

I. COURSE DESCRIPTION:

Division:	Humanities
Department:	Speech and Performing Arts
Course ID:	MUS 101L
Course Title:	Musicianship I
Units:	1
Lecture:	None
Laboratory:	3 hours
Prerequisite:	None
Corequisite:	MUS 101

Catalog Description:

A general study of the components of musicianship, this course explores how musical sounds are represented on paper through the use of graphic symbols and the basic ways in which they relate to each other in music composition. This course further explores how the musician interprets these symbols.

Schedule Description:

A study of how musicians interpret musical symbols in composition using musical, historical, and sociological backgrounds.

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: One

III. EXPECTED OUTCOMES FOR STUDENTS:

Upon completion of the course, the student should be able to:

- A. Read and identify music of all style periods of music history
- B. Sing an ascending and descending chromatic scale using chromatic syllables
- C. Sing an ascending and descending major scale using solfeggio syllables
- D. Sight sign melodic lines in both major and minor keys
- E. Demonstrate the ability to take single-part melodic dictation
- F. Translate foreign musical terms and tempos found on a musical score
- G. Identify simple conducting beat patterns

IV. COURSE CONTENT:

- A. Review pitch concepts
 1. Pitch
 2. The staff
 3. The musical alphabet
 4. Clefs
 5. Leger lines
 6. Uses of the treble
 7. Bass clefs
 8. The great staff
 9. Chromatic half steps
 10. Diatonic half steps
 11. Whole steps
- B. Pitch: Major scales
 1. Scale characteristics
 2. The C major scale
 3. Other major scales relationship of major scales
 4. Spelling scales
 5. Playing scales at the keyboard
 6. Singing major scales
- C. The keyboard
 1. Names of the white keys

2. Intervals
 3. The octave
 4. Half steps
 5. Whole steps
 6. Accidentals
 7. Names of black keys
 8. Enharmonic spellings playing
 9. Ear training
 10. Singing
- D. Time
1. The construction of notes
 2. Beamed notes
 3. Note values and their relationship to each other
 4. Notation of rests
 5. Beats
 6. Tempo
 7. Grouping of beats
 8. Bar lines
 9. Measure
 10. Divisions of beats
 11. Simple beat
 12. Compound beat
 13. Meter
 14. Notation of simple beat
 15. Meter signatures
 16. Simple meter signatures
 17. Notation of the compound beat
 18. Compound meter signatures
 19. Conductor's beats
 20. Rhythm
 21. Anacrusis
 22. Rhythmic reading
 23. Beams in notation
 24. Rests in notation
 25. Rhythmic transcription
 26. Rhythmic dictation
- E. Pitch: Major key signatures
1. Key
 2. Key signatures
 3. Key signatures on the staff
 4. Circle of fifths
- F. Foreign words and musical terms

V. METHODS OF INSTRUCTION:

- Class and/or small group discussion
- Critical evaluation of texts, newspapers, journal articles, and other printed research
- Critical evaluation of films, videotapes, audiotapes, or other media forms
- Analysis of live and recorded music
- Demonstrations and modeling
- Interactive computer/keyboard drills

VI. TYPICAL ASSIGNMENTS:

- A. Reading: Site read assigned melodies in Ottman text.

- B. Writing: Render into notation a melodic line.

 - C. Performance: Play a major scale on the piano with a given tonic.

 - D. Critical Thinking: Compare and contrast the use of major scale and chromatic scale in a piano piece by Chopin.
- VII. EVALUATION(S):**
A student's grade will be based on multiple measures of performance and will reflect the objectives explained above. A final grade of "C" or better should indicate that the student has the ability to successfully apply the principles and techniques taught in this course. These evaluation methods may include, but are not limited to, the following:
20% of grade Lab work/performance
80% of grade Comprehensive examinations (cumulative finals or certifications)
- VIII. TYPICAL TEXT(S):**
- A. Ottman, Robert and Mainous, Frank. Rudiments of music (4th edition). Prentice Hall, 2003.
 - B. Ottman, Robert. Music for sight singing. Prentice Hall, 2003.
 - C. Duckworth, William. A creative approach to music fundamentals with CD-ROM (8th edition). Wadsworth, 2004.
 - D. Horvit, Michael; Koozin, Timothy; Nelson, Robert. Music for ear training with CD-ROM and Workbook, 2001.
- IX. OTHER SUPPLIES REQUIRED OF STUDENTS:** None

**Content Review Form
COREQUISITE COURSE**

Target Course: **Music 101L, Musicianship I**
Corerequisite Course: **Music 101, Music Theory I: Fundamentals**

Instructions:

1. List exit competencies (skills) from the Corequisite Course. These skills are listed in the "Student Outcomes" section of the Course Outline.
2. Indicate which of the listed exit competencies (skills) are necessary concurrent enrollment skills that should be developed in conjunction with completion of the target course. Mark with an "X" each needed skill.
3. Indicate the degree of importance of each identified concurrent enrollment skill related to the target course, using the following rating scale:

1 = Critical 2 = Very Helpful 3 = Desirable

Skills Analysis

Entry skills in Target Course	Exit Skills provided by corequisite course (Mark with an X if needed, and indicate corequisite course (if more than one).	Degree of Importance (Rate 1 – 3)
Write music using the elements of music notation	x	1
Sing an octave scale using the tone syllables	x	1
Sight sing in Major keys, minor keys, and modes	x	1
Identify all intervals both in audio and written formats	x	1
Dictate rhythms, melodies, and harmonies	x	1
Analyze chordal functions in literature	x	1
Perform rhythmic exercises involving simple and compound meters	x	1
Demonstrate the hand signs corresponding to the tone syllables	x	1
Compare and contrast the use of musical elements in contemporary and classical works	x	1