

COURSE OUTLINE		
TERM: SPRING 2024	COURSE NO: MUS 213	
INSTRUCTOR:	COURSE TITLE: Ear Training and Sight Singing IV	
OFFICE: LOCAL: E-MAIL: @capilanou.ca	SECTION NO(S):	CREDITS: 1.5
OFFICE HOURS:		
COURSE WEBSITE:		

Capilano University acknowledges with respect the Liłwat7úl (Lil'wat), x^wməθk^wəyəm (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 fifteen weeks.

PREREQUISITES

MUS 212

COREQUISITES

MUS 201

REQUIRED TEXT

Berkowitz/Frontier/Kraft. A New Approach to Sight-Singing. 4th ed. New York: Norton, 1997.

Alwell, Edward and Carl Schachter. Harmony and Voice-leading. Workbook, Vol. II. Toronto: Thomson, 2003.

COURSE STUDENT LEARNING OUTCOMES

Upon successful completion of the course, the student will be able to demonstrate the following aspects of musical comprehension through accurate sight-performance, verbal identification (using correct terminology) and transcription of heard musical examples:

- Prediction of aspects of tonal melody and harmony based upon pattern completion;
- Identification of chromatic motivic and rhythmic patterns, long-range step-wise motion in musical excerpts after several hearings;
- Identification of tonicization and modulation in musical excerpts after several hearings;
- Identification of chromatic versions of sequences, including descending 5ths, descending 5-6 and ascending 5-6 progressions after several hearings
- Identification of chords and progressions introduced in Music 201, with emphasis upon enhanced dominant and pre-dominant functions;

- Identification of the classical sentence and the period, as well as their interactions with each other
- Identification of more complex and ambiguous structural functions typical of later nineteenth-century tonal music, such as: expository passages beginning away from the tonic; more fragmented developmental phrases; and extended dominant or tonic pedal areas with harmonic progressions above; common phrase structures associated with these structural functions.

COURSE CONTENT

Week	Topic
1	Sight-singing and rhythmic-reading weekly assignments Sight-Singing: Chromatic Alterations Rhythmic Reading: Examples with 32 nd notes Harmonic Hearing: Refining a tool-kit for hearing and transcribing accurately, making use of: musical memory; theoretical back-up; pattern recognition and completion; understanding “what goes where” (musical syntax); associations with known music and other elements suited to the individual. Aural Analysis and Transcription Exercise (Practice)
2	Sight-singing and rhythmic-reading weekly assignments Sight-Singing: Melodies from Literature: Bizet, Liszt, Schubert Rhythmic Reading: Examples with various ties and rests Harmonic Hearing: Overview of enhancements to dominant and pre-dominant harmony: V7 with 9, 11 and 13; altered versions of II and IV, including bII, augmented 6 th chords and common-tone; scale degrees 1 and 7 as distinguishing features between pre-dominant and dominant harmonies Aural Analysis and Transcription Exercise #1
3	Sight-singing and rhythmic-reading weekly assignments Sight-Singing: Chromatic Alterations – modulations Rhythmic Reading: Triplets and sextuplets Harmonic Hearing: Phrygian II Chord (bII); common uses in 6/3 and root position; placement in the phrase as a dramatic pre-dominant chord; tonicization of the bII; the tritone relation between bII and V7 as the precursor to “tritone substitution” Aural Analysis and Transcription Exercise #2
4	Sight-singing and rhythmic-reading weekly assignments Sight-Singing: Melodies from Literature: Tchaikovsky, Grieg Rhythmic Reading: Two-part examples with complex syncopation Sight-singing and Rhythmic reading: Test #1 Harmonic Hearing: What goes where? Model phrases/excerpts using material to date Aural Analysis and Transcription Exercise #3

Week	Topic
5	Sight-singing and rhythmic-reading weekly assignments Sight-Singing: Chromatic Alterations – intervals of the seventh Rhythmic reading: Syncopated single line examples Harmonic Hearing: “Augmented 6 th chords: when pre-dominant and dominant collide!”; augmented 6 th chords in comparison with V7 of V; the diverging resolution to the 8ve; the relationship to the idea of “tritone substitution” Aural Analysis and Transcription Exercise #4
6	Sight-singing and rhythmic-reading weekly assignments Sight-Singing: Chromatic Alterations – moving through the subdominant Rhythmic Reading: Review Harmonic Hearing: What goes where? Model phrases/excerpts using material to date Aural Analysis and Transcription Exercise #5
7	Sight-Singing: Melodies from Literature – Beethoven, Mozart Rhythmic Reading: Review Harmonic Hearing: Chromatic versions of “IV” and “V”: common-tone embellishments and altered dominants (with raised or lowered 5ths) as complex pre-dominants and dominants Aural Analysis and Transcription Exercise #6
8	Sight-singing and rhythmic-reading weekly assignments Sight-Singing: Sing and Play and Duets Harmonic Hearing: What goes where? Model phrases/excerpts using material to date Aural Analysis and Transcription Exercise #7
9	Sight-singing and rhythmic-reading weekly assignments Sight-Singing: Chromatic Alterations – with melodies moving through the supertonic Rhythmic Reading: Review Harmonic Hearing: Advanced uses of Mode Mixture: secondary mode mixture; chromatic mediant relationship; comparisons of diatonic with chromatic passages using similar chords Aural Analysis and Transcription Exercise #8
10	Sight-singing and rhythmic-reading weekly assignments SIGHT-SINGING AND RHYTHMIC READING EXAM #2 Sight-Singing: Melodies from Literature – Bach and Chopin Rhythmic Reading: Two-part mixed meters Harmonic Hearing: Chromatic sequences (review and integration with new material) Aural Analysis and Transcription Exercise #9
11	Linear progressions based upon chromatic contrary motion Sight-Singing: Chromatic passing tones Rhythmic reading: Two-part mixed meters

Week	Topic
	Harmonic Hearing: What goes where? Model phrases/excerpts using material to date with emphasis upon examples studied in Mus 201 Aural Analysis and Transcription Exercise #10
12	Sight-singing: Melodies from Literature – Wagner and Stravinsky Rhythmic-reading: Review Harmonic Hearing: Planning final exam format; designing practice exam questions
13	Sight-singing and rhythmic-reading: Review all material Harmonic Hearing: Review of material to date; practise exam questions
14	SIGHT-SINGING AND RHYTHMIC READING FINAL DURING EXAM PERIOD FINAL HARMONIC HEARING EXAM DURING EXAM PERIOD
15	SIGHT-SINGING AND RHYTHMIC READING FINAL DURING EXAM PERIOD FINAL HARMONIC HEARING EXAM DURING EXAM PERIOD

EVALUATION PROFILE:	Assessments (10 x 5%).....	50%
	Sight-Singing/Rhythmic Reading Exams (3 @ 10%).....	30%
	Final Harmonic Hearing Exam.....	<u>20%</u>
	TOTAL.....	100%

ASSIGNMENTS AND EXAMS:

Aural Analysis and Transcription Exercises: These will happen weekly and will be based upon the accumulating harmonic vocabulary being studied.

Sight-Singing/Rhythmic Reading Exams: These three exams will be booked outside of class by the instructor and will be based entirely upon the exercises performed in class.

Final Harmonic Hearing Exam: The final exam will be given in a normal three-hour block during the exam period and will focus upon the harmonic and formal aspects of music covered in the course.

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" will not be assigned in this course.

Late Assignments

Assignments are due at the beginning of the class on the due date listed. If you anticipate handing in an assignment late, please consult with your instructor beforehand.

Missed Exams:

Missed exams will not be rescheduled. A medical certificate is required for exemption.

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.