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### MUSI 241.02: Aural Perception IV

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## The University of Montana School of Music

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### **U 30402 MUSI 241 AURAL PERCEPTION IV SEC 02 TTh 9:10-10:00 RM 205**

Prof. Nancy J Cooper, MU 214. Office hours by appointment.

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: 16<sup>th</sup>-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: 18<sup>th</sup>-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: 20<sup>th</sup>-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 (or, possibly, one-on-one quizzing)

**15: FINAL WRITTEN EXAM:** Rhythmic and melodic dictation,

8:00-10:00, Rm.205.

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

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