Spring 2-1-2016

MUSI 141.01: Aural Perception

Margaret Lund Schuberg

University of Montana - Missoula, margaret.schuberg@umontana.edu

Let us know how access to this document benefits you.
Follow this and additional works at: https://scholarworks.umt.edu/syllabi

Recommended Citation
Schuberg, Margaret Lund, "MUSI 141.01: Aural Perception" (2016). Syllabi. 7417.
https://scholarworks.umt.edu/syllabi/7417

This Syllabus is brought to you for free and open access by the Course Syllabi at ScholarWorks at University of Montana. It has been accepted for inclusion in Syllabi by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.
Syl-S16-MU141-01-MS

The University of Montana
School of Music
Spring 2016

UMUSI 141 AURAL PERCEPTION II SEC 1 #31065 TTh 10:10-11:00 RM 205 2 Cr.
Professor Margaret Lund Schuberg #213
Office Hours Tuesday 8 am and Wednesday at 3 pm
Prerequisite: MUSI 105 and MUSI 140
Co-requisite: 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 classroom setting.

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

GRADING SYSTEM:
 Participation and Attendance 1/3
 Assignments and Preparation 1/3
 Quizzes 1/3

*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. Schuberg’s office #213, 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 test materials will be drawn from assigned rhythmic and melodic examples. A professional, scholarly attitude and work ethic will make you a better musician!

TENTATIVE SCHEDULE FOR SPRING 2016
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

31: SCALES, SOLFÈGE: ALL CLEFS, CONTINUED

Assignments

1. Be prepared to sing scales in major, all three forms of minor, and chromatic, using fixed and moveable Do.
2. Review reading in soprano, alto, tenor and bass clefs.
3. Prepare examples assigned this week for singing and dictation.

February
2, 4: 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 assigned this week.
3. Prepare examples assigned this week for singing and dictation.

9, 11: MELODIC (2 PART) AND RHYTHMIC DICTATION PRIMER

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: from Section I & Sections 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 (or whatever you prefer), create your own rhythmic and melodic dictation quiz.

16, 18: RECOGNIZING AND SINGING OUTLINED SUBDOMINANT CHORDS

Assignments

1. Prepare examples assigned this week 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.

23, 25: RECOGNIZING AND SINGING OUTLINED DOMINANT CHORDS
MELODIC DICTATION (3 PARTS)
Assignments

1. Prepare examples assigned this week for singing and dictation.
2. Practice singing the lower 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 which outline dominant triads.

March 1, 3: RHYTHMIC RAMBLING
Assignments

1. Prepare examples assigned this week 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.

8, 10: RECOGNIZING AND SINGING OUTLINED SUPERTONIC CHORDS
Assignments

1. Prepare examples assigned this week 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.

15, 17: ACCOMPANIED MELODIES FROM SING AND PLAY I AND II
MELODIC DICTAION (4 PARTS)
Assignments

1. Prepare assigned examples Sing and Play, Section II.
2. Do a Roman numeral analysis for a melodic examples with chordal accompaniments.

22, 24: MORE RHYTHMIC RAMBLINGS
Assignments

1. Prepare examples assigned this week, 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.

29, 31: TIES AND SYNCOPATION
Assignments

1. Prepare assigned examples of dictation, sight singing and counting/clapping.
April 4-8:  *Spring Break*

April

12, 14:  **ACCIDENTALS AND SECONDARY DOMINANTS**

**Assignments**

1. Prepare examples assigned this week for singing and counting/clapping.
2. Prepare examples assigned this week of **Duets**.

May 3, 5:  1. Prepare for final examination week.

12:  **FINAL WRITTEN EXAM:** Rhythmic/Harmonic/Melodic dictation, 8:10-9:00 am, Rm. 205  
**FINAL SIGHT SINGING EXAM**  
9:00-10:00 am, Rm #213

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

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 [http://life.umt.edu/vpsa/student_conduct.php](http://life.umt.edu/vpsa/student_conduct.php)

“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).”