

BUTTE COLLEGE

COURSE OUTLINE

I. CATALOG DESCRIPTION

MUS 11 - Musicianship I

1 Unit(s)

Prerequisite(s): NONE

Co-requisite(s): MUS 10 and MUS 20, MUS 30 or MUS 40

Recommended Prep: NONE

Transfer Status: CSU/UC

51 hours Lab

This course applies and develops the rhythmic, melodic, and harmonic materials presented in Music Theory I through ear training, sight singing, analysis, and dictation. (C-ID MUS 125).

II. OBJECTIVES

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

- A. Demonstrate the ability to hear music with understanding, recognizing patterns and musical functions, by taking dictation of melodies featuring leaps within the primary triads.
- B. Take dictation of rhythms with divided beats in a variety of meters and tempos.
- C. Aurally identify all intervals up to the octave-ascending, descending, and harmonic.
- D. Aurally identify qualities, inversions, and soprano notes of triads.
- E. Aurally identify dominant 7th chords.
- F. Demonstrate the ability to "audiate" a musical score by performing rhythms with divided beats in a variety of meters and tempos and sight singing melodies featuring leaps within the primary triads.

III. COURSE CONTENT

A. Unit Titles/Suggested Time Schedule

Lab	
<u>Topics</u>	<u>Hours</u>
1. Prepare and sight-sing major and minor melodies including leaps within the primary triads	3.00
2. Practice common melodic patterns (arpeggios, passing tones, neighbors, etc.)	4.00
3. Perform exercises in one or more parts (canons, duets, chorales, sing and play the piano, sing and clap rhythms, etc.)	3.00
4. Analyze and describe phrase structure within simple melodic forms	3.00
5. Practice melodic dictation in a variety of major and minor keys, and a variety of tempos and meter signatures	4.00
6. Take dictation in two parts	3.00
7. Practice common melodic patterns (arpeggios, passing tones, neighbors, etc.)	3.00
8. Emphasize hearing of tendency tones and hearing melodies in a harmonic context	3.00
9. Practice identification and singing of intervals	4.00
10. Practice identification of triad and V7th-chord qualities and inversions	4.00
11. Practice rhythmic dictation in a variety of meter signatures and tempos	4.00

12. Practice common rhythmic patterns using division of the beat	4.00
13. Perform and sight-read rhythmic exercises in two and three parts	3.00
14. Perform single line rhythm and sight-singing exercises while conducting	3.00
15. Detect errors in rhythm, pitch, and/or solfege	3.00
Total Hours	51.00

IV. METHODS OF INSTRUCTION

- A. Instructor Demonstrations
- B. Collaborative Group Work
- C. Class Activities

V. METHODS OF EVALUATION

- A. Exams/Tests
- B. Class participation
- C. Written Examinations
- D. Performance Examinations
- E. Written Exercises

VI. EXAMPLES OF ASSIGNMENTS

- A. Reading Assignments
 - 1. Read the handout on Giovanni da Palestrina and what influenced him to codify the principles of voice leading.
 - 2. Read the chapter of the course text concerning intervals, and complete the end-of-chapter exercises. Practice the intervals on the keyboard and sing them if given the lower pitch.
- B. Writing Assignments
 - 1. Using a given bass line, compose the tenor, alto, and soprano parts, observing all rules of voice-leading and avoidance of doubling and parallel motion.
 - 2. Listen to the concert recording in class and write a 500 word analysis of the music in terms of melody, harmony, form, and rhythm, and how all these elements interact.
- C. Out-of-Class Assignments
 - 1. Not Applicable

VII. RECOMMENDED MATERIALS OF INSTRUCTION

Textbooks:

- A. Horvit, M., Koozin, T., & Nelson, R.. Music for Ear Training. 4th Edition. Schirmer/Cengage, 2013.
- B. Benjamin, T., Horvit, M., & Nelson, R.. Music for Sight Singing. 6th Edition. Schirmer/Cengage, 2013.

Materials Other Than Textbooks:

- A. Blank music paper

Created/Revised by: Mark Latham

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