

**Sul Ross State University**  
**MUS 3141: Ear Training IV**  
**Spring 2016**

Instructor: Jeffrey J. Meyer, D.M.A.  
Office: FAB 103 Office Hours: TBA  
Phone: office: 432-837-8018 cell: 785-840-6077  
*(text only in emergency situations, please)*  
E-mail: jeffrey.meyer@sulross.edu  
Class Meetings: T/Th 9:30-10:20 A.M. (FAB 200)

**Description**

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

**Student Learning Objectives**

Through sight singing, dictation, and transcription activities, students will:

- Aurally identify all triad qualities and inversions.
- Aurally identify all types of seventh chords by quality and inversion.
- Upon hearing, notate angular melodies and those that include syncopation.
- Sing major and minor melodies with leaps and syncopated rhythms.
- Transpose.
- Rhythm reading in simple, compound, and asymmetric meters.
- Dictation of melodies with leaps on primary triads and 7th chords in major and minor keys, rhythms with subdivision.

**Text**

- *Fundamentals of Sight Singing and Ear Training*, Arnold Fish and Norman Lloyd, Waveland Press.
- The instructor will distribute additional materials. You may be asked to bring your instrument to class.
- Pencil and blank staff paper ([blanksheetmusic.net](http://blanksheetmusic.net))

**Class Attendance and Participation**

*From the 2014-16 Undergraduate & Graduate Catalogue:*

Regular class attendance is important to the attainment of the educational objectives of the University. Each instructor will keep class attendance records, and the instructor's policy on class attendance will be explained at the beginning of the semester or term. **The instructors will drop a student from a course when the student has a total of nine absences.**

**An absence is defined as non-attendance in fifty minutes of class (for a course that meets 3 times per week);** for example, non-attendance in a one and one-half hour class (or course that meets twice per week) will constitute one and one-half absences and non-attendance in a three hour class (or a class that meets one time weekly) will constitute three absences.

An absence because of participation in an official University activity is considered to be an **authorized absence.**

- Every effort will be made by departments to minimize missed class time of students by careful scheduling of authorized University activities. When a student has to miss a class

due to an authorized University activity, it will be the responsibility of the **student** to notify the instructor of the class in advance.

- The **department** responsible for the authorized University activity will also notify instructors through the Student Life Office by providing an explained
- absence list to the office.
- Instructors will give students participating in an authorized University activity the opportunity to make up class work, including tests, within a reasonable time and at the convenience of the instructor.

In order for an absence to be **excused**, written notification must be provided by the University, a medical doctor, funeral program, etc. Any unauthorized absence with no documentation shall be considered **unexcused**.

A student who is dropped from a course for excessive absences will be notified in writing by the Director of Records and Registration after the drop has been approved by the Provost and Vice President for Academic and Student Affairs. Any student dropped for excessive absences will receive either an "F" or a "W" depending upon the faculty member's discretion.

This class meets twice per week, so each unexcused absence will count as 1.5 absences. **You may be dropped after 6 unauthorized absences.**

### **Unexcused absences (per each class missed for a 2x/week class)**

- 1 = 1.5 absences (zero for the day)
- 2 = 3 absences (zero for the day)
- 3 = 4.5 absences (max. letter grade lowered to "B")
- 4 = 6 absences (max. letter grade lowered to "C")
- 5 = 7.5 absences (max. letter grade lowered to "D")
- **6 = 9 absences (student may be dropped or grade lowered to "F")**

### **Professional Communication Policy**

- All communication with me should be done either face-to-face or through e-mail.
- You are expected to check your e-mail 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:**

You will receive a daily participation grade. Unexcused absences will result in a grade of 0 for the day. Otherwise, you are expected to be in class on time with all of your materials and assigned work prepared. Arriving late or leaving early will result in a grade deduction.

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

- Daily Participation Grade 20%
- Assignments/Projects (Transcription projects) 20%
- Sight-singing Quizzes & Assignments 20%
- Dictation Quizzes (melodic and harmonic) 20%
- Final Exam 20%

Grading rubric for sight-singing and dictation quizzes/assignments:

- A+ : Correct pitches, correct rhythm, correct conducting if applicable, performed or written confidently and musically
- A: Correct pitches, correct rhythm, correct conducting (if applicable)
- A–: Minor errors in one or two areas
- B+: Minor errors in three areas or 1-2 obvious rhythm errors; stopping and continuing if singing
- B: 2-3 serious pitch errors or serious rhythmic errors; beginning over if singing
- B–: 3-4 serious pitch errors and/or many rhythmic errors
- C: Starting over more than once if singing; additional pitch and rhythm errors; failure to conduct if applicable
- D: Numerous errors in all areas; lack of orientation to key center; poor preparation
- F: Numerous errors in all areas; apparent lack of preparation
- 0: No show, unexcused

### **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 Schwartz, 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: [mschwartz@sulross.edu](mailto:mschwartz@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
- Has a general knowledge of music history

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

**Calendar (subject to change)**

**1/19**

- Review of Dictation Concepts
- 1-3. Combining Pitches with Meter and Rhythm
- 4. Error Detection and Correction
- 5-7. Notating Rhythm and Meter
- 8. Notating Pitches
- 9. Combining Rhythm and Pitch Notation
- 10. Dictation in Longer Contexts
- Interval Dictation
- 17. Introduction to the Minor Mode
- 21. Intro to Transcription
- Rhythm Mod 1: Simple Meters, Duple and Quadruple
- F/L – Review Unit 2 & Melodies & Exercises

**1/21**

- 11. The Fifteen Major Keys
- 12. Ties and the Dotted Beat
- Rhythm Mod 2: Rests and Ties
- F/L – Review Unit 3 melodies

**1/26**

- 13. More about Intervals: Number and Quality
- 14. Skips to ti and re as prefix neighbors
- Rhythm Mod 2: Rests and Ties (continued)
- F/L – Review Unit 3 Exercises

**1/28**

- 15. Tempo
- 16. Compound Meters
- Rhythm Mod 3: Simple Meters, Triple
- F/L – Review Unit 4 melodies

### 2/2

- 18. Lower Chromatic Neighbors
- 19. Chromaticism Through Modal Borrowing
- Rhythm Mod 3: Simple Meters, Triple
- F/L – Review Unit 4 exercises

### 2/4

- 20. Triplets and Duplets
- 22. Quadruple division of the beat – simple meter
- Rhythm Mod 4: Syncopation in Simple Meters
- F/L – Review Unit 5 melodies

### 2/9

- 23. Conducting Pulse Levels other than the notated beat
- 24. Performance Indications
- Rhythm Mod 4: Syncopation in Simple Meters
- F/L – Review Unit 5 exercises

2/11 TMEA (in San Antonio, TX) – no class

### 2/16

- 25. The Dominant Triad
- 26. The C-clefs: Alto and Tenor
- Rhythm Mod 5: Compound Meters, Duple and Quadruple
- F/L – Review Unit 5 Melodic Patterns based on the tonic triad/chorale melodies

### 2/18

- 27. Skips to fa and la as prefix neighbors
- 28. sextuple division of the beat in compound meters
- Rhythm Mod 5: Compound Meters, Duple and Quadruple
- F/L – Unit 6 Melodies

### 2/23

- 29. repeat signs
- 30. Subdominant Triad
- Rhythm Mod 6: Compound Meters, Triple
- F/L – Unit 6 exercises

### 2/25

- 31. Syncopation
- 32. Dominant Seventh Chord in Melodic Contexts
- Rhythm Mod 6: Compound Meters, Triple

- F/L – Unit 6 melodies based on the primary triad & dominant 7ths

### **3/1**

- 33. Introduction to harmonic singing
- 34. Introduction to Harmonic Listening
- Rhythm Mod 7: Syncopation in Compound Meters
- F/L – Unit 7 melodies

### **3/3**

- 35. Two-part music
- 36. Introduction to Bass Line Dictation
- Rhythm Mod 7: Syncopation in Compound Meters
- F/L – Unit 7 Melodies continued

### **3/8**

- 37. Root position and first inversion triads
- 38. Introduction to voice leading
- Rhythm Mod 8: Triplets, Duplets, and Hemiola
- F/L – Unit 8 melodies

### **3/10**

- 39. Triad qualities
- 40. Leading tone triad
- Rhythm Mod 8: Triplets, Duplets, and Hemiola
- F/L – Unit 8 melodies continued

### **3/15 SPRING BREAK**

### **3/17 SPRING BREAK**

### **3/22**

- 41. supertonic triad
- 42. submediant triad
- Rhythm Mod. 9: Compound Meters, Advanced Beat Patterns
- F/L – Unit 9 melodies

### **3/24 On own – INSTRUCTOR RECITAL in Canyon, TX (no class)**

### **3/29**

- 43. Mediant Triad
- 44. Dominant Seventh Chord in Harmonic Contexts
- Rhythm Mod. 9: Compound Meters, Advanced Beat Patterns
- F/L Unit 9 melodies continued

### **3/31**

- 45. Voice-Leading Techniques
- 46. Six-four figures
- Rhythm Mod. 10: Asymmetrical and Mixed Meters

- F/L – Unit 10 melodies

#### **4/5**

- 47. Other Seventh Chords
- 48. Transposition
- Rhythm Mod. 10: Asymmetrical and Mixed Meters
- F/L – Unit 10 melodies continued

#### **4/7**

- 49. The Modes: Relative Approach
- 50. The Modes: Parallel Approach
- F/L – Unit 11 melodies

#### **4/12**

- 51. Advanced Triplets
- 52. Chromatic Passing Tones
- F/L Unit 11 melodies continued

#### **4/14**

- 53. Skips to Chromatic Pitches as Prefix Neighbors
- 54. Chords Applied to the Dominant
- F/L Unit 12 melodies

#### **4/19**

- 55. Chords Applied to the Subdominant
- 56. Chords Applied to the Supertonic
- F/L Unit 12 melodies continued

#### **4/21**

- 57. Chords Applied to the Submediant
- 58. Chords Applied to the Mediant
- Singing – WT & chromatic collections

#### **4/26**

- 59. Neopolitan Chord
- 60. Augmented Sixth Chords
- Singing – Octatonic 0, 1 & 0, 2 collections

#### **4/28**

- 61. Other Chords
- 62. Melodic Sequence
- Atonal sight singing

**5/3** Review for Final

❖ **TUESDAY 5/10, 8 AM, FINAL EXAM**