ROSE STATE COLLEGE

Division Course Syllabus

Division          Humanities
Course Title      Aural Theory IV
Course Prefix and Number     MUS 2432
Semester and Year Submitted  Fall 2017          Credit Hours  2
Prepared by        Emily Robinson
Hours Per Week: Class 2              Lab 0
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.

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Text(s):         Music for Sight Singing 9th ed; Music for Ear Training, 4th ed
Author           Rogers, Ottman; Horvitt, Koozin,
Publisher        Pearson; Nelson/Cengage
Copyright Date   2014; 2013
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 access
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 Objectives:
Unit I (outcome 1, 2, 3, 4, 5)
A. SIGHT SINGING
   1. Sing Melodies incorporating modulations to closely related keys using solfege syllables.
   2. Clap rhythms of the melodies given.

B. AURAL DICTATION
   1. Identify Melodic incorporating modulations to closely related keys. Notate them correctly as performed.
   2. Identify Rhythm patterns of melodies played. Notate them correctly as performed.
   3. Recognize Harmonic progressions incorporating modulations to closely related keys. 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 the further subdivision of the beat using Solfege syllables.
   2. Clap rhythms of the melodies given.

B. AURAL DICTATION
   1. Identify Rhythm patterns that incorporate the further subdivision of the beat. Notate them correctly as performed.
   2. Identify Melodies that incorporate the Neapolitan and Augmented sixth chords. Notate them correctly as performed.
   3. Recognize Harmonic patterns that incorporate the Neapolitan and Augmented sixth chords. 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 melodies that incorporate changing meters and the hemiola using Solfege syllables.
   2. Clap rhythms of the melodies given.

B. AURAL DICTATION
   1. Identify Rhythm patterns that incorporate changing meters and the hemiola. Notate them correctly as performed.
   2. Review Melodies and Harmonic patterns. Notate them correctly as performed.

C. A Test over these elements will be given.
Unit IV (outcome 1, 2, 3, 4, 5)
A. SIGHT SINGING
   1. Sing melodies in irregular meters and diatonic modes using Solfege syllables.
   2. Clap rhythms of the melodies given.

B. AURAL DICTATION
   1. Identify Rhythm patterns that incorporate irregular meters. Notate them correctly as performed.
   2. Recognize melodies that incorporate Diatonic modes. Notate them correctly as performed.
   3. Identify Harmonic progressions that incorporate the chords from Diatonic modes. Notate them correctly as performed.

C. A Test over these elements will be given.

Unit V (outcome 1, 2, 3, 4, 5)
A. SIGHT SINGING
   1. Sing melodies in major and minor keys that have a remote modulation using Solfege syllables.
   2. Clap rhythms of the melodies given.

B. AURAL DICTATION
   1. Recognize melodies that incorporate twentieth century elements such as exotic scales, quartal harmony, polytonality and serialism. Notate them correctly as performed.
   2. Identify harmonies that incorporate twentieth century elements such as quartal harmony, polytonality and serialism. Notate them correctly as performed.

C. A Test over these elements will be given.