

Syllabus for
MUS 103--Sight Singing and Ear Training I
Fall 1999

I. COURSE DESCRIPTION

Practice and drill combine with lecture demonstration teaching methods, with the availability of computer assisted instruction to develop the skills enabling the 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 leading tone triads.

II. COURSE GOALS

MUSIC 103 is designed to:

- A. prepare the music major 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. prepare the music to interpret music from score, to participate more fully in the performance of music, and to guide others to an understanding of music fundamentals.
- C. be a course basic to all music endeavors by the serious music student, listening, studying from score, recreating and creating.

III. COURSE OBJECTIVES

The teacher candidate will know the following:

- 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 recreate or create 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.

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

- 14. 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.
- 15. Is able to count rhythms using a consistent rhythm reading system and demonstrates the skill to teach that method appropriately at each grade level.

IV. TERMINAL OBJECTIVES

- A. As a result of successfully completing this course, the student should be able to achieve at least 55 percent accuracy in the following:
1. Sight Singing skills.
Sight read melodies comparable to those in chapters 4, 5, and 7 of Music for Sight Singing, 4th ed. Reading should be done with a single reference pitch and 3 minutes of study/practice time.
 2. 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 leading tone triads.
- B. 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.

V. UNIT OBJECTIVES

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

Measured from tests and quizzes, at the conclusion of each unit, the students should be able to:

- A. Unit I. Introduction to Sight Singing of melodies and Ear Training of Intervals and Rhythmic and Melodic Dictation. **(Weeks 1-3)**
1. For singing rhythms and rhythmic dictation, use rhythmic counting techniques.
 2. Sing scales and chordal leaps with letter names.
 3. Sing major and minor scales with letter names and solfeggio or numbers.
 4. Recognize the key (tonic) of melodies.
 5. Read at sight melodies in simple meter with only scalewise pitches and leaps along the tonic triad (Music For Sight Singing [MSS], chapters 1,2).
 6. Name and write intervals of major and minor seconds (Basic Ear Training Skills [BETS], 1).
 7. Name and write intervals from major and minor triads (BETS, 2).
 8. Use 2-,3-,and 4- beat conducting patterns in taking dictation of rhythms with no more than 2-part division of the beat (BETS, 5).
 9. Recognize and locate the tonic tone in melodies.
 10. Write melodic dictation of adjacent scale steps in major keys and of simple meters with 2-part division of the beat (BETS, 11).

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

- B. 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, major keys, the divided beat.
 2. Name and write intervals from major and minor triads (BETS, 2).
 3. Write rhythmic dictation that includes compound meters with 3-part division of the beat (BETS,6).
 4. Write melodic dictation including leaps from the tonic triad in major keys with the divided beat (BETS, 13).

5. Discern and correct errors in melodic dictation.
6. Given major and minor triads in root position, determine the position of the soprano (BETS, 18).
7. Write harmonic dictation of progressions using tonic and dominant triads in major keys (BETS, 21).

EAR TRAINING EXAM No. 1 (BETS, 1-6; 11-13; 18; 21)

C. 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 tonic and dominant triads, major keys and minor keys, simple and compound meter (MSS, 5).
2. Continue naming and writing intervals from major and minor triads.
3. Continue writing rhythmic dictation that includes compound meters with 3-part division of the beat.
4. Write melodic dictation including leaps from the tonic triad in minor keys (BETS, 14).
5. Discern and correct errors in melodic dictation.
6. Determine inversions of major, minor, and diminished triads (BETS, 19).
7. Write harmonic dictation of progressions using tonic, dominant, and subdominant triads and their inversions in major and minor keys.

SIGHT SINGING EXAM No. 2 (MSS, 1-5)

D. 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 (MSS, 6).
2. Name and write all intervals (BETS, 3-4)
3. Continue writing rhythmic dictation that includes compound meters with 3-part division of the beat.
4. Continue writing melodic dictation including leaps from the tonic triad in minor keys (BETS, 14).
5. Discern and correct errors in melodic dictation.
6. Continue discerning inversions of major, minor, and diminished triads (BETS, 19).
7. Write harmonic dictation of progressions to include the Supertonic Triad (BETS, 22).

EAR TRAINING EXAM No. 2 (BETS, 3-4; 14; 19; 22)

E. 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 time (MSS, 7).
2. Name and write all intervals (BETS, 3-4)
3. Write rhythmic dictation to include an introduction to subdivision of the beat, simple meter (BETS, 7).
4. Continue writing melodic dictation including leaps from the tonic triad in minor keys (BETS, 14).
5. Discern and correct errors in melodic dictation.
6. Continue discerning inversions of major, minor, and diminished triads (BETS, 19).
7. Write harmonic dictation of progressions to include the Leading Tone Triad as well as the Supertonic Triad (BETS, 22).

SIGHT SINGING EXAM No. 3 -- FINAL (MSS through chapter 7)

EAR TRAINING EXAM No. 3 -- FINAL (BETS add some of 7 & 22)

VI. TEXTBOOKS

- A. Ottman, Robert W., Music for Sight Singing, 4th edition, Prentice-Hall, 1996.
- B. Ottman, Robert W., Basic Ear Training Skills, Prentice-Hall, 1991.

VII. COURSE PROCEDURES

A. Course Prerequisites

It is highly advisable that the entering music major have, as prerequisites, 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.

The Teacher Candidate will be able to demonstrate the following:

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.)
3. The two areas of the course, sight singing and ear training (some aural-visual recognition included), will receive equal weight in the evaluation of student progress. Evaluation will be made from quizzes and tests. Quizzes will not be announced ahead of time.
4. Missed quizzes will not be made up except for extended illness. Quiz points are bonus points.
5. The assessment of test scores will be based on the minimum composite score of 55% as the lowest C grade. Other grades will be prorated with regard to the C grade.

C. Other Information

1. "Consistent with Section 504 of The Rehabilitation Act of 1973, and the Americans With Disabilities Act, ORU ensures that no **"qualified individual"** will be denied reasonable accommodation in the form of modification of policies, practices and/or procedures." Students with disabilities who wish to access services should contact their professor(s) and the Office of Disability Services at Ext. 7355 to initiate the process.
2. 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.

VIII. ATTENDANCE POLICY

- A. Attendance at each class or laboratory is mandatory at Oral Roberts University.
- B. Double cuts will be assessed for absences immediately preceding or following holidays or breaks.

- C. Virtually every class period will begin with a Quiz. Each Quiz will begin at the time the class is scheduled to begin. Each Quiz will be timed. When time is up, the Quiz will end. Roll will be checked by the Quizzes taken. Students coming into class after the Quiz is over, must submit a piece of paper providing name, ID number, date, and the statement "TARDY. " This paper must be submitted after class. It is the responsibility of involved students to report a tardy immediately after the class in which the tardy occurred. If this action is not taken, students involved will be counted absent.
- D. If possible, excused absences must be presented in an official manner before the absence takes place, but no later than one week after the absence. In the case of extended absences, involved students should provide official notification and excuse of absence upon returning to class.
- E. One absence from a class, will result in a deduction of two points from the appropriate Composite Grade. Two times tardy will result in one absence.

IX. COURSE CALENDAR

BASIC EAR TRAINING SKILLS (BETS)

Intervals:	Chapters	1-4
Rhythm:	Chapters	5-10
Melody:	Chapters	11-17
Harmony:	Chapters	18-25

WEEKS ONE, TWO, THREE

Unit 1

SIGHT SINGING EXAM No. 1

WEEKS FOUR, FIVE, SIX

Unit 2

EAR TRAINING EXAM No. 1

WEEKS SEVEN, EIGHT, NINE

Unit 3

SIGHT SINGING EXAM No. 2

WEEKS TEN, ELEVEN, TWELVE

Unit 4

EAR TRAINING EXAM No. 2

WEEKS THIRTEEN, FOURTEEN, FIFTEEN

Unit 5

SIGHT SINGING EXAM No. 3 -- FINAL

WEEK SIXTEEN

EAR TRAINING EXAM No. 3 --FINAL

Robbins, Walker, West
Name of Instructor

MUS 103
Course No.

Sight Singing and Ear Training I
Title of Course

Music
Name of Department

MISSION

The lifestyle at ORU is rooted in the word "Wholeness." ORU seeks to educate the whole person, with balanced emphasis placed on the development of mind, spirit, and body.

GENERAL OUTCOMES

1. Spiritual Development
2. Physical Development
3. Communication
4. Analysis
5. Problem Solving
6. Valuing in Decision-making
7. Social Interaction
8. Global Perspectives
9. Effective Citizenship
10. Aesthetic Responsiveness

MAJOR OUTCOMES

Within a Christian, Charismatic environment, provide students an excellent undergraduate foundation in music.

Provide professional training for a career as a music teacher, performer, composer, and church musician.

Become intellectually aware of a wide variety of music by listening, analyzing, creating, and recreating.

Attain proficiency on a primary instrument and at least functional piano skills, also knowledge and skill in music theory and in music history.

Gain knowledge and skill in these areas of knowledge to pass along to others.

COURSE GOALS (OBJECTIVES)

The course includes the beginning skills of melodic and harmonic dictation and melodic sight reading.

Within the limits of music studied, interpret music that is notated by sight singing melodic examples (solo and parts).

Within the limits of music studied, correctly notate music that is heard, including intervals, chord types, and melodies (rhythm alone and pitch with rhythm), and harmonic progressions.

ASSESSMENT OF COURSE GOALS

STIMULI:

Music played for harmonic, melodic, and rhythmic dictation-- answers recorded with pencil and paper.

Music--melodic example provided; the student is to read the example. Students are tape recorded for evaluation.

CRITERIA:

On the basis of past experience

88%-100% = A
73% - 87% = B
55% - 72% = C
40% - 54% = D
Below 40% = F