

**Mississippi State University**  
**Department of Music**

**Course:** MU 1321-01, Sight Singing and Dictation, (1-credit hr.)  
**Schedule:** Tuesdays and Thursdays from 8:00 to 9:15 A.M.  
**Classroom #:** Building B, Room 112 (Theory Room)  
**Instructor:** Dr. Sebba  
**Office #:** Building A, # F  
**Office Phone:** 325-2854  
**Office Hours:** Tuesdays and Thursdays from 9:15 to 10:00 A.M. (or by appointment)  
**Email:** [rys3@colled.msstate.edu](mailto:rys3@colled.msstate.edu)

**Books:** Ottman, Robert. Music for Sight Singing, seventh edition, New Jersey: Prentice Hall, 2007. ISBN: 0-13-187234-6  
Kazez, Daniel. Rhythm Reading – Elementary through Advanced Training, second edition, New York: W. W. Norton & Company, 1997. ISBN: 0-393-97073-6  
MacGAMUT 2007-2008 software. [www.macgamut.com](http://www.macgamut.com)  
Email: [office@macgamut.com](mailto:office@macgamut.com)  
Music manuscript paper or notebook, pencil, and eraser.

**Course Description:**

This is the first ear training class given as part of the requisite for music majors and minors. The class meets twice a week - an introduction to sight singing and dictation (melodic, rhythmic and harmonic). By the end of the semester the students not only will be able to sing but will be able to write music independently of their instrument of emphasis.

Ear training, strives to produce a listener, performer or music educator who can perceive sound in meaningful patterns - developing a hearing mind and a thinking ear. This is achieved by developing two types of activities: listening and performance. Listening includes dictation, recognition or musical perception. Performance includes sight-reading, prepared performance, and conducting.

**CFPO # 3, 4, 5, 6; INTASC # 1, 3, 4, 5, 6; MENC # 1, 5, 6; NASM # 2a, 2c, 3c, 4a**

**Relationship to Other Courses:**

Ear training has one primary goal – to intellectually understand what we hear. MU 1321 is a lab for the theory class and students who do not pass to the next level of theory is not allowed to enroll in the next level of ear training. Students will learn the theoretical part and put in practice by listening, performing and recognizing the sounds and rhythms during ear training class. All music classes are benefited by the development of the aural skills. Ear Training I, II, III and IV are pre-requisite for all the Upper Level courses. An exam will be given at the last semester of ear training as part of the UDPE (Upper Division Proficiency Exam) and only students who receive a grade of C or higher will be allowed to enroll in the upper classes. Students should not proceed to the next semester if the final grade is lower than a C and enrollment in two different sections during the same semester is unacceptable. Each semester is prerequisite to the next one as well as co-requisite to theory.

**CFPO # 3, 5; INTASC # 4, 6, 7; MENC # 7**

**Objectives:**

According to Ottman:

*“To become successful in reading rhythm and singing pitches at sight, one must have at hand a considerable amount of material, for the simple reason that after the initial performance of an exercise, its repetition cannot again be considered singing **at sight.**”*

The classroom activities and exercises will be given from the textbooks to improve their ability to sing and to say the rhythm at sight. It is necessary that the students participate in the classroom activities as well as practice at home to develop their aural skills.

**CFPO # 3, 6, 7, 10; INTASC # 1, 2, 3, 4, 5, 6, 7; MENC # 1, 5, 6, 7; NASM # 1, 2b, 2c, 4a**

**Diversity:**

This course is designed with an opportunity for the instructor to acquire and apply the knowledge, skills, and dispositions necessary to help all students learn. To achieve the final goal the instructor will offer a variety of extra materials as well as different approaches to the subject.

**CFPO # 7; INTASC # 1, 3, 6, 8; MENC # 5, 8, 9; NASM # 2c**

**Technology:**

According to **ISTE National Educational Technology Standards (NETS):**

*“**Standard I.** Teachers demonstrate a sound understanding of technology operations and concepts*

***Standard II.** Teachers plan and design effective learning environments and experiences supported by technology.*

***Standard III.** Teachers implement curriculum plans that include methods and strategies for applying technology to maximize student learning.*

***Standard IV.** Teachers apply technology to facilitate a variety of effective assessment and evaluation strategies.*

***Standard V.** Teachers use technology to enhance their productivity and professional practice.*

***Standard VI.** Teachers understand the social, ethical, legal, and human issues surrounding the use of technology in PK-12 schools and apply those principles in Practice.”*

With the six standards in mind this course will use MacGamut software for weekly assignments. Other music programs such as Ear Master or Prática Música are also encouraged to be used to develop the dictation skills.

**CFPO # 3, 5, 6, 10; INTASC # 1, 4, 6; MENC # 4; NASM # 1, 3a, 5a, 5c**

**Class participation/attendance:**

Presence is imperative and absences are not allowed with exceptions of administrative excuses or serious family or medical reasons. Please, do not arrive late or leave early. Any student who arrives 5 minutes late will be counted absent. The door will be closed after 8:05 and students will not be allowed to enter or interrupt the class. ***More than three unexcused absences will result in the lowering of your final grade by one letter (10.00 points). After that, each absence will lower your final grade by 5.00 points.***

Each class will be divided by half (45 minutes), using one half for sight singing and the

other half for dictation, up to the instructor discretion and students' need.

Each student should be part of the activities in class without disturbing the classroom pace, and should purchase his/her own books, pencil, computer software and eraser, as well as any other material asked. If the student forgets his/her books, he/she will be excused once, and by the second time he/she will be considered as absent.

All students will be treated equally, even the non-major students who are aware of the class difficulty and pace. The students are responsible for their books, participation and attendance without any exception.

**Outline:**

**Weeks: 1-5**

Ottman: Chapter 1 – Rhythm: Simple Meters; the Beat and Its Division into Two Parts  
Chapter 2 – Melody: Stepwise Melodies, Major Keys and Rhythm: Simple Meters; the Beat and Its Division into Two Parts

Kazez: Chapter 1 – Simple Meter  
Chapter 2 – Compound Meter

Exams #1: Dictation: September 18, 2007  
Sight singing: September 18 and 20, 2007

**Weeks: 6-8**

Ottman: Chapter 3 – Melody: Intervals from the Tonic Triad, Major Keys  
Rhythm: Simple Time

Kazez: Chapter 3 – Simple Meter: Quarter-Note Beat  
Chapter 4 – Compound Meter: Dotted Quarter-Note Beat

Exams #2: Dictation: October 9, 2007  
Sight singing: October 9 and 11, 2007

**Weeks: 9-12**

Ottman: Chapter 4 – Melody: Intervals from the Tonic Triad, Major Keys  
Rhythm: Compound Time; the Beat and Its Division into Three Parts

Kazez: Chapter 5 – Simple Meter: Half-Note Beat  
Chapter 6 – Compound Meter: Dotted Half-Note Beat

Exams #3: Dictation: November 6, 2007  
Sight singing: November 6 and 8, 2007

**Weeks: 13-16**

Ottman: Chapter 5 – Melody: Minor Keys; Intervals from the Tonic Triad  
Rhythm: Simple and Compound Time

Kazez: Chapter 7 – Simple Meter: Eighth-Note Beat  
Chapter 8 – Compound Meter: Dotted Eighth-Note Beat

Exams #4: Dictation: November 29, 2007 – 8:00 AM to 10:00 AM  
Sight singing: December 30, 2007 – 10:00AM to 12:00 PM

*Schedule and dates are subject to change according to the pace of the class and the students' need. All dates and material will be given at least a week prior to any exam.*

**Grading:**

**80% - Exams:** there will be four exams for dictation and sight singing each one will be 20% of your final grade. The sight singing portion will count for one-half (50%) and dictation will count for the other half (50%) of your final grade. *Each exam is weighted equally, and no grades are dropped.* See other policies under **Exams' Material**. It is imperative that each student is present for each exam, and *no make-up exams are allowed*, even with a doctor's excuse. In case of absence the grade of the final exam will replace the missing grade at the end of the semester.

**10% - Other requirements:** Extra work will be given, such as: homework, assignments or small quizzes and students will be graded.

**5% - Homework, small assignments, and pop quizzes:** It is very important to prepare your assignments individually or in group as specified in class and unprepared performances will be graded as *zero*.

**5% - MacGAMUT Software:** It is imperative that students purchase their own software and follow the given schedule. The schedule is provided separately and posted online and each assignment should be sent via email by 5:00 PM on each scheduled Friday. If you are not able to follow the weekly schedule you should have all the designated levels done by the end of the semester. The last Friday of class is the deadline for all the required levels.

MacGamut grade is to be calculated with the formula:

Number of levels to be passed 100/ number of actual levels passed.

**CFPO # 3, 4, 6, 7, 10; INTASC # 4, 6, 7; MENC # 5, 6; NASM # 1, 2a, 2b**

**10% - Transcription Project:** a project to transcribe a piece of music from a CD or website will be expected by the end of the semester. The CD will be on reserve at the library, or an address of a website will be given or the excerpt will be given online. I will provide: key, time-signature, starting note, and accompaniment (if any), and you should provide the entire melody and rhythms with a clear writing. More details will be given after the Mid-Term exam in an extra handout which will be posted online. The deadline is the last day of class.

**CFPO # 1, 3, 4, 6, 7, 10; INTASC # 1, 3, 4, 5, 6, 7; MENC # 1, 3, 4, 5, 6, 7; NASM # 1, 2a, 2b, 2c, 3b, 3c, 3d, 3e, 3g, 4b, 4d, 5a**

**Conducting: (This portion applies only for the sight singing exams)**

Students will be required to use the appropriate conducting pattern for *all metrical materials on all exams*. Any item on which the student is unable to use the correct conducting pattern will be given a grade of *zero*.

**CFPO # 3, 4, 7; INTASC # 1, 4, 7; MENC # 1, 5; NASM # 4<sup>a</sup>**

|                          |   |       |
|--------------------------|---|-------|
| <b>Final Percentage:</b> | Exam 1, 2, 3, 4                                   | = 80% |
|                          | Assig., participation, pop quizzes, MacGamut etc. | = 10% |
|                          | Transcription project                             | = 10% |

|                |                   |
|----------------|-------------------|
| <b>Grades:</b> | A= 100.00 - 90.00 |
|                | B= 89.00 - 80.00  |

C= 79.00 - 70.00  
D= 69.00 - 60.00  
F= 59.00 - 0.00

According to the *Bulletin of the Mississippi State University*, page 195:

*“To be eligible for student teaching, the student must have completed a minimum of 18 semester credit hours in the major subject with a minimum of 2.50 Q.P.A. or higher at the time of application. Final eligibility (2.5 GPA) is determined through screening at the end of the semester prior to student teaching. The student must also have completed all professional education and methods courses with a minimum grade of “C” prior to student teaching.”*

### **Exams’ Material:**

Students will be informed of the material to be included on each exam at least one week prior to the exam week. Sight singing and dictation exams will be given during the class time and, if needed, sight singing exams will also be given during my office hours. No later than one week prior to the exam a schedule will be provided for the students to sign up for a time to take the test individually in the instructor’s office. *A student who fails to sign for a sight singing exam will not be allowed to take the exam and will receive a grade of zero for that specific one. A student who misses his/her appointment may sign for a later time if there is a time available on the posted schedule.*

There will be *no make-up exams* (see under **Grading**). All exams are comprehensive and will cover any material given in class including the ones in the handouts.

The dictation exam will be divided in three parts: melody, harmony, and rhythm, and the sight singing exam will be divided also in three parts: Melody: one or two prepared excerpts and one at sight; Rhythm: one or two prepared excerpts and one at sight; Scales: major and minors.

### **Honor Code:**

*“As a Mississippi State University student I will conduct myself with honor and integrity at all times. I will not lie, cheat, or steal, nor will I accept the actions of those who do.”*

For an entire description of the Mississippi State University Student’s Honor Code visit the following website: <http://students.msstate.edu/honorcode/>

### **Statement of Student Rights and Academic Miscount:**

*“Any student with a documented disability who may require special accommodations should self-identify to the instructor as early in the semester as possible to receive effective and timely accommodations.”*

*“All occurrences of academic miscount will be dealt with in accordance with the guidelines and procedures outlined in the Academic Miscount Policy which may be accessed on the web at: [http://www.msstate.edu/web/student\\_policies.html](http://www.msstate.edu/web/student_policies.html).”*

*If students are caught cheating, both (the one who gives the answers and the one who asks for the answers) will receive a grade of zero for the assignment, homework, and/or exam.*

## **Bibliography:**

- Benjamin, Thomas, Michael Horvit, and Robert Nelson. Music for Sight Singing, third edition, Wadsworth, Canada, 2000.  
ISBN: 123454670302010099
- Benward, Bruce and J. Timothy Kolosick. Ear Training – A Technique for Listening, fifth edition, Brown & benchmark Publishers, 1996.  
ISBN: 0-697-28785-8
- Durham, Thomas L. Beginning Tonal Dictation, Waveland Press, Inc., Prospect Heights, Illinois, 1994.  
ISBN: 0-88133-797-8
- Gottschalk, Arthur and Phillip Kloeckner. Functional Hearing – A Contextual Method For Ear Training, Ardsley House, Publishers, Inc., New York, NY, 1997.  
ISBN: 1-880157-51-9
- Hall, Anne Carothers. Studying Rhythm, third edition, New Jersey: Prentice Hall, 2004.  
ISBN: 0-13-040602-3
- Horvit, Michael, Timothy Koozin, and Robert Nelson. Music for ear Training: CD-Rom and Workbook, second edition, Schirmer, 2005.  
ISBN: 0-534-62766-8
- Kraft, Leo. A New Approach to Ear Training – A Programmed Course in Melodic and Harmonic Dictation, 2<sup>nd</sup> edition, W. W. Norton & Company, New York, London, 1999.  
ISBN: 0-393-97217-8 (pbk.)