

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

[CLASS ]

[MUSIC]

**Expanded Course Outline**

<b>Course Subject Area:</b>	<b>MU</b>
<b>Course Number:</b>	<b>3211A</b>
<b>Course Title:</b>	<b>Musicianship III</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, Iris Levine</b>

**I. Catalog Description**

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

**II. Required Coursework and Background**

Prerequisite(s): MU 2221A or MU 223A.

**III. Expected Outcomes**

Within the constraints of simple to complex diatonic music, students will master their skills in:

1. Aural recognition and notation of rhythms and melodies.
2. Sight reading 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 excellent 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.

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.
5. **perform** a wide variety of solo and ensemble repertoire for varied audiences.

BM Performance Option:

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

BM PreCredential Option:

2. **display** effective conducting skills for choral and instrumental ensembles.
5. **differentiate** sequential repertoire appropriate to general music classes.
6. **integrate** specialized skills for teaching music literacy, including composition and improvisation.

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

Crowe, Edgar, ed. *The Folk Song Sight Singing Series Book 3*, London: Oxford University Press. 1934.

Hall, Anne Carothers. *Studying Rhythm, 3<sup>rd</sup> edition*. New Jersey: Prentice Hall, 2005

Molnar, Antal, ed. *Classical Canons*. Milwaukee: Hal Leonard, 1955.

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. Level 1: 4 Phrases, #4 (V/V) pitch content, I (non-adjacent arpeggios), dotted 8/16 simple meter durations, 8/16/16/16/16 compound meter durations, major and minor tonalities
2. Level 2: 4 phrases, #5 (V/vi) pitch content, I (non-adjacent arpeggios), dotted 8/16 simple meter durations, 8/16/16/16/16 compound meter durations, major tonality
3. Level 3: 4 Phrases, b7 (V7/IV) pitch content, V (non-adjacent arpeggios), 16/dotted 8th simple meter durations, 16/16/16/16/8 compound meter durations, major and minor tonalities
4. Level 4: 4 Phrases, #1 (V/ii) pitch content, V (non-adjacent arpeggios), 16/dotted 8th simple meter durations, 16/16/16/16/8 compound meter durations, major tonality
5. Level 5: 4 Phrases, #2 (V/iii) pitch content, IV (non-adjacent arpeggios), 16/dotted 8th simple meter durations, 16/16/16/16/8 compound meter durations, major tonality
6. Level 6: 2 Phrases, b3 (borrowed i) pitch content, 16/8/16 simple meter durations, 16/8/8/16 compound meter durations, major tonality
7. Level 7: 2 Phrases, b6 (borrowed iv) pitch content, 16/8/16 simple meter durations, 16/8/8/16 compound meter durations, major tonality
8. Level 8: 2 Phrases, b7 (borrowed v) pitch content, 16/8/16 simple meter durations, 16/8/8/16 compound meter durations, major tonalityII. 1.

### Harmonic:

1. Secondary Dominants (V7/V), Chord Inversions (all), Number of chords (10), Major and minor keys.
2. Secondary Dominants (V7/vi), Chord Inversions (all), Number of chords (10), Major keys.
3. Secondary Dominants (V7/IV), Chord Inversions (all), Number of chords (10), Major and minor keys.
4. Secondary Dominants (V7/ii), Chord Inversions (all), Number of chords (10), Major keys.
5. Secondary Dominants (V7/iii), Chord Inversions (all), Number of chords (10), Major keys.
6. Secondary Dominants (V7/III), Chord Inversions (root), Number of chords (10), minor keys.
7. Secondary Dominants (V7/VI), Chord Inversions (root), Number of chords (10), minor keys.
8. Secondary Dominants (V7/VII), Chord Inversions (root), Number of chords

(10), 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. Weekly quizzes
2. Midterm and final tests.
3. Attendance and participation.
4. Use of computer melodic and harmonic drill and practice software.
5. Evaluation of accuracy of sight singing performance and aural perception of dictated music.