Semester/Year: Spring 2016

Lecture Hours: Lab Hours: 2.0 Credit Hours: 1.0

Class Time: 1:00 – 1:50 p.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: Rhythmic dictation, triples and syncopation, complex meter, harmonic dictation including secondary dominants and modulation, melodic dictation including 20th-century harmonic language. Designed to teach melodic intervals and to aid the student in transforming notation into sound and sound into notation. Required for all music majors.

Statement of Prerequisites: MUSC 2035

Goal: To continue to develop 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 melody featuring stepwise chromatic alterations;
2. Dictate the pitches of a short melody that modulates to a closely-related key;
3. Dictate the pitches of a short melody that modulates to a distant key;
4. Dictate the pitches of a short melody that features the whole-tone scale;
5. Dictate the pitches of a short melody that features the octatonic scale;
6. Dictate the rhythm of a short melody that features asymmetric or changing meters;
7. Notate melodies in any clef using standard notation;
8. Aurally identify and label harmonic modulations;
9. Aurally identify and label musical forms;
10. Sing a melody featuring stepwise chromatic alterations;
11. Sing a melody that modulates to a closely-related key;
12. Sing a melody that modulates to a distant key;
13. Sing a short melody that features the whole-tone scale;
14. Sing a short melody that features the octatonic scale;
15. Perform the rhythm of a melody that features asymmetric or changing meters.

Methodology: Mastery of the above outcomes will be developed through a combination of:

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 or biweekly 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, each focusing on one of the
objectives, 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 ten objectives, and satisfactory mastery of the rest.
- **C:** Satisfactory mastery of all objectives.
- **D:** Satisfactory mastery of at least ten objectives, and at least demonstration of progress in the
  rest.
- **F:** Failure to satisfy at least ten objectives.

**Required Text, Readings, and Materials:** Manual for Ear Training and Sight Singing by Gary S.
Karpinski (W.W. Norton, ISBN 0-393-97663-7) and Anthology for Sight Singing by Gary S.
Karpinski and Richard Kram (W.W. Norton, ISBN 0-393-97382-4); The Rhythm Book by Richard
Hoffman (Harpeth River, ISBN 978-0-9837287-0). You will, of course, also need a pencil and blank
staff paper (free staff paper can be printed from www.blanksheetmusic.net).

**Recommended (Optional) Text, Readings, and Materials:** A Practical Approach to the Study of

**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. Prepared melodies from the sight-singing anthology will be selected to match the Karpinski topics of the week, or come from handouts.