

| COURSE OUTLINE  |  |                     |
|---|--|---------------------|
| <b>TERM: SPRING 2024</b>                              | <b>COURSE NO: MUS 113</b>                              |                     |
| <b>INSTRUCTOR:</b>                                    | <b>COURSE TITLE: Ear Training and Sight Singing II</b> |                     |
| <b>OFFICE: LOCAL:</b><br><b>E-MAIL: @capilanou.ca</b> | <b>SECTION NO(S):</b>                                  | <b>CREDITS: 1.5</b> |
| <b>OFFICE HOURS:</b>                                  |  |                     |
| <b>COURSE WEBSITE:</b>                                |  |                     |

Capilano University acknowledges with respect the Liłwat7úl (Lil'wat), x<sup>w</sup>məθk<sup>w</sup>əyám (Musqueam), shíshálh (Sechelt), Sk̓wx̓wú7mesh (Squamish), and Səlílwətaʔ/Selilwitulh (Tseil-Waututh) people on whose territories our campuses are located.

### COURSE FORMAT

Three instructional hours per week for 15 weeks.

### COURSE PREREQUISITES

MUS 112

### COURSE CO-REQUISITE

MUS 101

### CALENDAR DESCRIPTION

This course develops sight-reading skills and aural perception of tonality, with specific reference to seventeenth and eighteenth-century repertoire, in support of MUS 100 and 120.

### REQUIRED TEXT & EQUIPMENT

Karpinski, Gary S. and Richard Kram, Anthology for Sight Singing, Second Edition. New York: Norton, 2017.

- A metronome ([www.8notes.com](http://www.8notes.com) is an online interactive metronome)
- Website links and other important information will be sent to the students' Capilano e-mail account.

### COURSE STUDENT LEARNING OUTCOMES

**Upon successful completion of the course, the student will be able to:**

- sight sing melodies and linearized harmonies with good intonation;
- sight read rhythms accurately at various tempi;
- transcribe melodies, harmonies and rhythms as a means of reflecting comprehension of tonality after aural and vocal drill, solfege, and dictation;
- demonstrate a variety of learning processes through utilizing class, internet and other

resources in individual and ensemble work;

- use various ear and sight methodologies (Kodaly/Orff, Curwen hand signs, conducting patterns) as well as common skill sets necessary to working musicians and music educators;
- display leadership and oral communication abilities by working collaboratively.

## COURSE CONTENT

| WEEK       | COURSE CONTENT   |
|------------|--|
| Activities | S = Sight Singing      R = Rhythmic Reading      H = Harmonic Hearing<br>Transcriptions are exercises in notating music accurately; wherever possible, pieces will be chosen which synthesize pitch and rhythmic materials of the week   |
| 1          | S, R, and H: Warm-up activities drawing on various tool which assist ear training: musical memory; pattern recognition and completion; music theory as logical support (correlation between harmonic topics of MUS 101 and MUS 113; imagination of sounds as shapes or positions on a musical instrument, solfege syllables/signs and sense of physical placement within the vocal range; associations between a new and familiar pieces of music.<br>Transcription Practise |
| 2          | S: Melodic motion between I (i) and IV (iv); characteristic leaps and lines<br>R: Triplets in simple meters; coordinating rhythmic and melodic exercises<br>H: Progressions emphasizing motion between I (i) and IV (iv) in all inversions<br>Transcription 1  |
| 3          | S: Melodic motion between I (i) and vi (VI); characteristic leaps and lines<br>R: Triplets; 2-part exercises; coordinating rhythmic and melodic exercises<br>H: Progressions emphasizing motion between I (i) and vi (VI) in all inversions<br>Transcription 2   |
| 4          | S: Melodies tonicizing V; dominant and leading tone motion to both I and V<br>R: Duplets in compound meters; coordinating rhythmic and melodic exercises<br><br>H: Harmonic progressions with V, V <sup>7</sup> or vii <sup>o</sup> 'of V' (applied chords to V)<br>Transcription 3  |
| 5          | S: Minor melodies featuring VII and III (tonicization of the relative major)<br>R: Quadruple division of the beat in simple meters; 32 <sup>nd</sup> and 16 <sup>th</sup> note values<br>H: Minor key harmonic progressions featuring VII and III; descending c. 5 <sup>th</sup><br><b>SIGHT-SINGING &amp; RHYTHMIC READING TEST #1 (individual)</b>   |
|            | <b>READING BREAK</b>   |
| 6          | Review of all materials to date<br>Transcription 4   |
| 7          | S: Arpeggiating diatonic sequences: the rising 5-6 series in major keys<br>R: Long-short and short-long beat division; 'Scotch Snap' or 'Lombard' rhythm<br>H: Diatonic sequences in 3 and 4 parts; the rising 5-6 series in major<br>Transcription 5  |
| 8          | S: Arpeggiating diatonic sequences: the rising 5-6 series in minor keys<br>R: Sextuple division of the beat in compound meters – full sextuple division<br>H: Diatonic sequences in 3 and 4 parts; the rising 5-6 series in minor  |

| WEEK    | COURSE CONTENT   |
|---------|--|
|         | Transcription 6  |
| 9       | S: Arpeggiating diatonic sequences: the rising c. of 5ths in major keys;<br>R: Sextuple division of the beat in compound meters – first two thirds divided<br>H: Diatonic sequences in 3 and 4 parts; the rising c. 5ths in major<br>Transcription 7   |
| 10      | S: Arpeggiating diatonic sequences: the rising c. of 5ths in minor keys<br>R: Sextuple division of the beat in compound meters – final or first third divided<br>H: Diatonic sequences in 3 and 4 parts; the rising c. 5ths in minor<br>Transcription Practise<br><b>SIGHT-SINGING &amp; RHYTHMIC READING TEST #2 (individual)</b> |
| 11      | Review of all materials to date<br>Transcription 8   |
| 12      | S: White key modes<br>R: Advanced triplets – half-beat triplets<br>H: Harmonic progressions distinctive to each mode<br>Transcription 9  |
| 13      | S: Modes notated with key signatures<br>R: Advanced triplets – two-beat triplets<br>H: Comparison of pairs of modes; their shared and distinguishing progressions<br>Transcription 10  |
| 14 - 15 | <b>FINAL SIGHT-SINGING AND RHYTHMIC READING TEST</b><br><b>FINAL TRANSCRIPTION TEST</b>  |

### EVALUATION PROFILE

|   |             |
|---|-------------|
| Assessments (10 @ 5% each) .....                    | 50%         |
| Rhythmic Reading/Sight Singing Tests (2 @ 10%)..... | 20%         |
| Final Rhythmic Reading and Sight Singing Test ..... | 15%         |
| Final Transcription Test .....                      | <u>15%</u>  |
| <b>TOTAL .....</b>                                  | <b>100%</b> |

### ASSIGNMENTS:

- There will be 10 Transcription exercises worth 5% each and one Final Transcription Test worth 15%.
- There will be two Sight Singing/Rhythmic Reading Tests worth 10% each. Lists of excerpts to be practised will be distributed several weeks in advance of each test.
- There will be a Rhythmic Reading and Sight Reading Final Test worth 15%.

## GRADING PROFILE

|             |            |            |           |
|-------------|------------|------------|-----------|
| A+ = 90-100 | B+ = 77-79 | C+ = 67-69 | D = 50-59 |
| A = 85-89   | B = 73-76  | C = 63-66  | F = 0-49  |
| A- = 80-84  | B- = 70-72 | C- = 60-62 |           |

### Incomplete Grades

Grades of Incomplete "I" are assigned only in exceptional circumstances when a student requests extra time to complete their coursework. Such agreements are made only at the request of the student, who is responsible to determine from the instructor the outstanding requirements of the course.

### Late Assignments

Late assignments will not be accepted

### Missed Exams/Quizzes/Labs etc.

Make-up exams, quizzes and/or tests are given at the discretion of the instructor. They are generally given only in medical emergencies or severe personal crises. Some missed labs or other activities may not be able to be accommodated. Please consult with your instructor.

### Attendance

Students are expected to attend all classes and associated activities.

### English Usage

Students are expected to proofread all written work for any grammatical, spelling and stylistic errors. Instructors may deduct marks for incorrect grammar and spelling in written assignments.

### Electronic Devices

Students may use electronic devices during class for note-taking only.

### On-line Communication

Outside of the classroom, instructors will (if necessary) communicate with students using either their official Capilano University email or eLearn; please check both regularly. Official communication between Capilano University and students is delivered to students' Capilano University email addresses only.

## UNIVERSITY OPERATIONAL DETAILS

### Tools for Success

Many services are available to support student success for Capilano University students. A central navigation point for all services can be found at: <https://www.capilanou.ca/student-services/>

Capilano University Security: download the [CapU Mobile Safety App](#)

**Policy Statement (S2009-06)**

Capilano University has policies on Academic Appeals (including appeal of final grade), Student Conduct, Academic Integrity, Academic Probation and other educational issues. These and other policies are available on the University website.

**Academic Integrity (S2017-05)**

Any instance of academic dishonesty or breach of the standards of academic integrity is serious and students will be held accountable for their actions, whether acting alone or in a group. See policy and procedures S2017-05 Academic Integrity for more information: <https://www.capilanou.ca/about-capu/governance/policies/>

Violations of academic integrity, including dishonesty in assignments, examinations, or other academic performances, are prohibited and will be handled in accordance with the Student Academic Integrity Procedures.

**Academic dishonesty** is any act that breaches one or more of the principles of academic integrity. Acts of academic dishonesty may include but are not limited to the following types:

**Cheating:** Using or providing unauthorized aids, assistance or materials while preparing or completing assessments, or when completing practical work (in clinical, practicum, or lab settings), including but not limited to the following:

- Copying or attempting to copy the work of another during an assessment;
- Communicating work to another student during an examination;
- Using unauthorized aids, notes, or electronic devices or means during an examination;
- Unauthorized possession of an assessment or answer key; and/or,
- Submitting of a substantially similar assessment by two or more students, except in the case where such submission is specifically authorized by the instructor.

**Fraud:** Creation or use of falsified documents.

**Misuse or misrepresentation of sources:** Presenting source material in such a way as to distort its original purpose or implication(s); misattributing words, ideas, etc. to someone other than the original source; misrepresenting or manipulating research findings or data; and/or suppressing aspects of findings or data in order to present conclusions in a light other than the research, taken as a whole, would support.

**Plagiarism:** Presenting or submitting, as one's own work, the research, words, ideas, artistic imagery, arguments, calculations, illustrations, or diagrams of another person or persons without explicit or accurate citation or credit.

**Self-Plagiarism:** Submitting one's own work for credit in more than one course without the permission of the instructors, or re-submitting work, in whole or in part, for which credit has already been granted without permission of the instructors.

**Prohibited Conduct:** The following are examples of other conduct specifically prohibited:

- Taking unauthorized possession of the work of another student (for example, intercepting and removing such work from a photocopier or printer, or collecting the graded work of another student from a stack of papers);
- Falsifying one's own and/or other students' attendance in a course;
- Impersonating or allowing the impersonation of an individual;
- Modifying a graded assessment then submitting it for re-grading; or,
- Assisting or attempting to assist another person to commit any breach of academic integrity.

### **Sexual Violence and Misconduct**

All Members of the University Community have the right to work, teach and study in an environment that is free from all forms of sexual violence and misconduct. Policy B401 defines sexual assault as follows:

Sexual assault is any form of sexual contact that occurs without ongoing and freely given consent, including the threat of sexual contact without consent. Sexual assault can be committed by a stranger, someone known to the survivor or an intimate partner.

Safety and security at the University are a priority and any form of sexual violence and misconduct will not be tolerated or condoned. The University expects all Students and Members of the University Community to abide by all laws and University policies, including B.401 Sexual Violence and Misconduct Policy and B.401.1 Sexual Violence and Misconduct Procedure (found on Policy page <https://www.capilanou.ca/about-capu/governance/policies/>)

**Emergencies:** Students are expected to familiarise themselves with the emergency policies where appropriate and the emergency procedures posted on the wall of the classroom.