

**MUSI 147**  
**INTERMEDIATE AURAL THEORY**  
**SPRING 2009**  
**DR. CHRISTA GARVEY**

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Office Hours: Tues, 3pm, Wed. 10 (when there is no performance class), and also by appointment (email me to set up a time)

**COURSE OBJECTIVES:**

You will add to your understanding of common practice period harmony and you will solidify your musicianship skills through dictation, performing rhythms, keyboard progressions, and sight singing. The skills acquired in this course will enrich your understanding of common practice harmony and notation standards of Western music. Some UWEC liberal education learning outcomes that you will experience include: the ability to inquire, think, and analyze music and develop an appreciation for the arts, you will learn creative approaches to problem solving that can be applied to a wide range of contexts, and you will also learn to read, write and listen effectively in various contexts including applications to discipline specific contexts.

**REQUIRED TEXTS:**

Music paper, notebook, and pencil.

Benward, Bruce. *Ear Training: A Technique for Listening*, Seventh Edition.

Berkowitz, Sol. *A New Approach to Sight Singing*, Fourth Edition.

Hall, Anne Carothers. *Studying Rhythm*, Third Edition.

**147 (AURAL)**

Exams (3)	60% (20% each)
Quizzes (5)	10%
Homework	10%
Final Exam	20%

Grades will be determined according to the following 100 point scale:

A	100-94	C+	79-77	D-	63-60
A-	93-90	C	76-74	F	Below 60
B+	89-87	C-	73-70		
B	86-84	D+	69-67		
B-	80-80	D	66-64		

**ATTENDANCE POLICY**

You are expected to attend all class meetings. Final grades will be lowered one-half letter grade for every two unexcused absences (for example, from an A to an A-). Excused absences include illness, emergencies, or UWEC-sponsored trips. To be excused from class, please notify me in writing (email is fine) in advance or immediately after the absence. You are required to make up all assignments and exams missed due to

absences. **You are required to obtain missed assignments and class material from another student before contacting me with questions.**

#### **MAKE-UP EXAMS AND LATE HOMEWORK POLICY**

Exams will only be made up for excused absences and at the convenience of the instructor. If you miss an exam or an assignment due date, contact me immediately. I will schedule **one makeup exam only**. It must be completed before the graded exams are returned to the class. All homework is due IN CLASS the day it is due.

#### **CLASSROOM ETIQUETTE**

You are expected to maintain a respectful attitude towards me and your fellow students at all times during class and office hour visits. Please use the pencil sharpener before class starts. Disconnect cellphones and beepers. If you are expecting an important call, see me before class starts. *No food or drink in class.*

#### **AND NOW:**

I consider any academic misconduct in this course as a serious offense, and I will pursue the strongest possible academic penalties for such behavior. The disciplinary procedures and penalties for academic misconduct are described in the UW-Eau Claire *Student Services and Standards Handbook*(<http://www.uwec.edu/sdd/publications.htm> <<http://www.uwec.edu/sdd/publications.htm>> ) in Chapter UWS 14—Student Academic Disciplinary Procedures.

As members of this class, we are members of a larger learning community where excellence is achieved through civility. Our actions affect everyone in our community. Courtesy is reciprocated and extends beyond our local setting, whether in future jobs, classes, or communities. Civility is not learned individually, it is practiced as a community.

Any student who has a disability and is in need of classroom accommodations, please contact the instructor and the Services for Students with Disabilities Office.

**147—Aural theory COURSE SCHEDULE (SUBJECT TO CHANGE)**

Week one: January 26-30

- Benward Melody 6A
- Melodies: Review 109-112
- Modes: Melodies 130, 133, 136

Week two: Feb. 2-6

- Benward Harmony 6A.
- Melodies 142-144//147-151
- Keyboard Assignment Practice

**Quiz #1 Thursday February 5<sup>th</sup>**

Week three: Feb. 9-14

- Benward Harmony 6A
- Melodies 142-144//147-151
- Keyboard Assignment Practice

Week four: February 16-20.

- Melodies: 152-153, 155-157.
- Keyboard Assignment practice

**EXAM 1: TUESDAY, FEBRUARY 17TH**

Week five: February 23-27.

- Benward, Melody 7A, Harmony 6C
- Melodies: 161-163, 165,
- Keyboard Assignment practice

Week six: March 2- 6

- Benward Harmony 6C, Melody 7B,
- Melodies: 167-168, 171, 175
- Keyboard practice

**Quiz #2 Thursday, March 5<sup>th</sup>**

Week seven: March 9-13

- Benward Harmony 7A.
- Melodies: 177, 181, 183-184, SP 21
- Keyboard practice

**Quiz #3 Thursday, March 12th**

SPRING BREAK: March 14-22

Week eight: March 23-27.

- Benward Harmony 7D and Transcription 7.
- Melodies: 185, 189-190, 192
- Keyboard practice

**NO CLASS THURSDAY, March 26th**

Week nine: March 30-April 3rd

- Benward Harmony 8A, 8C, and 8D.
- Melodies: 194, 196, 198, 200, SP 24
- Keyboard

**Exam #2 Thursday, April 2nd**

Week ten: April 6-9

- Benward Melody 9A and 9C.
- Melodies: 203-206, 210, 212, 214
- Keyboard

Week eleven: April 13-17.

- Benward Harmony 9A.
- Melodies: 216-219, 221-222
- Keyboard

**Quiz #4 Thursday, April 16th**

Week twelve: April 20-24.

- Benward Melody 10A and 10C,
- Melody: SP 26, 221-222, 224, 226
- Keyboard

**Quiz #4 Thursday, April**

Week thirteen: April 27-May 1

- Benward Harmony 10A, 10 C
- Melodies: 228-229, 230 (SP 38)
- Keyboard practice

**Exam #3 Tuesday, April 28th**

Week fourteen: May 4-8.

Review

Assignments for rhythm and keyboard work will be announced in class.

## Musi 147

Week 1 Cl 1

### Melodic Intervals (m2-P8) Ascending&Descending

1	2	3	4	5
6	7	8	9	10

### Harmonic Intervals (m2-P8)

1	2	3	4	5
6	7	8	9	10

### Scale Degree i.d                      5 Pitch Exercises

1	2
3	4

### Chords: M, m, A, & d triads in Root position

1	2	3	4	5
6	7	8	9	10

### Major chords in root, first or second inversion

1	2	3	4	5
6	7	8	9	10

### Minor chords in root, first or second inversion

1	2	3	4	5
6	7	8	9	10

Rhythmic Dictation

Melodic Dictation, Harmonic Dictation in book

## Musi 147

Week 1 CI2

### Melodic Intervals (m2-P8) Ascending&Descending

1	2	3	4	5
6	7	8	9	10

### Harmonic Intervals (m2-P8)

1	2	3	4	5
6	7	8	9	10

### Modes

1	2
3	4

### Chords: M, m, A, & d triads in Root position

1	2	3	4	5
6	7	8	9	10

### Major chords in root, first or second inversion

1	2	3	4	5
6	7	8	9	10

### Minor chords in root, first or second inversion

1	2	3	4	5
6	7	8	9	10

### Rhythmic Dictation

Melodic Dictation, Harmonic Dictation in book.

## **Movable Do solfege** (with thanks to Wikipedia)

Movable do is frequently employed in England, Australia, the USA and English-speaking Canada (although many American conservatories use French-style fixed do). Originally it was used throughout continental Europe as well, but in the mid-nineteenth century was phased out by fixed do. In this system, each solfege syllable corresponds, not to a pitch, but to a degree of the scale: the first scale degree of a (major) scale is always sung as do, the second scale degree as re, etc. (For minor keys, see below.) In movable do, a given tune is therefore always solfeged on the same syllables, no matter what key it is in. The names used for movable do differ slightly from those used for fixed do, because chromatically altered syllables are usually included, and the English names of the syllables are usually used:

<b>Scale Degree</b>	<b>Solfege Name</b>
1	Do
Raised 1	Di
Lowered 2	Ra
2	Re
Raised 2	Ri
Lowered 3	Me (or Ma)
3	Mi
4	Fa
Raised 4	Fi
Lowered 5	Se
5	So
Raised 5	Si
Lowered 6	Le (or Lo)
6	La
Raised 6	Li
Lowered 7	Te (or Ta)
7	Ti

The chromatic scale:

Ascending: **do di re ri mi fa fi sol si la li ti do**

Descending: **do ti te la le sol se fa mi me re ra do**

## **Solfege in Minor Scales:**

Passages in a minor key may be solfeged in one of two ways in movable do: either starting on do (using "me", "le" and "te" for the lowered third, sixth, and seventh degrees, and "la" and "ti" for the raised sixth and seventh degrees), or starting on la (using "fi" and "si" for the raised sixth and seventh degrees).

Here are the syllables for all the scales:

### Do System in minor:

The natural minor scale: **do re me fa sol le te do**

The harmonic minor scale: **do re me fa sol le ti do**

The melodic minor scale: **do re me fa sol la ti do- te le sol fa me re do**

### La System in minor:

The natural minor scale: **La ti do re mi fa sol la ti do**

The harmonic minor scale: **la ti do re mi fa si la**

The melodic minor scale: **la ti do re mi fi si la-sol fa mi re do ti la**

### The chromatic scale:

Ascending: **do di re ri mi fa fi sol si la li ti do**

Descending: **do ti te la le sol se fa mi me re ra do**

### The "Church" Modes:

Lydian: **do re mi fi sol la ti do**

Ionian: **do re mi fa sol la ti do** (Same as major scale)

Mixolydian: **do re mi fa sol la te do**

Dorian: **do re me fa sol la te do**

Aeolian: **do re me fa sol le te do** (Same as natural minor scale)

Phrygian: **do ra me fa sol le te do***ascending*

## Modes

Music from the medieval times through the seventeenth century used six different scale patterns instead of our two (major and minor). Each of these scales has 7 scale degrees, but each mode begins on a different letter name and uses only the “white notes” of the keyboard. (p. 433)

The modes are related to the major and minor scales in the following ways:

*Ionian:* Same as major

*Dorian:* Like natural minor, but with a raised sixth scale degree

*Phrygian:* Like natural minor, but with the lowered second scale degree

*Lydian:* Like major, with a raised fourth scale degree

*Mixolydian:* Like major, with a lowered seventh scale degree

*Aeolian:* Same as natural minor

(Locrian: beginning on the “white note” scale of B, is only theoretical. Because there is a tritone between the tonic and dominant, it was not considered practical or useful)

Ionian (major scale)	C	D	E	F	G	A	B
Dorian	D	E	F	G	A	B	C
Phrygian	E	F	G	A	B	C	D
Lydian	F	G	A	B	C	D	E
Mixolydian	G	A	B	C	D	E	F
Aeolian (natural minor)	A	B	C	D	E	F	G
Locrian	B	C	D	E	F	G	A

## Keep track of your grades in 147:

Name: \_\_\_\_\_ Quizzes Exams Final

Wk 1			
Wk 2	Hmwk:	#1:	
Wk 3	Hmwk:		
Wk 4	Hmwk:		Ex #1
Wk 5	Hmwk:		
Wk 6	Hmwk:	#2:	
Wk 7	Hmwk:	#3:	
Wk 8	Hmwk:		
Wk 9	Hmwk:		Ex #2
Wk 10	Hmwk:		
Wk 11	Hmwk:	#4:	
Wk 12	Hmwk:	#5:	
Wk 13	Hmwk:		Ex #3
Wk 14	Hmwk:		
Finals Wk			

Final  
Exam:

Total: (10 poss.)	Total: (10 poss.) (2pts each)	Total: (60 poss) (20 pts ea)	Total: (20 poss)	TOTAL: (100 possible)
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final grades are lowered one-half letter grade for every 2 unexcused absences