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MUSI 141.02: Aural Perception II

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The University of Montana School of Music

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U 30145 MUSI 141 AURAL PERCEPTION II SEC 2 TTh 10:10-11:00 RM 105 2 Cr.

Prof. Patrick C. Williams, MU 106/ext. 4471, office hours by appointment.

Prerequisite: MUSI 105 and MUSI 140

Corequisite: MUSI 106

MUSI 141, Aural Perception II, is a course involving the material and structure of music, application of principles in two- three-, and four-part writing and introductory experiences in piano. It is a concentration on, but not limited to, music as defined by and expressed in the Western European historical traditions from the Renaissance through the common practice period.

The following goals are central to MUSI 140 and 141:

- a. functional understanding of the common elements and organizational patterns of modal and tonal music from an aural perspective, with the express intent of increasing the student's ability to employ discerning listening skills essential to the teaching and performing professions.
- b. enhancing understanding of and capability with the musical language, as expressed in traditional melody, rhythm, harmonic structures and forms, through customary beginning- and intermediate-level analytical processes from listening and performing perspectives.
- c. deepened understanding of this knowledge through performance experiences of original compositions discussed and performed in the class-room setting.

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 frequent dictation tests. Sight singing tests are given "one-on-one" in Prof. Williams' office, scheduled as the semester progresses. Additional tests may be given unannounced.

VERY SPECIAL NOTE

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

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 SPRING 2014

NOTE: This schedule may be modified during the semester. Be flexible.

January

28: **HELLO AGAIN AND HAPPY NEW YEAR!**

Introduction/discussion of course content and goals

30: **SCALES, SOLFÈGE: ALL CLEFS**

Assignments

1. Be prepared to sing scales in major, all three forms of minor, and chromatic, using *fixed* and *movable Do*.
2. Review reading in **soprano, alto, tenor** and **bass clefs**.
3. Prepare examples 74-96, pp. 20-24, for singing and dictation.

February

4, 6: **SIMPLE AND COMPOUND RHYTHMS IN REVIEW**

Assignments

1. Continuation of assignments from 31 January (see above).
2. Be prepared to count and clap all rhythms pages 162-174.
3. Prepare examples 97-106, pp. 24-26, for singing and dictation.

11, 13: **MELODIC AND RHYTHMIC DICTATION PRIMER (1 and 2-part)**

Assignments

1. Using melodic examples listed for sight singing, build **melodic memory** by playing while singing, then try writing the melody sitting away from the piano.
2. When practicing sight singing, include **Duets**: Sections I and II.
3. Do your best to play the duets; try to sing each part while playing.
4. While listening to your favorite singer on your iPod (whatever), create your own rhythmic and melodic dictation quiz.

18, 20: **RECOGNIZING AND SINGING OUTLINED SUBDOMINANT CHORDS**

Assignments

1. Prepare examples 107-127, pp. 26-30, for singing and dictation.
2. Practice singing the upper parts while playing **Duets**: Sections I and II.
3. Create basic harmonic accompaniments at the piano for examples with indicated chords.
4. While listening to your favorite singer on your iPod, listen for songs with outlined **subdominant triads**.

25, 27: **RECOGNIZING AND SINGING OUTLINED DOMINANT CHORDS**

Assignments

1. Prepare examples 128-148, pp. 30-33, for singing and dictation.

2. Practice singing the lower parts while playing **Duets**: Sections I and II.
4. Create basic harmonic accompaniments at the piano for examples with indicated chords
5. While listening to your favorite singer on your iPod, listen for songs with outlined **dominant triads**.

March 4, 6: **RHYTHMIC RAMBLING**

Assignments

1. Prepare examples 72-94, pp. 175-180, for counting out loud while clapping the written rhythms. Your instructor may create **rhythm rounds** (2 or 3 entries) of the examples.
2. Be prepared to write the rhythms as dictation examples (**rhythmic memory**).
3. While listening to your favorite singer on your iPod, listen for songs with **compound rhythms**.

11, 13: **RECOGNIZING AND SINGING OUTLINED SUPERTONIC CHORDS**

Assignments

1. Prepare examples 149-166, pp. 33-36, for singing and dictation.
2. Create basic harmonic accompaniments at the piano for examples with indicated chords
3. While listening to your favorite singer on your iPod, listen for songs with outlined **supertonic triads**.

18, 20: **ACCOMPANIED MELODIES FROM *SING AND PLAY I AND II***

Assignments

1. Prepare examples 1-34, pp 268-279, in *Sing and Play*, Section I.
2. Do a Roman numeral analysis of examples with chordal accompaniments.

25, 27: **MORE RHYTHMIC RAMBLINGS**

Assignments

1. Prepare examples 95-126, pp. 180-185, for counting out loud while clapping the written rhythms. Your instructor may create **rhythmic rounds** (2 or 3 entries) of the examples.
2. Be prepared to write the rhythms as dictation examples (**rhythmic memory**).
3. While listening to your favorite singer on your iPod, listen for songs with **syncopated rhythms**.

March 31-April 4: *Spring Break*

April

8, 10: **TIES AND SYNCOPATION**

Assignments

1. Prepare examples 206-228, pp. 49-52, for singing, counting/clapping.
2. Prepare examples 120-141 on pages 184-188.

15-29: **ACCIDENTALS AND SECONDARY DOMINANTS**

Assignments

1. Prepare examples 229-269, pp. 53-63, for singing and counting/clapping.
2. Prepare examples 63-71 on pages 227-231 of **Duets**.

May

- 1: Sight Singing Final Prep
- 6-8: SIGHT SINGING FINAL:** Individual scheduling, Rm. 106, check posted times
- 16: FINAL WRITTEN EXAM:** Rhythmic/melodic dictation, 8:00-10:00, Rm. 105

**FINAL NOTE: IT IS NOT IN YOUR BEST INTEREST TO SCHEDULE EARLY
DEPARTURE DURING FINALS WEEK!**

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