CASPER COLLEGE COURSE SYLLABUS
MUSC 1045:01 Aural Theory II

Semester/Year: Spring 2016

Lecture Hours: Lab Hours: 2.0 Credit Hours: 1.0

Class Time: 9:00 – 9:50 a.m. Days: Tu/Th Room: MU 104

Instructor’s Name: Nathan Baker

Office Phone: 268-2538 Email: nbaker@caspercollege.edu

Office Location/Hours: MU 210; office hours posted outside door (walk-ins are also welcome)

Course Description: Instruction in rhythmic dictation (simple and compound meters, duple and triple subdivisions, dotted rhythm values, syncopation), melodic dictation (diatonic melodies containing larger leaps), harmonic dictation (harmonic progression involving all the diatonic triads), and sightsinging (diatonic melodies in treble, bass, and C clefs). Designed to aid the student in transforming notation into sound and sound into notation. Required for all music majors.

Statement of Prerequisites: MUSC 1035

Goal: To work towards acquiring 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 featuring skips between members of the dominant triad and dominant seventh chord using solfege syllables;
2. Dictate the pitches of a short diatonic melody featuring skips to fa and la/le using solfege syllables;
3. Dictate the pitches of two simultaneous diatonic melodies using solfege syllables;
4. Dictate the pitches of a diatonic bass line using solfege syllables;
5. Dictate the pitches of a short diatonic melody featuring skips outlining diatonic chords;
6. Dictate the rhythm of a short melody that contains durations between a beat subdivision and a bar length in any simple meter using rhythmic syllables;
7. Dictate the rhythm of a short melody that contains durations between a beat subdivision and a bar length in any compound meter using rhythmic syllables;
8. Dictate the rhythm of a short melody that contains syncopation using rhythmic syllables;
9. Dictate the rhythm of two simultaneous melodies using rhythmic syllables;
10. Notate melodies on the treble, bass, alto, and tenor staves using standard notation;
11. Aurally identify and label diatonic chords in context;
12. Aurally identify and label tonic, predominant, and dominant functional areas;
13. Aurally identify and label cadences;
14. Aurally identify and label cadential, passing, and pedal 6/4 chords;
15. Dictate the melodic structure, bass line, and chords for classical-era schemas;
16. Sing a short diatonic melody featuring skips between members of the dominant triad or dominant seventh chord using solfege syllables;
17. Sing a short diatonic melody featuring skips to fa and la/le using solfege syllables;
18. Sing a short diatonic melody featuring skips between members of the dominant seventh chord using solfege syllables;
19. Sing a diatonic bass line using solfege syllables;
20. Sing a short diatonic melody outlining diatonic chords;
21. Perform the rhythm of a short melody that contains durations between a beat subdivision and a bar length in any simple meter using rhythmic syllables;
22. Perform the rhythm of a short melody that contains durations between a beat subdivision and a bar length in any compound meter using rhythmic syllables;
23. Perform the rhythm of a short melody that contains syncopation using rhythmic syllables;

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. Your feedback is valuable as I take course evaluations into account when determining course methodology.

- **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 dictate at least one assigned melody 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 weekly 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 objective. To help you demonstrate said mastery, the objectives will be evaluated via in-class quizzes and activities and individual musicianship appointments. The quizzes will be administered near 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, or other musical activities as appropriate.

Each quiz and appointment will be scored as follows: 4, complete level of mastery; 3, satisfactory level of mastery; 2, unsatisfactory level of mastery but demonstration of progress; 1, complete lack of mastery or progress.

There will be no midterm or final exam, but no evaluation of an objective will take place after the scheduled final exam time for this class (i.e. all quizzes must be passed by then).

Your final grade will be calculated as follows:
- **A:** Complete mastery of all objectives.
- **B:** Complete mastery of at least eighteen of the objectives, and satisfactory mastery of the rest.
- **C:** Satisfactory mastery of all objectives.
- **D:** Satisfactory mastery of at least eighteen of the objectives, and at least demonstration of progress in the rest—note that any objective not satisfied will be carried over and must be satisfied to score at least a D in MUSC 2035.
• F: Failure to satisfy at least eighteen of the objectives.


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 hours 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; I will often be flexible in arranging appropriate accommodations with you (at my discretion), ONLY IF you are responsible enough to promptly e-mail me should something come up.

Last Date to Change to Audit Status or to Withdraw with a W Grade: April 14

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. This is also where you will find course evaluation links during course evaluation periods.

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 we will cover Karpinski chapters 22-50. Prepared melodies from the sight-singing anthology will be selected to match the Karpinski topics of the week.