

Syllabus for  
**MUS 104 - Sight Singing and Ear Training II**  
2 Credit hours  
Fall 2010

I. COURSE DESCRIPTION

Combines practice and drill with lecture-demonstration teaching methods and computer-assisted instruction to develop the skills enabling students to interpret music that is notated and to notate music that is heard. Includes (1) sight singing melodies built around leaps involving all diatonic triads, the dominant seventh, and supertonic seventh chords and (2) aural study of rhythmic subdivision, intervals, melodies with diatonic harmonic background, diatonic harmonic progressions including the dominant and supertonic seventh chords, secondary dominants, secondary leading tone chords, and elementary modulation

Corequisite: MUS 102

Prerequisites: MUS 101, MUS 103, or evidence of comparable knowledge and skills.

Since this course is a companion course to MUS 102 – Harmony II it is advised that it be taken the same semester in conjunction with Harmony II.

II. COURSE GOALS

The purpose of this course is to prepare students, primarily music majors, for further study in such specific areas as advanced harmony, form and analysis, orchestration, and composition. The course content is, in fact, basic to all music endeavors by the serious music student and will enhance the students' skills in listening, studying from score, creating, or recreating.

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. Sight Singing Skills  
Read a melody of 8 to 16 measures in length composed of rhythm with subdivision of the beat and with the possibility of virtually any diatonic tonal pitch resource as well as chromaticism implying the use of secondary functions and or modulation to closely related keys. These melodies will be comparable to melodies found in Chapter 14 of Music for Sight Singing, 7<sup>th</sup> ed.
2. Ear Training Skills
  - a. Notate melodic lines. The melodies will be like those of the sight singing melodies in "1" above, and the grading criteria for sight singing will be used except the melodies will be 4 to 8 measures long.
  - b. Detect errors in melodies similar to "a" above with chord symbols, notating harmonic dictation including all diatonic triads, dominant sevenths, nondominant sevenths, secondary dominants, secondary leading tone chords, and modulation to closely related keys.
  - c. Notate from dictation and detect errors for rhythmic material including quarter-beat values and triplets of the beat and of subdivisions.
3. Improvisational Skills

Improvise as a solo or small-ensemble performer using prearranged parameters and/or ideas as discipline and motivation.

B. Unit Objectives

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

1. Improvisation: Within each unit, relating to individual skills and to subject matter content the student will improvise within prearranged parameters including ostinato bass figures with melody, broken-chord accompaniment with specified harmony, block chords (specified harmony), major and minor scales with implication of seventh chords and chromaticism.
2. Unit 1. Sight Singing of Melodies and Ear Training of Rhythmic, Melodic and Harmonic Dictation **(Weeks 1-3)**
  - a. Sight sing melodies that leap along Dom. 7<sup>th</sup> chord lines in simple meters that contain subdivision of the beat in four parts (MSS 9-11).
  - b. Write rhythmic dictation in simple meter with subdivision of the beat into four parts (ET R5A, 6A), (MSS, 10).
  - c. Write melodic dictation with intervals from the all the diatonic triads and the V<sup>7</sup> (M7A).
  - d. Identify major-major, major-minor, minor-minor, diminished-minor, and diminished-diminished seventh chords in root position (H11E, 12E).
  - e. Write harmonic dictation of progressions to include Mediant and Leading Tone chords (H7A-D, 8A-D).

**Sight Singing Exam No. 1 (MSS 9-11)**

3. Unit 2. Sight Singing of Melodies and Ear Training of Rhythmic, Melodic and Harmonic Dictation. **(Weeks 4-6)**
  - a. Sight sing melodies according to MSS chapters 11-12.
  - b. Write rhythmic dictation in simple meter with subdivision of the beat into four parts (R6A, 7A, 8A), (MSS, 10).
  - c. Write melodic dictation with intervals from the diatonic seventh chords and discern and correct errors in melodic dictation (MET, 11).
  - d. Write harmonic dictation of progressions to include the Mediant, the Leading Tone, the Dominant Seventh, and the Leading Tone Seventh Chords (H9A-E, 10ABDE, 11AB).

**Ear Training Exam No. 1 (ET; 5-7, 8-11)**

4. Unit 3. Sight Singing of Melodies and Ear Training of Rhythmic, Melodic and Harmonic Dictation **(Weeks 7-9)**
  - a. Sight sing melodies that contain accidentals involving chromatic nonharmonic tones and or secondary function according to MSS chapter 13.
  - b. Write rhythmic dictation in compound meters with a subdivision of beat into six parts (MSS, 10) (R6A, 7A, 8A, 9A).
  - c. Write melodic dictation involving chromatic nonharmonic tones or chromatic pitches that imply secondary function and discern and correct errors in melodic dictation (MSS 13) (M15A,)

- d. Continue harmonic dictation of progressions including Mediant and Leading Tone triads; and Dominant and Supertonic Sevenths (H11AB, 12AB, 13D).
- e. Begin harmonic dictation containing secondary dominants (H13AB).

#### **Sight Singing Exam No. 2 (MSS 9-13)**

- 5. Unit 4. Sight Singing of Melodies and Ear Training of Rhythmic, Melodic and Harmonic Dictation (**Weeks 10-12**)
  - a. Sight sing melodies, possibly with rhythmic syncopation, that have accidentals and/or that modulate to closely related keys according to MSS chapters 13-15.
  - b. Write melodic dictation involving chromatic nonharmonic tones or chromatic tones that imply secondary function and with some subdivision of the beat (M15A, 16A).
  - c. Continue harmonic dictation of progressions including Mediant and Leading Tone triads; and Dominant and Supertonic Sevenths (H12AB, 13D).
  - d. Write harmonic dictation to include harmonic Secondary Dominants, and Modulations to closely related keys (H13AB, 14AB, 15A).

#### **Ear Training Exam No. 2 (ET, 6-9, 13-16)**

- 6. Unit 5. Sight Singing of Melodies and Ear Training of Rhythmic, Melodic and Harmonic Dictation (**Weeks 13-15**)
  - a. Sight sing melodies that have accidentals and/or that modulate to closely related keys according to MSS chapters 13-15.
  - b. Dictate melodies that modulate to closely related keys with some subdivision of the beat (M11A, 12A).
  - c. Write harmonic dictation to include Secondary Dominants and Modulations to closely related keys (H15A-D).

#### **Ear Training Exam No. 3 -- FINAL (ET, 6-16) Week 15**

#### **Sight Singing Exam No. 3 -- FINAL (MSS 13-14) Week 16**

- C. Objectives for Students in Teacher Preparation Programs  
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.

This course is designed to help students meet Subject Competencies:

# 14: Has ability 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.

#15: Has the ability to count rhythms using a consistent rhythmic reading system and the skills to teach that method appropriately at each grade level.

### **IIIIV. TEXTBOOKS AND OTHER LEARNING RESOURCES**

- A. A. Required Materials

1. Textbooks
 

Ottman, Robert W. Music for Sight Singing, 7th ed., Upper Saddle River, New Jersey: Prentice Hall, 2006. ISBN 0-13-187234-6

Benward, Bruce; Kolosick, J. Tmothey. Ear Training A Technique for Listening, 7<sup>th</sup> ed., New York, New York: McGraw-Hill, 2005. ISBN 978-0-07-340136-2

Blombach, Ann. MacGamut 6. Columbus, Ohio: Music Software International., 2008. ISBN 978-1-886997-21-9
  2. Other
 

Staff paper
- B. Optional Materials
1. Textboks
 

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. Excessive absences can reduce a student's grade or deny credit for the course.
  2. Students taking a late exam because of an unauthorized absence are charged a late exam fee.
  3. Students and faculty at Oral Roberts University must adhere to all laws addressing the ethical use of others' materials, whether it is in the form of print, electronic, video, multimedia, or computer software. Plagiarism and other forms of cheating involve both lying and stealing and are violations of ORU's Honor Code: "I will not cheat or plagiarize; I will do my own academic work and will not inappropriately collaborate with other students on assignments." Plagiarism is usually defined as copying someone else's ideas, words, or sentence structure and submitting them as one's own. Other forms of academic dishonesty include (but are not limited to) the following:
    - a. Submitting another's work as one's own or colluding with someone else and submitting that work as though it were his or hers;
    - b. Failing to meet group assignment or project requirements while claiming to have done so;
    - c. Failing to cite sources used in a paper;
    - d. Creating results for experiments, observations, interviews, or projects that were not done;
    - e. Receiving or giving unauthorized help on assignments.

By submitting an assignment in any form, the student gives permission for the assignment to be checked for plagiarism, either by submitting the work for electronic verification or by other means. Penalties for any of the above infractions may result in disciplinary action including failing the assignment or failing the course or expulsion from the University, as determined by department and University guidelines.
  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 artifact is a zero for that assignment.
  - b. By submitting an assignment, the student gives permission for the assignment to be assessed electronically.
  - 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 exams, and ear training assignments, exams, and completion of required MacGamut levels. 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. Whole Person Assessment Requirements
    - Sight Singing II Final Exam
    - Ear Training II Final Exam
  3. Other Course 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 and Ear Training II MUS 104 Fall 2010

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
<b>1</b>	<b>Outcome #1 – Spiritually Alive</b> Proficiencies/Capacities				
1A	Biblical knowledge			X	
1B	Sensitivity to the Holy Spirit			X	
1C	Evangelistic capability			X	
1D	Ethical behavior		X		
<b>2</b>	<b>Outcome #2 – Intellectually Alert</b> Proficiencies/Capacities				
2A	Critical thinking	X			
2B	Information literacy	X			
2C	Global & historical perspectives		X		
2D	Aesthetic appreciation	X			
2E	Intellectual creativity	X			
<b>3</b>	<b>Outcome #3 – Physically Disciplined</b> Proficiencies/Capacities				
3A	Healthy lifestyle			X	
3B	Physically disciplined lifestyle		X		
<b>4</b>	<b>Outcome #4 – Socially Adept</b> 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	