MUSI 241.01: Aural Perception IV

Patrick C. Williams

*University of Montana - Missoula*, patrick.williams@umontana.edu

Follow this and additional works at: [https://scholarworks.umt.edu/syllabi](https://scholarworks.umt.edu/syllabi)

Let us know how access to this document benefits you.

**Recommended Citation**

Williams, Patrick C., "MUSI 241.01: Aural Perception IV" (2014). *Syllabi*. 2365.

[https://scholarworks.umt.edu/syllabi/2365](https://scholarworks.umt.edu/syllabi/2365)
The University of Montana
School of Music

*All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the instructor and/or disciplinary sanction by the university. All students need to be familiar with the Student Conduct Code, available for review online at www.umt.edu/SA/VPSA/Index.cfm/page/1321.

U 30173 MUSI 241 AURAL PERCEPTION IV SEC 01 TTh 9:10-10:00 RM 103
Prof. Patrick C. Williams, MU 106/ext. 4471

Prerequisites: MUSI 205 and MUSI 240
Corequisite: MUSI 241

MUSI 241, Aural Perception IV, is a course in singing and dictation to supplement Theory IV. 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 lessons. The professional and highly competitive world of music opens quickly to those who can hear, read, speak and write in the language.

The following goals are central to MUSI 241 Aural Perception IV:

a. 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. to deepen understanding of this knowledge through performance experiences of original compositions discussed and performed in the class-room setting.

TEXTS 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 the tests, good and bad, as study guides. Expect weekly dictation tests (corrected in class). Sight singing tests are given “one-on-one” in Prof. Williams’ office. 2 sight singing tests will be scheduled for the semester. Additional tests may be given unannounced.

As this 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.
NOTE: Material listed below may be modified according to overall class progress.

TENTATIVE SCHEDULE FOR SPRING 2014

January
28, 30: **BOUND**
Introduction/discussion of course content and goals:
Modes/scales of sundry nature
Rhythms and melodies of sundry nature

February
4, 6: **MELODIES FROM THE LITERATURE**
Melodies from the Literature, *Section I*, pages 345-355
Sing and Play *Section II*, pages 281-302

11, 13: **THERE'S ALWAYS A DICTATOR**
Dictation from melodic examples above (pp. 345-355)
Four-part dictation: secondary dominants

18, 20: **MORE MELODIES FROM THE LITERATURE**
Melodies from the Literature, *Section II*, pages 356-364
Sing and Play *Section III*, pages 303-319

25, 27: **SOME CHORALIZING** (combined sections)
Let’s get together and feel alright: 16th-century modal literature

March
4, 6: **RHYTHMIC RANTING**
All rhythmic examples pages 175-188
Some added attractions

11, 13: **HE'S BACK...THE DICTATOR**
Dictation examples drawn from pages 356-364
Four-part dictation: augmented sixths

18, 20: **EVEN MORE MELODIES FROM THE LITERATURE**
Melodies from the Literature, *Section III*, pages 365-371
Sing and Play *Section IV*, pages 320-344

25, 27: **SOME MORE CHORALIZING** (combined sections)
Movin’ on down the road: 18th-century literature

March 31-April 4: **Spring Break**

April
8, 10: **RHYTHM ROCKIN’**
All rhythmic examples pages 189-196
Be ready to solo!

15, 17: **DICTATION**
Rhythmic and melodic dictation examples drawn out of the blue
Four-part dictation
22, 24: **JUST A FEW MORE MELODIES FROM THE LITERATURE**
   Melodies from the Literature, *Section IV*, pages 372-382
   Sing and Play *Section IV*, pages 320-344

29: **THE CADENCE**
   Exit ramp: 20th-century literature (combined sections)

**May**

1, 3: **CLAP TRAP – No Foolin’!**
   All rhythmic examples pages 197-205
   Be ready to solo!

8, 10: **REBOUND** Review and practice

15: **FINAL WRITTEN EXAM:** Rhythmic and melodic dictation,
   8:00-10:00, Rm.105.

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

“The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154. for more information, please consult [http://www.umt.edu/disability](http://www.umt.edu/disability).”