

CASPER COLLEGE COURSE SYLLABUS
MUSC 2035:01 Aural Theory III

Semester/Year: Fall 2015

Lecture Hours:

Lab Hours: 2.0

Credit Hours: 1.0

Class Time: 1:00 – 1:50 p.m.

Days: Tu/Th

Room: MU 104

Instructor's Name: Nathan Baker

Office Phone: 268-2538

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Office Location/Hours: MU 210; office hours TBA

Course Description: Instruction in rhythmic dictation (triplets and syncopation), harmonic dictation (all the diatonic triads and dominant, leading-tone seventh chords), melodic dictation and sight-singing (chromatic melodies). Designed to aid the student in transforming notation into sound and sound into notation. Required for all music majors.

Statement of Prerequisites: MUSC 1045

Goal: To continue to develop fluency in the musical language, both in reading comprehension (sight singing) and in aural comprehension (dictation)

Outcomes: Upon successful completion of this course, students will be able to:

1. Dictate the pitches of a short diatonic melody in major and/or minor featuring stepwise motion and skips between members of any diatonic chord using solfege syllables.
2. Dictate the pitches of a short melody in major and/or minor featuring chromatic passing tones using solfege syllables;
3. Dictate the pitches of a short melody in major and/or minor featuring skips to chromatic prefix neighbors using solfege syllables;
4. Dictate the pitches of a short melody in major and/or minor featuring secondary dominants using solfege syllables;
5. Dictate the pitches of a short melody in major and/or minor featuring mode mixture (including the Neapolitan sixth chord) using solfege syllables;
6. Dictate the pitches of a short melody in major and/or minor featuring melodic sequence using solfege syllables;
7. Dictate the rhythm of a short melody that contains durations between a beat subdivision and a bar length in any simple meter using protonotation;
8. Dictate the rhythm of a short melody that contains durations between a beat subdivision and a bar length in any compound meter using protonotation;
9. Dictate the rhythm of a short melody that contains two-beat triplets using protonotation;
10. Notate melodies from protonotation on the treble, bass, alto, and tenor staves using standard notational conventions;
11. Notate melodies from protonotation on other C staves using standard notational conventions;
12. Notate melodies for standard transposing instruments (Bb, Eb, and F);
13. Dictate a bass line and chords for a harmonic progression in major and/or minor featuring any of the diatonic chords;
14. Dictate a bass line and chords for a harmonic progression in major and/or minor featuring secondary dominants;

15. Dictate a bass line and chords for a harmonic progression in major and/or minor featuring mode mixture (including the Neapolitan sixth chord);
16. Dictate a bass line and chords for a harmonic progression in major and/or minor featuring functional chromatic motion (including augmented sixth chords);
17. Aurally identify falling fifths harmonic sequences;
18. Aurally identify falling thirds harmonic sequences;
19. Sing a short diatonic melody in major and/or minor featuring stepwise motion and skips between members of any diatonic chord using solfege syllables;
20. Sing a short melody in major and/or minor featuring chromatic passing tones using solfege syllables;
21. Sing a short melody in major and/or minor featuring skips to chromatic prefix neighbors using solfege syllables;
22. Sing a short melody in major and/or minor featuring secondary dominants using solfege syllables;
23. Sing a short melody in major and/or minor featuring mode mixture (including the Neapolitan sixth chord) using solfege syllables;
24. Sing a short melody in major and/or minor featuring melodic sequence using solfege syllables;
25. Sing a short melody in major and/or minor that is written in a C clef other than alto/tenor;
26. Perform the rhythm of a short melody that contains durations between a beat subdivision and a bar length in any simple meter using takadimi;
27. Perform the rhythm of a short melody that contains durations between a beat subdivision and a bar length in any compound meter using takadimi;
28. Perform the rhythm of a short melody that contains two-beat triplets using takadimi.

In addition to the above learning outcomes, the course also requires students to demonstrate personal responsibility via the following behavioral outcomes:

- A. Be on time to class;
- B. Regularly practice course material and submit assigned work on time.

Methodology: Mastery of the above outcomes will be developed through a combination of: interactive lab featuring sight singing, call and response, and aural dictation; daily individual practice of aural dictation and sight-singing outside of class; and constant individual feedback.

- **Interactive Lab:** We will explore each topic through brief lecture/demonstrations introducing the material and extensive participatory group sight singing, call and response, and aural dictation. I expect you to be an *active* participant in the learning process, and *especially* to ask questions anytime you feel that you don't understand what is going on.
- **Daily Individual Practice:** Just as you wouldn't expect to get much better at playing your instrument or singing if you didn't practice it daily, failure to practice "doing theory" will inhibit your mastery of it. I expect you to attempt to practice dictation via the assigned recordings every day, and practice sight singing for at least fifteen minutes (minimum—more is better!) every day.
- **Constant Individual Feedback:** You will be given frequent feedback on your progress via returned homework dictations, in-class quizzes, and regular individual appointments.

Evaluation Criteria: As musicians, we are acquainted with a very practical level of evaluation: at any given concert, a musician can give a great performance, a decent performance, a bad performance, or (in rare and unfortunate cases of extreme individual unpreparedness) no performance at all; as musicians, we all strive for every performance to be *perfect*.

You should bring this same attitude to this class—strive for perfect mastery of each outcome.

To help you demonstrate said mastery, the outcomes will be evaluated via in-class dictation quizzes and individual sight singing appointments. The quizzes, each focusing on one or more of the outcomes, will be administered at the beginning of most class periods, and will feature melodies similar to those assigned as homework; you may take each quiz as many times as you wish (although you will likely need to come to my office to retake a quiz). The appointments will take place in my office at your assigned time, and will feature a prepared melody selected from the assigned melodies that you will have practiced, as well as an unprepared melody new to you.

Each quiz and appointment will be scored as follows: 4, complete level of mastery; 3, satisfactory level of mastery; 2, rudimentary level of mastery; 1, lack of mastery.

Behavioral outcomes will be assessed as follows:

- A: 4: no unexcused absences or tardiness; 3: no unexcused absences, occasional tardiness; 2: occasional unexcused absences and tardiness; 1. Frequent unexcused absences and tardiness.
- B: 4: all assignments submitted on time; 3: 80% or more of all assignments submitted on time; 2: 50% or more of all assignments submitted on time; 1: fewer than 50% of all assignments submitted on time.

There will be no midterm or final exam, but no evaluation of an outcome will take place after the end of finals week (i.e. all quizzes must be passed by then).

Your final grade will be calculated as follows:

- A: Complete mastery of all learning outcomes and earn a 4 in both behavioral outcomes.
- B: Complete mastery of at least fourteen learning outcomes, satisfactory mastery of the rest, and earn at least a 3 in both behavioral outcomes.
- C: Satisfactory mastery of all learning outcomes, and earn at least a 2 in both behavioral outcomes.
- D: Satisfactory mastery of at least fourteen learning outcomes, rudimentary mastery of the rest (note that any learning outcomes not satisfied will be carried over and must be satisfied to score at least a D in MUSC 1045), and earn at least a 2 in both behavioral outcomes.
- F: Failure to satisfactorily master at least fourteen learning outcomes and/or earn at least a 2 in both behavioral outcomes.

Required Text, Readings, and Materials: Manual for Ear Training and Sight Singing by Gary S. Karpinski (W.W. Norton, ISBN 0-393-97663-7) and Anthology for Sight Singing by Gary S. Karpinski and Richard Kram (W.W. Norton, ISBN 0-393-97382-4); The Rhythm Book by Richard Hoffman (Harpeth River, ISBN 978-0-9837287-0). You will, of course, also need a pencil and blank staff paper (free staff paper can be printed from www.blanksheetmusic.net).

Class Policies: I run my classroom via two general rules:

1. Be Respectful: Treat your professor and colleagues with courtesy and respect, and don't do anything that disrupts the learning environment.
2. Be Responsible: Attend class (after all, you're still paying for me to teach you whether or not you show up), pay attention, ask questions and come to my office when you don't quite understand something, and always do your very best work on your assignments. As new adults experiencing the "real world" for the first time, I recognize that you may encounter unexpected difficulties that interfere with the educational process; at my discretion, I will often be flexible in arranging appropriate accommodations with you (such as excusing an absence or accepting a late assignment) IF and ONLY IF you are responsible enough to promptly communicate me should something come up.

Last Date to Change to Audit Status or to Withdraw with a W Grade: November 12

Student Rights and Responsibilities: Please refer to the Casper College Student Conduct and Judicial Code for information concerning your rights and responsibilities as a Casper College Student.

Chain of Command: If you have any problems with this class, you should first contact the instructor to attempt to solve the problem. If you are not satisfied with the solution offered by the instructor, you should then take the matter through the appropriate chain of command starting with the Department Head/Program Director, the Dean, and lastly the Vice President for Academic Affairs.

Academic Dishonesty: (Cheating & Plagiarism) Casper College demands intellectual honesty. Proven plagiarism or any form of dishonesty associated with the academic process can result in the offender failing the course in which the offense was committed or expulsion from school. See the Casper College Student Code of Conduct for more information on this topic.

Official Means of Communication: Casper College faculty and staff will employ the student's assigned Casper College email account as a primary method of communication. Students are responsible to check their account regularly.

ADA Accommodations Policy: If you need academic accommodations because of a disability, please inform me as soon as possible. See me privately after class, or during my office hours. To request academic accommodations, students must first consult with the college's Disability Services Counselor located in the Gateway Building, Room 344, (307) 268-2557, bheuer@caspercollege.edu. The Disability Services Counselor is responsible for reviewing documentation provided by students requesting accommodations, determining eligibility for accommodations, and helping students request and use appropriate accommodations.

Calendar or schedule indicating course content: Due to the skill mastery basis of this course, progression through course material will depend on student performance; I anticipate that, after the initial review, we will cover Karpinski chapters 48 and 51-65. Prepared melodies from the sight-singing anthology will be selected to match the Karpinski topics of the week.