

College of San Mateo
Official Course Outline

1. **COURSE ID:** MUS. 101 **TITLE:** Musicianship I **C-ID:** MUS 125
Semester Units/Hours: 3.0 units; a minimum of 48.0 lecture hours/semester
Method of Grading: Letter Grade Only
Recommended Preparation:
 Eligibility for ENGL 838 or 848.
 MUS. 100

2. **COURSE DESIGNATION:**
Degree Credit
Transfer credit: CSU; UC

3. **COURSE DESCRIPTIONS:**
Catalog Description:

Develop practical musicianship skills through the study of basic rhythmic, melodic, harmonic, and metric material. Emphasis is on training the ear through aural and performance based activities such as sight singing, dictation (melodic, rhythmic and harmonic) and basic keyboard exercises. Concurrent enrollment in MUS 131 is strongly recommended for music majors.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**

Upon successful completion of this course, a student will meet the following outcomes:

1. Rhythm 1: Perform basic rhythmic patterns with divided beats in a variety of meters and tempos.
2. Rhythm 2: Take dictation of rhythms with divided beats in a variety of meters and tempos.
3. Intervals 1: Sing simple intervals through the octave up and down from given pitches.
4. Intervals 2: Aurally identify and notate simple intervals through the octave, both melodic and harmonic.
5. Melody 1: Sight sing tonal melodies featuring leaps within the primary triads.
6. Melody 2: Take dictation of tonal melodies featuring leaps within the primary triads.
7. Harmony: Aurally identify qualities, inversions and soprano notes of triads.

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

Upon successful completion of this course, a student will be able to:

1. Rhythm 1: Perform basic rhythmic patterns with divided beats in a variety of meters and tempos.
2. Rhythm 2: Take dictation of rhythms with divided beats in a variety of meters and tempos.
3. Intervals 1: Sing simple intervals through the octave up and down from given pitches.
4. Intervals 2: Aurally identify and notate simple intervals through the octave, both melodic and harmonic.
5. Melody 1: Sight sing tonal melodies featuring leaps within the primary triads.
6. Melody 2: Take dictation of tonal melodies featuring leaps within the primary triads.
7. Harmony: Aurally identify qualities, inversions and soprano notes of triads.

6. **COURSE CONTENT:**

Lecture Content:

1. Properties of Sound/Elements of Music
 - A. Pitch, Volume, Timbre, Duration
 - B. Overtone Series
 - C. Tempo, Beat, Meter
2. Musical Notation
 - A. Notes, Stemming, Rhythmic Beaming, Durations, Pitches on Staff, Ledger Lines
 - B. Musical Map
3. Rhythm/Meter
 - A. Simple Time; the Beat and its Division
 - B. Rhythmic Syllables
 - C. Conducting Patterns
 - D. Meter - Aurally Identifying Meter including Compound vs. Simple Time
 - E. Performing and Dictation
4. Pitch and the Keyboard; Tonality
 - A. Whole vs. 1/2 Steps (major/minor 2nds and chromatic half steps)
 - B. Chromatic Scale and Fixed Do Syllables

- C. Introduction to Tonality - The Major Scale; Sight Singing in Scale Degrees
- D. Rhythmic and Intervallic Aural Identification
- E. Beginnings of Melodic Dictation via Scale Degree Identification including Skips within the Tonic Triad

5. Intervals and Triads

- A. Major/Minor 3rds and Perfect Intervals
- B. Keyboard Skills: Intervals; the Major Triads
- C. Melodic and Rhythmic Dictation, Sight Singing and Performing including Skips within the Dominant Triad

6. More on Tonality; More Intervals

- A. Major Keys and Key Signatures
- B. Minor Mode
- C. Intervals: Major/Minor 6ths and 7ths
- D. Aural Identification of Triads, Qualities, Inversions
- E. Keyboard: Playing/Spelling All Quality Triads
- F. Melodic and Rhythmic Dictation, Sight Singing and Performing including Skips within the Subdominant Triad

7. Rhythm

- A. Introduction to Compound Meter (Performing, Conducting, and Dictating)

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Activity
- C. Observation and Demonstration
- D. Other (Specify): Individual and group performance and dictation drills

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

Written drills from text to reinforce concepts presented in class lectures.

Reading Assignments:

Reading from text to reinforce concepts presented in class lectures.

Other Outside Assignments:

- A. Sight singing and performance drills (intervals, rhythmic patterns, melodies)
- B. Aural training exercises using online sites
- C. Aural training exercises from the on-campus music lab
- D. Application assignments: e.g. students find and share examples from everyday sounds and music of various meters, intervals, tonalities, etc.
- E. Keyboard exercises to reinforce aural and intellectual concepts presented in class

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Performance
- B. Exams/Tests
- C. Group Projects
- D. Homework
- E. Quizzes
- F. 1. In-class daily assessment of student's ability to perform assigned exercises. 2. Frequent performance and dictation quizzes/exams to assess the same more formally. 3. Written work is collected and evaluated to check students' intellectual understanding of concepts. 4. Exam questions include assessment of written skills: build triads, intervals, discuss structure of scales, etc.

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Ottman, Robert. *Music for Sight Singing*, 8th ed. Pearson, 2011
- B. Benward, Jackson & Jackson. *Practical Beginning Theory (includes CD of exercises for aural training)*, 8th ed. McGraw-Hill, 2000

Curriculum Committee Approval Date: January 2014

Effective Term: Fall 2014

Course Originator: Jane Jackson Colombo