

MUS122: Ear Training and Sight Singing II
Spring 2019 — M/W/F 11:00–11:50 am – Fine Arts Center E205

Instructor: Dr. Kirsten Volness

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Office hours: by appointment

Office location: Fine Arts Center D206

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Course Website: <http://www.kirstenvolness.com/mus122.htm>

COURSE DESCRIPTION / OBJECTIVES

Students will develop aural skills including advanced rhythmic, melodic, and harmonic analysis and dictation, and sight singing. Grade will be based on in-class participation, weekly quizzes, homework, and a final sight-singing exam. Special emphasis will be placed on analytical listening skills (isolation, problem solving, musical memory on small and large scales), proficiency in sight singing, methods for individual practice and improvement (Auralia, online ear training programs), and ability to improvise given certain rhythmic, melodic/modal, and harmonic parameters.

REQUIRED COURSE MATERIALS

Rogers, Nancy, and Robert W. Ottman. *Music for Sight Singing*. Upper Saddle River, NJ: Pearson, 2014.

Auralia and Musition Software Bundle (student license)

Folder/Binder in which to organize handouts, score excerpts, class notes

Manuscript paper, sharpened pencils, functional erasers, and pens

POLICIES AND EXPECTATIONS

ATTENDANCE and PARTICIPATION

Due to the importance of in-class activities, attendance is mandatory. Students are expected to participate in group and individual singing and analysis. Please be respectful of your fellow students and be supportive of their efforts. **Each student is allowed TWO unexcused absences per term; each additional thereafter will result in a 2% reduction in one's highest attainable final grade.** Absences will be excused in cases of illness (with doctor's note) or legitimate emergency (family or otherwise). **No late assignments will be accepted;** please notify me prior to the due date in case of extenuating circumstances. Sleeping in class, not participating, and/or being noticeably distracted by personal electronics during lecture, listening, or discussion will result in an unexcused absence for the day. You are responsible for keeping your course materials organized, knowing when assignments are due, and exams are scheduled.

COMMUNICATION

Additional materials and resources will be posted on the course website. **You are responsible for checking URI email regularly** for any updates, announcements, or other news regarding this course, as it is the primary means of communicating with you outside of class.

PITCH SOLMIZATION

In the interest of preparing you for atonal music theory, we will not be using traditional moveable or fixed DO solfège, but instead you are required to sing letter names or scale degree numbers in class and for your sight singing exam; e.g., C (/see/) for C natural, CIS (/cease/) for C sharp, CES (/cess/) for C flat. Refer to chart below for help in making the transition.

FIXED DO

<i>Inflected</i>					<i>Uninflected</i>	
♭	b	♮	#	x		♭/b/♮/#/x
def	de	do	di	dis	C	do
raf	ra	re	ri	ris	D	re
mef	me	mi	mis	misis	E	mi
fef	fe	fa	fi	fis	F	fa
sef	se	sol	si	sis	G	sol
lef	le	la	li	lis	A	la
tef	te	ti	tis	tisis	B	ti
def	de	do	di	dis	C	do

LETTER NAMES

<i>Inflected</i>					<i>Uninflected</i>	
♭	b	♮	#	x		♭/b/♮/#/x
Ceses	Ces	C	Cis	Cisis		C
Deses	Des	D	Dis	Disis		D
Eses	Es	E	Eis	Eisis		E
Feses	Fes	F	Fis	Fisis		F
Geses	Ges	G	Gis	Gisis		G
Ases	As	A	Ais	Aisis		A
Beses	Bes	B	Bis	Bisis		B
Ceses	Ces	C	Cis	Cisis		C

COURSE ACTIVITIES

Aural skills practice including the following activities:

Dictation —quizzes will include melodic, harmonic, and rhythmic exercises, including interval, scale, and chord identification, and multiple-choice questions.

Sight singing — exam may include arpeggiations, a rhythm, a melody, and a duet, the second part of which may be sung/played by another person or by you on the piano while you sing.

Transcription of a short piece from a musical tradition that is not strictly notated (something for which sheet music is not readily available—don't cheat). Each student may choose music of any genre, but must have their selection approved by the instructor by **March 29**. Transcriptions should be notated with music software (Finale, Sibelius, Dorico, MuseScore—not Noteflight), and part of your grade will take professional presentation into account, specifically legibility and attention to detail (dynamics, articulation, expressive markings, etc.)

GRADING

- Attendance/Participation/In-class performance: 15%
- Dictations: 30% (highest scoring 10 of 12 dictations averaged)
- Sight singing final exam: 20%
- Homework: 20%
- Transcription: 15%

Each assignment/exam will be graded on a scale of 100 points. Each score will then be adjusted according to the percentage that it counts toward the final semester grade (see above). After I have calculated the number of points (adjusted for the above percentages), I will add all of them together to find the final percentage corresponding to your final letter-grade for the course, using the scale: A 93-100, A– 90-92, B+ 87-89, B 83-86, B– 80-82, C+ 77-79, C 73-76, C– 70-72, D+ 65-69, D 60-64, F less than 60 percent. If you have a question about your grade, please contact the instructor immediately, not at the end of the semester.

HOMEWORK

PRACTICE

You are expected to conscientiously practice your listening and sight singing skills outside of class at least 3 hours a week. **I will assign homework on Monday to be completed (using Auralia, Musition, and online recordings) and completed by Friday at 11:59 pm each week.** You are encouraged to sharpen your analytical listening skills and audiation (singing music back in your mind) in everyday situations as well. Focused practice with a partner may help make your work more fun, but you must **complete your graded homework alone**. Online resources (see course website) and Auralia software on 3 computers in the Music Resource Center are also good tools with which to practice and measure your progress.

HOW TO COMPLETE WEEKLY HOMEWORK

1. Purchase Auralia/Musition Cloud Bundle and install on your computer.
2. Set up an account as prompted during the installation.
3. Log-in to Auralia and select the course for the week to complete the exercises.
4. NB: It may be helpful to listen and transcribe the dictation **in pencil** on staff paper before entering your answer on the computer.
5. Occasionally there will be a written component to the homework you will turn in. Please complete these in pencil on staff paper or with music notation software as directed.

UNIVERSITY ANTI-BIAS STATEMENT

Each member of the University community has the responsibility to foster an environment of acceptance, mutual respect, and understanding. If you are a target or a witness of a bias incident, you are encouraged to contact the URI Bias Response Team (www.uri.edu/student_life/brt) where you will find people and resources to help.

TITLE IX PROTECTIONS

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc. If you or someone you know has been harassed or assaulted, you may find the appropriate resources here: <http://web.uri.edu/womenscenter/violence-prevention-and-advocacy-services-vpas/>

SPECIAL NEEDS

Any student with a documented disability is welcome to contact me as early in the semester as possible so that we may arrange reasonable accommodations. As part of this process, please be in touch with Disability Services for Students Office at 330 Memorial Union, 401-874-2098 (<http://www.uri.edu/disability/dss/>) or 239 Shepard Building, Feinstein Providence Campus, 401-277-5221, providing appropriate documentation of disability, requesting accommodation in a timely manner, and follow-through regarding accommodations requested.

PLAGIARISM / CHEATING

If you are found to have committed plagiarism or are caught cheating, you will immediately receive a score of zero (0) for the assignment and, possibly, the course.

<http://www.math.uri.edu/~merino/summer04/mth142/cheating.html>

COURSE OVERVIEW

JAN 23: INTRODUCTIONS — SYLLABUS — STRATEGIES + EXERCISES — SS1–2 + UNIT 1

JAN 25: MOCK DICTATION QUIZ

JAN 28: SS1–2 + UNIT 2

JAN 30: SS1–2 + UNIT 2

FEB 1: DICTATION QUIZ 1

FEB 4: SS3 + UNIT 3

FEB 6: SS3 + UNIT 3

FEB 8: DICTATION QUIZ 2

FEB 11: SS4 + UNIT 4

FEB 13: SS4 + UNIT 4

FEB 15: DICTATION QUIZ 3

FEB 18: SS4 + REVIEW

FEB 20: SS4 + REVIEW
FEB 22: DICTATION QUIZ 4

FEB 25: SS5 + UNIT 5
FEB 27: SS5 + UNIT 5
MAR 1: DICTATION QUIZ 5

MAR 4: SS6 + UNIT 6
MAR 6: SS6 + UNIT 6
MAR 8: DICTATION QUIZ 6

MAR 11–15: NO CLASS — SPRING BREAK

MAR 18: SS7 + UNIT 7
MAR 20: SS7 + UNIT 7
MAR 22: DICTATION QUIZ 7

MAR 25: SS8 + UNIT 8
MAR 27: SS8 + UNIT 8
MAR 29: DICTATION QUIZ 8 — Transcription proposals due

APR 1: SS9 + UNIT 9
APR 3: SS9 + UNIT 9
APR 5: DICTATION QUIZ 9

APR 8: SS10 + UNIT 10
APR 10: SS10 + UNIT 10
APR 12: DICTATION QUIZ 10

APR 15: SS11 + UNIT 11
APR 17: SS11 + UNIT 11
APR 19: DICTATION QUIZ 11

APR 22: SS12 + UNIT 12
APR 24: SS12 + UNIT 12
APR 26: DICTATION QUIZ 12

APR 29: TRANSCRIPTION DUE + SIGHT SINGING REVIEW

FINAL SIGHT SINGING EXAM: Friday, MAY 3, 8:00–11:00 am, D206

COURSE COMPETENCIES (NASM)

BA 2.1 — The ability to hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture.

BA 2.2 — An understanding of and the ability to read and realize musical notation.

BA 2.6 — An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.

BA 3.3 — Knowledge and/or skills in one or more areas of music beyond basic musicianship appropriate to the individual's needs and interests, and consistent with the purposes of the specific liberal arts degree program being followed.

BM 1.e — Keyboard competency.

BM 2.a — An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.

BM 2.b — Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.

BM 3 — A rudimentary capacity to create original or derivative music. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.