Date: March 26, 2014

ROSE STATE COLLEGE

Division Course Syllabus

<table>
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<tr>
<th>Division</th>
<th>Humanities</th>
<th>Course Prefix and Number</th>
<th>MUS 1232</th>
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<tbody>
<tr>
<td>Course Title</td>
<td>Aural Theory II</td>
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<tr>
<td>Semester and Year Submitted</td>
<td>Spring 2014</td>
<td>Credit Hours</td>
<td>2</td>
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<tr>
<td>Prepared by</td>
<td>Emily Robinson</td>
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<td>Hours Per Week:</td>
<td>Class 2</td>
<td>Lab 0</td>
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Course Description (as it appears in Catalog)

An aural 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. Prerequisites: MUS 1212, Aural Theory I and MUS 1222, Harmony I. Concurrent enrollment in MUS 1242 is required.

Prerequisites

MUS 1212 and MUS 1222. Concurrent enrollment in MUS 1242.

Text(s): Music for Sight Singing/CD, 9th edition

<table>
<thead>
<tr>
<th>Author</th>
<th>Robert Ottman/Nancy Rogers</th>
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<tbody>
<tr>
<td>Publisher</td>
<td>Prentice Hall - Pearson</td>
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<td>Copyright Date</td>
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| Reading Level | NA |

Supplemental Materials:

(Other books, audio visual aids, etc.)

Music Manuscript Paper

Dry erase board with permanent staff lines

Piano or keyboard

CD player

Internet accessr
Outline for Remainder of Syllabus:

Rationale: Any individual aspiring to become 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 Music Theory, a four-semester course based upon the study of music as it was written during the seventeenth and eighteenth centuries. An integral factor in the accomplishment of musicianship is the development of certain aural skills and competencies, which allow the individual to assimilate and codify sounds as they are presented within a musical framework. As with Music Theory, the development of an aural awareness in music is traditionally initiated through a four-semester course of study encompassing the major skill areas of melodic, harmonic, and rhythmic dictation as well as vocal sight-reading.

Expected Outcomes:
At the end of the course, students will be able to do the following:
1. Identify and properly notate on staff paper the particular elements of sound that were presented during the semester.
2. Reproduce and/or imitate vocally the particular elements of sound that were presented during the semester.
3. Vocally sight-read melodic patterns of the difficulty level presented during the semester.
4. Comprehend how these sounds are organized into the discipline of traditional written music theory.
   a. Major and minor scales
   b. Diatonic intervals of major and minor scales
   c. Major, minor, augmented and diminished triads
   d. Rhythms in simple and compound meters with division of beat
   e. Melodies in major and minor keys with above intervals and meters
   f. Harmonies in incorporating diatonic triads and dominant seventh chords in root position and inversions

Methods of Instruction:
Traditional/Lecture
Some internet or computer based instruction
Identification of elements produced live with piano, or prerecorded.

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 dictation in class, online and tests, and sight singing in class and as examinations.
The grades will be assigned based on a predetermined scale.
Suggested:
  40 % Assignments in class and homework
  20%  Sight singing Tests
  20%  Written Dictation Tests
  20%Final Exam.
Learning Objectives:
Unit I  Intervals and Melodic dictation (outcome 1, 4)
   1. Identify and properly notate given diatonic intervals of major and minor scales.
   2. Identify and properly notate eight measure melodies incorporating the above intervals in major and minor keys.
   3. Written dictation, on line examples and tests will determine the mastery of these elements.

Unit II  Elements of rhythm (outcome 2)
   1. Reproduce rhythm patterns that will incorporate patterns in simple meter and compound meter with note values with division of the beat. In class performance of these patterns, rehearsal and tests determine the mastery of these elements.
   2. Properly notate rhythm patterns which will incorporate patterns in simple and compound meter.
   3. Written dictation, on line examples and tests will determine the mastery of these elements.

Unit III  Sight Singing (outcome 3)
   1. Sing Major scales, minor scales and intervals learned with solfege syllables.
   2. Reproduce melodies given in book by singing them on solfege syllables.
   3. In class participation and individual sight singing tests will determine the mastery of these elements.

Unit IV Harmonic Dictation (outcome 1, 4)
   1. Properly notate given chord progressions.
   2. Written dictation, on line examples and tests will determine the mastery of these elements.