Course Description: This course is a basic study of aural theory including:
solfege, major and minor tonalities, modal melodies, various melodic shapes including compound melodies and modulating melodies, tonic subdominant and dominant harmonies, C-clefs, simple and compound meters, various rhythmic patterns, metric modulation and elements of twentieth-century music.
It is designed for music majors who have demonstrated a working knowledge of aural theory fundamentals and have completed Aural Theory I & II. The course is organized to develop and refine the student’s skills through classroom participation, computer units, and other assignments. Periodic exams, both written and oral, will be given throughout the semester.

Required Texts:  *Ear Training: A Technique for Listening* 7th ed. Bruce Benward
*Rhythm Exercises*, William Heinrichs

Required Materials: Pencils

Prerequisites: Music major currently enrolled in Music 127 (Materials of Music) or Placement via the Theory Diagnostics Exam

Course Objectives: At the end of the semester, the student will demonstrate the ability to:
• Aurally identify meter, tonality and scale degrees in major and minor keys
• Sight sing melodies using solfege while conducting the appropriate pattern
• Analyze modulations in melodies and sing the melody using solfege appropriate to the modulation
• Sight sing rhythmic examples including examples employing simple and/or compound meters, syncopated patterns, patterns using metric modulation and rhythmic duets and ensembles using the appropriate conducting patterns
• Take dictation of rhythmic patterns using simple or compound meters
• Take melodic, two-part and four-part melodic dictation including V/V functions and closely related modulations using standard musical notation
• Sing and identify melodic and harmonic intervals
• Recognize musical patterns
• Detect performance errors
• Dictation using altered sixth chords
• Exercises employing atonal practices
• Discuss the skills and techniques used for sight singing, rhythmic, melodic and harmonic dictation as appropriate to musical examples from various historical periods and cultures

Credit Hour Policy: (Specific information on the investment of time by the average student necessary to achieve the learning goals of this course in accordance with the campus credit hour policy.)
“Study leading to one semester credit represents an investment of time by the average student of not fewer than 48 hours for class contact in lectures, for laboratories, examinations, tutorials and recitations, and for preparation and study, or a demonstration by the student of learning equivalent to that established as the expected product of such a period of study.”

Grading: Six exams will be given during the semester (3 sight singing and 3 dictation). They will all have equal value toward 90% of the total semester grade. The remaining 10% will be based on the completion of the assigned “Structured Improvisation”.

100%-94%=A 93%-90%=A-
89%-87%=B+ 86%-83%=B 82%-80%=B-
79%-77%=C+ 76%-73%=C 72%-70%=C-
69%-67%=D+ 66%-63%=D 62%-60%=D-
59%-0%=F

Tutoring: Tutoring is available for all of the Music Theory and Piano Fundamentals Courses. Tutoring appointments are made online at [http://www4.uwm.edu/psoa/programs/music/](http://www4.uwm.edu/psoa/programs/music/) scroll down to Resources Music Tutoring and click. This will connect you to the online scheduling service. There is no charge for the tutoring services.
Class Participation/Attendance: Poor attendance does affect the final grade. There are approximately 30 projected class meetings. This is a skill building class. Absence from a class period is similar to missing a day or two in the practice room. The result will be evident during the performance at exams. It is highly recommended that the student drop the course if his/her illness results in continued absences.

Cell phone usage is not allowed during class periods.

Exams: Dictation and Sight singing exams take place around the 5th and 10th weeks of the class. The Dictation exam will be during the class period. Sight singing exams are by appointment and will take place in Music 151.

Final Exams: The written portion of the final exam will be given on the last day of class. The sight singing final will be by appointment during final exams week.

Make-up Exams and Assignments: If you miss an exam, you will have one week to make up the exam or a zero will be recorded for the work.

The Official UWM University policies are available at [http://www.uwm.edu/DEPT/SECU/SyllabusLinks.pdf](http://www.uwm.edu/DEPT/SECU/SyllabusLinks.pdf)

Students with disabilities. [http://www4.uwm.edu/arc](http://www4.uwm.edu/arc)

Religious observances. [http://www4.uwm.edu/secu/docs/other/S1.5.htm](http://www4.uwm.edu/secu/docs/other/S1.5.htm)

Students called to active military duty. [http://www4.uwm.edu/current_students/military_call_up.cfm](http://www4.uwm.edu/current_students/military_call_up.cfm)

Incompletes. [https://www4.uwm.edu/secu/docs/other/S_31_INCOMPLETE_GRADES.pdf](https://www4.uwm.edu/secu/docs/other/S_31_INCOMPLETE_GRADES.pdf)

Discriminatory conduct (such as sexual harassment). [https://www4.uwm.edu/secu/docs/other/S_47_Discrimina_duct_Policy.pdf](https://www4.uwm.edu/secu/docs/other/S_47_Discrimina_duct_Policy.pdf)

Academic misconduct. Cheating on exams or plagiarism are violations of the academic honor code and carry severe sanctions, including failing a course or even suspension or dismissal from the University. [http://uwm.edu/academicaffairs/facultystaff/policies/academic-misconduct/](http://uwm.edu/academicaffairs/facultystaff/policies/academic-misconduct/)

Complaint procedures. Students may direct complaints to the head of the academic unit or department in which the complaint occurs. If the complaint allegedly violates a specific university policy, it may be directed to the head of the department or academic unit in which the complaint occurred or to the appropriate university office responsible for enforcing the policy. [https://www4.uwm.edu/secu/docs/other/S_47_Discrimina_duct_Policy.pdf](https://www4.uwm.edu/secu/docs/other/S_47_Discrimina_duct_Policy.pdf)

Grade appeal procedures. A student may appeal a grade on the grounds that it is based on a capricious or arbitrary decision of the course instructor. Such an appeal shall follow the established procedures adopted by the department, college, or school in which the course resides or in the case of graduate students, the Graduate School. These procedures are available in writing from the respective department chairperson or the Academic Dean of the College/School. [http://www4.uwm.edu/secu/docs/other/S28.htm](http://www4.uwm.edu/secu/docs/other/S28.htm)
## Course Outline

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<td>Feb. 25</td>
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<td>Mar. 4</td>
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**Heinrichs** Exercises will be covered at each class period to build up accuracy and stamina required to complete longer examples.

### Drop-In Assignments

You may select the Structured Improvisation exercises from any of the chapters included in the designated “Parts”. All sources are found in Music for Sight Singing.

- **Jan. 28** Chapter 9 – Perform one treble exercise and one bass exercise
- **Feb. 4** Perform Exercise 7 from Solfege Exercises III
- **Feb. 18** Chapter 9 - With another member of your class, perform one duet, p. 142-143
- **Feb. 25** Chapter 10 – Perform one two-part rhythm exercise
- **Mar. 4** Chapter 11 - Perform one Structured Improvisation, p. 167-168
- **Mar. 11** Chapter 15 – Perform one exercise tonicizing the dominant
- **Mar. 25** Chapter 15 – Perform one modulating melody