Don't let anyone fool you. We're all flying by the seat of our pants. Every last one of us. So why not try and do what you want to do, rather than feel like there's some "secret knowledge" that everyone else was given, and which you somehow weren't? The only secret, if there is one, is not giving up. Put in your 10,000 hours, and watch what happens.

–Maurice LaMarche (Pinky and the Brain)

COURSE DESCRIPTION

• Continuation of MUSC 2401, including sight-singing advanced modulatory melodies, sight-singing atonal melodies, further development of rhythm skills. Students complete assignments by using traditional methods and by using the tools of music technology.

REQUIRED MATERIALS

• Manuscript paper and pencils with erasers

LEARNING OUTCOMES (“Each student will...”)

• develop and use the necessary tools of music literacy, especially as regards aural acuity and vocal expression of what is perceived as music in the brain (audiation).
• externalize musical understandings through singing and recognition exercises.
• sing at sight and recognize both visually and aurally, syntactical tonal patterns, including intervals, major and minor scales, and simple melodies.
• perform and recognize both visually and aurally, syntactical rhythm patterns typically used in the music from the Baroque and Classical style periods.
• sing at sight and recognize both visually and aurally, major and minor tonalities.
• recognize both visually and aurally, chords and progressions that include dominant seventh chords, nondominant seventh chords, secondary dominants, altered dominant seventh chords, nondominant diminished seventh chords, borrowed chords, augmented sixth chords (Fr., It., Gr.I, Gr. II), Neapolitan sixth chords, ninth, eleventh, and thirteenth chords.
• recognize both visually and aurally, modulation types including: common chord, common tone, closely related key, and abrupt change of key modulations, and modulation to foreign keys (chromatic, enharmonic).
• sing at sight and recognize both visually and aurally, major, minor, and chromatic melodies.

GRADING

• Attendance/participation 20%
• Singing projects 20%
• Transcription exams 30%
• Sight singing exams 30%
GRADE BREAKDOWN
A= 100–90%  
B= 89–80%  
C= 79–70%  
D= 69–60%  
F= 59%

ASSIGNMENTS
- **Participation**: We will work actively for a portion of every class meeting on ear training and sight singing techniques. Your participation will be evaluated on a score of 0–10 for each of those days, and that will comprise your Participation/attendance grade.
- **Singing projects**: Pre-recorded demonstrations of conceptual materials.
- **Transcription exams**: Four exams will be administered that test an ability to hear and write down melodies, harmonies, and rhythms. It is your responsibility to have the appropriate materials for exams. Exams written in ink are not accepted.
- **Sight singing exams**: Four sight singing exams will be administered. You will sign up for a time slot in class one (1) week before the exam. It is your responsibility to be on time for your exam.
  If you miss your time slot without a written, valid excuse, you may not make up the exam.

COMMON LANGUAGE FOR UWG COURSE SYLLABI
- Academic support, online courses, honor code, e-mail, credit hours, and campus carry: [https://www.westga.edu/administration/vpaa/common-language-course-syllabi.php](https://www.westga.edu/administration/vpaa/common-language-course-syllabi.php)

FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT
- FERPA (1974) precludes instructors from discussing any information pertaining to a student’s grade via e-mail or telephone unless a 1126 waiver is signed.

COURSE POLICIES
- **Practice common courtesy and common respect.**
- **Attendance and lateness**: timely attendance is mandatory; ‘excused’ absences will be evaluated by the instructor on a case-by-case basis. Take care to employ best communication practices regarding attendance. Time management is a life skill.
- **Observance of religious holidays**: excused absences, due to observed religious holidays, are approved under the following circumstances:
  - Notification, in writing, to the instructor within the first two (2) weeks of the semester;
  - Submission of alternate work by the assigned due date or it will not be accepted.
- **Late work**: late work is not accepted and its grading is left to the instructor’s discretion.
- **Make-up exams**: make-up exams are only offered in extreme, documented circumstances. Notify the instructor as soon as you are aware of your inability to attend the exam.
- **Electronic devices**: PUT YOUR PHONE AWAY. Unless use of an electronic device is part of pre-arranged accommodations, cell phones, laptops, and/or similar devices are not allowed in the classroom. Use of electronic devices will impact your in-class participation grade.
TENTATIVE CALENDAR OF ASSIGNMENTS

T: Jan. 30  Transcription Exam No. 1
• During class, 11 AM-12:15 PM

Th/F: Feb. 1/2  Sight Singing Exam No. 1
• Sign up for a time slot

F: Feb. 16  Singing Project No. 1 – A cappella Scales and Arpeggios (4 total)
• Due by 5 PM
• Major and parallel OR relative minors; one octave up/down

Feb. 27  Transcription Exam No. 2
• During class, 11 AM-12:15 PM

Th/F: March 1/2  Sight Singing Exam No. 2
• Sign up for a time slot

F: March 9  Singing Project No. 2 – Modes
• Due by 5 PM

T: March 27  Transcription Exam No. 3
• During class, 11 AM-12:15 PM

Th/F: Mar. 29/30  Sight Singing Exam No. 3
• Sign up for a time slot

F: March 30  Singing Project No. 3 – Chromatic and Whole Tone Scales
• Due by 5 PM

F: April 20  Singing Project No. 4: Choose Your Own Adventure (TBA)
• Friday by 5 PM

Th/F: April 26/27  Sight Singing Exam No. 4
• Sign up for a time slot

T: May 8  Transcription Exam No. 4
• During class, 11 AM-1 PM