

| COURSE OUTLINE   |  |                     |
|--|--|---------------------|
| <b>TERM:</b> Fall 2026                                       | <b>COURSE NO:</b> MUS 113                              |                     |
| <b>INSTRUCTOR:</b>   | <b>COURSE TITLE:</b> Ear Training and Sight Singing II |                     |
| <b>OFFICE:</b> <b>LOCAL:</b><br><b>E-MAIL:</b> @capilanou.ca | <b>SECTION NO(S):</b>                                  | <b>CREDITS:</b> 1.5 |
| <b>OFFICE HOURS:</b>   |  |                     |
| <b>COURSE WEBSITE:</b>                                       |  |                     |

Capilano University is named after Chief Joe Capilano (1854–1910), an important leader of the Sk̓w̓x̓w̓ú7mesh (Squamish) Nation of the Coast Salish Peoples. We respectfully acknowledge that our campuses are located on the unceded territories of the sə̓lilwətał (Tsleil-Waututh), shíshálh (Sechelt), Sk̓w̓x̓w̓ú7mesh (Squamish), and xʷməθkʷəy̓əm (Musqueam) Nations.

#### **COURSE FORMAT**

Three instructional hours per week for a 15-week semester, which includes two weeks for final exams.

#### **COURSE PREREQUISITE**

MUS 112

#### **CO-REQUISITE**

MUS 101

#### **CALENDAR DESCRIPTION**

This course continues to develop musicianship through aural skills, sight-singing, and rhythmic execution, with a focus on harmonic progression, melodic embellishment, and complex rhythmic structures. Students will engage with tonal and modal melodies, two-part counterpoint, and harmonic analysis involving diatonic seventh chords, tonicizations, and modulations. Rhythmic topics include compound meters, irregular subdivisions (duplets, triplets, and quadruplets), swung rhythms, and syncopation. Through solfège, hand signs, conducting patterns, and collaborative ensemble work, students will enhance their ability to analyze, transcribe, and perform extended harmonic and rhythmic structures across diverse musical styles.

#### **REQUIRED TEXTS AND/OR RESOURCES**

Murphy/Phillips/Marvin/Clendinning. *The Musician's Guide to Aural Skills: Sight-Singing. Vol. 1*, 5<sup>th</sup> edition. New York: Norton, 2026.

Murphy/Phillips/Marvin/Clendinning. *The Musician's Guide to Aural Skills: Ear Training. Vol. 2*, 5<sup>th</sup> edition. New York: Norton, 2026.

**COURSE STUDENT LEARNING OUTCOMES**

**On successful completion of this course, students will be able to do the following:**

- Apply aural and analytical skills to identify and sing linearized extended harmonic progressions - including diatonic seventh chords, tonicizations, modulations, and sequence patterns
- Apply aural and analytical skills to identify and communicate complex rhythmic patterns - including ties, compound meters, irregular subdivisions (duplets, triplets, and quadruplets), and syncopations - through singing, rhythmic execution, and notation.
- Transcribe tonal musical excerpts from various world musics that include diatonic harmonies and seventh chords.
- Apply various methodologies for learning and teaching music, such as solfege, Kodaly/Orff hand signs, and conducting patterns.
- Work collaboratively in ensembles, incorporating musicianship skills learned in the class.

**COURSE CONTENT**

| <b>Week</b>  | <b>Content</b>   |
|--------------|--|
| <b>1-2</b>   | Two-Part Counterpoint featuring Melodic & Rhythmic Embellishments<br>Cadences<br>Duplets / Quadruplets in Compound Meter |
| <b>3-4</b>   | I - V - I Progressions<br>Subdivisions in Simple & Compound Meters<br>Basic Phrases in SATB                              |
| <b>5-6</b>   | Dominant 7ths & Pre-Dominant Harmonies<br>Syncopations & Beat Divisions  |
| <b>7-8</b>   | Second Inversion Chords & Harmonization<br>Expanding the Tonic & Dominant Areas<br>Swung Rhythms                         |
| <b>9-10</b>  | Diatonic Harmonies & Root Progressions<br>Modal Melodies<br>Syncopation Subdivisions & Super Triplets                    |
| <b>11-12</b> | Diminished Triads & 7th Chords<br>Harmonizing Melodies<br>Mixed Beat Divisions   |
| <b>13</b>    | Review   |
| <b>14-15</b> | Final Exam Period:<br>Final Sight-Singing & Rhythmic Reading Exam<br>Final Transcription Test                            |

**EVALUATION PROFILE**

|   |             |
|---|-------------|
| Assignments (In-class or Take-home; 10@5% each)                     | 50%         |
| Collaborative Project   | 10%         |
| Mid-term Sight-Singing and Rhythmic Reading tests<br>(2 @ 10% each) | 20%         |
| Final Sight-Singing and Rhythmic Reading Exam                       | 10%         |
| Final Transcription Test  | 10%         |
| <b>Total</b>  | <b>100%</b> |

**Description of Assessments:****Assignments**

Students will engage in a variety of aural skills activities, including musical dictation exercises, sight-singing, and collaborative work. Dictation assignments will integrate pitch, harmonic and rhythmic concepts covered in class and will feature a range of diverse musical examples. Regular in-class aural assessments will support skill development and track progress throughout the course.

**GRADING PROFILE**

|             |            |            |           |
|-------------|------------|------------|-----------|
| A+ = 90-100 | B+ = 77-79 | C+ = 67-69 | D = 50-59 |
| A = 85-89   | B = 73-76  | C = 63-66  | F = 0-49  |
| A- = 80-84  | B- = 70-72 | C- = 60-62 |           |

**Incomplete Grades**

Grades of Incomplete "I" are assigned only in exceptional circumstances when a student requests extra time to complete their coursework. Such agreements are made only at the request of the student, who is responsible to determine from the instructor the outstanding requirements of the course.

**Late Assignments**

Assignments are due at the beginning of the class on the due date listed. If you anticipate handing in an assignment late, please consult with your instructor beforehand.

**Missed Exams/Quizzes/Labs etc.**

Make-up exams, quizzes and/or tests are given at the discretion of the instructor. They are generally given only in medical emergencies or severe personal crises. Some missed labs or other activities may not be able to be accommodated. Please consult with your instructor.

\*\*\* Accommodations can be made to honour community needs and traditional practices.

**Attendance**

Students are expected to attend all classes and associated activities.

**English Usage**

Students are expected to proofread all written work for any grammatical, spelling and stylistic errors. Instructors may deduct marks for incorrect grammar and spelling in written assignments.

**Electronic Devices**

Students may use electronic devices during class for note-taking or other activities, as requested by the instructor.

**On-line Communication**

Outside of the classroom, instructors will (if necessary) communicate with students using either their official Capilano University email or eLearn; please check both regularly. Official communication between Capilano University and students is delivered to students' Capilano University email addresses only.

**UNIVERSITY OPERATIONAL DETAILS****Tools for Success**

Many services are available to support student success for Capilano University students. A central navigation point for all services can be found at: <https://www.capilanou.ca/student-services/>

**Capilano University Security: download the [CapU Safe Alert App](#)**

**Policy Statement (S2009-06)**

Capilano University has policies on Academic Appeals (including appeal of final grade), Student Conduct, Academic Integrity, Academic Probation and other educational issues. These and other policies are available on the University website.

**Academic Integrity (S2017-05)**

Any instance of academic dishonesty or breach of the standards of academic integrity is serious and students will be held accountable for their actions, whether acting alone or in a group. See policy and procedures S2017-05 Academic Integrity for more information:

<https://www.capilanou.ca/about-capu/governance/policies/>

Violations of academic integrity, including dishonesty in assignments, examinations, or other academic performances, are prohibited and will be handled in accordance with the Student Academic Integrity Procedures.

**Academic dishonesty** is any act that breaches one or more of the principles of academic integrity. Acts of academic dishonesty may include but are not limited to the following types:

**Cheating:** Using or providing unauthorized aids, assistance or materials while preparing or completing assessments, or when completing practical work (in clinical, practicum, or lab settings), including but not limited to the following:

- Copying or attempting to copy the work of another during an assessment;
- Communicating work to another student during an examination;
- Using unauthorized aids, notes, or electronic devices or means during an examination;
- Unauthorized possession of an assessment or answer key; and/or,
- Submitting of a substantially similar assessment by two or more students, except in the case where such submission is specifically authorized by the instructor.

**Fraud:** Creation or use of falsified documents.

**Misuse or misrepresentation of sources:** Presenting source material in such a way as to distort its original purpose or implication(s); misattributing words, ideas, etc. to someone other than the original source; misrepresenting or manipulating research findings or data; and/or suppressing aspects of findings or data in order to present conclusions in a light other than the research, taken as a whole, would support.

**Plagiarism:** Presenting or submitting, as one's own work, the research, words, ideas, artistic imagery, arguments, calculations, illustrations, or diagrams of another person or persons without explicit or accurate citation or credit.

**Self-Plagiarism:** Submitting one's own work for credit in more than one course without the permission of the instructors, or re-submitting work, in whole or in part, for which credit has already been granted without permission of the instructors.

**Prohibited Conduct:** The following are examples of other conduct specifically prohibited:

- Taking unauthorized possession of the work of another student (for example, intercepting and removing such work from a photocopier or printer, or collecting the graded work of another student from a stack of papers);
- Falsifying one's own and/or other students' attendance in a course;
- Impersonating or allowing the impersonation of an individual;
- Modifying a graded assessment then submitting it for re-grading; or,
- Assisting or attempting to assist another person to commit any breach of academic integrity.

### **Sexual Violence and Misconduct**

All Members of the University Community have the right to work, teach and study in an environment that is free from all forms of sexual violence and misconduct. Policy B401 defines sexual assault as follows:

Sexual assault is any form of sexual contact that occurs without ongoing and freely given consent, including the threat of sexual contact without consent. Sexual assault can be committed by a stranger, someone known to the survivor or an intimate partner.

Safety and security at the University are a priority and any form of sexual violence and misconduct will not be tolerated or condoned. The University expects all Students and Members of the University Community to abide by all laws and University policies, including B.401 Sexual Violence Policy and B.401.1 Sexual Violence Procedure (found on Policy page <https://www.capilanou.ca/about-capu/governance/policies/>)

**Emergencies:** Students are expected to familiarise themselves with the emergency policies where appropriate and the emergency procedures posted on the wall of the classroom.