ROSE STATE COLLEGE

Division Course Syllabus

Division  Humanities  Course Prefix and Number  MUS 2402
Course Title  Aural Theory III
Semester and Year Submitted  Fall 2020  Credit Hours  2
Prepared by  Emily Robinson
Hours Per Week:  Class  2  Lab
Course Description (as it appears in Catalog)

A study of the melodic, harmonic, and rhythmic patterns found in the traditional music of the 17th and 18th centuries. These areas of concern will be studied both in isolated situations and within the framework of music literature. This course includes the development of skills in the areas of melodic, harmonic, and rhythmic dictation as well as the ability to vocally sight-read traditional music patterns. This is a continuation of MUS 1212, Aural Theory I and MUS 1222, Aural Theory II.

Prerequisites  MUS 1232, MUS 1242; concurrent enrollment in MUS 2422 is required
Text(s):  Title  Music for Sight Singing 6th ed.  Music for Ear Training 4th ed
Author  Benjamin/Horvitt  Horvitt/Koozin
Publisher  Schirmer Cengage Learning
Copyright Date  2013  2013
Reading Level  N/A
Supplemental Materials:  (Other books, audio visual aids, etc.)
Music Manuscript Paper
Dry erase board with permanent staff lines
Piano or keyboard
Internet access

Date:  October 9, 2020
Outline for Remainder of Syllabus:

Rationale:
Any individual aspiring to be a musician and wanting to develop musicianship should have a thorough knowledge of the tools of his craft. Traditionally, the study of musicianship is initiated through the study of Aural Theory which is based upon examining and mastering the aural aspect of music which includes sightsinging, rhythm playing, and aural dictation of melodic, rhythmic and harmonic examples. Today, the study of this aspect of music is customarily taught for four consecutive semesters, each course leading to the next, more advanced level. Aural Theory III is the third semester of study for Aural Music Theory.

Expected Outcomes:
At the end of the course, students will be able to do the following:

1. Vocally sight-read (sight-sing) music patterns incorporating:
   a. The major and minor scale. Modulations to closely related keys
   b. Diatonic and chromatic intervals.
2. Rhythm playing Simple and compound meter including syncopation and borrowed division.
3. Develop Melodic dictation skills incorporating the same criteria as sight-singing in major and minor keys.
4. Develop Rhythmic dictation skills incorporating the same criteria as rhythm playing.
5. Develop Harmonic dictation skills incorporating modal change, chromaticism, and secondary dominants.

Methods of Instruction:
Traditional/Lecture
Some internet or computer based instruction

Assessment (Including Critical Thinking measurements):
Students will be required to demonstrate their knowledge of the course content, as identified in the learning objectives, on written workbook assignments, performance of skills in class, and written and performance examinations.

The grades will be assigned based on a predetermined scale.
Suggested:
40% Assignments and Classwork
40% Tests given over units that are in two parts: SIGHT SINGING and AURAL DICTATION
20% Final Exam in two parts: SIGHT SINGING and AURAL DICTATION
Learning Goals:

Unit I (outcome 1, 2, 3, 4, 5)
A. SIGHT SINGING
1. Sing Melodies incorporating triplets, duplets, supertonic and leading tone seventh chords using Solfege syllables.
2. Clap rhythms using triplets and duplets.

B. AURAL DICTATION
1. Identify melodies of four to eight measures in length that incorporate triplets, duplets and supertonic and leading tone seventh chords. Notate them correctly as performed.
2. Recognize rhythm patterns performed of four to eight measures in length incorporating triplets and duplets in simple and compound meter. Notate them correctly as performed.
3. Identify diatonic triads and dominant, supertonic and leading tone seventh chords in any inversion. Notate them correctly as performed.

C. A Test over these elements will be given.

Unit II (outcome 1, 2, 3, 4, 5)
A. SIGHT SINGING
1. Sing Melodies incorporating syncopation and nondominant seventh chords using Solfege syllables.
2. Clap rhythms using syncopation.

B. AURAL DICTATION
1. Identify melodies of four to eight measures in length that incorporate syncopation and nondominant seventh chords. Notate them correctly as performed.
2. Recognize rhythm patterns performed of four to eight measures in length incorporating syncopation in simple and compound meter. Notate them correctly as performed.
3. Identify the diatonic triads and all diatonic seventh chords in all inversions. Notate them correctly as performed.

C. A Test over these elements will be given.

Unit III (outcome 1, 3, 5)
A. SIGHT SINGING
1. Sing the chromatic scale
2. Sing Melodies incorporating secondary dominant chords using Solfege syllables.

B. AURAL DICTATION
1. Identify melodies of four to eight measures in length that incorporate secondary dominant chords. Notate them correctly as performed.
2. Identify the harmonies that use secondary dominant chord in all inversions. Notate them correctly as performed.

C. A Test over these elements will be given.
Unit IV (outcome 1, 3, 5)
A. SIGHT SINGING
   1. Sing the chromatic scale
   2. Sing Melodies incorporating scalar variants, modal borrowing and decorative chromaticism using Solfege syllables.

B. AURAL DICTATION
   1. Identify melodies of four to eight measures in length that incorporates scalar variants, modal borrowing and decorative chromaticism. Notate them correctly as performed.
   2. Identify the harmonies that use scalar variants and modal borrowing. Notate them correctly as performed.

C. A Test over these elements will be given.