Syllabus for
MUS 104 - Sight Singing and Ear Training II
2 Credit hours
Spring 2024

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 seventh and supertonic seventh chords, secondary dominants, secondary leading tone chords, and elementary modulation.

Corequisite: MUS 102
Prerequisites: MUS 101 and MUS 103; or evidence of comparable knowledge and skills.

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.

II. STUDENT LEARNING OUTCOMES FOR THIS COURSE
   A. To prepare the music major for further studies in such specific areas as advanced harmony, form and analysis, counterpoint, orchestration, and composition.
   B. To have an increased knowledge of Rhythm, Melody, Harmony, Musical Texture and Form.
   C. To enable the student to gain an understanding of such related subjects as music history, applied and laboratory music courses, conducting, and music methods and technique courses.
   D. To understand that as an intermediate level of the subject matter it must be applied throughout and within all courses of music and must be used outside the purely academic situation every time music is heard, studied from score, performed, or created.
   E. To be able to employ appropriate musical skills involving music including:
      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,* 8th 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.

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

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. 7th chord lines in simple meters that
        contain subdivision of the beat in four parts (MSS 9-11) (ET; 6S-1).
b.   Read and write rhythmic dictation in simple meter with subdivision of the beat
        into four parts (MSS, 10), (ET 3R-2, 4R-2).
c.   Write melodic dictation with intervals from the all the diatonic triads and the V^7
        (ET: 6M-2,3; 7M-2,3; 8M2,3).
d.   Identify major-major, major-minor, minor-minor, diminished-minor, and
        diminished-diminished seventh chords in root position (ET: 8H-1, 9H-1).
e.   Write harmonic dictation of progressions to include Dominant Seventh chord (ET:
        6H-1,3).

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

Unit 2. Sight Singing of Melodies and Ear Training of Rhythmic, Melodic and Harmonic
Dictation. (**Weeks 4-6**)
a.   Sight sing melodies in simple meter with rhythmic subdivision of the beat into
        four parts (MSS, 11-12).
b.   Read and write rhythmic dictation in simple meter with subdivision of the beat
        into four parts (MSS, 10) (ET; 5R-2).
c.   Write melodic dictation with intervals from the diatonic seventh chords and
        discern and correct errors in melodic dictation (ET: 9M-2,3).
d.   Write harmonic dictation of progressions to include the Mediant, the Leading
        Tone, the Dominant Seventh, and the Leading Tone Seventh Chords (ET: 9H-
        2,3).

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

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 (MSS, 13) (ET: 10S- 1,2,3,4,5; 11S-1,2).
b.   Write rhythmic dictation in compound meters with a subdivision of beat into
        six parts (MSS, 10) (ET: 4R-2, 5R-2
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) (ET; 10M-2,3).

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e.   Continue harmonic dictation of progressions including Mediant and Leading Tone triads; and Dominant and Supertonic Sevenths (ET: 9H- 3).

f.   Begin harmonic dictation containing secondary dominants (ET: 10H- 2,3).

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

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 (MSS, 13-15) (ET: 12S-1,2).

b.   Write melodic dictation involving chromatic nonharmonic tones or chromatic tones that imply secondary function and with some subdivision of the beat (ET: 11M-1,2).

c.   Continue harmonic dictation of progressions including Mediant and Leading Tone triads; and Dominant and Supertonic Sevenths (ET: 9H- 3).

d.   Write harmonic dictation to include harmonic Secondary Dominants, and Modulations to closely related keys (ET: 11H-2,3,4).

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

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 (MSS 13-15) (ET: 12S-1,2).

b)   Write rhythmic dictation in simple and compound meters with a subdivision of the beat into four or six part, including rests (ET:6R-2).

    i. Dictate melodies that modulate to closely related keys with some subdivision of the beat (ET: 12M-1,2).

    ii. Write harmonic dictation to include Secondary Dominants and Modulations to closely related keys (ET: 11H-2,3,4; 12H-3).

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

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

F.   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.

III.   ASSOCIATED PROGRAMS
This course meets degree completion requirements for the following program: All Music degrees - General Music

A.   To provide opportunities for students to develop their music capabilities and interests through the use of music as a socializing force, as an aid to compassionate understanding of themselves and their environment and as an avenue of self-expression.

B.   To stimulate an appreciation and love for music through the study of its various disciplines.

C.   To develop techniques for mature evaluation of musical standards.

D.   To give an adequate background for further study in graduate school and cultivate tools for teaching in public and private schools, teaching in private studios, performing in professional organizations and working in related musical fields

E.   Prepare for various ministries and worship.

IV.   UNIVERSITY OUTCOMES
      This course aligns with the following University Outcomes as indicated on the last page
      A.   Spiritual Integrity
      B.   Personal Resilience
      C.   Intellectual Pursuit
      D.   Global Engagement
      E.   Bold Vision

V.   TEXTBOOKS AND OTHER LEARNING RESOURCES
VI.
      A.   Required Materials
           1.   Textbooks
                Ottman, Robert W. *Music for Sight Singing, 10*th ed., Upper Saddle River, New Jersey: Prentice Hall, 2019. ISBN 978-0-134-47545-5

                Artusi: Interactive Music Theory & Aural Skills.
                ISBN 978-1-7356237-1-9

                Staff Paper, 14 Staves, 96 Pages: Polonius Sheet Music, 2009.
                ISBN 978-1-936710-20-1

           2.   Other
                None
      B.   Optional materials
           1.   Textbooks
                None
           2.   Other
                None

V.   POLICIES AND PROCEDURES

      A.   Departmental Policies and Procedures

           1.   Students taking a late exam because of an unauthorized absence are charged a late exam fee.
           2.   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.

3.   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.

4.   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.   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, sight-singing assignments and exams, and ear training assignments, exams, and completion of required Artusi 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.   ePortfolio 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

Program Outcome Alignment: MUSIC UNIT/MUSIC ARTS

This program contributes to the University 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.

Program Outcome alignment with University Outcomes		Significant	Moderate	Minimal	None
Spiritual Integrity					
Outcome 1	Students will apply a Biblical and Christian Worldview when creating, performing, teaching, worshiping, and analyzing a variety of styles of music.	X			
Personal Resilience					
Outcome 2	Students will demonstrate active engagement and self-motivation in the preparation for recitals, classroom teaching, worship sets, research, audio projects, and presentations in music.			X	
Intellectual Pursuit					
Outcome 3 NASM 8.B.2.a-b	Students will develop the technical performance skills for artistic expression in at least one major performance area at a level appropriate for the major or concentration.			X	
Outcome 4 NASM 8.B.1.c	Students will develop ability to ready at sight with fluency in their major performance area relevant to professional standards for the particular music concentration.		X		
Outcome 5 NASM 8.B.2.a	Students will develop **aural skills** to identify intervals, melodic structures, chord qualities, and harmonic progressions.	X			
Outcome 6 NASM 8.B.2.a	Students will demonstrate an understanding of the theory, harmonic progressions, and forms of a variety of styles of music when studying, listening, performing, and teaching music.	X			
Outcome 7 NASM 8.B.4	Students will acquire and develop the basic knowledge of music history and repertoire through the present time for a variety Western music cultures and styles.			X	
Global Engagement					
Outcome 8	Students will engage and analyze music from a wide variety of musical periods including Western and non-Western musical traditions (and worship).	X			
Bold Vision					
Outcome 9 NASM 8.B.1.f	Students will demonstrate vision, leadership, and artistry **in performance** through expression in phrasing, dynamics, articulations, and accepted practice for musical works in a variety of settings including the stage, classroom, therapeutic settings, and worship services.			X	