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MUSI 240.02: Aural Perception III

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**The University of Montana
School of Music**

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the university. All students need to be familiar with the Student Conduct Code. The code is available for review online at:

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U 70187 MUSI 240 AURAL PERCEPTION III SEC 2 TTh 9:10-10:00 RM 205 2 Credits
Dr. Nancy Cooper, MU 214, office hours by appointment.

Prerequisite: MUSI 106 and 141
corequisite, MUSI 205

MUSI 240 is a course in singing and dictation to supplement Theory III. It is a course of study dependent on the student's desire to grow as a vocal and/or instrumental musician, it is central to the experience that **daily sight singing practice time** be reserved and made use of in an orderly, productive fashion, much the same as practice/rehearsal sessions for applied study. The professional and highly competitive world of music opens quickly to those who can hear, read, speak and write in the language.

BE FLEXIBLE: Progression through text chapters is occasionally adjusted for coordination with theory topics. Time spent on each chapter is also adjustable according to overall class progress.

TEXT REQUIRED: *A New Approach to Sight Singing, ed. 5*, by Berkowitz, Fontrier, Kraft

GRADING SYSTEM: All tests are graded with numbered scores, not letter grades. Say a test is worth 20 points and one scores 15/20 (75%), for those who must have a letter grade, that equates to a **C**. If one scores 19/20 (95%), the letter grade equivalent would be **A**.

- **Keep a record of all scores by retaining each test.**
- **Use all tests, good and bad, as study guides.**
 - **Expect regular dictation tests.**
- **Tests will be scheduled as the semester progresses;**
 - **additional tests may be unannounced.**

***Assignments** are due on/for the dates entered. Stay Ahead!

***Sight singing and dictation test materials** will be drawn from assigned rhythmic and melodic examples. A professional, scholarly attitude and work ethic will get you there!

TENTATIVE SCHEDULE FOR FALL 2014
(This schedule may be modified during the semester.)

August	26: Hello! Who/How/Why/Where are we? Introduction/discussion of course content and goals.
	28: A Bit of the Good Old Days: Review: <i>Scales and Scale Degrees, Solfège, Fixed Do, Movable Do, Numbers.</i>
September	2-18: SINGING IN TONAL AND MODAL LANGUAGES:

Assignments:

1. Prepare examples 229-255, pp. 53-59; examples 276-287, pp. 66-68, for singing, counting/clapping and analysis.
2. Prepare examples 63-79 on pages 227-235 of **Duets**.
3. Practice singing the tunes listed in the text on page 408 under **Modes and Scales: Church modes**. Each mode type has a number of examples, not just the one or two listed, so study and sing them all.

23-30: **DICTION IN TWO AND THREE PARTS: Rhythm, melodic and harmonic intervals, scale and chord recognition.**

*Practice for 2-part dictation by singing while playing duet examples pp. 207-235.

*Practice playing and recognizing 4-part chord progressions with material supplied in class.

*Sections I and II of *Sing and Play* in the text will be very worth your review!

October 2-9: **RHYTHMIC REBOUND**

Assignments:

1. Prepare rhythmic examples on pages 175-188;
Count those beats out loud and clap those rhythms
2. Continue practicing melodic assignments on pages 53-68.

14, 21-23: **COUNTERPOINT IN THE RENAISSANCE AND BAROQUE**

Examples of 2- and 3-part vocal literature from the Renaissance and Baroque periods will be read and discussed.

17: All-State in Missoula; class is cancelled.

28 - 30: **CHORDS IS CHORDS (melodic and harmonic)**

Assignments:

1. Practice singing the tunes listed in the text on pages 408 and 409 under **HARMONY: Tonic triad** through *Dominant ninth chord*. Each chord type has a number of examples, not just the one or two listed, so study and sing them all.
2. As you progress through each chord type, pay close attention to the chord presentation (outline) within the melody: placement, repetition, application of accidentals, modulation, rhythmic augmentation/diminution.
3. The **Duets** and **Sing and Play** examples for each chord type will also come into play; work through them as well, using each as *self-teaching* opportunities.

Remember: the more you challenge yourself, the better you understand the musical world in which you wish a career.

November

4. **Election Day.** *All classes cancelled; UM offices closed.*
6: **CHORDS IS CHORDS continued**

Assignments:

1. Practice singing the tunes listed in the text on pages 409 under **HARMONY: Secondary dominants and Tonicizations**. As before, each chord type has a number of examples, not just the one or two listed, so study and sing them all.
2. As you progress through each chord type, pay close attention to the chord presentation (outline) within the melody: placement, repetition, application of accidentals, modulation, rhythmic augmentation/diminution.
3. The **Duets** and **Sing and Play** examples for each chord type will also come into play; sing/play them as well, using each as *self-teaching opportunities*.

11: **Veteran's Day.** *All classes cancelled; UM offices closed.*

13 - 25: **DICTION IN THREE- AND FOUR-PART CHORD PROGRESSIONS**

Assignments:

1. Practice playing and recognizing 4-part chord progressions with material supplied in class.

26-30: Thanksgiving Break (no classes, UM offices closed)

Review and preparation for final sight singing and dictation exams.

December

1-5 : Sight Singing portion of AP final exam (rm. 106)

Be prepared to count beats, clap rhythms; sing *major* and *minor* scales in *movable Do* solfège; play M & m scales (one hand, one octave) in designated keys.

10: **FINAL DICTATION EXAM:** 10:10-Noon, Rm.205

DO NOT Schedule Early Departure During Finals Week

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