

MTC 125 Syllabus Outline

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MTC 125: Basic Music Theory (T TH Lecture) Fall 2023

Tempe Instructor: Dr. Spencer Arias, DMA (He/They)

Email: spencer.arias@asu.edu

Office hours: by appointment W204, via e-mail OR ask after class to get on calendar

Time: 7:30–8:45 am MST, Tuesday and Thursday

Downtown instructor: Bill Clay, DMA **Email:** wclay@asu.edu

Course description

This course is an introduction to the organizational components of music. Our focus will be on what can be considered the perceptual “basics” of musical structure – rhythm, meter, pitch, and form. In the first five weeks of the course, we will work together to build your fluency with rhythm, meter, and pitch. This will prepare you for the analysis of basic musical forms and reduction of complex musical textures. Two primary repertoires will be discussed—common practice music (i.e., Western European “classical” music ca. 1650–1850) and popular music (i.e., vernacular genres, ca. 1950–present).

Course goals

Throughout the semester, students will be challenged to hear and articulate the perceptual basics of musical structure, with the goal of understanding how they interact hierarchically. Broadly, students will:

- Understand how musical elements unfold over time (chronologically) and in musical space (texture).
- Demonstrate knowledge through analysis and composition.
- Develop critical listening skills.

Course outcomes

By the end of the course, students will possess notational, compositional, and general processing fluency in the fundamental features of musical organization within the context of phrase forms. Specifically, students will be able to:

- Compose a coherent musical phrase that a) follows a designated harmonic framework and b) demonstrates well-formedness in metric organization.
- Identify chords in a variety of keys and realize them in a musical texture.
- Aurally identify harmonic, melodic, and textural repetition.
- Actualize linear connections between chords.
- Discern between strong and weak beats at multiple levels of metric hierarchy.
- Describe how features such as rhythm and harmony interact within a style.

Required materials

1. Burstein, Poundie and Joe Straus. *Concise Introduction to Tonal Harmony*, 2nd ed. New York: W.W. Norton & Company. Textbook (physical or ebook) and Online Website.
(<https://wnorton.com/books/9780393417180>)
2. Rogers, Nancy and Robert W. Ottman. *Music for Sight Singing*, 10th ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2019. Available for purchase in bookstore, or ebook available at
(<https://www.vitalsource.com/products/music-for-sight-singing-nancy-rogers-robert-w-ottman-v9780134475431>).
3. Manuscript paper, pencil, and a good eraser. **Note:** after the first dictation exam, any work submitted on notebook paper is subject to a 5% deduction from the total grade.
4. Headphones (earbuds will do) for exams and dictation exercises.

COURSE STRUCTURE and SCHEDULE

Organization

The course is organized into two parts: a lecture (Tuesday/Thursday) and aural skills/discussion sections (Monday/Wednesday/Friday).

Outline

Below is an outline of a typical week. Note that this is not an exact model. Please see Canvas for specific due dates. Not all assignment types are due each week.

Sunday, Previous week's *Homework* due at 11:59 pm

Monday, Previous week's *Musition materials* due at 11:59 pm

Tuesday Lecture with Dr. Arias In-class assessment (ICA)

Thursday Lecture with Dr. Arias, In-class assessment (ICA), Quiz on previous week's topic, introduce homework

This structure is subject to change due to holiday breaks.

MTC 125 (Theory) Course Outline

	Unit	Tuesday	Thursday	Assessment
Week 1 Aug. 17	Fundamentals		Intro to Theory 1 ICA 1: Notation	Set up Musition Mus: Notation
Week 2 Aug. 22 & 24		Rhythm & meter ICA 2	Accent ICA 3 Q: Notation	Homework 1 Mus: rhythm & meter
Week 3 Aug. 29 & 31		Major and minor scales ICA 4 Q: rhythm & meter	More scales, intro to keys ICA 5	Mus: Scales Keys
Week 4 Sept. 5 & 7		More keys ICA 6 Q: Scales	Intervals ICA 7	Homework 2 Mus: Intervals
Week 5 Sept. 12 & 14		More intervals ICA 8 Q: Keys	Fundamentals review Q: Intervals	
Week 6 Sept. 19 & 21		Fundamentals Exam	NCT and reduction ICA 9	Homework 3 Discuss in class Tues
Week 7 Sept. 26 & 28	Combining Melodies, cont.	Intro to 1st Species ICA 10	More 1st Species intro to 2nd ICA 11	Mus: 1st Species
Week 8 Oct. 3 & 5		More 2nd species, intro to 4th ICA 12 Q: 1st Species	More 4th species ICA 13 Q: 2nd Species	Homework 4 Mus: 2nd Species 4th Species
Week 9 Oct. 10 & 12		No class, Fall Break Homework 4 due Tuesday	Review for Exam Q: 4th Species	Exam (take-home)
Week 10 Oct. 17 & 19	Supporting Melodies	Triads ICA 14	More triads (part writing) ICA 15	Homework 5 (3) Mus: triads
Week 11 Oct. 24 & 26		Seventh chords ICA 16 Q: triads	More seventh chords (part writing) ICA 17	Mus: seventh chords
Week 12 Oct.31 & Nov.2		Lyric-chord activity ICA 18 Q: seventh chords	In-class review for exam	
Week 13 Nov. 7 & 9		In-class review for exam	Exam	
Week 14 Nov. 14 & 16	Phrase Forms	Cadences and tonic expansion ICA 19	Periods and cadence types ICA 20	Homework 6 Mus: cadences periods
Week 15 Nov. 21 & 23		Sentences ICA 21 Q: cadence types & periods	No class Thanksgiving break	Homework 7 Mus: sentences
Week 16 Nov. 28 & 30		Tonic expansion ICA 22 Q: sentences	Review for final exam	Take-home portion of Final
Week 17 Dec. 5		Final Exam In class at 7:30 am		

STUDENT SAFETY POLICIES

Face coverings in classrooms

The ASU Face Cover Policy (<https://www.asu.edu/about/fall-2021#face-coverings>) requires the wearing of face covers in the majority of classrooms, teaching laboratories, studios and workshop settings. The space for this class (i.e., all rooms listed on this syllabus) has been designated as a space requiring face covers. Please wear a face covering over your nose and mouth at all times during class for the health and safety of yourself and others.

Threatening or disruptive behavior

Self-discipline and a respect for the rights of others in the classroom or studio and university community are necessary for a conducive learning and teaching environment. Threatening or violent behavior will result in the administrative withdrawal of the student from the class. Disruptive behavior may result in the removal of the student from the class. Threatening, violent, or disruptive behavior will not be tolerated in this class, and will be handled in accordance with ASU policy (SSM 104-02). For more information please visit: [Policies and Procedures](#) and [Standards for Threatening Behavior](#).

TOPICS COVERED

Fundamentals (Unit 1)

Rhythm, meter, pitch identification, accent, scales, keys

Unit 2: Supporting Melodies

Triads, seventh chords, harmonic function, figured bass, lead sheet notation

Unit 3: Combining Melodies

Stylistic counterpoint, reduction

Unit 4: Repetition and Closure

Sentences, SRDC, cadence types, periods

Unit 5: Harmonization

Parsimony, pop background vocals, four-part writing

GRADING

Written Theory (T TH) makes up 50% of your grade.

Aural Skills (M W F) makes up 50% of your grade.

You must make a C (70% or higher) in both Theory and Aural to earn course credit and continue along the music theory core curriculum. If you fail either section you must repeat both next year.

Assignments and Grading

Written Theory (50%)

- Homework: 10%
- In-class quizzes: 10%
- Musition materials: 5%
- Exams: 15%
- Fundamentals exam: 10%

Aural skills (50%)

- Skill assessments: 10%
- In-class singing: 15%
- Dictation quizzes: 15%
- Exams: 10%

Grade Scale

98-100 A+

93-97 A

90-92 A-

88-89 B+

83-87 B

80-82 B-

78-79 C+

70-77 C

60-69 D

0-59 E

Fundamentals exam

Fluency is an essential skill for anyone interested in a career as a professional musician. A lack of fluency will severely impact your ability to succeed in future music theory courses and even your ensemble work. As such, by the end of the sixth week, students will be required to pass a fluency exam on music fundamentals.

Students who do not pass the exam will need to meet with me for a check-in session. There we will discuss what things you are struggling with, as well as set you up with a series of remedial exercises that you will complete to boost your grade on the exam.

These exercises will address specific content areas in which the student is less fluent, and may include activities such as on-the-spot timed fluency assessments, score analysis, and online drills.

Rounding

All grades will be rounded to the nearest whole number. Grades that are on the border of a letter grade will be rounded up to the next letter grade. Grades will only be raised by 0.5%.

Withdrawal

If you are unable to complete the course, it is your responsibility to arrange for withdrawal from the class. You will not be automatically withdrawn and unless you are officially withdrawn from the course you will receive a final grade based upon the total points you have earned for the semester. Students are required to pay all tuition and fees for any registered course unless enrollment is officially canceled during the 100%

refund period. Please visit the Academic Calendar to review the withdrawal deadlines for this semester. For more information on Drop/Add and Withdrawal visit: <https://students.asu.edu/drop-add>

ATTENDANCE and ABSENCE POLICIES

My attendance policy revolves around communication. If you find you are not able to attend class, regardless of the reason, please email your TA beforehand. I also believe you should want to attend class, as you are paying for this experience, and if there are significant barriers that prevent you from doing so that you will contact me to make the appropriate accommodations. (See Course Accommodations and Counseling Services below.)

Your success in this course is very important to me and I will do everything I can to aid in your success. As a team (you, your TA, and myself), we must communicate to make this happen.

Attendance (Theory): Each day you will be asked to submit a fluency assessment at some point during the lecture. This will count as your attendance for the day. Additionally, your presence and engagement with the course may be a factor when requesting extensions to assignments or submitting late work in light of mitigating circumstances.

Attendance (Aural): Teaching assistants will be taking attendance for M W meetings. Your consistent engagement is essential for developing skills in musicianship. Simply put, you will not be able to perform the tasks asked of you (e.g., dictation, sight singing, etc.) if you do not participate in classroom activities in real time. Finally if you are called on to sing in Aural and you are not present, you will receive a zero for that assessment, unless that absence is excused.

Absences and grading

You may miss up to 4 Theory lectures and 4 Aural meetings, respectively, with no consequence to your grade. After that, your final grade for the relevant component of the course will decline by 5% for each additional absence. Note that 4 absences is the equivalent of 2 weeks (!) of class. Also note that your 4 “free” absences do not excuse in-class singing grades or exams: if you are absent, you will receive a zero.

Late work

All work is due on the date and time specified on Canvas. All due dates are laid out on Canvas. Most theory assignments are due on Monday at midnight. Late work will not be accepted without significant and prompt communication with your TA before the assignment due date. In the case that your request for an extension is approved, you will have 24 hours to submit your late work. TAs will not remind you to submit late work.

Make-up exams will only be given when there is an excused absence. Please consult the Canvas website for exam dates.

Excused absences

Excused absences include:

1. Illness (including mental health)*
2. Serious illness or death of a close family member
3. [University-sanctioned activity](#) (see link for university policy)*
4. [Religious holidays](#) (see link for university policy)
5. [Active military duty](#) (see link for university policy)*

An asterisk (*) indicates that documentation, such as a doctor's note, is required. If you wake up late on an exam day, please don't email to say you're ill. We will be following up with any provided documentation to assess its legitimacy. All documentation must be submitted within 24–48 hours of the date of absence.

All excused absences for exam makeups require that you:

- Email your TA at least 24 hours before (3, 4, 5 above) or after (1, 2 above) with the words “Excused Absence Request” in the title of the email.
- Receive a response from your TA or Dr. Arias.
- Reply to the TA or Dr. Arias with your availability to make up the exam within 24 hours of our response.

Excused Absences, Quarantine, and Covid-19

Absences for illness should be documented by a health professional and communicated to the instructor as soon as possible via email to 1) your TA and 2) your instructor. Excused absences do not relieve students from responsibility for any part of the course work required during the period of absence.

Accommodations for Illness or Quarantine

Faculty will provide accommodations that may include participation in classes remotely, access to recordings of class activities, and make-up work. Recordings of Tuesday and Thursday lecture sessions will be posted in Canvas for all students to access for reviewing course materials.

In case you cannot attend class in person as a result of illness or possible exposure to infectious disease, you may participate in the Theory lectures (T Th) remotely via ASU Sync. This option is only available to students who are ill or are quarantined. ASU Sync is not a regular substitute for the mode of instruction listed on the course schedule. To participate remotely due to illness or quarantine, please follow these instructions:

1. Email your TA and cc your instructor (spencer.arias@asu.edu) that you will not be joining class due to illness or quarantine. Include any relevant documentation as an attachment.
2. Your TA or instructor will provide you with instructions on how to login to the T Th lecture Zoom room.

Please note the following when joining via Sync:

- The instructor may not be able to answer your questions in real time.
- If there is a quiz or exam the day you are absent, you will not be able to join the Zoom room during that time. It is your responsibility to
 - 1) provide documentation of your illness and
 - 2) make arrangements for making up exams and quizzes. Please see the make-up policy above.
- You will need access to a printer or tablet to take notes on in-class instructional materials. Staff paper may also be required.

Finally, your aural skills TA instructors will not be able to run Zoom simultaneously during the Monday and Wednesday meetings. Please make arrangements with your TA to make up any materials during their virtual office hours on Fridays. All aural skills resources are posted on Canvas under Modules > AS Weekly Resources (near the bottom of the page).

Instructor Absence Policy

Students should wait for an absent instructor 15 minutes in class sessions of 90 minutes or less, and 30 minutes for those lasting more than 90 minutes, unless directed otherwise by someone from the academic unit.

COURSE ACCOMODATIONS

One of the best ways you can succeed in this course is to be engaged during class meetings. However, not everyone has an equal capacity to do so. Please let me know if there are significant barriers in your life that impair your opportunity to participate in the class.

I also request that you meet with the ASU Student Accessibility and Inclusive Learning Services. The professionals at SAILS are experts, equipped to address any concerns related to mental health. On the other hand, I have a degree in music theory and get anxious when I drink too much coffee. Working with the DRC, we will be able to develop a fair and clear set of accommodations for the course while also protecting your privacy. **ASU SAILS Contact Information:** Student.Accessibility@asu.edu; (480) 965-1234; [Student Accessibility and Inclusive Learning Services](#)

Counseling services

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities.

Arizona State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on the ASU Counseling Services Website by visiting (<https://eoss.asu.edu/counseling>) or calling (480) 965-6146 to speak with a counselor. For immediate assistance outside of business hours, call (480) 921-1006 to speak with a counselor immediately.

TECHNOLOGY and SUBMISSIONS

Devices

Please bring a smartphone, tablet, or laptop with you to class each meeting. Due to the nature of Covid-19, it may be necessary for us to temporarily switch to Sync instruction. You will also need a device with a camera to upload your work to Canvas immediately following some in-person exams and quizzes.

File Types and Online Submissions

Most of your work in this class will be submitted online. You will need to convert all documents to a PDF, including images. We do not accept any submissions via email: everything must be submitted to Canvas or turned in via hard copy to your TA. This will help your TA grade your assignments more expeditiously.

It is your responsibility to make sure any materials you have uploaded did so correctly. Please check your work after submitting online materials. Any assignment that fails to upload correctly before the deadline will receive a zero. Please do not wait until the last minute to submit your work. You will have at least a week to complete most assignments in this course.

EQUITY FOR STUDENTS

Student Equity

Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits discrimination, harassment, and retaliation by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information.

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information at (<http://sexualviolenceprevention.asu.edu/faqs/students>). As an employee of ASU, I am a mandated reporter and obligated to report instances of reported or suspected incidences of sexual harassment.

Statement on Racism and Representation in Music Theory

As a composer who works in many genre's of music, promoting a plurality of genre's and aesthetics is very important to me. Dr. Nicholas Shea wrote this wonderful statement in regard to this course, and I felt that is more than explained my views on this subject. His words are as follows:

As a field of study, music theory continues to privilege white voices. This is not an opinion, but a fact backed by historical records and empirical data: the same collection of white composers are consistently represented in academic journals and textbooks ([Source 1](#); [Source 2](#)), and their music is often analyzed using methodologies developed by openly racist music theorists such as Heinrich Schenker and François-Joseph Fétis ([Source 3](#)), who believed in the superiority of the white race, white music, and by extension, white compositional techniques. These beliefs are ingrained in their methodologies, which aim to reveal musical hierarchies that these theorists believed were inherent in racial hierarchy.

In my research area of popular music, fetishization of white music has subsequently led to the deprioritization of music that does not conform to these compositional techniques, or worse, has led scholars to elevate only music that *does* function in a similar manner to common-practice music (e.g., songs by The Beatles) while forcing non-conforming music into an analytical frame that treats features like pentatonicism and modes as deformational. Such practices have egregiously whitewashed over the music, lived experiences, and undeniable contributions of Black and other BIPOC musicians as the progenitors of modern popular music. In my opinion, this has also constrained the development of novel, innovative, and accessible analytical techniques for this important body of musical works.

As your instructor, I reject the racist notion that Western European common-practice music is somehow superior to all other music, or that popular music is derivative of common-practice techniques. There are no “wrong” ways to compose. I also commit to elevating the contributions of non-white composers in our discussions and materials. You will see this reflected directly on the Canvas page and in your assignments. Finally, we will avoid fetishizing pitch-based models of analysis by being more equitable in what content we study—meter, rhythm, form, and texture will all be treated as legitimate and important paths of inquiry.

To partially combat these biases, I also hope to help you develop a sensitivity to differences in musical styles. For example, when learning voice leading, we will implement style-specific techniques, such as composing background vocals for a pop song, in addition to the “traditional” four-part harmony exercises. This dichotomy between common-practice and popular music is certainly not comprehensive of all musical styles, but should serve to prepare you for more advanced topics in future semesters of music theory, where stylistic differences are even more tenuous.

My own music theory research has mostly focused on highlighting queer composers, in particular songwriters such as Samuel Barber and Aaron Copland, and it is eventually a long term goal to focus on what makes a gay anthem hit so hard. I also have done research into the concept of cultural appropriation, and so beyond just including musics from many different voices, I aim to make sure that the sources that

present these materials are as genuine and respectful as possible. All voices in this classroom deserve to be here. I will absolutely make sure of this. At the same time, we are all people, and we all have our own implicit bias. If at any moment you feel like you do not have a sense of belonging in this course, I want you to let me know. The classroom is there for you to feel supported and seen. It is my goal for us to work together as a class to create a more inviting environment for all.

Pronouns and Gender Discrimination

As your instructor, I am personally committing to including my pronouns when starting conversations with people I have not yet met. I am also committing to not make assumptions about a person's gender identity based on their appearance. I am asking you to do the same.

There are, and invariably will be, people that you meet in the School of Music and beyond who do not identify with the gender binary of he/him/his or she/her/hers or the gender you might instinctually perceive. It is a burdenless act to respect and use the pronouns of others.

Know that repeated and/or intentional mis-gendering of an individual is a form of discrimination protected under Title IX. If you are the victim of such an act, please contact me immediately and we will take the necessary steps to ensure this course becomes a safe and equitable environment for you.

Academic integrity

All work should be your own, and any references to the work of others must be properly cited. ASU has a firm policy regarding academic honesty and integrity; more information can be found [here](#). Under no circumstances should you upload to the course website or discussion board work that is not your own original work, unless you are in compliance with all applicable copyright laws. I reserve the right to delete materials on the grounds of suspected copyright infringement.

Subject to change

The Instructor reserves the right to change portions of this syllabus (assignments, deadlines etc.) by verbal instructions during scheduled class time. The student is responsible for noting changes and acting accordingly. Grading and absence policies are not subject to change.

AI Code of Conduct

The purpose of this code of conduct is to establish guidelines and principles for the ethical and responsible use of Artificial Intelligence (AI) technologies by students for producing ideas, outlines, or content in educational assignments within the Herberger Institute for Design and the Arts. Academic Integrity is a fundamental value at ASU and the Herberger Institute. In keeping with the high standards of Academic Integrity set by ASU's Student Honor Code, all material(s) included in assignment submissions must be properly attributed to sources utilizing appropriate citation techniques. Students must acknowledge all instances in which generative AI tools were used in an assignment. Generative AI tools may be used for preliminary or exploratory elements of the coursework, including inspiration, ideation, brainstorming, "feedback," summarizing, outlining, etc., but may not be used in the production of final deliverables, such as essays or reports. All submitted work must be solely produced by the student. Anyone with a good faith basis for believing that a student has engaged in Academic Dishonesty may report the alleged violation to the Instructor or Herberger Institute Academic Integrity Officer and an investigation will occur. After the investigation a sanction will be recommended and imposed, which may include an XE grade for the assignment or course, or expulsion from the University.

All information supplied above for the Theory lecture also applies to the Aural discussion sections.

The following information is specific to the M W F Aural Skills meetings.

MTC 125: (MWF Aural)

Coordinator: Spencer Arias DMA (spencer.arias@asu.edu)

Classtime: MWF 8:00-8:50 (see course schedule below for full schedule)

Office Hours: Friday 8:00-8:50 am; by appointment

Teaching Assistant instructors:

Shauna Bierly | sbierly@asu.edu | Room: E283 | (she/her)

Tianrun Long | tlong22@asu.edu | Room: E275 | (she/her)

Kelsey Maes | kamaes@asu.edu | Room: E277 | (she/her)

Tommy McPhee | rtmcphee@asu.edu | Room: W121 | (he/him)

Noemy Esparza-Isaacson | nesparz4@asu.edu | Room W117 | (she/her)

Dr. Clay (downtown), FOF207, wclay@asu.edu (he/him)

Regarding staff paper

Manuscript paper is a *required* material for this course. After the first dictation exam, any work submitted on notebook paper or written in pen is subject to a 10% deduction from the assignment's total grade.

AURAL: COURSE STRUCTURE

Below is an outline of a typical week.

Monday

Introduce topic

Practice skills related to assessment End of class: sight-singing assessment

Wednesday

More on topic

Dictation practice

End of class: sight-singing assessment

Friday

Individual or group meetings with TAs (office hours)

Skills assessment video due by midnight Dictation quizzes (see following calendar)

AURAL: TOPICS COVERED

All topics covered in Aural will generally align and be reinforced by the Theory lecture. Because this is a skills-based course, you will primarily be developing fluency in the following skills, exercises, and concepts.

Fundamentals

Rhythm, meter, pitch identification, accent, scales, keys

Protonotation

Types of meter, pitch height, getting in the key

Notation

Converting protonotation to notation, clefs, rhythmic values

Dictation

Reinforcing short- and long-term memory, auralization, repetition

Solmization

Pitch sequentials, sight-singing, cross-modal reinforcement

Musicianship

Sight reading, conducting, error detection, performing symbols

AURAL: GRADING

Aural Skills (M W F) makes up 50% of your grade. You must make a C (70% or higher) in both Theory and Aural to earn course credit and continue along the music theory core curriculum. If you fail either section you must repeat both next year.

Assignments and Grading

The breakdown for the Aural portion of your grade is as follows:

- Skill assessments:
- Participation:
- Dictation quizzes:
- Exams:

Sight Singing and Grading System

This class is unlike many other aural skills classes, in that you generally will not be singing prepared materials. Instead, you will practice and prepare *similar* materials to ones you are asked to sight sing for a grade.

I have designed the course this way specifically to prepare you for the inevitable experience of having to sight read while at a gig, lead your students in song, or play a new tune for patients in music therapy. Prepared exercises cannot emulate the pressure of on-the-spot sight reading. For the apprehensive ones,

fear not—the whole point is that we will be *practicing* how to sight sing. The stakes are (generally) low now so you are prepared for when the stakes are higher later in your career.

Your TAs will be grading your sight-singing performances similar to a pass/fail system. They will only assign three grades: A, B/C, and “try again.” You can also fail outright.

A grades are nearly perfect, with maybe one or maximum two errors in solmization or rhythm. A completely coherent performance.

B grades are generally coherent, but may feature two or more errors.

“Try again” grades are for non-coherent performances. These typically involve restarts, poor conducting, and multiple (3+) errors. These grades can be made up (see the next section).

Outright failing grades are assigned when the student refuses or forgets to conduct or use solmization. These grades cannot be made up, so be careful!

Your instructors are trained by myself in error detection. Their grading decisions generally cannot be petitioned.

If you are not present and your TA selects you to sing, you will receive a zero for that assessment grade.

Makeups for “Try again” Grades

“Try again” grades are given to provide you with another opportunity to self-evaluate your mistakes, continue to practice, and try again for an A or B grade. To try again for an A or B grade, you must:

- Email your TA within 24 hours of your assigned grade with the following information: ASU email address, TA, the week and day of instruction, and what exercise you sang that received a “try again” grade. Include “Try Again” in the title of the email.
- Your TA will confirm receipt of the email and schedule a make up in Friday office hours.

Calendar of topics and quizzes for MTC 125 (Aural Skills)

	Monday	Wednesday	Friday
Week 1 8/14 - 18			Dr. Arias leads lecture on Zoom. Introduction to notation.
Week 2 8/21 - 25	Rhythm, meter. Conducting in 2 and 3.	Introduction to pitch. SD and Solmization.	Video 1
Week 3 8/28 - 9/1	Combine pitch and rhythm. Practice dictation.	Error detection.	Video 2
Week 4 9/4 - 8	No class, Labor Day	More rhythm and meter. Anacrusis and quadruple meter.	Dictation Quiz. Protonotation.
Week 5 9/11 - 15	Notation: rhythm and meter.	Notation: pitch. Up to +3 keys.	Video 3
Week 6 9/18 - 22	Combining to staff music notation.	Combining to staff music notation.	Video 4
Week 7 9/25 - 29	Longer dictations.	Longer dictations. Up to +7 keys.	Dictation Quiz. Longer dictations.
Week 8 10/2 - 6	More keys.	More keys. Introduce compound meter.	Video 5
Week 9 10/9 - 13	No class, Fall break	Compound duple meter.	Video 6
Week 10 10/16 - 20	More compound. Dictation.	More compound. Dictation.	Dictation Quiz. Compound meters.
Week 11 10/23 - 27	Sight-singing individual meetings.	Sight-singing individual meetings.	Sight-singing individual meetings.
Week 12 10/30 - 11/3	Natural minor mode. Singing.	Natural minor mode. Dictation.	Video 7
Week 13 11/6 - 10	Raised minor mode. Singing.	No class, Veterans Day	Dictation Quiz. Minor mode.
Week 14 11/13 - 17	Raised minor mode. Dictation.	Leaps within V.	Video 8
Week 15 11/20 - 24	Leaps within V.	No class, Thanksgiving Break	No class, Thanksgiving Break
Week 16 11/27 - 12/1	Sight-singing Final	Sight-singing Final	Sight-singing Final Dictation Final
Week 17 12/4 - 8	Finals Week. No classes.	Finals Week. No classes.	Finals Week. No classes.

All Dictation Quizzes will be taken with your instructor in person on the Fridays indicated. Please put these dates on your calendar:

- Dictation Quiz 1: Sept 8, 8 am
- Dictation Quiz 2: Sept 29, 8 am
- Dictation Quiz 3: Oct 20, 8 am
- Dictation Quiz 4: Nov 10, 8 am
- Dictation Final: Dec 1, 8 am

We will not be giving make-up exams for those who forget to come to class these days. See the Excused Absence policy above. All due dates are subject to change.