

Syllabus for
MUS 103 - Sight Singing and Ear Training I
2 Credit Hours
Fall 2009

I. COURSE DESCRIPTION

This course combines practice and drill with lecture demonstration teaching methods and computer assisted instruction to develop the skills enabling students to correctly interpret music that is notated and to correctly notate music that is heard. The material of the first semester includes: sight singing and ear training of rhythmic beats (their division primarily); intervals; melodies built around leaps of the primary chords in treble and bass clefs primarily, but with an introduction to alto and tenor clefs, and in major and minor modes; aural perception of harmony involving the principal triads with inversions and the supertonic and submediant triads. (Companion course to MUS 101)

Prerequisites: MUS 100 and a passing score on the music theory placement exam which demonstrates an understanding of the basic rudiments of music, including the correct use of treble and bass staves, knowledge of keys and key signatures, the ability to read elementary rhythms within simple and compound meters.

Since this course is a companion course to MUS 101 – Harmony I it is advised that it be taken the same semester in conjunction with Harmony I.

II. COURSE GOALS

MUSIC 103 is designed to enable the student to do the following:

- A. Gain the knowledge for further studies in such specific areas as advanced harmony, form and analysis, orchestration, and composition. The course is basic to complete understanding and participation in related courses such as music history, applied and laboratory music courses, conducting, and methods and techniques courses.
- B. Interpret music from score, to participate more fully in the performance of music, and to guide others to an understanding of music fundamentals.
- C. Listen, study from score, create, and recreate.

III. STUDENT LEARNING OUTCOMES FOR THIS COURSE

- A. Terminal Objectives
As a result of successfully completing this course, the student will be able to do the following:
 - 1. Achieve at least 70 percent accuracy in Sight Singing skills:
 - a. Sight read melodies comparable to those in chapter 8 of Music for Sight Singing, 5th ed. Reading should be done with a single reference pitch and 3 minutes of study/practice time.
 - 2. Achieve at least 70 percent accuracy in Ear Training skills.
 - a. Notate rhythmic and melodic dictation according to the musical characteristics and the grading criteria for sight singing of melodies (A. above), except the ear training melodies will not be longer than 4 to 8 measures.

- b. Notate with chord symbols harmonic dictation involving the primary triads with inversions and the supertonic and submediant triads.

Objectives for this course are interrelated to those of the companion course, Harmony I, including development of Improvisational Skills. Students will improvise as a solo or duet performer using prearranged parameters and/or ideas as discipline and motivation.

B. Unit Objectives

Improvisation: Within each unit, relating to individual skills and to subject matter content, students will improvise within prearranged parameters including rhythmic ideas only, ostinato bass figures, broken-chord accompaniment with specified harmony, block chords (specified harmony), pentatonic scales, whole tone scales, modal scales, major and minor scales.

Measured from tests and quizzes, at the conclusion of each unit, the successful student will be able to do the following:

Unit I. Introduction to Sight Singing of Melodies and Ear Training of Intervals, Rhythmic Dictation and Melodic Dictation. (Weeks 1-3)

1. For singing rhythms and rhythmic dictation, use rhythmic counting techniques.
2. Sing major scales, minor scales and chordal leaps with letter names, solfege and numbers.
3. Read at sight melodies in simple meter with only scalewise pitches and leaps along the tonic triad (Music For Sight Singing [MSS], chapters 1-3).
4. Locate and sing the tonic tone of melodies (Ear Training, A Technique for Listening [ET]; M1B).
5. Name and write intervals of major and minor seconds (ET; M1D).
6. Name and write intervals of major and minor thirds (ET; M1D).
7. Identify and write major and minor scales (ET; M2B).
8. Discern the type of meter in aural examples.
9. Use 2-,3-,and 4- beat conducting patterns in taking dictation of rhythms with no more than 2-part division of the beat (ET; R1A, 2A, 3A).
10. Locate and sing the tonic tone in melodies.
11. Write melodic dictation of seconds and thirds in major keys and of simple meters with 2-part division of the beat (ET; M1A, 2A).

SIGHT SINGING EXAM No. 1 (MSS, 2-3)

Unit 2. Sight Singing of Melodies and Ear Training of Intervals and Rhythmic, Melodic, and Harmonic Dictation. (Weeks 4-6)

1. Sight sing melodies including leaps from the tonic triad in major keys and compound time (meter)with its division into three parts (MSS, 4-5)
2. Name and write intervals including major and minor seconds, major and minor thirds, and perfect fourths and fifths.. (ET; M2D).
3. Write rhythmic dictation that includes dots and ties. (ET, R1A, 2A, 3A).
4. Discern and correct rhythms in dictation (ET; R3B)
5. Write melodic dictation including leaps seconds, thirds, fourths and fifths in major keys with the divided beat (ET; M3A, 4A).
6. Discern and correct errors in melodic dictation (ET; M3B).
7. Determine triad qualities as to major, minor, diminished or augmented (ET; H1E, 2E, 3E).

8. Given major and minor triads in root position, determine the position of the soprano (ET; H1F, 2F).
9. Given major and minor triads in inversion determine the bass (ET; H1D, 2D).
10. Discern the harmonic rhythm of a musical passage (ET; H1C)
11. Write harmonic dictation of progressions using primary triads in major and minor keys (ET; H1A, 2A, 2B, 3D).

EAR TRAINING EXAM No. 1 (ET; Units 1-3)

Unit 3 Sight Singing of Melodies and Ear Training of Intervals and Rhythmic, Melodic, and Harmonic Dictation. (Weeks 7-9)

1. Sight sing melodies including leaps from the primary triads, major and minor keys, simple and compound meters (MSS; 5, 6).
2. Continue naming and writing previously studied intervals adding the tritone, major and minor sixths, and major and minor sevenths (ET; M4D, 5D, 6A).
3. Dictate rhythms that include compound meters with 3-part division of the beat (MSS, pp. 47-62) (ET; 1A, 2A).
4. Continue writing melodic dictation in major keys involving larger leaps (ET; M4A)
5. Write melodic dictation including leaps from the primary triads in minor keys (ET; M4A, 5A).
6. Discern and correct errors in melodic dictation (ET; M4B).
7. Determine inversions of major, minor, and diminished triads (ET; H4E).
8. Write harmonic dictation of progressions using tonic, dominant, and subdominant triads and their inversions in major and minor keys (ET; H4A, 4B, 4D).
9. Name nonharmonic tones in two and four voiced examples (ET; H4C, 5C, 6C).
10. Identify cadence types in four-part harmony (ET; H3C).

SIGHT SINGING EXAM No. 2 (MSS, 2-6)

Unit 4 Sight Singing of Melodies and Ear Training of Intervals and Rhythmic, Melodic, and Harmonic Dictation.(Weeks 10-12)

1. Sight sing melodies including alto and tenor clefs, using pitch names (MSS, 7).
2. Name and write all intervals (ET; M7D).
3. Continue writing rhythmic dictation that includes compound meters in 3-part division of the beat (MSS, pp. 47-62) (ET; 1A, 2A).
4. Continue writing melodic dictation including leaps from the primary triads in minor keys (ET; M5A).
5. Discern and correct errors in melodic dictation (ET; M4B).
6. Continue discerning inversions of major, minor, and diminished triads (ET; M3E).
7. Write harmonic dictation of progressions to include the Supertonic Triad (ET; H5A, 5B, 5D).

EAR TRAINING EXAM No. 2 (ET; 1-5)

Unit 5. Sight Singing of Melodies and Ear Training of Intervals and Rhythmic, Melodic, and Harmonic Dictation. (Weeks 13-15)

1. Sight sing melodies with further use of diatonic intervals in simple and compound meters (MSS, 8).
2. Name and write all intervals (ET; M8D).

3. Identify melodic figures such as repetition and sequence (ET; M5C, 6C).
3. Write rhythmic dictation to include rests and an introduction into syncopation in simple meter (ET; R4A, 4B).
4. Continue writing melodic dictation including leaps from the diatonic triads in major and minor keys (ET; M5A, 6A).
5. Discern and correct errors in melodic dictation (ET; M5B, 6B).
6. Continue discerning inversions of major, minor, and diminished triads (ET; 4E).
7. Write harmonic dictation of progressions to include the Supertonic Triads as well as the Submediant Triads (ET; H6A, 6B, 6D, 7A, 7B, 7D).

EAR TRAINING EXAM No. 3 -- FINAL (MET, 1-7)

SIGHT SINGING EXAM No. 3-- FINAL (MSS, 7-8)

C. Objectives for Students in Teacher Preparation Programs

The teacher candidate will know:

1. The correct key of any diatonic melodic line. (Competency #14)
2. The correct metric organization for melodies in basic simple or compound meter. (Competency # 15)
3. An appropriate sight singing method that can be used at various grade levels. (Competency # 14)
4. An appropriate rhythm reading method that can be used at various grade levels. (Competency #15)
5. Basic sight singing and ear training skills that will prepare the music major for further studies in specific areas such as advanced harmony/sight singing-ear training, form and analysis, orchestration, composition, and all endeavors by the serious music student to listen, study from score, and to create or recreate music.
6. The course goals for the Teacher Preparation Program meets the "competency-based" requirements established by the Oklahoma Commission on Teacher Preparation. This course meets Subject Matter Competencies # 14 and 15 for both Instrumental/General and Vocal/ General.

The Teacher Candidate will be able to:

1. Sing representative diatonic melodies given a single reference pitch and three minutes of study/practice time. Pitch, rhythm, tempo, continuity, and phrasing are evaluated. (Competency #14)
2. In a Barrier Exam at the end of four semesters, read a diatonic melody in which the student announces the key and receives the tonic pitch as reference, a metric beat, and three-minutes of study/practice. The melody must be sung with at least 75% accuracy in each area of pitch, and rhythm while closely maintaining the designated tempo. (The ability to perform Competencies # 14 and 15.)

The Teacher Preparation Program meets the competency-based requirements established by the Oklahoma Commission on Teacher Preparation. This course meets the following competencies:

Subject Competencies--Instrumental/General and Vocal/General:

1. Is able to sing a diatonic melody at sight, using a consistent sight-singing method, and the skill to teach that method appropriately at each grade level. (Competency # 14)
2. Is able to count rhythms using a consistent rhythm reading system and demonstrates the skill to teach that method appropriately at each grade level. (Competency # 15)

IV. TEXTBOOKS AND OTHER LEARNING RESOURCES

A. Required Materials

1. Textbooks

Ottman, Robert W. Music for Sight Singing, 7th ed., Upper Saddle River, New Jersey: Prentice Hall, 2006.

Benward, Bruce; Kolosick, J. Tmothey. Ear Training A Technique for Listening, 7th ed., New York, New York: McGraw-Hill, 2005.

Blombach, Ann. MacGamut 6. Columbus, Ohio: Music Software International., 2008.

2. Other

Staff paper

B. Optional Materials

1. Textbooks

None

2. Other

None

V. POLICIES AND PROCEDURES

A. University Policies and Procedures

1. Attendance at each class or laboratory is mandatory at Oral Roberts University. According to the Music department's policy four absences will lower the overall grade one letter grade. Excessive absences will further reduce a student's grade or deny credit for the course. See the Music Department handbook for full details.
2. Students taking a late exam because of an unauthorized absence will be charged a late exam fee.
3. Students and faculty at Oral Roberts University adhere to all laws addressing the ethical use of others' materials, whether it is in the form of print, video, multimedia, or computer software.
4. Final exams cannot be given before their scheduled times. Students need to check the final exam schedule before planning return flights or other events at the end of the semester.
5. Students are to be in compliance with university, school, and departmental policies regarding Whole Person Assessment requirements. Students should consult the WPA handbooks for requirements regarding general education and the students' majors.
 - a. The penalty for not submitting electronically or for incorrectly submitting an ePortfolio artifact is a zero for that assignment.
 - b. By submitting an assignment, the student gives permission for the assignment to be assessed electronically.

B. Department Policies and Procedures – See Music Department Student Handbook

C. Course Policies and Procedures

1. Evaluation Procedures

- a. The two areas of the course, sight singing and ear training (some aural-visual recognition included), will receive equal weight (50%) in the evaluation of student progress. Evaluation will be made from quizzes, sightsinging assignments and sightsinging exams; and MacGamut levels, ear training assignments and ear training exams. Quizzes will not be announced ahead of time.
 - b. Missed quizzes will not be made up except for extended illness.
 - c. The assessment of scores will be based on 90% - 100% = A, 80% - 89% = B, 70 - 79% = C, 60% - 69% = D, Below 60% = F
2. ePortfolio Requirements
There are no ePortfolio requirements for this course.
 3. Other Policies and/or Procedures
If any exam is missed for any reason, it will not be made up unless the instructor is notified in advance. Only extreme emergencies can be exceptions to this rule. If the notification is made in advance and the absence is excusable, a makeup exam will be given at a time agreed upon by the student or students involved and the professor. Makeup exams are always more difficult and/or are graded more strictly than are the original exams.

VI. COURSE CALENDAR

Weeks 1-3

Unit 1

SIGHT SINGING EXAM No. 1

Weeks 4-6

Unit 2

EAR TRAINING EXAM No. 1

Weeks 7-9

Unit 3

SIGHT SINGING EXAM No. 2

Weeks 10-12

Unit 4

EAR TRAINING EXAM No. 2

Weeks 13-15

Unit 5

EAR TRAINING EXAM No. 3 – FINAL

Week 16

SIGHT SINGING EXAM No. 3 --FINAL

Course Inventory for ORU's Student Learning Outcomes

Sight Singing & Ear Training I MUS 103 Fall 2009

This course contributes to the ORU student learning outcomes as indicated below:

Significant Contribution – Addresses the outcome directly and includes targeted assessment.

Moderate Contribution – Addresses the outcome directly or indirectly and includes some assessment.

Minimal Contribution – Addresses the outcome indirectly and includes little or no assessment.

No Contribution – Does not address the outcome.

The Student Learning Glossary at <http://ir.oru.edu/doc/glossary.pdf> defines each outcome and each of the proficiencies/capacities.

OUTCOMES & Proficiencies/Capacities		Significant Contribution	Moderate Contribution	Minimal Contribution	No Contribution
1	Outcome #1 – Spiritually Alive Proficiencies/Capacities				
1A	Biblical knowledge			X	
1B	Sensitivity to the Holy Spirit			X	
1C	Evangelistic capability			X	
1D	Ethical behavior	X			
2	Outcome #2 – Intellectually Alert Proficiencies/Capacities				
2A	Critical thinking	X			
2B	Information literacy	X			
2C	Global & historical perspectives		X		
2D	Aesthetic appreciation	X			
2E	Intellectual creativity	X			
3	Outcome #3 – Physically Disciplined Proficiencies/Capacities				
3A	Healthy lifestyle			X	
3B	Physically disciplined lifestyle		X		
4	Outcome #4 – Socially Adept Proficiencies/Capacities				
4A	Communication skills		X		
4B	Interpersonal skills		X		
4C	Appreciation of cultural & linguistic differences		X		
4D	Responsible citizenship				X
4E	Leadership capacity		X		