Sul Ross State University
Sight Singing/Ear Training III
MUS 2116
Fall 2015

Instructor: Jeffrey J. Meyer, D.M.A.
Office: FAB 103 Office Hours: TBA
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Class Meetings: T/Th 9:30-10:20am, FAB 200

Description

This course will continue the aural study of basic musical elements with emphasis on sight-singing and harmonic and melodic dictation.

Objectives

Students will:

- Sing melodies in minor keys that employ leaps from the tonic triad.
- Sing melodies in major and minor keys that employ leaps from the dominant triad.
- Read melodies in C-clef.
- Sing melodies in major and minor keys that utilize other simple diatonic leaps.
- Aurally identity all simple harmonic intervals within the octave.
- Aurally identify all simple melodic intervals within the octave.
- Aurally identify all triad qualities and inversions.
- Notate (from hearing) melodies with leaps from the dominant triad.
- Notate (from hearing) soprano and bass lines and qualities in four-part examples using at least two chords.
- Notate (from hearing) basic rhythmic patterns in compound meter.
- Sing melodies which employ chromatic pitches from secondary dominants.
- Sing melodies which employ simple modulations to closely related keys.
- Read and execute rhythmic patterns that include tuplets and syncopations.
- Sing modal melodies.
- Aurally identify all types of seventh chords by quality and inversion.
- Upon hearing, notate angular melodies and those that include syncopation.
- Upon hearing, notate soprano and bass lines.

Text and Materials

- *Fundamentals of Sight Singing and Ear Training*, Arnold Fish and Norman Lloyd, Waveland Press.
- Skills and Musicianship Workbook to Accompany *The Complete Musician*, Workbook 2, Third Edition, Steven G. Laitz, Oxford University Press
- Bring your instrument to class as we may use them wherever possible.
- Pencil and blank staff paper (blanksheetmusic.net)

Class Attendance and Participation

- Late arrival and excessive absences are unprofessional and, therefore, unacceptable for this course.
    - You are allowed two unexcused absences for the semester.
    - Each absence after two will lower your final grade by one letter grade. (For example, an A becomes a B, an A- becomes a B-.)
    - Absences will be excused for medical emergencies or serious personal conflicts, but prior approval or documentation is required.
    - A tardy of no more than 10 minutes will equate to 1/3 of an absence.

- A tardy of more than 10 minutes will be recorded as an absence. (I still encourage you to come to come to class if you'll be more than 10 minutes late- you will be less likely to miss information that way.)
- Students with six unexcused absences will be dropped from the class.

Professional Communication Policy

- All communication with me should be done either face-to-face or through email.
- You are expected to check your email on a regular basis.
- Communication by cell phone is for EMERGENCY ONLY! Please call if an emergency will prevent you from attending class. Text messaging will not be allowed, nor will communication via Facebook.

Course Assignments & Grading:

Grades for this course will be determined according to the following criteria:

- Assignments 40%
- Sight-singing and Dictation Quizzes 40%
- Final Exam 20%

Grading guidelines for sight-singing quizzes:

- A+ : Correct pitches, correct rhythm, correct conducting, performed confidently and musically
- A: Correct pitches, correct rhythm, correct conducting
- A–: Minor errors in one or two areas
- B+: Minor errors in three areas or 1-2 obvious rhythm errors; stopping and continuing
- B: 2-3 serious pitch errors or serious rhythmic errors; beginning over
- B–: 3-4 serious pitch errors and/or many rhythmic errors
- C's: Starting over more than once; additional pitch and rhythm errors; failure to conduct
- D's: Numerous errors in all areas; lack of orientation to key center; poor preparation
- F: Numerous errors in all areas; apparent lack of preparation

Extra Help in the Course:

Seeking "extra help" in this course means that while you may be having trouble grasping the material for the class, you claim full responsibility for your own learning – you are not missing excessive class and are not interested in blaming anyone else for your situation. In this case, help is available! If you experience difficulty, seek help immediately by making an appointment to see me as soon as possible. Do not wait for things to "get better on their own;" this seldom happens! Seek out the extra resources available to you before it's too late in the semester to make a difference in your final grade.

ADA Accommodations

Sul Ross State University is committed to equal access in compliance with the Americans With Disabilities Act of 1973. It is the student's responsibility to initiate a request for accessibility services. Students seeking accessibility services must contact Mary Schwartze, M. Ed., L.P.C., in Counseling and Accessibility

Services, Ferguson Hall, Room 112. The mailing address is P.O. Box C-122 Sul Ross State University, Alpine, TX 79832. Telephone: 432-837-8203. E-mail: mschwartze@sulross.edu.

Program learning outcomes for Music:

The graduating student will demonstrate that he/she:

- Is able to integrate appropriate musical expression into performance
- Is able to prepare appropriate program notes
- Is able to evaluate and critique a musical performance

For students pursuing a major in music education, the following Texas State Board for Educator Certification applies:

Standard I. The music teacher has a comprehensive visual and aural knowledge of musical perception and performance.

Tentative Schedule and Topics to be Covered:

Daily Activities will include at least 3 of the following:

Daily routines: vocal warm-ups and tone drills

Scales and solfege exercises

Sight-singing solo melodies and duets from the textbook

Study of rhythm including some basic conducting

Harmonic and melodic dictation

Reinforcement of concepts from Music Theory class using sight-singing and dictation exercises

Improvisation

WEEK 1	Syllabus, Review Unit 8: Forms of the Minor Scale; Further Subdivisions of the Beat; Excerpts from Music Literature
WEEK 2	Unit 8 continued, Review Unit 9: Large Melodic Leaps; Triplets; Compound Meter; the Tenor Clef; Excerpts from Music Literature
WEEK 3	Unit 9 continued
WEEK 4	Unit 10: Chromatic Tones; Melodies in Mixed Forms of the Minor Scales; Syncopation; Excerpts from Music Literature
WEEK 5	Unit 10 continued
WEEK 6	Unit 10 continued
WEEK 7	Unit 11: Accents and Cross-Accents; Leaps in Triads in Minor Keys; Tritones; Chromaticism; Excerpts from Music Literature
WEEK 8	Unit 11 continued
WEEK 9	Unit 11 continued
WEEK 10	Unit 11 continued
WEEK 11	Unit 12: Changing Meters; Modal Music; Excerpts from Music Literature
WEEK 12	Unit 12 continued
WEEK 13	Unit 12 continued
WEEK 14	Unit 12 continued (Thanksgiving Week)
WEEK 15	Review for Final (Dead Day Week)

- **Final Exam: Tuesday, December 8, 8-10 am**

We will not have class on the following days

- Thursday, November 26 (Thanksgiving)
- Thursday, December 3 (Dead Day)