

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

[CLASS ]

[MUSIC]

**Expanded Course Outline**

|   |                       |
|---|-----------------------|
| <b>Course Subject Area:</b>   | <b>MU</b>             |
| <b>Course Number:</b>   | <b>2211A</b>          |
| <b>Course Title:</b>  | <b>Musicianship I</b> |
| <b>Units:</b>   | <b>1</b>              |
| <b>C/S Classification #:</b>  | <b>10</b>             |
| <b>Component:</b>   | <b>Activity</b>       |
| <b>Grading Basis:</b> (graded only, CR/NC only, student's choice)   | <b>Graded only</b>    |
| <b>Repeat Basis:</b> (may be taken once, taken multiple times, taken multiple times only with different topics) | <b>Taken once</b>     |
| <b>Cross Listed Course:</b> (if offered with another department)  |                       |
| <b>Dual Listed Course:</b> (if offered as lower/upper division or undergraduate/graduate)                       |                       |
| <b>Major course/Service course/GE Course:</b> (pick all that apply)   | <b>Major course</b>   |
| <b>General Education Area/Subarea:</b> (as appropriate)   |                       |
|   |                       |
| <b>Date Prepared:</b>   | <b>1-5-15</b>         |
| <b>Prepared by:</b>   | <b>Peter Yates</b>    |

**I. Catalog Description**

Drill and practice of sight-reading skills, rhythmic and melodic dictation including software-assisted tutoring.

Prerequisite(s): MU 122 or MU 1211.

Component(s): 2 hours activity.

**II. Required Coursework and Background**

Prerequisite(s): MU 1211.

**III. Expected Outcomes**

Students will improve their skills above a minimum standard in:

1. Aural recognition and notation of rhythms and melodies.
2. Sight singing melodies and rhythms.
3. Recognition of intervals, scales and key signatures.
4. Aural analytical skills, including the ability to transcribe musical excerpts and to detect errors in music.
5. Applying their abilities to analyze, identify and describe form, style and expressive elements.
6. Singing on movable-Do solfège syllables using the Curwen hand signals and note

names.

7. Performing alone with confidence and good intonation.
8. Developing the “musical inner ear” through a wide variety of activities through which students will be able to “hear” with their eyes and “see” with their ears.

The outcomes of this course relate to the following Music Department Student Learning Outcomes:

1. Perform a variety of music with expression and musical accuracy.
3. Demonstrate musicianship skills (including those involving technology) and conceptual understandings.
4. Demonstrate and articulate personal growth as a musician and student of music in the world.
5. Articulate a holistic understanding of the many influences on any musical endeavor (e.g., cultural, artistic, technological, economic, etc.).

BA General:

2. **Perform** a variety of music with expression and musical accuracy.
4. **Demonstrate** creativity, musicianship skills, an understanding of appropriate technology, and conceptual understandings.
5. **Demonstrate and articulate** artistic growth as a musician and student of music in the world.

BM General:

1. **demonstrate** a high level of musicianship that facilitates independent preparation of music for performance.
2. **utilize** current/recent technologies appropriate to the musical endeavor.
3. **demonstrate** basic keyboard competency as needed for musical analysis and interpretation of intermediate level repertoire.
4. **articulate** the distinguishing characteristics of multiple musical styles, traditions, and historical periods, **and apply** that knowledge to performance.
5. **perform** a wide variety of solo and ensemble repertoire for varied audiences.
7. **demonstrate** healthy body mechanics and technique.

BM Performance Option:

5. **model** entry-level professional performance skills on a primary instrument or voice, through a capstone recital

BM PreCredential Option:

6. **integrate** specialized skills for teaching music literacy, including composition and improvisation.

#### **IV. Instructional Materials**

Bacon, Denise. *185 Unison Pentatonic Exercises*. Kodaly Institute, 1978

Bacon, Denise. *50 Easy Two-Part Exercises*. Mainz, Germany: Schott, 2009

Erdei, Peter. *150 American Folk Songs to Sing, Read & Play*. London: Boosey and Hawkes, 2004.  
Hall, Anne Carothers. *Studying Rhythm, 3<sup>rd</sup> edition*. New Jersey: Prentice Hall, 2005  
Ottman, Robert W. *Music for Sight Singing*, 5th ed. Englewood Cliffs NJ: Prentice Hall, 2001

## **V. Minimum Student Material**

Text, internet access, music manuscript paper and pencil.

## **VI. Minimum College Facilities**

Classroom with piano, audiovisual equipment, computer lab or smart classroom.

## **VII. Course Outline**

### **I. Sight Singing and Melodic Dictation**

1. Diatonic pitch content, Tonic (I) skips, dotted quarter/8th Simple meter durations, quarter/8th & 8th/quarter compound meter durations, major tonality, 2nds (interval size).
2. Phrases, Diatonic pitch content, Tonic (I) skips, dotted quarter/8th Simple meter durations, quarter/8th & 8th/quarter compound meter durations, minor tonality, 3rds (interval size).
3. Phrases, Diatonic pitch content, Dominant (V) skips, dotted quarter/8th Simple meter durations, quarter/8th & 8th/quarter compound meter durations, major tonality, P4ths (interval size).
4. Phrases, Diatonic pitch content, Dominant (V) skips, dotted quarter/8th Simple meter durations, quarter/8th & 8th/quarter compound meter durations, minor tonality, P5ths (interval size).
5. Phrases, Diatonic pitch content, Subdominant (IV) skips, dotted quarter/8th Simple meter durations, quarter/8th & 8th/quarter compound meter durations, major tonality, 6ths (interval size).
6. Phrases, Diatonic pitch content, Subdominant (IV) skips, dotted quarter/8th Simple meter durations, quarter/8th & 8th/quarter compound meter durations, minor tonality, 7ths (interval size).
7. Phrases, Diatonic pitch content, Subdominant (IV) skips, dotted quarter/8th Simple meter durations, quarter/8th & 8th/quarter compound meter durations, major and minor tonality, Tritones (interval size).

### **II. Harmonic Dictation**

1. Chord Roots (i, iv, V), Chord Inversions (root), Number of chords (5), all minor keys.
2. Chord Roots (i, iv, V), Chord Inversions (1st), Number of chords (5), all minor keys.
3. Chord Roots (i, iv, V), Chord Inversions (2nd), Harmonic package (cadential 6/4),

4. Chord Roots (i, iv, V), Chord Inversions (2nd), Harmonic package (pass 6/4), Number of chords (7), all minor keys.
5. Chord Roots (i, iv, V), Chord Inversions (2nd), Harmonic package (neigh & arp 6/4), Number of chords (6), all minor keys.
6. Chord Roots (V7), Number of chords (8), all minor keys

### **VIII. Instructional Methods**

1. Students sing music by sight-reading, student/teacher evaluation with suggestions for improvement.
2. Students listen to performance of music and notate from their aural recognition.
3. Repeated drill and practice of singing and aural recognition.

### **IX. Evaluation of Outcomes**

1. Midterm and final tests.
2. Attendance and participation.
3. Use of computer melodic and harmonic drill and practice software.
4. Evaluation of accuracy of sight singing performance and aural perception of dictated music.