

Semester: SPRING 2017

Course: Sight Singing and Ear Training II – MUS 1117 001 (22904)

This course meets TTh 9:30-10:20am in FAB 200 (Choir Room)

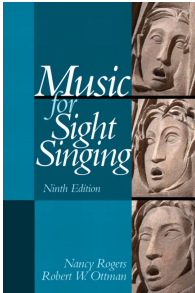
Instructor: Jeffrey J. Meyer, D.M.A.

Office: FAB 103, **E-mail:** jeffrey.meyer@sulross.edu, **Phone** (432) 837-8018
Cellphone (emergencies only) (785) 840-6077

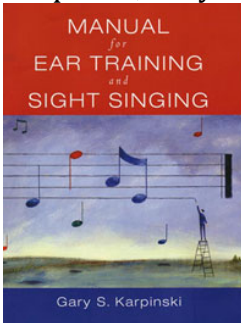
Office Hours: M/W 10:00-10:30 & 3-4, T/Th 10:30-11:00

Required Text and Materials:

Ottman, Robert and Nancy Rogers. *Music for Sight-Singing*. 9E, Pearson.



Karpinski, Gary S. *Manual for Ear Training and Sight Singing*. NY: Norton, 2007.



Blank staff paper (www.blanksheetmusic.net) and pencil with eraser.

Recommended Text:

Fish/Lloyd. *Fundamentals of Sight Singing and Ear Training*. Waveland Press.

Course Description: This course will introduce the aural study of basic musical elements with emphasis on sight singing and dictation (harmonic and melodic).

Student Learning Outcomes for Music Majors:

SLO 1: All students will demonstrate the ability to integrate appropriate musical expression into performance.

SLO 2: All students will demonstrate the ability to research and prepare appropriate program notes.

SLO 3: All students will demonstrate the ability to evaluate and critique a musical performance.

Student Learning Outcomes for the course (SLOs):

Upon completion of this course, students will be able to:

1. Sing melodies in minor keys that employ leaps from the tonic triad.
2. Sing melodies in major and minor keys that employ leaps from the dominant triad.
3. Read melodies in C-clef.
4. Sing melodies in major and minor keys that utilize other simple diatonic leaps.
5. Aurally identify all simple harmonic intervals within the octave.
6. Aurally identify all simple melodic intervals within the octave.
7. Aurally identify all triad qualities and inversions.
8. Notate (from hearing) melodies with leaps from the dominant triad.
9. Notate (from hearing) soprano and bass lines and qualities in four-part examples using at least two chords.
10. Notate (from hearing) basic rhythmic patterns in compound meter.

Major Assignments with Matched SLOs:

Singing In-class Quizzes – 1.2.3.4.

Dictation In-class Quizzes – 5.6.7.8.9.10.

Midterm and Final Examinations – 1.2.3.4.5.6.7.8.9.10.

Transcription Project(s) – 5.6.7.8.9.10.

ADA (Americans With Disabilities Act):

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, Texas 79832. Telephone: 432-837-8203. E-mail: mschwartz@sulross.edu.

Class Policies

1. Students are expected to attend each class and to arrive on time. Excessive absences or late arrival may hinder student progress and negatively impact the student grade; instructor will not wait for all to be present. Inform instructor of any known absences beforehand.
2. Students should complete readings prior to arrival at class, and have questions ready to discuss. Classes will start with questions, and proceed to lecture of the assigned topic. Written assignments will be due the next class day.
3. Any assignments are due at the beginning of class.
4. There is no such thing as a silly question...really.

Attendance Policy:

- 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.

- Absences will be excused for medical emergencies or official University business, 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 class if you'll be more than 10 minutes late as you will be less likely to miss information that way.)
- As is expected with an employed teacher, please call me if you are going to be absent or tardy to class. Call prior to the start of class.
- Students with six unexcused absences may be dropped from the class.

Cell Phone Policy

Class time is limited and use of cell phones causes unneeded distraction to the learning process. Therefore, cell phone use during class is strictly prohibited, and repeated violation of this policy will have an effect on your grade. The following are the grade repercussions for violation of this policy:

1st Offense – Warning

2nd Offense – Lowering of earned grade by one full letter

3rd Offense – Lowering of earned grade by two full letters

4th Offense – Lowering of earned grade to an F

5th Offense – Expulsion from class

Professional Communication Policy

All communication with me should be done via e-mail or my office phone number, both of which are listed at the top of the syllabus, or in person. You will be expected to check your e-mail on a regular basis for communications from me. Facebook is not an acceptable form of professional communication.

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.

Grading

Grades are not given, they are EARNED.

Students will have the opportunity to earn points in the following areas:

- Singing Quizzes – 20%
- Dictation Quizzes – 20%
- Midterm Exam – 20%
- Final Exam – 20%
- Transcription Project(s) – 20%

Grading guidelines for sight-singing and dictation 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

Letter grades will be based on the following percentages:

- 90-100 = A = Excellent
- 80-89 = B = Good
- 70-79 = C = Average
- 60-69 = D = Poor
- Below 60 = F = Failure
- I = Incomplete

Tentative Schedule and Topics to be covered:

Date	Topic	Assignment Due or Examination	Homework
WEEK 1 Tues. 1/17	Syllabus, Intervals, Review of Ottman, Chapter 1: Rhythm – Simple Meters; The Beat and Its Division into Two Parts		Ottman, Chapter 1, all, Intervals
Thurs. 1/19	Continued	Ottman, Chapter 1, all, Intervals	Ottman, Chapter 1, all, Intervals

WEEK 2 Tues. 1/24	Review of Ottman, Chapter 2: Melody – Stepwise Melodies, Major Keys Review of Karpinski, Chapter 1: The Fundamentals of Meter and Rhythm, Chapter 2: Fundamentals of Pitch, Chapter 3: Combining Pitches with Meter and Rhythm	Ottman, Chapter 1, all, Intervals	Ottman, Chapter 2, all, Karpinski, Chapters 1-3
Thurs. 1/26	Continued	Ottman, Chapter 2, all, Karpinski, Chapters 1-3	Ottman, Chapter 2, all, Karpinski, Chapters 1-3
WEEK 3 Tues. 1/31	Ottman Ch. 3: Melody – Leaps within the Tonic Triad, Major Keys 3.1-3.22: Major Keys, treble clef, leaps of a fourth, fifth, and octave within the tonic triad. Quarter note as the beat. Review of Karpinski Chapters 4: Error Detection and Correction, and 5: More About Meter and Rhythm	Ottman, Chapter 2, all, Karpinski, Chapters 1-3	Ottman 3.1-3.22, Karpinski Ch. 4 & 5
Thurs. 2/2	Continued.	Ottman 3.1-3.22, Karpinski Ch. 4 & 5	Ottman 3.1-3.22, Karpinski Ch. 4 & 5
WEEK 4 Tues. 2/7	Ottman Ch. 3, 3.23-3.34: Bass clef; 3.35-3.43: Leaps of a sixth; Karpinski Ch. 6: More About Pitch, 7: Notating Rhythm and Meter	Ottman 3.1-3.22, Karpinski Ch. 4 & 5	Ottman 3.23-3.43, Karpinski 6 & 7

Thurs. 2/9 TMEA (<i>reference</i>)	Continued	Ottman 3.23-3.43, Karpinski 6 & 7	Ottman 3.23-3.43, Karpinski 6 & 7
WEEK 5 Tues. 2/14	Ottman Ch. 3, 3.44-3.49: Half-note and eighth-note as beat units; 3.50-3.56: Duets; Karpinski Ch. 8: Notating Pitches, Ch. 9: Combining Rhythm and Pitch Notation	Ottman 3.23-3.43, Karpinski 6 & 7	Ottman 3.44-3.56, Karpinski 8-9
Thurs. 2/16	Continued	Ottman 3.44-3.56, Karpinski 8-9	Ottman 3.44-3.56, Karpinski 8-9
WEEK 6 Tues. 2/21	Ottman Ch. 3, 3.57-3.67: Key signatures with 5, 6, or 7 sharps or flats; Karpinski Ch. 10: Dictation in Longer Contexts, Ch. 11: The Fifteen Major Keys	Ottman 3.44-3.56, Karpinski 8-9	Ottman 3.57-3.67, Karpinski 10-11
Thurs. 2/23	Continued	Ottman 3.57-3.67, Karpinski 10-11	Ottman 3.57-3.67, Karpinski 10-11
WEEK 7 Tues. 2/28	Review for Midterm	Ottman 3.57-3.67, Karpinski 10-11	Review for Midterm
Thurs. 3/2	Midterm Exam	Review for Midterm	
WEEK 8 Tues. 3/7	Ottman Ch. 4: Leaps within the Tonic Triad, Major Keys/ Rhythm: Compound Meter, 4.1-4.23: Rhythmic reading: The dotted quarter note as the beat unit. Single lines and 2-part drills, Karpinski Ch. 12: Ties and the Dotted Beat, Ch. 13: More about		Ottman 4.1-4.23, Karpinski 12-13

	Intervals (Number and Quality)		
Thurs. 3/9	Continued	Ottman 4.1-4.23, Karpinski 12-13	Ottman 4.1-4.23, Karpinski 12-13
SPRING	BREAK	SPRING	BREAK
WEEK 9 Tues. 3/21	Ottman Ch. 4, 4.24-4.37: Sight singing: Major keys, treble clef, the dotted quarter note as the beat unit, 4.37-4.54: Bass clef, Karpinski ch. 14: Skips to Ti and Re as Prefix Neighbors, Ch. 15: Tempo	Ottman 4.1-4.23, Karpinski 12-13	Ottman 4.24-4.54 Karpinski 14-15
Thurs. 3/23	Continued	Ottman 4.24-4.54 Karpinski 14-15	Ottman 4.24-4.54 Karpinski 14-15
WEEK 10 Tues. 3/28	Ottman Ch. 4, 4.55-4.73: Rhythmic reading: The dotted half note and the dotted eighth note as beat units, including 2-part drills, 4.74-4.81: Sight singing – the dotted half note and dotted eighth note as beat units, Karpinski Ch. 16: Compound Meters	Ottman 4.24-4.54 Karpinski 14-15	Ottman 4.55-4.81 Karpinski 16

Thurs. 3/30	Continued	Ottman 4.55-4.81 Karpinski 16	Ottman 4.55-4.81 Karpinski 16
WEEK 11 Tues. 4/4	Ottman Ch. 4, 4.82-4.87: Duets, Ottman Ch. 5: Minor Keys, Leaps within the Tonic Triad, 5.1-5.30: Simple meters	Ottman 4.55-4.81 Karpinski 16	Ottman 4.82-4.82, 5.1-5.30
Thurs. 4/6	Continued	Ottman 4.82-4.82, 5.1-5.30	Ottman 4.82-4.82, 5.1-5.30
WEEK 12 Tues. 4/11	Ottman Ch. 5, 5.31-5.42: Compound meters, 5.43-5.48: Duets, Karpinski Ch. 17: Introduction to the Minor Mode: Relative and Parallel Approaches, Ch. 18: Lower Chromatic Neighbors	Ottman 4.82-4.82, 5.1-5.30	Ottman 5.31-5.48 Karpinski Ch 17-18
Thurs. 4/13	Continued	Ottman 5.31-5.48 Karpinski Ch 17-18	Ottman 5.31-5.48 Karpinski Ch 17-18
WEEK 13 Tues. 4/18	Ottman Ch. 6: Melody: Leaps within the Dominant Triad (V), Major and Minor Keys, 6.1-6.12: Leaps of a 3 rd within the V triad; major keys; simple meters, 6.13-6.20: Leaps of a third within the V triad; minor keys; simple meters, Karpinski Ch. 19: More About Minor Mode, 20: Triplets and Duplets	Ottman 5.31-5.48 Karpinski Ch 17-18	Ottman 6.1-6.20 Karpinski Ch. 19-20
Thurs. 4/20	Continued	Ottman 6.1-6.20	Ottman 6.1-6.20

		Karpinski Ch. 19-20	Karpinski Ch. 19-20
WEEK 14 Tues. 4/25	Ottman Ch. 6, 6.21-6.39: Leaps of a 4 th or 5 th within the V triad; major and minor keys; simple meters, 6.40-6.44: Leaps of a 6 th within the V triad; simple meters, Karpinski Ch. 21: Introduction to Transcription, 22: Quadruple Division of the Beat into Simple Meters	Ottman 6.1-6.20 Karpinski Ch. 19-20	Ottman 6.21-6.44 Karpinski Ch. 21-22
Thurs. 4/27	Continued	Ottman 6.21-6.44 Karpinski Ch. 21-22	Ottman 6.21-6.44 Karpinski Ch. 21-22
WEEK 15 Tues. 5/2	Review for Final Exam	Ottman 6.21-6.44 Karpinski Ch. 21-22	Prepare for Final Exam.
Mon. 5/8, 8-10am	Final Exam	Final Exam	Enjoy your summer!