

UConn

EARLY COLLEGE EXPERIENCE

MUSI 1012: Fundamentals/Ear Training II

This course is given in cooperation with UConn Early College Experience
www.ece.uconn.edu

UConn COURSE DESCRIPTION

Further development of skills in music reading, sight-singing, and dictation. Prerequisite: MUSI 1011
A student must pass MUSI 1011 with a grade of a "C" or higher to continue on to MUSI 1012.

COURSE GOALS/LEARNING OBJECTIVES

At the conclusion of the class, students should be able to demonstrate the following:

- a. Write, sing, play major scales, all three forms of minor scales, pentatonic scale, whole-tone scale, Dorian, Phrygian, Lydian, and Mixolydian modes.
- b. Notate pitch and rhythm in standard notation with correct meter organization.
- c. Recognize all intervals within an octave and all four triad types.
- d. Compose simple melodies, melodies with harmonic chord progressions.
- e. Transpose melodies for Bb, F, and Eb instruments.
- f. Realize a figured bass line.
- g. Realize a Roman numeral progression.
- h. Analyze the chords of a musical composition with both roman numerals and formal organization.
- i. Write in standard notation melodic and harmonic dictation.
- j. Express creative ideas through composing four part compositions in small forms, such as: periods, double periods, and other small forms.
- k. Recognize functional tertian harmony in four voices, tonal relationships, and modulation to closely related keys.
- l. Compose a bass line and harmonic progression to a given melody.
- m. Recognize, understand, and describe basic elements, materials and processes of music in both written score and aural form.
- n. Attend concerts of all types of music; analyze the concert for all musical elements.
- o. *Sight-sing and count-sing melodies and rhythms in a variety of time signatures. Students will practice these skills on a daily basis!***

REQUIRED TEXTBOOK AND MATERIALS

Clendinning, Jane and Elizabeth Marvin. *The Musician's Guide to Theory and Analysis. Third Edition*, New York: W.W. Norton, 2016.

Workbook for *The Musician's Guide*.

Reference Textbooks:

Benward, Bruce. *Sightsinging Complete*. 4th Ed. Dubuque Iowa: WM. C. Brown Publishers, 1986

Phillips, Joel, Jane Clendinning and Elizabeth Marvin. *The Musician's Guide to Aural Skills*, New

York:

W.W. Norton, 2005.

COURSE GRADING

Participation/Classwork-25%, Chapter Packets-25%, Tests-15%, Quizzes-15%, Mid-Term-10%, Final Exam- 10%

Please be advised that your high school grade and UConn grade may differ. It is possible that two different grades can be awarded for the same course. Your high school grade is determined by our Portland High School course expectations. Your UConn course grade is determined by the grading rubric set by the University department.

ASSIGNMENTS AND REVISION PROCESS

Chapter Packets may be revised after the due date for partial credit/grade adjustment as needed.

COURSE SCHEDULE/TOPICS/CALENDAR/READING LISTS

Chapters 11-19

- 2.** From Species to Choral Style-Sop and Bass lines-Feb. **Weeks 1-2**
- 3.** The Basic Phrase in SATB Style-Feb. **Weeks 3-4**
- 4.** Dominant Sevenths, the Predominant Area, and Chorale Harmonization-Mar. **Weeks 1-2**
- 5.** Expanding the Basic Phrase-Mar. **Weeks 3-4**
- 6.** New Cadence Types and Diatonic Root Progressions-Apr. **Weeks 1-2**
- 7.** Embellishing Tones-Apr. **Weeks 3-4**
- 8.** Voice Leading Chords: vii in all its forms-May. **Weeks 1-2**
- 9.** Phrase Structure and Motivic Analysis-May. **Weeks 3-4**
- 10.** Diatonic Sequences-Jun. **Weeks 1-2**

COURSE POLICIES

-Please note that attendance/classroom participation is 25% of your grade. Absences will adversely affect your final grade.

-Any student who is absent for the Mid-Term or Final Exam may be eligible to take their exam on one of the designated PHS exam make-up days.