

LONGY

School of Music of Bard College

TH627 Ear Training and Sight Singing Skills: Multiple Music Traditions

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Thursdays 10:30-11:55 Room 13

Inspirational Quotes:

“Before attempting to sing the words of any song, we were required to work out our parts by singing over and over the proper sol-fa syllables. In this way we learned to sing in all keys, measures, and movements. We learned all the songs in Gospel Hymns, one to six. Each year we bought new instruction books and advanced to a point where we could sing excerpts from the works of Wagner, Bizet, Verdi, and other masters—all without instrumental accompaniment.”
W. C. Handy, ‘Father of the Blues’

“Try a little *do-re-mi-fa-sol-la-(si)-do!*” Sly & The Family Stone

From the catalog-ish: Musics considered will be Baroque, common practice tonality, and diatonic Jazz. Course activities will include singing, conducting, rhythmic tapping, as well as spelling and dictation exercises. Though heavily-favoring aural theory, this class will also use scores, parts and lead sheets to generate exercises to find and understand actualizations of the theoretical materials. This class is also recommended for anyone who might be interested in teaching Music Theory or Composition. From this class students will take away better musical hearing skills and aural cognition, connecting theory of the ear to theory of the page while building confidence. Tools and resources to improve sight-singing, dictation rhythmic skills will be the main focus. Dictation testing will not be the main focus of the class, rather, students will learn to work through various passages and pieces music with their own developing aural skill set.

IT IS EXTREMELY IMPORTANT TO DR. EVANS that each student approach this course, its materials and work with seriousness, discipline, open-mindedness and honest intentions with the goal of becoming the best well-educated musician that they can. As such it is also extremely important that each student do their own work to the best of their abilities. Cheating or copying or asking someone else to do your work is not only in violation of the school’s academic code, but is also rude and disrespectful your classmates, your teacher and yourself. The instructor aims for a widening of descriptive language and terminology through all of theory and its various types of understandings. This will neither be a jargon-laden nor a heavily micro-prescriptive approach.

Each student should own and make use of a pitch pipe or harmonica

Skills to learn, use and develop (and to keep with you over time)

Conduct & Sing (fixed-do and scale degree numbers)
Sing & Arpeggiate
Tap Score Rhythms & Tap Metric Subdivisions
Conduct & Speak Rhythms
Speak Rhythms & Tap Metric Subdivisions
A score performance of all these tasks...

General flow of topics over the course of the semester

steps, scales, intervals, triads, seventh chords
simple meter compound meter, syncopations, rests, ties, basic polyrhythms
theoretical re-appreciation of the linear & harmonic aspects of music

Practiced Performance a la Theory // // // // Sight Reading // // // // Dictation

Singing and Rhythming as a Ensemble, Choral, Trio, Duo, Solo

Every week: be prepared to sing, conduct, tap, etc., discuss and engage the material

ONCE A WEEK DURING CLASS TIME IS NOT ENOUGH

Every week by Monday at 11:59pm, email instructor (or upload to Teams) a video recording (or several) of working through / completing the assigned homework.

EVALUATION You will get multiple grades in every class! Have you, completed the assignment? Taken part in the conversation? Taken notes? Asked meaningful questions? Stayed awake and focused?

Overall Grade Rubric:

Homework, in-class quizzes, etc. (30%)
Recording and uploading weekly skills check-ins (20%)
Class attendance and participation (30%),
End-of-Semester Quiz: (10%) **in-class December 18**
Final Take-Home/Project 10% !

Each class will involve prepared singing and rhythm-speaking, as well as dictations and sight-reading, thus each class will include 'evaluative' opportunities. Each of the prepared materials will receive a percentage grade (0%-100%), based upon your performance in class. Performances will be evaluated by the following criteria: rhythm, intonation, mistakes, stopping, syllables, musicality and conducting.

General Expectations: Come to every class. Show up to class even if you're not prepared. It's better to be prepared for class, of course, but missing class because you're not prepared is even worse, in fact it's doubly worse. ***You will lose points towards your end-of-semester grade average for every class that you miss.***

Attendance/Participation, in-class evaluative measures (40%)

Attendance Policy: Attend sessions, and complete and submit the coursework in a timely manner. It is the instructor's aim that each class will help you become a better musician. Each class is an experience unto itself: informative, musical and aesthetic, and perhaps even a bit entertaining. As such, the distinction between 'unexcused' and 'excused' absences is negligible because each individual classroom experience cannot be replicated. 'Zooming' or 'Facetiming' in to a class can in some situations be appropriate. Of course, 'absences' are bound to happen, but you must follow up with the missed lecture material and work. In place of missed class time, the instructor may assign extra work.

Despite absences, students are still responsible for assignments.

"I wasn't here last class" is not an appropriate excuse to be unprepared!

Missed classes will result in lowered grades (7% each) and mis-semester warnings, and can result in the possibility of automatic course failure with more than 5 total absences. If you're not present for Finals or Mid-Terms you will automatically receive a Zero ('0') grade for those tests. Absences due to extenuating circumstances require consultation with the Dean of Academic Affairs.

Including compositions by, but not limited to:

Guido d'Arezzo, Hildegard von Bingen, William Billings, J.S. Bach, Anne Boyeln, Clara Schumann, Amy Beach, Francesca Caccini, F.J. Haydn, etc.

Students need to demonstrate mutual respect for others in class, despite differing levels of ability or experience.

Student Attitude is important! Are you paying attention to the instructor? Are you following the conversation? Are you putting effort into the assignments? Are copying work from your neighbors? Engrossed constantly in your phone activity? Sleeping in class? Gossiping with your neighbors? All of these things can be noted by the instructor and may 'add up' as deductions when it comes to the final calculation of the semester grade.

Policies on Academic Integrity as defined in the course catalogue:

INCOMPLETES: All coursework must be completed by the last day of the Examination Period of each semester. Students may formally petition their instructor to receive a grade of Incomplete. This grade may be recorded only when a student is unable to complete primary course requirements on time due to illness or other compelling circumstances. An Incomplete will not be given primarily to allow a student to raise his or her grade to a passing grade for the course, ensemble, or lessons in question. Incomplete work must be remedied by the end of the subsequent semester. An “F” will be recorded for courses remaining incomplete after one semester or after petitioned extensions have expired.

ACADEMIC INTEGRITY

Academic integrity is critical to the school’s ability to realize its educational mission, as effective teaching and learning are dependent upon the fair and equitable assessment of student achievement. Academic dishonesty is not only wrong from a moral and ethical standpoint, it also undermines the very process of education. It is a breach of trust which devalues the efforts of other students as well as instructors, distorts the institution’s educational standards, threatens the school’s reputation, and ultimately, calls into question the value of the degrees and diplomas it confers. Longy School of Music of Bard College expects its students to adhere to high standards of academic integrity and takes very seriously violations of these standards, regardless of whether they are committed deliberately or out of ignorance.

PLAGIARISM

Plagiarism is the appropriation of another author’s words and/or thoughts and passing them off as one’s own. In written academic exercises, textual passages quoted from other sources must be clearly identified through the use of quotation marks or indentation. All quotations, textual paraphrases, ideas, or any creative constructs taken from other sources must be acknowledged through proper citation in the form of footnotes or endnotes. This applies regardless of the medium, whether from printed sources or the internet, whether it is a research paper or assignments for a theory class.

CHEATING

In an academic context, cheating often involves the unauthorized access to information while taking part in an evaluative academic exercise such as an examination. This can include using notes or other aids without permission, copying work from another student, or having someone else produce work on one’s behalf.

FABRICATION

Fabrication involves inventing or falsifying information in the course of an academic exercise. An example would be when a student cites a source that does not exist to back up a claim made in a research paper.

AIDING AND ABETTING ACADEMIC DISHONESTY

A person who provides someone else with unauthorized information during an examination, or who allows another person to copy his or her own work and submit it in an academic assignment — whether knowingly or through negligence — is also committing a violation of academic integrity.

Longy’s statement on Diversity and Inclusion: ***“Longy is an institution where students from all diverse backgrounds and perspectives are welcomed and respected, and where the diversity students bring is viewed as a resource, strength and benefit. In this course, it is my intent to present repertoire, materials and activities that are inclusive and respectful.”***

It is assumed that all work you do for this course – unless appropriately attributed – is made up of your own ideas and original writing. Any violation of this may result in consultation with the Dean of the Conservatory and disciplinary action.

AI - - - Students are not allowed to use advanced automated tools (artificial intelligence or machine learning tools such as ChatGPT or Dall-E 2) on assignments in this course. Each student is expected to complete each assignment without substantive assistance from others, including automated tools.