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Spring 2-1-2016

# MUSI 141.01: Aural Perception

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## Recommended Citation

Schuberg, Margaret Lund, "MUSI 141.01: Aural Perception" (2016). *Syllabi*. 7417.  
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## 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.
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 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 DICTATION (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)

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