ROSE STATE COLLEGE

Division Course Syllabus

Division  Humanities  Course Prefix and Number  MUS 2432
Course Title  Aural Theory IV
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, 18th, 19th and 20th 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 2402 Aural Theory III. Prerequisites: MUS 2402, MUS 2422, Concurrent enrollment in MUS 2442.

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 accessr
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 IV is the fourth and final 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. Modulations to closely related keys and remote keys.
   b. Diatonic modes.
2. Rhythm playing patterns that include further subdivision, changing meters, hemiola and irregular meters.
3. Develop Melodic dictation skills incorporating the same criteria as sight-singing.
4. Develop Rhythmic dictation skills incorporating the same criteria as rhythm playing
5. Develop Harmonic dictation skills incorporating modulation, chromatic chords and twentieth century harmonies.

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, 3, 5)
A. SIGHT SINGING
1. Sing major minor and chromatic scales
2. Sing Melodies incorporating modulation to closely related keys using Solfege syllables.

B. AURAL DICTATION
1. Identify melodies of four to eight measures in length that incorporate modulation to closely related keys. Notate them correctly as performed.
3. Identify harmonic examples that incorporate modulation to closely related keys 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 major minor and chromatic scales
2. Sing Melodies incorporating modulation to distantly related keys using Solfege syllables.
3. Clap rhythms using quintuple meters.

B. AURAL DICTATION
1. Identify melodies of four to eight measures in length that incorporate modulation to distantly related keys, neapolitan sixth chord and augmented sixth chords. Notate them correctly as performed.
3. Identify harmonic examples that incorporate modulation to distantly related keys, neapolitan sixth chord and augmented sixth chords in any inversion. Notate them correctly as performed.

C. A Test over these elements will be given.

Unit III  (outcome 1, 2, 3, 4, 5)
A. SIGHT SINGING
1. Sing diatonic modes.
2. Sing Melodies incorporating diatonic modes
3. Clap rhythms using irregular meters.

B. AURAL DICTATION
1. Identify rhythms of four to eight measures in length using irregular meters
2. Identify melodies of four to eight measures in length that incorporate diatonic modes. Notate them correctly as performed.
3. Identify harmonic examples that incorporate chords from the diatonic modes in any inversion. Notate them correctly as performed.

C. A Test over these elements will be given.
Unit IV (outcome 1, 2, 3, 4)
A. SIGHT SINGING
   1. Sing Melodies incorporating pandiatonicism.
   2. Clap rhythms using changing meters.

B. AURAL DICTATION
   1. Identify rhythms of four to eight measures in length using changing meters
   2. Identify melodies of four to eight measures in length that incorporate pandiatonicism.
      Notate them correctly as performed.

C. A Test over these elements will be given.