

MUT 1222 — Sight Singing II, 1 credit
M/W 8:00-8:50am Section U01; M/W 9:00-9:50am Section U02
WPAC 150 (Recital Hall)

Instructor: Lissette L. Jiménez
Office: VH 124
Office Hours: by appointment
E-mail: Lissette.jimenez.dma09@gmail.com

TEXT (required):

-Gary S. Karpinski and Richard Kram, *Anthology For Sight Singing*. New York and London: Norton (2007).
-Gary s. Karpinski, *Manual for Ear Training and Sight Singing*. New York and London: Norton (2007).

The above is available as a package from the FIU Bookstore, along with a CD-ROM. You *must* purchase this.

ADDITIONAL SUPPLIES THAT YOU WILL NEED TO BRING TO CLASS EVERY CLASS SESSION!!

-pencil
-manuscript paper
--the Karpinski texts (usually the Manual, the anthology is used only on occasion)

ADDITIONAL SUPPLIES THAT ARE USEFUL FOR THIS CLASS!

-**gnu solfege**. Download it. If you have a MacIntosh, then it is more complicated to install, but there are tutorials and it is well worth getting it. Arguably, the best ear-training software out there and completely free.

<http://www.solfege.org/>

IMPORTANT: Syllabus is subject to revision – I will send all revisions via email.

COURSE OBJECTIVES:

Excellent Sight Singing and Ear-training skills are the hallmark of a good musician. In this day and age, you cannot rely on your playing or singing skills alone, but you will be called upon to read unknown melodies and recognize harmonies. In fact, excellent Sight readers and musicians with good Ear-training skills are more in demand for jobs. The skill developed in this series of Sight Singing courses will also ready the musician for times when they will be unable to use their instrument for learning music. Being able to recognize and hear your part in your head is crucial and can save you many hours in the practice room.

In this level of Sight Singing, you will continue to build on the skills that will carry you through the rest of the classes in this series. After completing this course, you will be proficient in the following:

- Continued Fluency in sight singing and dictation of diatonic melodies in major and minor modes using multiple clefs, at a level corresponding to most of chapters 1-50 of the *Manual* and the melodies in the corresponding anthology.
- Dictation of simple harmonies corresponding with chapters 1-50 of the Manual
- The identification of triads and seventh chords in root position and inversion
- The dictation of rhythms in both simple and compound meters, including dictations featuring rests and shifts in meter types.

GRADING:

-Course grades are calculated as indicated below:

First Exam (Divided into *Separate* Ear Training and Sight Singing portions): 33%

Second Exam (Divided into *Separate* Ear Training and Sight Singing portions): 33%

Third Exam (Divided into *Separate* Ear Training and Sight Singing portions): 33%

Attendance policy: I will take attendance at the beginning of every class session. You will simply be allotted 4 absences per term and 4 tardies.

If you have **over** 4 absences, I will deduct 2 percentage points from your class average for **every** absence you have **over** 4. If you are a borderline student with a 73% average for the class, over 4 absences will result in you having to have to repeat the course. It is, therefore, important that you come to class. If you have over 4 tardies, you'll receive a 1 pt deduction for every tardy you have over 4.

Numerical Grade Scale: 93-100 = A, 90-92 = A-, 87-89 = B+, 83-86 = B, 80-82 = B-, 77-79 = C+, 73-76 = C, 70-72 = C-, 67-69 = D+, 63-66 = D, 60-62 = D- Remember, in your course handout a C- or below is not considered passing. You must earn a "C" or better in all music classes.

CLASS STRUCTURE:

-This is an intensive course, and it is important that we get through the required material so that you have ample time to practice. Practice is the *only* way you will master these concepts. The semester is roughly divided into three big sections, which each culminating in an exam. The beginning of each section starts with lectures that explain the concepts to be covered. After these lectures, the remainder of that section will consist of drills that practice what was learned in the lecture topics.

-We will not be following the manual in exact order. I will be grouping closely related chapters together. For example, all the chapters related to harmonic dictation will be grouped into one lecture. The drills serve as the practical application of the concepts learned in the lectures and they will be cumulative. The drills, especially the dictation and Sight Singing, over the course of the semester will get progressively more difficult. Some concepts, namely intervals, chords, and rhythmic dictation will always be reviewed. We will also be engaging in pitch retention exercises and regularly singing in class.

-It is important that you come to class on time. It is also important that you turn off all cell phones and combination devices. All the Ear-training exercises will be conducted using either Finale, GNU software, or the CD that accompanies your course material. It will be played on my laptop, and while I have clear external speakers, they are not very strong. So it is imperative that you are quiet during dictation exercises.

SPECIAL DATES TO NOTE:

JAN 17: ADD/DROP DEADLINE

MARCH 19: LAST DAY TO DROP WITH A DR OR WITHDRAW WITH A WI

MARCH 15 – APRIL 1: MIAMI-DADE COUNTY FAIR & EXPOSITION.

APRIL 23 -28: MODIFIED CLASS SCHEDULES FOR FINAL EXAMS

MAY 3: FINAL GRADES AVAILABLE TO STUDENTS VIA WEB OR KIOSKS

CLASS SCHEDULE

The following is the class schedule with the appropriate reading assignments. To get the most out of our sessions together, it is best for you to complete the reading assignment before we meet. They will be given prior to the lecture in an email. This course calendar is subject to change, but I will always email revised calendars to the class.

M	January	9	Distribute & go over the syllabus. Practice dictations and intervals
W		11	Lecture I
M		16	MLK Birthday, University closed
W		18	Drills
M		23	Drills
W		25	Drills

M		30	Drills; Distribute sign- up sheet for Exam I
W	February	1	Drills
M		6	Ear training Exam I
W		8	Class canceled; meet for individual exams in VH 124
M		13	Lecture II
W		15	Drills
M		20	Drills
W		22	Drills
M		27	Drills
W		29	Drills
M	March	5	Drills: Distribute sign-up sheet for Exam II
W		7	Drills: Review for exam II
M		12	Spring Break, No classes
W		14	Spring Break, No classes
M		19	Ear Training Exam II
W		21	Class Canceled; meet for individual exams in VH 124
M		26	Lecture III
W		28	Drills
M	April	2	Drills
W		4	Drills
M		9	Drills
W		11	Drills
M		16	Drills; Distribute sign-up sheet for Exam III
W		18	Drills; review for Exam III; Teacher Evaluations
W	April	25	Final Ear training exam, WPAC 150, 7:30-9:30am, we'll meet from 8-8:50am, Oral exam will be conducted throughout this week.

PROCEDURE FOR EXAMS:

- The week before an exam, I will pass out a schedule for individual meetings. The Exam is comprised of two portions; an Ear-training portion and a Sight Singing Portion. **YOU MUST TAKE BOTH PORTIONS!!!!**
- On the Monday of the week an exam is scheduled, we will meet as a class at the regular time and place for a common exam that focuses on Ear-training. On the Wednesday of the week an exam is scheduled, the regular class is **cancelled**. Instead, I will meet with you individually in my office (VH 124) for the sight singing portion of the exam.
- Make-up Ear-training exams are given entirely at my discretion (i.e., for excused illness, religious holiday, excused travel, etc). My policy is not to make up the first exam missed; instead your

average is based on the remaining two exams. But if you miss more than two exams, then one make-up may be given with good reason (i.e., a medical excuse).

- **You must receive an average of C or better in both Ear-training and Sight Singing to pass the class. For example, if you receive a B average in Sight Singing but a D+ average in Ear Training, you will have to repeat the course.**
- A word of warning, I will *not* use prepared melodies in either the Ear-training or Sight Singing portions of the exam. The whole point of this class is to be able to recognize, dictate, and sing a previously *unheard* melody or harmonic dictation. The difficulty of the exercise will, however, be reflective of the topics covered in class prior to the exam. If you attend class regularly, come prepared, actively participate, and review the materials covered in the manual and my supplementary materials on a regular basis, the dictation and Sight Singing melody will be no surprise. Ear training and Sight Singing exams may feature bonus questions. You will not pass this class by cramming for exams. Slow and steady wins this race. If you practice for 15-30 minutes every day, you will do very well.

EXTRA HELP: There are numerous ear-training tutorials available on the internet. Here are a few that I have discovered. I am also available during my office hours, or by appointment should you have any questions. In addition, **Federico Bonacossa** is our assigned TA for this class. He will be tutoring students from both Sight Singing I & Sight Singing III, he can be reached at federicobonacossa@yahoo.com

- **GNU Solfege.** It is available through the following website. There is a new version that works for Mac systems! It is a free program and it is quite extensive. It runs on both Mac and PC systems and is Vista compatible. Simply download and install the program. It is a must have.
<http://www.solfege.org/>

-**The Musical Intervals tutor.** A great website. It explains the basics of intervals and scales and has some tests for you to take. If you don't understand intervals, you will not go far in melodic dictation!
<http://www.musicalintervalstutor.com/>

-**Ricci Adam's Musictheory.net.** A good website for both Theory and Sight Singing.
<http://www.musictheory.net/>

DISABILITY CLAUSE

Students with disabilities, as defined by law, have the right to receive needed accommodations if their disabilities make it difficult to perform academic tasks in the usual way or in the allotted time frame. In order to receive accommodation, however, students with must register with Disability Resource Center:

University Park Campus, GC 190 · Voice: (305) 348-3532 · TTY: (305) 348-3852
Fax: (305) 348-3850 · Email: drcupgl@fiu.edu

ACADEMIC MISCONDUCT

Florida International University is a community dedicated to generating and imparting knowledge through excellent teaching and research, the rigorous and respectful exchange of ideas, and community service. All students should respect the right of others to have an equitable opportunity to learn and honestly to demonstrate the quality of their learning. Therefore, all students are expected to adhere to a standard of academic conduct, which demonstrates respect for themselves, their fellow students, and the educational mission of the University. All students are deemed by the University to understand that if they are found responsible for academic misconduct, they will be subject to the Academic Misconduct procedures and sanctions, as outlined in the Student Handbook.