. The computer includes the number of exercises attempted and the time the student spends on Make My Own Drill in the statistics recorded for the corresponding components.

Random selection, but not entirely: Random generation of exercises in ISC provides a theoretically endless series of non-repeating exercises for students to use in practicing and learning aural skills. In ISC, the clef, beginning pitch, and if applicable, the direction (ascending or descending) of the exercise are all randomly chosen from within the parameters you set. As far as is possible, the answer is also randomly chosen, although each selection takes into account the individual student's pattern of correct and incorrect responses. As a result, each student is more often presented with exercises he or she consistently misses and is thereby given more practice on those exercises that appear to be more difficult for that student, although the clef and the beginning pitch are still randomly chosen for each. In the RD, MD, and HD components, each exercise is randomly chosen from the rhythms, melodies, or harmonic progressions in whatever level the student is working on. That means each individual student will work on a unique sequence of rhythmic, melodic, and harmonic dictation exercises. In addition, for each melody, the clef and the key are randomly selected within the parameters you set, and the key is randomly selected for each harmonic progression within the parameters you set. As a result, in the remote chance that two students working at adjacent computers would happen to get the same melodic or harmonic dictation exercise, they would be unlikely to realize it, since the exercises would almost certainly be presented in different clefs and/or keys. (*Note:* Remember that the no-transposition level settings in MD and HD libraries and the no-clef-change level settings in MD libraries take precedence over **Set Params** settings. If certain levels in the libraries you are using have been specified as no-transposition or no-clef-change levels, the choices of keys and/or clefs will not be random for those levels, and the likelihood of a student's encountering exactly the same exercise a second time is considerably higher.)

There's always pencil and paper: Especially at first, when they are beginning to use MacGAMUT, some students do not feel comfortable entering notation directly on the computer screen. Until they become accustomed to the mechanics of note

entry, you may want to suggest that such students write out the rhythm exercise, melody, or harmonic progression (if you require notation in HD) on manuscript paper and then enter the notation on the screen in order to have the answer checked by the computer. After all, the purpose of MacGAMUT is to improve your students' dictation skills, not to test their "mousing" dexterity. You might also want to encourage students to use computer keyboard shortcuts (select the submenus under Keyboard Equivalents to Mouse Clicks from the **Help (MG Help** on Mac) menu on any exercise screen to see what shortcuts are available for that component) to cut down on unnecessary "mousing."

Score keeping: Early versions of MacGAMUT kept track not only of a student's current progress in a given level but also of the total number of exercises correct and the total number of exercises attempted in the aural-training drills since the last time the User Disk had been reset (either from the beginning of the student's use of the program or else from the last time the instructor had reset the student's stats). Most instructors, if they looked at these grand totals at all, used them as a measure of how much effort their students put into the program. Some students, however, saw the record of number correct (or, more accurately, the implied record of the number incorrect) as permanent evidence of their past failures. No matter how long they worked on the program, they were always discouraged because they were constantly reminded of all those exercises they had missed when they were just beginning. As a direct result of student concerns, therefore, MacGAMUT now keeps a grand total only for the number of exercises attempted. Instructors can still use this number as an indication of the student's effort, and students can now concentrate more on their current successes than on their past failures.

Play options in RD and MD: The Hear Beats before Exercise option (always available in the **Tempo** menu) helps to establish the beat. The number of beats played before each exercise is specific to each exercise, depending on the time signature and whether the exercise begins with anacrusis. Students can, however, use this menu to change the number of beats they would like to hear before a Rhythmic Dictation or Melodic Dictation exercise is played. MacGAMUT also subtly stresses strong beats to make the computer performance sound more musical. RD and MD play options you can set either on or off include allowing the student to hear his/her own notation while he/she is still working on an exercise and allowing the student to hear just half the melody at a time. Both of these options are available to students whenever they are working in Practice Mode or if you use **Set Params** to change the default presets. Expanding the range of options may well be beneficial to your students, particularly if they find rhythmic or melodic dictation especially challenging. For example, playing the two halves of a rhythm or melody exercise separately may help students learn to hear parallel phrase structures more easily. And if they learn to listen for such things, they are probably more likely to hear them when they listen to whole rhythm or melody

exercises. Similarly, comparing their own efforts to the original rhythm or melody exercise before it is “too late” may help them improve their overall skill level.

MIDI/Virtual Keyboard entry: MIDI/Virtual Keyboard entry is required in Keyboard ISC because that is the point of the drill. It is not allowed in Written ISC, which focuses specifically on notation skills. For the aural-training exercises, you decide whether the student is allowed to enter a response by playing it on a MIDI/Virtual Keyboard. It can be argued that playing instead of notating a response develops a different set of skills from the ones we usually associate with success in aural identification. Some students may simply match pitches on the Keyboard and then visually identify the interval the computer notates on the screen instead of aurally identifying the interval they heard. In that case, the computer exercises may not help develop the skills that are tested in traditional pencil-and-paper aural-training exams where students cannot respond via a piano keyboard. On the other hand, perhaps aural skills are enhanced if we allow students to respond, in part, by producing the correct sounds through some type of performance, such as playing the response on a MIDI/Virtual Keyboard. Even with MIDI/Virtual Keyboard entry, a student may need to edit the notation to correct errors in the entry, so, if you require notation, notation skills may still be developed. The decision about whether to allow your students to use MIDI/Virtual Keyboard entry is left to you. In RD, MD, and HD, allowing MIDI/Virtual Keyboard entry is the default setting, primarily because entering the exercise from the Keyboard may be faster and easier for many students. You may choose to change this setting, however, if you want your students to respond directly with written notation instead of through the MIDI/Virtual Keyboard. *Note:* Even when MIDI/Virtual Keyboard entry is allowed for aural-training exercises, it is optional. If a student does not feel comfortable with MIDI/Virtual Keyboard entry, the usual notation entry method using mouse and computer keyboard equivalents is always available.

Bringing out individual voices in HD and grand-staff chords: When students complain that they cannot hear individual voices in Harmonic Dictation, sometimes the problem is simply that they do not know what to listen for. In class, we can play the bass voice in octaves, or play one voice louder than the others to help students learn to differentiate among the voices. Experience has shown that students who initially complain they cannot hear the bass voice, for example, quickly learn to distinguish it after experimenting with individual voice volumes only a few times. Therefore, the default setting in **MacGAMUT 6** allows students to “change the volume and instrument for each voice” at any time, primarily because the great variation among different Windows sound cards makes it unfair to assume students will always be able to distinguish individual voices in chords. Keep in mind that they can select non-pitched instruments for one or more voices in Macintosh QuickTime sound. Because they still get the same number of hearings to complete the exercise, however, effectively silencing one or more voices at a time will probably not work to their advantage. Depending on the specific computer

environment your students will be working in, you may decide to use **Set Params** to change this setting.

ISC Written and Keyboard Components: To make it possible to drill specifically on written and keyboard skills, the Written ISC and Keyboard ISC exercises are purposely *not* intended as aural-training exercises. As a result, students cannot hear an exercise first but, instead, must respond directly with a written answer for the Written exercises and with a MIDI/Virtual Keyboard response for the Keyboard exercises. In other words, they cannot enter a response from the MIDI/Virtual Keyboard in place of required written notation, and they cannot “write” or edit screen notation in place of a required MIDI/Virtual Keyboard response. After they have completed a Written ISC or a Keyboard ISC exercise, however, they can see and hear what they have notated or played as well as the correct answer, just as they can in the aural-training exercises.

Patterns and ordering of RD levels: In the original MGRhythms library level organization of RD, pattern levels are followed by exercise levels based on the patterns the students have practiced in preceding levels. For students who have no difficulty with rhythm, the pattern exercises may not be necessary, although these talented students should be able to master the pattern levels very quickly and proceed on to the corresponding exercise levels. For those students who do have difficulty with rhythm, however, the pattern levels provide an excellent introduction to aural rhythmic concepts. Each exercise in a pattern level begins with a group of small pattern units, with that group of smaller patterns repeated exactly in the second half of the exercise. Students quickly learn to recognize the smaller patterns, and they soon realize that they are more successful if they listen for these familiar units instead of trying to notate a series of individual durations one at a time. Repeating the group of patterns a second time helps to reinforce their fledgling pattern recognition skills. The exercise units then give the students practice in recognizing common rhythm patterns in a broader musical context. The earliest levels of RD are very elementary, with the intention that students can start drilling on these very simple exercises at the same time as they are starting to learn intervals and scales. Thus, they can start developing their grasp of the rhythmic and metrical organization of music before they are fully equipped to cope with both rhythm and the added complication of pitch in MD.

Original ordering and possible reordering of MD levels: In the original MGMelodies library level organization of MD, the melodic characteristics added in each successive level are cumulative. For example, melodies in level D, where subdominant skips are first introduced, may also include tonic and dominant skips. Compound meter is introduced in level F, but the pitch materials from levels A through E are also present in the level F melodies, although the pitch materials may be simplified somewhat to balance the newly introduced difficulties of compound meter. Melodies in level H, where minor mode first appears, may be in

either simple or compound meters, but the emphasis in terms of pitch materials is on minor melodies, with fewer and less difficult skips than the students should be capable of handling in major melodies by this point. In short, the progression of difficulty is carefully organized in the original ordering of the levels. You are free to change the order, and you may choose to omit or repeat levels as desired, but extensive re-ordering will almost certainly require editing or shifting melodies among levels in the library of melodies. (See the section headed [Editing RD, MD, and HD Libraries](#) above.)

To beam or not to beam (RD and MD): In the Original Presets, the default level to begin counting off for incorrect beaming is Level 1. In other words, beaming matters from the beginning. There are two reasons for this setting. First, beaming makes notation easier to read, which means it is easier for students to enter a correct answer. Having to consider where the beats fall, and how notes are grouped together rhythmically, can help a student locate flaws in his or her answer and can make it easier to correct those mistakes. Second, if you ever want students to beam their exercises correctly, it seems reasonable to start grading their beaming in the earliest levels, where relatively few beams are required. If beaming does not count until a higher level where many more of the notes must be beamed, students may suddenly have to learn how to beam correctly at a point where incorrect beaming will hurt their score much more than it would have in the earlier levels.

Editing tools as music theory and ear-training tools (RD and MD): The Copy, Paste, and Nudge options do more than just speed up the notation entry process, although they certainly do that as well. One of the common pitfalls of youthful music composers is that they try to make each phrase or segment of a musical composition *too* different from everything else in their composition. Repetition and modified repetition of musical ideas are standard practice in music created by many of the composers whose works we admire. So what does that have to do with editing tools in MacGAMUT? Plenty! The Rhythmic Dictation pattern levels, which consist of two repetitions of the same musical phrase, obviously suggest the use of Copy and Paste, but it goes far beyond that simple application. Many of the longer exercises in MacGAMUT's RD and MD components include repetitions or modified repetitions of material as well. In some cases, the exercises are based on parallel phrase structure or include sequences, but there are also many instances of smaller repetitions within a rhythm or melody exercise. Students who recognize the musical relationships within the exercise are rewarded because they can use Copy, Paste, and Nudge to enter their responses much more quickly than would be possible if they had to enter each note separately. When students realize there is a tangible reward for noticing how the rhythm or melody exercise is organized musically, they're much more likely to listen for those relationships. Not only do they complete their MacGAMUT assignments more quickly, but listening for basic musical relationships also becomes a natural part of their musical understanding.

How the computer grades RD exercises: In RD, you set the minimum percentage necessary to achieve mastery on a Rhythmic Dictation exercise or, if mastery is not set, the minimum percentage needed to have the exercise counted as “correct.” The total number of possible points for each exercise is twice the number of notes, rests, and bar lines in the exercise, not including the given note. If correct beaming counts in the grade in the current level, $\frac{1}{4}$ point is added for each beamed note. If ties count in the grade in the current level, 1 point is added for each tie. Two points are subtracted for each incorrect duration; one point is subtracted for each bar line missing from its correct position, for each bar line incorrectly placed, and for an incorrect number of beats in a measure. If beaming counts, $\frac{1}{4}$ point is subtracted for each incorrectly beamed note. If ties count, one point is subtracted for each incorrect tie. The computer judges the student’s entry whenever the student clicks **Check Answer**. The computer calculates the student’s percentage score from the ratio of the number of points the student scored on an exercise to the total number of possible points in that exercise. Although the computer may occasionally be confused by a student’s response, just as a human grader might be, the computer generally gives the student credit for whatever is correct, even if the student has omitted notes from or added notes to the given exercise.

How the computer grades MD exercises: In MD, you set the minimum percentage necessary to achieve mastery on a Melodic Dictation exercise or, if mastery is not set, the minimum percentage needed to have the melody counted as “correct.” The total number of possible points for each melody is twice the number of notes, rests, and bar lines in the melody, not including the given note. If correct beaming counts in the grade in the current level, $\frac{1}{4}$ point is added for each beamed note. If ties count in the grade in the current level, 1 point is added for each tie. One point is subtracted for each incorrect pitch or rest, for each incorrect duration, for each bar line missing from its correct position, for each bar line incorrectly placed, and for an incorrect number of beats in a measure. If beaming counts, $\frac{1}{4}$ point is subtracted for each incorrectly beamed note. If ties count, one point is subtracted for each incorrect tie. The computer judges the student’s entry whenever the student clicks **Check Answer** (for example, the student need *not* have entered all durations correctly before the computer can judge the pitches). The computer calculates the student’s percentage score from the ratio of the number of points the student scored on an exercise to the total number of possible points in that exercise. Although the computer may occasionally be confused by a student’s response, just as a human grader might be, the computer generally gives the student credit for whatever is correct, even if the student has omitted notes from or added notes to the given melody. The computer also indicates portions of the melody which have the correct contour (a transposition of a segment of the melody) to give the student some encouragement. However, because such segments are evidence that the student has either lost the tonal center or, at the very least,

confused the tonal function of the pitches in the transposed segments, the pitches are still counted wrong.

How the computer grades HD exercises: The total number of possible points for each harmonic progression exercise is twice the number of chords, plus one point for each pitch which must be notated if only bass notation is required, or one-half point for each pitch if more than the bass voice must be notated. Two points are subtracted from the total for each incorrect chord analysis. One point is subtracted for each “good wrong answer,” an incorrect chord identification that has the same bass note and a similar function as the correct response (such as ii⁶ instead of IV). If either a chord quality or inversion is wrong, one-half point is subtracted. Secondary dominants are scored similarly, with two points off for a wrong answer, one point off for a “good wrong answer” (same bass note and similar function, such as ii instead of V/V), and one point off for an incorrect identification of the right-hand side of the analysis (such as V/vi instead of V/ii). Each error in notation costs one point if only the bass must be notated, or one-half point if more than the bass voice must be notated. The computer judges the student’s entry whenever the student clicks **Check Answer**. The computer calculates the student’s percentage score from the ratio of the number of points the student scored on an exercise to the total number of possible points in that exercise.

Implications of setting the program for Mastery: If you set the program for Mastery (i.e., if a student must master each level before continuing to the next level), your students necessarily have fewer choices about how to use the program. A student working in Regular Mode Set for Mastery may review any of the levels previously mastered but may not work on levels higher than that which the student is currently attempting to master. In addition, while working on the current level, a student cannot leave the current exercise without first either achieving or not achieving mastery on that exercise. In other words, once a new exercise is presented, the student cannot quit working on the program, change levels, or change drills without having the answer checked at least once. Although having to satisfy this requirement may sometimes be inconvenient, it is necessary to prevent students from simply skipping any exercise that might seem too difficult. For students who are required to achieve Mastery, allowing them to skip exercises would be equivalent to allowing them to select which test questions they wanted to answer, with no penalties for not answering questions they found challenging. If the program is not set for Mastery, if the student has chosen to work in Practice Mode, or if a student is reviewing a level already mastered, the student may quit, change levels, change drills, or go on to another exercise at any time.

Troubleshooting

Your students will ask questions: MacGAMUT software is not all that difficult to use, but we know never to underestimate the ways students can mess up. You'll undoubtedly get lots of questions from your students about how to do this or that. If it's a question about how something in **MacGAMUT 6** works, your first line of defense is always to refer them to the **Help (MG Help on Mac)** menu, available from any exercise screen in **MacGAMUT 6**. Probably 90% of their questions are answered there, but fewer than 10% of students will ever think to look at a menu clearly labeled "**Help**" when they need help. If they need more detailed information or instructions, they should check the **User Guide**, installed with their MacGAMUT software. If they just need help in getting started using MacGAMUT, you can save yourself some time by encouraging them to watch the two "how-to" MacGAMUT videos: **Managing Your startMG6.mgs File** and **Exploring the Melodic Dictation Window**.

Some of the more complicated difficulties your students might run into are covered in detail in the **Troubleshooting** section of the **User Guide** installed as part of their User Disk installation. We've also included the **User Guide** on your Instructor Disk CD so you'll have it as a handy reference when one of your students can't manage to read it him/herself.

If you don't find the solution to a problem in the software documentation, you might want to check the **FAQs** (Frequently Asked Questions) on the MacGAMUT website at www.macgamut.com to see whether this is a question someone else has asked. If the problem is a current "hot topic" (for example, if hotmail suddenly stops allowing startMG6 files to be received by hotmail addresses again), current info about how to deal with the problem will be featured prominently on the **Tech Support** page at our website.

If your question/problem seems to be unique, please e-mail TechSupport@macgamut.com, describing your problem as fully as possible, and including info about the computer and system you're using. Unlike many software companies, we respond promptly to tech support e-mails. If your students tell you they have e-mailed TechSupport and did not get a response, tell them to resend the e-mail with a copy to you, AND to make sure TechSupport's response isn't in their "Junk" or "Spam" inbox. (Although e-mails can and do occasionally get lost in the ether, students who try to use this excuse often can't find that first e-mail to resend!)

We also have a toll-free phone number *reserved for instructor tech support*. Though e-mail is still often the fastest way to get help, if you need to discuss a tech support problem on the phone, **1-866-377-2522** is the direct toll-free number for instructors (from the U.S. and Canada) to reach our tech support office. ***PLEASE do not give this phone number to students.*** We have found that student tech support issues can be handled most efficiently by e-mail, whenever possible, since many of the questions recur and can be answered most accurately with “cut-and-paste” responses. We want to keep the tech support phone line open for instructors who need to call, but that will only work if the line isn’t clogged with student calls!

If you don’t like the way something in MacGAMUT works: If you simply do not like the way some aspect of the User program operates, run **Set Params** to see if changing some of the settings, choosing different levels, or reordering levels would solve the problem. For example, if you prefer that students enter each pitch as they notate scales in aural-training exercises rather than only adding the correct accidentals to noteheads already in place on the staff, run **Set Params** and choose levels A and B instead of levels C and D in setting the levels for Aural Scales. For more information about changing settings and about installing new presets, see the section headed **Customizing the MacGAMUT Program** above.

Customer service: If you would like additional information about MacGAMUT, or if you run into a problem that our sales office can handle, help is just a toll-free phone call away during business hours (weekdays, hours may vary seasonally): **phone 1-800-305-8731** toll-free from the U.S. and Canada; **fax 1-877-370-1074** toll-free from the U.S. and Canada; or e-mail CustomerService@macgamut.com.

Suggestions for improvements: We always welcome suggestions for improvements or enhancements. Both instructors and students have contributed many valuable ideas over the years, and many of them have been incorporated into the current version of MacGAMUT. I am always working to improve MacGAMUT software, and I really do value your assistance in this effort. Please send your suggestions to:

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Or e-mail me at ann@macgamut.com. Thanks!