

NYU Prague

MPATC-UE9009P01

Aural Comprehension IV

Spring 2019

Instructor Information

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Course Information

- MPATC-UE9009P01
- **Aural Comprehension IV**
- Prerequisite - Aural Comprehension III
- Tuesday, Thursday, 4:30 p.m. – 5:50 p.m.
 - Hrabal Room, RD

Course Overview and Goals

In Aural Comprehension IV the students will continue their exploration of the main elements of music - melody, harmony, rhythm, and form - through active listening, sight-singing, and dictation. Course activities are correlated with materials from Music Theory IV. The tonal material will remain a part of our exercises, but we will work with elements of atonal music and complex rhythms too. Besides regular sight singing, prepared singing, dictations and transcriptions of recorded music we will also listen to orchestral instrumentation, identify musical forms from listening to recordings, try to hear overtones, micro-intervals, improvise second voice to a song and write and sing a short piece of music.

Upon Completion of this Course, students will be able to:

The students should develop good skills in sight-singing and recognizing intervals, chords, and writing and playing rhythms. They should be able to analyze aurally tonicisations and modulations to distant keys, modal melodic structures, sing and write chromatinized tonal melodies and simple atonal melodic fragments. Besides practicing skills required for the tests students will gain experience with a variety of 20th century music elements and thus widen their range of musical knowledge.

Course Requirements

Weekly home works consist in singing short melodic exercises or aural analysis of a recording. Their aim is regular training in sight-singing and aural comprehension of music. Extent: one page of sheet music every week. Home works are not graded, only revised by the lecturer and consulted during following classes. Writing all 13 home works counts 20 points, each one missing results in deduction of 2 points.

Midterm and final exams consist in a written test based on dictation combining melodic, harmonic and rhythmical exercises: analyzing of intervals and melodic lines, outer voices in chord progressions,

chord functions, modulations, chromatic changes in a diatonic framework, recognizing of modes. Only material drilled in home work and exercises will be used in the tests.

Failure to submit or fulfill any required course component results in failure of the class.

Class Participation

Only excused absences.

Assignment 1

Midterm paper - aural analysis of a short harmonized melody.

Assignment 2

Final paper - aural analysis of a short excerpt of polyphonic piece.

Tests & Quizzes

Midterm and final exams consist in a written test based on dictation combining melodic, harmonic and rhythmical exercises: analyzing of intervals and melodic lines, outer voices in chord progressions, chord functions, altered chords, modulations, secondary chords, atonal melodic fragments. Only material drilled in home work and exercises will be used in tests.

Grading of Assignments

The grade for this course will be determined according to the following formula:

Assignments/Activities	% of Final Grade
Active participation in the class	10%
Home works	20%
Final Paper	20%
Final Test	50%

Letter Grades

Letter grades for the entire course will be assigned as follows:

Letter Grade	Percent
A	90% and higher
A-	90% – 85%
B+	85% - 80%
B	80% - 75%
B-	75% - 60%
C+	60% - 55%
C	55% - 50%
C-	50% - 45%
D+	45% - 40%
D	40% - 30%
D-	30% - 25%

Letter Grade	Percent
F	25% and lower

Assessment Expectations

Turning in all 13 home works, writing both Midterm and final papers and both Midterm and final tests is required. For the final paper the student should write as a home work impeccable notation of the given musical excerpt with correct pitches and chords (using correct spelling) and rhythmical values. Grading of the final test is based on simple method of counting mistakes. The result of final test has the main impact on final grade.

Course Schedule

Topics and Assignments

Week/Date	Topic	Reading	Assignment Due
Session 1 Tuesday, February 5	Overview of the course, dictation, test		
Session 2 Thursday, February 7	Exercises with diatonic material, intervals, chords		
Session 3 Tuesday, February 12	Chromatic embellishments of diatonic melodies		
Session 4 Thursday, February 14	Tonicisation, secondary chords – aural analysis and singing		
Session 5 Tuesday, February 19	Exercises, dictations.		
Session 6 Thursday, February 21	Modulation to non-closely related keys		
Session 7 Tuesday, February 26	Modulation involving chromatic mediant relationships		
Session 8 Thursday, February 28	Increased use of modal mixture		
Session 9 Tuesday, March 5	Chromatic sequences		
Session 10 Thursday, March 7	Church modes, singing, dictation		
Session 11 Tuesday, March 12	Pentatonic scales		

Week/Date	Topic	Reading	Assignment Due
Session 12 Thursday, March 14	Transcription of a song from a recording		
Session 13 Tuesday, March 19	Whole tone scale, Chromatic scale		
Session 14 Thursday, March 21	Octatonic scale		
Session 15 Tuesday, March 26	Atonal structures		
Session 16 Thursday, March 28	All intervals, intervals over octave, combinations of intervals		
Session 17 Tuesday, April 2	Recapitulation before midterm test		
Session 18 Thursday, April 4	Midterm test		
Session 19 Tuesday, April 9	Revision of midterm test		
Session 20 Thursday, April 11	Non-diatonic chords, non-tertian triads		
Make-up Day Friday, April 12 (9am-5pm)	Make-up day for missed classes		
Session 21 Tuesday, April 16	Atonal melodies, singing, aural analysis		
Session 22 Thursday, April 18	Twelve-tone rows, all interval rows		
Spring Break April 20 - 28	Spring Break		
Session 23 Tuesday, April 30	Asymmetrical meter, changing meter, polymeter		
Session 24 Thursday, May 2	Metrical modulations, tempo changes		
Session 25 Tuesday, May 7	Writing and singing a canon		

Week/Date	Topic	Reading	Assignment Due
Session 26 Thursday, May 9	Listening to music in sonata and other forms, drawing a form design		
Session 27 Tuesday, May 14	Recognizing of orchestra instruments from a recording		
Session 28 Thursday, May 16 (last day of classes)	Listening to overtone series, overtone singing		
Session 29 Tuesday, May 21	Revision for Final Exam		
Session 30 Thursday, May 23	Final exam		

Course Materials

Required Textbooks & Materials

Horvit, Koozin, Nelson: Ear Training + CD ROM;

Supplemental Text (not required to purchase, copies available in NYU P Library)

Phillips, Marvin, Clendinning: The Musician's Guide to Aural Skills;

Karpinski: Manual for Ear Training and Sight Singing + Anthology.

Ottman, Robert W.; Rogers, Nancy: Music for Sight Singing

Resources

- **Access your course materials:** [NYU Classes](https://nyu.edu/its/classes) (nyu.edu/its/classes)
- **Databases, journal articles, and more:** [Bobst Library](https://library.nyu.edu) (library.nyu.edu)
- **Assistance with strengthening your writing:** [NYU Writing Center](https://nyu.mywconline.com) (nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](https://nyu.edu/it/servicedesk) (nyu.edu/it/servicedesk)
- **NYU Prague library:** [Tritius Catalog](https://nyu.tritius.cz/?lang=EN) (https://nyu.tritius.cz/?lang=EN)

Course Policies

Attendance and Tardiness

Absences only for medical reasons and for religious observance will be excused. To obtain an excused absence, you are obliged to supply either a doctor's note or corroboration of your illness by a member of the housing staff (either an RA or a Building Manager). To be excused for religious observance, you must contact the instructor and the Academic Director via e-mail one week in advance of the holiday. Your absence is excused for the holiday only and does not include days of travel associated with the holiday. Unexcused absences will be penalized with a 2% percent deduction from your final course grade for every week of classes missed.

Please note that Friday, April 12 (9am – 5pm) is reserved as a make-up day for missed classes.

Do not schedule any trips for this day.

Late Submission of Work

Accepted in exceptional cases

Academic Honesty/Plagiarism

According to the Liberal Studies Program Student Handbook, plagiarism is defined as follows:

Plagiarism is presenting someone else's work as though it were one's own. More specifically plagiarism is to present as one's own a sequence of words quoted without quotation marks from another writer, a paraphrased passage from another writer's work; facts or ideas gathered, organized and reported by someone else, orally and/or in writing. Since plagiarism is a matter of fact, not of the student's intention, it is crucial that acknowledgment of the sources be accurate and complete. Even where there is no conscious intention to deceive, the failure to make appropriate acknowledgment constitutes plagiarism.

The College of Arts and Science's Academic Handbook defines plagiarism similarly and also specifies the following:

"presenting an oral report drawn without attribution from other sources (oral or written), writing a paragraph which, despite being in different words, expresses someone else's idea without a reference to the source of the idea, or submitting essentially the same paper in two different courses (unless both teachers have given their permission in advance).

Receiving help on a take-home examination or quiz is also cheating – and so is giving that help – unless expressly permitted by the teacher (as in collaborative projects). While all this looks like a lot to remember, all you need to do is give credit where it is due, take credit only for original ideas, and ask your teacher or advisor when in doubt."

"Penalties for plagiarism range from failure for a paper, failure for the course or dismissal from the university." (Liberal Studies Program Student Handbook)

Classroom Etiquette

Leaving the classroom during lecture is permitted only exceptionally. Toilet or drink breaks should be taken before or after class or during class breaks.

Disability Disclosure Statement

Academic accommodations are available for students with disabilities. Please contact the Moses Center for Students with Disabilities (212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.