

College of San Mateo
Official Course Outline

1. **COURSE ID:** MUS. 111 **TITLE:** Musicianship I **C-ID:** MUS 125
Units: 1.0 units **Hours/Semester:** 48.0-54.0 Lab hours
Method of Grading: Letter Grade Only
Prerequisite: MUS. 100, or MUS. 301 or MUS. 371 or MUS. 401 or equivalent. Students who feel they meet the prerequisite through prior experience should complete a short assessment of basic music skills in the assessment center (Bldg. 10-370. See also <http://collegeofsanmateo.edu/assessment>.)
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. Demonstrate the ability to hear music with understanding, recognizing patterns and musical function, by: taking dictation of melodies featuring leaps within the primary triads; taking dictation of rhythms with divided beats in a variety of meter signatures and tempos; aurally identifying all intervals up to the octave—ascending, descending, and harmonic; aurally identifying qualities, inversions, and soprano notes of triads
 2. Demonstrate the ability to "audiate" a musical score by; performing rhythms with divided beats in a variety of meter signatures and tempos.; sight singing melodies featuring leaps within the primary triads.
5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**
Upon successful completion of this course, a student will be able to:
 1. Demonstrate the ability to hear music with understanding, recognizing patterns and musical function, by: taking dictation of melodies featuring leaps within the primary triads; taking dictation of rhythms with divided beats in a variety of meter signatures and tempos; aurally identifying all intervals up to the octave—ascending, descending, and harmonic; aurally identifying qualities, inversions, and soprano notes of triads.
 2. Demonstrate the ability to "audiate" a musical score by; performing rhythms with divided beats in a variety of meter signatures and tempos.; sight singing melodies featuring leaps within the primary triads.
6. **COURSE CONTENT:**
Lab Content:
 1. **Weeks 1 - 5**
 - a. Vocal Ranges & Notational Signs
 - b. Singing: Singing Major Scales
 - c. Solmization systems: Scale Degrees and Moveable-Do Solfege
 - d. Rhythm
 - i. Simple Time at the Beat Level with Various Beat Values
 - ii. Rhythm Syllables
 - iii. Conducting Patterns in Duple, Triple, and Quadruple Time
 - e. Keyboard: Major Triads and Pentachords
 - f. Ear Training: Rhythm at the Beat Level
 - Weeks 6 - 10**
 - a. Singing
 - i. Major Tonic Triads in Root and 1st Inversion
 - ii. Singing in Major Keys (stepwise motion)
 - b. Intro to Scale Degree Resolution Patterns
 - c. Intervals: Singing Major/minor 2nds and 3rds

- d. Rhythm
 - i. Simple Time at the Division Level
 - ii. Two-Part Rhythms
- e. Keyboard
 - i. Finishing Major Triads/Pentachords
 - ii. Playing 1st Inversion Triads
- f. Ear Training
 - i. Rhythm at the Division Level
 - ii. Major/minor 2nds

Weeks 11 - 13

- a. Singing
 - i. Skips Within the Tonic Triad
 - ii. Introducing Minor Mode Melodies
- b. Singing all Quality Triads
- c. Intervals: Singing Pths and P8ves
- d. Rhythm: Simple Time at the Subdivision Level
- e. Keyboard
 - i. Playing 2nd Inversion Triads
 - ii. Playing All Quality Triads in Root Position
- f. Ear Training
 - i. Melodic Dictation Begins
 - ii. All Quality Triads
 - iii. P5ths and P8ves

Weeks 14 - 17

- a. Singing
 - i. The V, V7 and viio Triads
 - ii. Melodies with Skips within I and V(7) Chords
- b. Intro to True Sight Singing
- c. Intervals: Singing Major/minor 6ths, 7ths, and Tritones
- d. Keyboard: Playing 1st and 2nd Inversion Major, Minor, and Diminished Triads
- e. Ear Training
 - i. Harmonic Dictation Begins
 - ii. Maj/min 6ths, 7ths, and Tritones

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Activity
- B. Directed Study
- C. Discussion
- D. Individualized Instruction
- E. Observation and Demonstration
- F. Other (Specify): In-class sight singing and dictation drills; In-class drills in rhythmic accuracy and conducting; Directed listening activities/exams; Individual sight singing examinations; Rhythmic, melodic, and harmonic dictation exercises/exams; Self-paced individual laboratory work.

8. REPRESENTATIVE ASSIGNMENTS

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

Writing Assignments:

Typical assignments may include, but are not limited to the following:

1. Practice examining and singing major and minor melodies including leaps within the primary triads using scale degree numbers and/or solfege syllables.
2. Practice examining and performing rhythms in different meters using rhythm syllables while tapping or conducting the beat.
3. Practice distinguishing by ear the number and quality of a set of intervals.
4. Practice distinguishing by ear the quality of a set of triads and V7 chords.
5. Practice common melodic and rhythmic patterns.
6. Perform exercises in more than one part (duets, sing and play at the piano, etc)
7. Practice melodic and rhythmic dictation.
8. Practice playing triads & intervals at the keyboard.

Reading Assignments:

Read relevant explanation sections of the course materials.

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Performance
- C. Class Work
- D. Exams/Tests
- E. Group Projects
- F. Homework
- G. Quizzes
- H. Written examination
 - I. 1. Verification of the understanding of terms and concepts through their proper application and use in class exercises
 2. Practical homework assignments (practice preparation for in class technical exhibition) that apply the musicianship concepts presented and demonstrated in class.
 3. Individual and Group performance requiring the application of musicianship skills.
 5. Quizzes and Exams to ascertain acquisition of factual information and acquisition of technical skill.

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Horvit, M., Koozin, T., & Nelson, R.. *Music for Ear Training*, 4th ed. Cengage, 2020
- B. Benward, Bruce; Kolosick, J. Timothy. *Ear Training: A Technique for Listening* , 7th ed. McGraw Hill, 2010
- C. Rogers, N., & Ottman, R.. *Music for Sight Singing*, 10th ed. Pearson, 2019
- D. Benjamin, T., Horvit, M., & Nelson, R.. *Music for sight singing*, ed. Cengage, 2012
- E. Berkowitz, S., Fontrier, G., & Kraft, L.. *A new approach to sight singing.*, 5th ed. New York: W.W. Norton, 2011

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Course Originator: Jane Jackson