

m o o r e s   s c h o o l   o f   m u s i c

## Sightsinging and Ear Training I (MUSI 1170)

**Professor: Andrew Davis**

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### Daily schedule

[Shortcut to the current week](#) (assuming I remember to keep the link updated).



Microsoft word files (.doc format) are marked with the Word logo. Files in .pdf format are marked with the PDF logo. To read the .pdf files, you'll need the Adobe Acrobat Reader, [which you can obtain for free here](#).





### NOTES:

- [click here for class rosters:](#)
- On dates preceded with "\*\*\*", the class will meet together as a large group in 108 MSM. On all other dates, small classes will meet in their assigned rooms.
- "MSS" refers to the Benjamin, Horvit, and Nelson *Music for Sight Singing* (3rd edition).
- "MET" refers to the Horvit, Koozin, and Nelson *Music for Ear Training*. This book comes with a CD-ROM containing software to be used for dictation practice and assignments, as explained in class. You will be able to use the software on a PC-compatible or Macintosh computer. To use the software at the Moores School of Music, please visit the computer lab in room 214.

WEEK	DATE	TOPICS AND HANDOUTS	ASSIGNMENTS AND PRACTICE MATERIAL
1	**8/26	MSS ch. 1, pp. 4–6, and class handout on scale patterns. Fundamentals of pitch and solfeggio; major scales on syllables.  Material for today: <ul style="list-style-type: none"> <li>•   Definitions and melodies we discussed in class</li> <li>•  Scale patterns for practice</li> </ul>	
	8/28	MSS ch. 1, pp. 4–6, and class handout on scale patterns. Fundamentals of pitch and solfeggio; major scales on syllables; singing pitch patterns from major scales	<b>Assignment:</b> major-scale pitch patterns (class handout)
2	**9/2	Introduction to dictation; establishing keys aurally, given different tonics; major-scale pitch patterns (syllables, no rhythms)  [Professor Koozin to briefly introduce MET software]	<b>Practice:</b> MET ch. 1, pp. 23–24 (recognizing scales: be able to say if the scale is major or not; <a href="#">click here for answers</a> <b>Assignment:</b> MSS, pp. 4–6,

			nos. 1–15.
	**9/4	MSS ch. 2, pp. 10–13. Fundamentals of rhythm and meter; intro. to proto-notation; simple duple and triple meters; conducting duple and triple meters.	<b>Practice:</b> MET p. 32–34, nos. 1–18. Practice notating rhythms using proto-notation. <b>Assignment:</b> MSS pp. 7–8, nos. 10–22.
3	9/9	Practicing rhythmic dictation with proto-notation; simple duple, triple, and quadruple meters, with conducting	<b>Practice:</b> MET ch. 2, pp. 25–28 (rhythmic dictation); use proto-notation on a separate piece of paper, or in the workbook <b>Assignment:</b> continue pp. 7–8, nos. 10–22; also p. 9, nos. 1–3 (be prepared to sing both lines).
	9/11	<b>Dictation quiz 1 (short excerpt using pitch syllables and proto-notation).</b> Translating pitch syllables to notation (given tonic or key sig.) with major-scale pitch patterns; dictation practice (syllables and notation, no rhythms)	<b>Practice:</b> continue with MET ch. 2, pp. 25–28 (rhythmic dictation); use proto-notation on a separate piece of paper, or in the workbook <b>Assignment:</b> MSS p. 13, nos. 1–4.
4	9/16	Notating rhythm and meter; translating proto-notation to standard notation; dictation practice, notating both pitch and rhythm	<b>Practice:</b> MET ch. 2, p. 32 nos. 1–6 (scale patterns); notate with syllables and proto-notation, then translate to standard pitch and rhythm notation <b>Assignment:</b> continue MSS p. 13 nos. 1–4; add MSS p. 14–15, nos. 5–9.
	9/18		<b>Practice:</b> continue MET p. 32, nos. 1–6. <b>Assignment (dictation assignment 1):</b> MSS p. 15–16, nos. 1–6. MET melodic dictation quiz no. 1, melodies no. 1 and 3 only (MET p. 38). Write these out USING SYLLABLES, PROTO-NOTATION, AND STANDARD PITCH AND RHYTHM NOTATION (as we've been practicing in class) on manuscript paper and turn them in on Tuesday 9/24. You must submit BOTH kinds of notation for each melody.
5	9/23	<b>Dictation quiz 2.</b> MSS ch. 2, pp. 15–16; patterns with more skips; longer melodic dictations; more rhythmic dictations.	<b>Assignment:</b> MSS pp. 16–17, nos. 3–10, singing with conducting. <b>Practice:</b> MET pp. 33–34 (scale patterns with more skips); notate pitch and rhythm using proto- and standard notation.

	9/25	MSS ch. 2, pp. 16–20; melodies; longer melodic dictations.  <b>[Mr. Enriquez's section meets in 108 today.]</b>	<b>Practice:</b> MET ch. 2, pp. 35–37 (melodic dictation). <b>Assignment (dictation assignment 2):</b> MSS pp. 18–19, nos. 14–20 and p. 20, nos. 1–2 (prepare both lines), singing with conducting. MET melodic dictation quiz no. 3, melodies 4 and 5. Write these out USING SYLLABLES, PROTONOTATION, AND STANDARD PITCH AND RHYTHM NOTATION (as we've been practicing in class) on manuscript paper and turn them in on Tuesday 9/30. You must submit BOTH kinds of notation for each melody.
6	9/30	MSS ch. 3, pp. 21–22; major-scale patterns with more skips; longer melodic dictations.	<b>Assignment:</b> MSS pp. 21–22, nos. 1–16, with singing and conducting. <b>Practice:</b> MET ch. 3, pp. 41–43 (scale patterns with more skips)
	10/2	<b>Dictation quiz 3.</b> MSS ch. 3, pp. 23–26; melodies; melodic dictation. Sign up for midterm singing appointments today.	<b>Assignment:</b> MSS pp. 23–24, nos. 1–14. <b>Practice:</b> MET ch. 3, pp. 44–46 (melodic dictation)
7	10/7	MSS ch. 3, pp. 23–26; melodies; melodic dictation.  <b>Today: sign up for midterm singing appointments.</b> These will be first come, first serve. Come to class early to get your choice of times. Appointments will begin with the next class.	<b>Assignment:</b> prepare for the midterm. The singing example will be taken from MSS, pp. 25–26, nos. 15–20 and p. 26, nos. 1–2 (both lines). You will have to sing one longer example <b>or</b> two shorter examples. The midterm dictation will be exactly the length and level of difficulty we have been hearing in class (since 9/25).
	10/9	<b>Midterm dictation exam today. Class will be dismissed after the exam and instructors will hear individual singing exams in private appointments.</b>	The singing example will be taken from MSS, pp. 25–26, nos. 15–20 and p. 26, nos. 1–2 (both lines). The midterm dictation will be exactly the length and level of difficulty we have been hearing in class (since 9/25).
8	10/14	<b>Class will not meet today. The remaining midterm sightsinging exams will be heard in private appointments.</b>	The singing example will be taken from MSS, pp. 25–26, nos. 15–20 and p. 26, nos. 1–2 (both lines). The midterm dictation will be exactly the length and level of difficulty we have been hearing in class (since 9/25).

	**10/16	<p>Introducing tonic-dominant harmony: inversions and figured bass symbols. Arpeggiation exercises in root position and arpeggiations in close voice leading with all inversions.</p> <p><a href="#">Reference table for triadic inversions.</a>  </p> <p>Singing alto clef: on letter names with conducting.</p>	<p>Arpeggiations: I V I (both above and below to reach V) MSS p. 33, nos. 1–5 (on syllables while conducting). MSS p. 45, nos. 1–3 (on letter names while conducting).</p>
9	10/21	<p>Reviewing chordal inversions. Arpeggiation exercises: I V I (V above and below) in close voice leading with all inversions.</p> <p>Alto clef: sing with letter names, MSS ch. 5 p. 45 (nos. 1–3) and other exercises as assigned.</p> <p>Dictation practice.</p>	<p>Arpeggiations: I V I I V6 I I V6/4 I I6 V6/4 I6 I6/4 V I6/4 MSS p. 33, nos. 1–5 (on syllables while conducting) MSS p. 46, nos. 4–6 (on letter names while conducting)</p>
	10/23	<p>Arpeggiation exercises: I V I (V above and below) in close voice leading with all inversions. Also new arpeggiations: I V7 I (V7 above and below).</p> <p>Dictation practice.</p>	<p><b>Singing:</b> Arpeggiations: I V6 I I V6/4 I I6 V6/4 I6 I6/4 V I6/4 MSS p. 34 nos. 6–12 MSS p. 46 nos. 7–10. <b>Dictation assignment 3:</b> MET p. 48 (quiz 2, unit 3). Melodies 1–4. Complete these dictations ON THE PAGE IN THE BOOK, then tear out the page on the perforation and turn it in. You do not need to write the proto-notation—standard notation will be sufficient.</p>
10	**10/28	<p>Arpeggiations using tonic and dominant seventh in close voice leading with all inversions.</p> <p><a href="#">Reference table for inversions of seventh chords.</a>  </p> <p>2-part dictations.</p>	<p>Arpeggiations: I V6 I I V6/4 I I6 V6/4 I6 I6/4 V I6/4 MSS p. 34 nos. 6–12 MSS p. 46 nos. 7–10</p>
	10/30	<p><b>Dictation quiz 4 (1-part melodic dictation).</b> More arpeggiation practice: I and V7 in close voice leading with inversions.</p> <p>Hearings: arpeggiations, tonic and dominant with close voice leading in all inversions.</p> <p>2-part dictation practice.</p>	<p><b>Singing:</b> Arpeggiations: I V7 I (both above and below to reach V) MSS p. 34 nos. 6–12 and p. 46 nos. 7–10. <b>Dictation assignment 4:</b> MET pp. 69–70 (quiz 1, unit 4).</p>

			Melodies 3–5. Complete these dictations ON THE PAGE IN THE BOOK, then tear out the page on the perforation and turn it in. You do not need to write the proto-notation—standard notation will be sufficient.
11	11/4	Hearings: MSS p. 34 nos. 6–12 and p. 46 nos. 7–10.  2-part dictation practice.  Practice: arpeggiations, tonic and dominant with close voice leading in all inversions.	Arpeggiations: I V7 I I V6/5 I I V4/3 I I6 V4/3 I6 I6 V4/2 I6 I6/4 V7 I6/4 MSS: pp. 47–48, nos. 1–5. MSS p. 47 nos. 11–14 (alto clef melodies).
	11/6	<b>Dictation quiz 5 (2-part dictation).</b>  Hearings: arpeggiations, tonic and dominant seventh in root position only (I V7 I, above or below to reach V7).  Singing: MSS ch. 5: anacruses (upbeats) and quadruple subdivision of the beat.	<b>Singing:</b> Arpeggiations: I V6/5 I I V4/3 I I6 V4/3 I6 I6 V4/2 I6 I6/4 V7 I6/4 MSS: pp. 47–48, nos. 1–5. MSS p. 47 nos. 11–14 (alto clef melodies). V
12	11/11	Anacruses (upbeats) and quadruple subdivision of the beat.  Hearings: arpeggiations, tonic and dominant seventh in close voice leading with all inversions.	MSS: pp. 47–48, nos. 1–5. MSS p. 47 nos. 11–14 (alto clef melodies).
	<b>**11/13</b>	Introducing the subdominant: arpeggiating I IV I (IV above and below); I, IV, and V in close voice leading with inversions (only the assigned progressions).  Introducing harmonic dictation.	Arpeggiations: I IV I I IV V I I IV V7 I (both above and below to reach IV in all progressions)  MSS: pp. 47–48, nos. 1–5 (on letter names for those in alto clef). MSS p. 47 nos. 11–14 (alto clef melodies).  Practice harmonic dictation using the MET CD and workbook: unit 4, pp. 74–85.
13	11/18	Hearings: MSS: pp. 47–48, nos. 1–5. MSS p. 47 nos. 11–14 (alto clef melodies).  Arpeggiation exercises: I, IV, and V in root	Arpeggiations: I IV I I IV V I I IV V7 I

		<p>position and with inversions. You should be able to reach the subdominant above <b>OR</b> below the tonic. <b>Warning:</b> reaching IV below the tonic is very difficult—practice this.</p> <p>Harmonic dictation practice.</p>	<p>(both above and below to reach IV in all progressions)</p> <p>MSS: pp. 48–49, nos. 6–10 (on letter names for those in alto clef).</p> <p><b>Practice</b> harmonic dictation using the MET CD and workbook: unit 4, pp. 74–85.</p>
	11/20	<p>Hearings: arpeggiations using I, IV, and V in root position (above and below to reach IV). You should be able to reach the subdominant above <b>OR</b> below the tonic. <b>Warning:</b> reaching IV below the tonic is very difficult—practice this.</p> <p>More arpeggiation practice: I, IV, and V using inversions. Melodies from MSS with I, IV, and V (see the assignment).</p> <p>Course evaluations.</p>	<p><b>Dictation assignment 5:</b> MET unit 4 quiz 1, p. 86. Nos. 1–2. Write these in the workbook and tear out the page to turn it in. Write bass line, soprano line, and chord labels, as we have doing in class.</p> <p><b>Singing assignments:</b>            Arpeggiations:            I I6 IV V I            I I6 IV V V7 I            I IV6 V7 I            I IV6 I6/4 V7 I</p> <p>MSS: pp. 48–49, nos. 6–10 (on letter names for those in alto clef).</p> <p><b>Practice</b> using the MET CD and workbook: harmonic dictation, unit 4 (pp. 74–85).</p>
14	11/25	<p>Hearings: MSS: pp. 48–49, nos. 6–10 (on letter names for those in alto clef).</p> <p>more arpeggiation practice; melodies with I, IV, and V: MSS ch. 5, pp. 46 (starting with no. 4)–54; dictation with I, IV, and V</p>	<p>No new assignment over the break (but we will hear the arpeggiations in class on Tuesday).</p>
	<b>11/27</b>	<b>Thanksgiving holiday, no class</b>	
15	12/2	<p>Hearings: arpeggiations using I, IV, and V with inversions:            I I6 IV V I            I I6 IV V V7 I            I IV6 V7 I            I IV6 I6/4 V7 I</p> <p>Dictation practice. Practice with melodies, MSS pp. 49–50.</p> <p><b>Sign up for final singing appointments today.</b></p>	
	<b>12/4</b>	<p><b>Final dictation exam.</b>            The exam will consist of two melodic</p>	

	<p>dictations and two harmonic dictations, at the length and level of difficulty we've been hearing in class.</p>	
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**Final singing exams** will be scheduled during the week of Mon 12/8 in time slots TBA. Final singing exams will be as follows:

1. Everyone will sing **TWO** examples (not one) from the assigned material. Everyone will be asked to sing one example in alto clef (on letter names with conducting) and one example in treble or bass clef (on syllables with conducting).

2. Examples will be chosen from the following list (all are from the MSS text):

p. 49 no. 11 (alto clef)

p. 49 no. 13 (alto clef)

p. 50 no. 14

p. 50 no. 15 (alto clef)

p. 50 no. 17

p. 50 no. 20

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