

### Course Materials

Horvit, Michael, et al. *Music for Ear Training*, Second Edition. Belmont, California: Wadsworth Publishing, 2005.

Ottman, Robert W., et al. *Music for Sight Singing*, Seventh Edition. Upper Saddle River, New Jersey: Pearson Prentice Hall, 2006.

Auralia—Computer program for dictation drills available on computers in Biedenbarn Hall.

Blank manuscript (staff) paper.

Pencils.

\*\*Helpful materials and web links can be found at <http://www.ulm.edu/~everett/auralskills.html>.\*\*

### Course Description and Prerequisites

This course covers intermediate levels of melodic dictation, rhythmic dictation, and sight-singing. Fundamentals of harmonic dictation are introduced (from ULM Catalog).

Aural Skills functions as the “in practice” counterpart to the written Music Theory course. Because both visual and aural cognizance of musical elements (rhythm, melody, harmony, etc.) are vital to complete musical development, the purpose of this course is to train students to perceive and identify these elements aurally and visually and to reproduce them through both singing and dictation. In-class activities will include sight-singing rhythmic and melodic exercises, as well as dictation of rhythms, melodies, and harmonies. The Auralia software program and Horvit text will be used for additional practice outside of class. This intermediate course will continue work on execution and dictation of simple and compound meter rhythms, intervals, and melodies and harmonies within major and minor keys, as well as continued exercises in mode and meter identification.

### Student Goals and Objectives

Through this course, the student will continue learning to:

1. Aurally recognize intervals.
2. Aurally recognize simple and compound meter rhythms.
3. Aurally recognize chord, mode, and meter characteristics.
4. Dictate diatonic melodies and intervals.
5. Dictate basic rhythms in both simple and compound meters.
6. Dictate harmonic progressions in major and minor keys.
7. Identify types of cadences.
8. Sight-sing rhythms and diatonic melodies.

### Teaching Strategies

Aural Skills is a “lab” course by nature, therefore class meetings will consist primarily of corporate dictation and sight-singing exercises. Students may be called upon to write their dictation answers on the board for the class, and/or to sight-sing individually or in small groups. In-class discussions will focus upon developing techniques and ideas for greater student achievement, though it must be emphasized that individual and small group PRACTICE outside of class is necessary if this course is to be completed successfully. Students are encouraged to utilize the Auralia software program and Horvit text frequently in order to build dictation skills. Small group work with a piano is also effective.

### Assignments

Course assignments and their weight toward the final grade are as follows:

1. Dictation tests (4) – 35%. Tests on dictation skills developed during individual and corporate practice will be given at four (4) points during the semester, tentatively scheduled for February 5, March 5, April 2, and May 8. (Dates may be changed at the instructor's discretion, but will be close to these.) Rhythmic, melodic, intervallic, and harmonic dictation will be included on these tests.
2. Sight-singing tests (4) – 35%. Similar to the tests above, except for sight-singing. Students will be required to sing both prepared and unfamiliar melodies, as well as articulate rhythm patterns. The dates of the sight-singing tests will be the same as those of the dictation tests.
3. Dictation quizzes – 15%. Short quizzes on dictation skills will be given at various points during the semester, and may be announced or unannounced. These will be similar to the tests discussed above, but will be shorter. Expect to have one of these during each unit, but more may be given.
4. Sight-singing quizzes – 15%. Materials similar to the sight-singing tests discussed above, but with the same brevity and frequency as the dictation quizzes.

### Grading Scale

90-100=A                      80-89=B                      70-79=C                      60-69=D                      0-59=F

### Grading Methodologies

Dictation quizzes and tests will be graded as follows:

- Interval, chord, scale, cadence, meter, and mode identification questions will be assigned one point each.
- Rhythm dictation questions will be assigned one point per beat.
- Melodic dictation questions will be assigned two points per beat—one point for pitch, one point for rhythm. Some leniency will be exercised when a single mistake causes subsequent notes to be incorrect, yet the intervals and/or rhythms after the first missed notes are “correct.”
- Harmonic dictation questions will be assigned one point per pitch, one point per chord identification, and one point for identifying the cadence.
- The student's score will be converted to a percentage grade. For example, if the student is awarded seven points out of ten possible, he or she will receive a grade of 70.

The singing portions of sight-singing quizzes and tests will be graded as follows:

- Students that miss no pitches, rhythms, or solfège syllables will receive a score of 100.
- A score of 95 will be awarded when the student's execution is generally correct, but with a bit of stuttering or stumbling.
- A score of 90 will be awarded when the student's execution is “close,” but perhaps the pitch modulates, solfège is slightly inaccurate, and/or rhythmic execution is somewhat inconsistent.
- A score of 85 will be awarded when the student's execution is, again, “close,” but with greater inconsistencies than needed for a score of 90.
- A score of 80 will be awarded when pitch and solfège are mostly correct, but rhythm execution is completely inaccurate.
- A score of 75 will be awarded when the pitch modulates, rhythm execution is inaccurate, but solfège is correct.
- A score of 70 will be awarded when the student has the “gist” of the exercise, but with frequent misses in pitch, rhythm, and solfège.
- A score of 60 will be awarded when the student sings somewhat correctly but refuses to use or cannot correctly use solfège syllables.
- A score of 40 will be awarded when the student at least somewhat accurately executes rhythm and solfège, but misses most or all pitches.
- A score of 20 will be awarded when pitch, rhythm, and solfège are all woefully incorrect.
- A score of 0 will be awarded when the student refuses to take the quiz or test, or misses class that day without excuse.

The rhythm execution portions of sight-singing quizzes and tests will be graded as follows:

- Note: all rhythm execution exercises in quizzes and tests will be four measures in length.
- Students that count and clap with complete accuracy will receive a score of 100.
- A score of 90 will be awarded when the student's execution is “correct,” but tempo is inconsistent; OR, if the student has to start over more than once.
- A score of 80 will be awarded when one measure (or equivalent) is executed incorrectly, but the rest is correct.
- A score of 60 will be awarded when two measures (or equivalent) are executed incorrectly, but the rest is correct.
- A score of 50 will be awarded when the student claps somewhat accurately, but refuses to or cannot correctly count subdivisions aloud.
- A score of 40 will be awarded when three measures (or equivalent) are executed incorrectly, but the rest is correct.

- A score of 20 will be awarded when the students execution is almost completely incorrect.
- A score of 0 will be awarded when the student refuses to take the quiz or test, or misses class that day without excuse.

Sight singing tests will generally include three sections: rhythm execution, prepared melody, and sight singing. Each section will be graded individually according to the above standards and then combined to produce the total score for the test. Rhythm execution and sight singing will each be weighted 30%, and the prepared melody 40%.

### Class Preparation

Students should PRACTICE both sight-singing and dictation skills on a **daily** basis, as these skills can only be acquired through diligent practice much like that which is undertaken to develop performance skills as a vocalist or instrumentalist. Students will be given “assignments” for exercises in the texts, Auralia, and/or other materials to serve as a guide for class preparation. While there is no homework in this course *per se*, students that do not practice regularly **will** fall behind, and very likely fail the course. The instructor is available during office hours for individual help outside of class, if needed.

### Attendance

Attendance at each class meeting is essential for optimal student learning. In order for a pre-planned absence to be deemed excused, the student must inform the instructor in advance of the planned absence, and the instructor must approve of the reason for the absence. This rule does not apply to immediate emergency situations such as sudden illness or injury, car trouble, or death in the immediate family, although it is still desirable that the instructor be contacted in advance, if possible. A doctor’s excuse or other official notice will be requested in these instances. All other absences will be deemed unexcused. Tests and quizzes missed due to an excused absence can be made up; however, previously announced tests or quizzes must be completed prior to the missed class if the absence is planned in advance. Work missed due to absences deemed unexcused cannot be made up. Students that miss more than seventy-five (75) percent of class meetings—in this course, eight (8) or more absences—will receive a grade of “W” (prior to the last day to drop a course) or “F” (after the last day to drop a course) in MUSC 105.

### Tardies

Students arriving late to class will have their tardies deemed excused if the instructor is informed in advance, or if the student has a note or promise of a note from a doctor, another instructor, or other responsible party. All other tardies will be deemed unexcused. In addition, four (4) unexcused tardies will be considered equal to one unexcused absence. See the attendance policy above for penalties for unexcused absences/tardies. Policies regarding work missed due to tardies are the same as those listed above for absences.

### General Policies, Procedures, and Information

In addition to the information specified above, information in the ULM Student Policy Manual and Organizational Handbook (<http://www.ulm.edu/studentpolicy>) applies in this course.

In case of an in-class emergency, the instructor will provide information on how to proceed.

For information on Student Services, including the Student Success Center, Counseling Center, Special Needs, and Student Health Services, please visit <http://www.ulm.edu/studentaffairs>.

**MUSC 105: Aural Skills II**  
**ULM Division of Music**  
**Spring 2009**  
 Time: 8:00-9:15am TR  
 Location: Biedenharn 129

**Dr. Micah Everett, Instructor**  
 Phone: 318-342-1596  
 Email: everett@ulm.edu  
 Web: <http://www.ulm.edu/~everett>  
 Office Hours, Biedenharn 211: TBA

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Tentative Class Schedule (subject to change)

Unit I: January 13-February 5

- Subjects Covered:
  - Review of skills acquired in Aural Skills I.
  - Continued harmonic dictation in major and minor keys, with additional inversions. Choices include I(i), I(i)6, I(i)6/4, ii(iiidim)6, IV, IV6, V, V6, V7, V6/5, V4/3, V4/2.
  - Sight-singing in alto and tenor clefs.
  - Sight-singing and dictation of more disjunct melodies.
  - Chord qualities: major, minor, augmented, diminished triads; major, dominant (major-minor), minor, half-diminished, diminished seventh chords.
  - Cadences: Perfect Authentic, Imperfect Authentic, Half, Plagal, Deceptive.
  - Identification of mode (major or minor) and meter in pieces from the repertoire.
- Ottman *Music for Sight Singing* Chapters 6-8.
- Horvit *Music for Ear Training* Units 6-7.
- Suggested Auralia Exercises:
  - All exercises from Aural Skills I.
  - Cadences Levels 1-8.
  - Interval Recognition Levels 1-8.
  - Chord Progressions Levels 1-8.
  - Chord Recognition Levels 1-5.
  - Melodic Dictation Levels 1-7.
  - Meter Recognition Levels 1-6.
  - Rhythmic Dictation Levels 1-8.
  - Rhythm Elements Levels 1-5.
  - Rhythm Elements Dictation Levels 1-5.

Unit II: February 10-March 5

- Subjects Covered:
  - Continued development of skills covered in Unit I.
  - Introduction of duet dictation.
  - Execution and dictation of more intricate rhythms.
  - Addition of all remaining diatonic triads: iii(III), vi(VI), vii(dim), and inversions.
  - Melodies for dictation and sight-singing become more melodically disjunct.
- Ottman *Music for Sight Singing* Chapters 8-10.
- Horvit *Music for Ear Training* Unit 7-8.
- Suggested Auralia Exercises:
  - All Previous Exercises.
  - Chord progressions levels 9-11.
  - Melodic Dictation Level 8.

Unit III: March 10-April 2

- Subjects Covered:
  - Continued development of skills covered in Units I-II.
  - Introduction of triplets in simple meter execution and dictation.
  - Introduction of ii7(iiidim7) and viidim7(viihalf-dim7), and inversions.
- Ottman *Music for Sight Singing* Chapters 9-11.
- Horvit *Music for Ear Training* Units 8-9.
- Suggested Auralia Exercises:
  - All Previous Exercises.
  - Chord Progressions Levels 12-13.
  - Melodic Dictation Level 9.

Unit IV: April 7-May 8

- Subjects Covered:
  - Continued development of skills covered in Units I-III.
  - Introduction to secondary dominants.
  - Possible addition of dictation of short passages from the repertoire.
- Ottman *Music for Sight Singing* Chapters 10-12.
- Horvit *Music for Ear Training* Units 8-10, selected exercises from Unit 13.
- Suggested Auralia Exercises:
  - All Previous Exercises.