Ear Training I

MUS 117 – Fall 2015

Section 001 - Rm. 214 – TR – 8:30-9:20

Section 002 - Rm. 214 – TR – 9:30-10:20

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Office Hours: M 12:00-1:00, Th. 10:30-11:30 and by Appointment

Co-Requisite: MUS 115 (Music Theory I)

Required Materials: *Ear Training: Technique for Listening* by Bruce Benward, 7th Edition | Revised
ISBN: 978-0-07-340136-2
Progressive Sight Singing by Carol Krueger, 2nd Edition
ISBN: 978-0-19-538604-2

COURSE DESCRIPTION: MUS 117 is the first in a three-course sequence that examines the aural and singing skills of the notation, structure, and development of Western Music.

STUDENT LEARNING OUTCOMES: Upon completion of the course, students will:

- Develop and enhance skills in music reading and writing.
- Provide training in the ability to sing diatonic and chromatic melodies, including the use of solfeggio.
- Develop the ability to hear, identify, correct, and reproduce harmonic and melodic concepts after a few hearings.
- Demonstrate the same ability in accurately transcribing tonal music from repeated hearings.
- Utilize all these skills so as to improve performance skills for lessons and ensembles.

INSTRUCTIONAL METHODS:

This course is a lab course. Instruction will vary for each student but include lectures by the instructor, listening examples, class discussions, class singing, as well as dictation.

COURSE REQUIREMENTS

READING THE TEXTBOOKS/HANDOUTS AS ASSIGNED ON THE COURSE SCHEDULE

It is imperative that students read the textbook as assigned. Sight singing and practicing interval training daily will dramatically enhance classroom and exam performance.

CLASS PARTICIPATION/HOMEWORK

Engagement, participation, and a positive attitude are important in a course of this kind, as they are in any area of college and life. Students will participate in classroom activities, field trips, and written work, the details of which will be announced by the instructor. It is especially important that first-year

students begin the process of integrating into both the university and department's community of scholar/musicians.

Listening/Dictation Exams

There will be multiple listening exams throughout the course. These exams will test the students' aural skills. Exams may include melodic dictation, harmonic dictation, interval drills, error detection of melodies and rhythms, and chord inversions. NO MAKE-UP EXAMS WILL BE GIVEN (**See note for attendance policy below).

Only assignments that are completed IN PENCIL, neat, and legible will be graded for credit; all others will be returned with a grade of 0%.

**Because this is a class that builds on previously learned material,*
each exam will be progressively weighted:

Sight-Singing Exams

Students will sign up for a time during the class period to complete the sight-singing exam. Overall, students will be required to sing rhythms, intervals, sight-sing, and/or melodies while conducting a basic pattern. If a time conflict arises, the instructor and student may meet to take the exam BEFORE the next class period.

**Because this is a class that builds on previously learned material,*
each exam will be progressively weighted:

Evaluation

All quizzes, exams and assignments must be completed if the student is to pass the course.

Listening/Dictation Exams (50%)
Sight-Singing Exams (30%)
Class Participation/Homework (20%)

100 – 90%	A
89 – 80%	B
79 – 70%	C
69 – 60%	D
59 – 0%	F

Additional resources: www.musictheory.net
www.musictheoryresources.com
www.tonalcentre.org
www.gmajormusictheory.org

Course and University Procedures/Policies

Attendance

Students are expected to attend classes regularly and to stay abreast, without prompting, of all readings, assignments and exams. Participation in class meetings will provide an opportunity for explanation of difficult concepts, discussion of solutions to homework assignments, and answering of questions. University guidelines on attendance are outlined in *The Student Guidebook,* available through

the Office of the Dean of Students and by searching the University's web site, but the specific policies for this course are as follows.

Each student in this course is allowed unexcused absences amounting to **two** class periods. Unexcused absences require no explanation.

Excused absences are defined in *The Student Guidebook* and various university policies, but the policy employed in this class is confined to the following: (1) Participation in pre-approved University activities such as athletic events, sponsored field trips, and travel for specific University related academic reasons; (2) Verifiable legal proceedings; (3) Documented cases of illness, injury, or emergencies.

All such excuses must be provided in original, written, documentary form within 5 days of the absence(s). In lieu of documentation, the absences become unexcused and counted as such. **When a student accrues more than two unexcused absences the instructor has the prerogatives (1) to reduce the final letter grade for each additional absence, and, for excessive absences, (2) to expel the student from class, drop the student from class, or assign the student a final grade of F.**

ACADEMIC DISHONESTY

Academic dishonesty has zero tolerance in this class. Be sure that you understand what constitutes academic dishonesty (e.g., plagiarism, cheating on exams, theft of instructional material or exams, representing the work of someone else as one's own, misrepresenting absences or tardiness on sign-in sheets or roll calls, etc.). Academic dishonesty is a severe transgression in college and may result in referral to the Dean of Students, expulsion from class, and /or the University, and a failing grade.

NOTA BENE

I encourage classes to interact with me as much as possible, especially if a student feels challenged by the academic content or a particular topic. The study of music theory is an essential and important component of the developing musician's education. Far from being just another "required course," music theory forms the foundation of nearly all higher-ed courses in music, which is the primary reason for its placement at the very start of collegiate music studies. This is also a subject where the concepts are presented sequentially, each one leading to the next. As such, it is imperative that the student speak up if they are having issues with a particular topic. Do not wait in frustration, seek me out before or after class, or e-mail me to set up a time to meet individually.

The following statements are required by either University policy, state, or federal law:

University Mission Statement:

Texas A&M University-Commerce nurtures and educates for success through access to academic research, and service programs of high quality.

Music Department Mission Statement:

The Music Department of Texas A&M University-Commerce promotes excellence in music through the rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensembles to meet the highest standards of aesthetic expression.

Disability Resources Statement:

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services
Texas A&M University-Commerce
Gee Library, Room 132
908.886.5150, or 903.886.5835, phone
903.468.8148, fax
StudentDisabilityServices@tamuc.edu

Non-Discrimination Statement:

Texas A&M-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained

Behavioral Statement:

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment (Student's Guide Handbook, Policies and Procedures, Conduct).

COURSE OUTLINE/CALENDAR

WEEK	DATES	BENWARD	KRUEGER
1	SEPT 1, 3	Syllabus/Unit 1	Part I, Ch. 2 | Part II, Ch. 1
2	SEPT 8, 10	"	"
3	SEPT 15, 17	"	"
4	SEPT 22, 24	Exam 1	Sight Singing Exam 1
5	SEPT 29, OCT 1	Unit 2	Part I, Ch. 3 | Part II, Ch. 2
6	OCT 6, 8	"	"
7	OCT 13, 15	"	"
8	OCT 20, 22	Exam 2	Sight Singing Exam 2
9	OCT 27, 29	Unit 3	Part I, Ch. 4 | Part II, Ch. 3
10	NOV 3, 5	"	"
11	NOV 10, 12	"	"
12	NOV 17, 19	Exam 3	Sight Singing Exam 3
13	NOV 24, 26	Unit 4	Part I, Ch. 5 | Part II, Ch. 4
14	DEC 1, 3	"	"
15	DEC 8, 10	"	"
16	DEC 17	Exam 4	Sight Singing Exam 4