

# **El Camino College**

# **COURSE OUTLINE OF RECORD - Official**

# I. GENERAL COURSE INFORMATION

Subject and Number: Descriptive Title:	Music 102B Advanced Sightsinging
Course Disciplines:	Music
Division:	Fine Arts
Catalog Description:	This course continues the development of essential skills for reading and singing music at sight, including ear training and singing of major and minor mode scales, intervals, chords, rhythms and melodies of increasing difficulty. Class assignments will incorporate exercises in melodic, rhythmic, and harmonic sightsinging and dictation.

# Conditions of Enrollment: Prerequisite

Music 101 or Music 102A or Music 131A with a minimum grade of C in prerequisite or equivalent

Course Length:	X Full Term Other (Specify number of weeks):
Hours Lecture:	2.00 hours per weekTBA
Hours Laboratory:	0 hours per week TBA
Course Units:	2.00

Grading Method: Credit Status Letter Associate Degree Credit

Transfer CSU: Transfer UC:

X	Effective	Date:	Prior	to	July	1992

**X** Effective Date: Prior to July 1992

General Education:	
El Camino College:	
CSU GE:	
IGETC:	

**II. OUTCOMES AND OBJECTIVES** 

A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

- Upon completion of the course, students will be expected to sing a melodic
- 1. incipit, independently and correctly, with accurate rhythms and intervals using the number system and solfege.

Upon completion of the course, students should be able to sing major, minor, whole tone, pentatonic scales, all simple intervals, short diatonic

2. melodies with modulations, major and minor triads, in all inversions , and clap a rhythmic example with mixed meters.

Upon completion of the course, students should be able to correctly identify key signatures, write and sing the major scale and minor scales

3. and triads in root position, clap a rhythmic example in simple meter at an intermediate level.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <u>http://www.elcamino.edu/academics/slo/</u>.

# B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)

1. Identify and sing the major mode scales, the three minor mode scales, and other mode scales, including the whole tone, chromatic, and pentatonic scales.

Performance exams

2. Identify the key signatures of the major mode scales and the three minor mode scales.

Performance exams

3. Identify, both aurally and by sight, all standard intervals, including compound intervals.

Performance exams

4. Sing all standard intervals, including compound intervals.

Performance exams

# III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	4	I	A. Key signatures
			1. Major and minor scales
			2. Relative and parallel scales
			B. Modes
			1. Major and minor melodies
			2. Pentatonic and whole
			3. Twelve tone and blues

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Lecture	4	II	A. Intervals
			1. Major, minor and perfect
			2. Augmented and diminished
			3. Compound
			4. Song incipits
Lecture	6	111	A. Chords
			1. Major and Minor triads
			2. Augmented and diminshed triads
			3. Inversions
Lecture	8	IV	A. Rhythm and meter
			<ol> <li>Simple Meters with emphaiss on Irregular Division of the bear</li> </ol>
			2. Compound Meters: Subdivision of the beat
			<ol> <li>Mixed Meters and Iirregular Division of the Beat</li> </ol>
			4. Quartelet in Compound Meter
			5. Triplet in Simple Meter
			6. The Supertriplet and the subtriplet
			7. Changing Meters
Lecture	14	V	A. Sightsinging
			1. Diatonic melodies
			2. Melodies with Chromatic Alterations
			3. Melodies with Modulations
			4. Diatonic and Chromatic melodies
			5. Melodies related to Jazz
			<ol><li>Melodies with whole-tone and pentatonic orgins</li></ol>
			B. Dictation
			1. Intervals identification
			2. Rhythmic
			3. Melodic
Tota	Lecture Hours	36	1
Total La	boratory Hours	0	
	Total Hours	36	
L		1	

# **IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS**

# A. PRIMARY METHOD OF EVALUATION:

Skills demonstrations

# B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Sing intervals above and/or below given notes.

# C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

- 1. Interpret by singing the melodic example in an assigned song by Brahms, through dynamics, tempo, lyrical phrasing and articulation
- 2. Sing at sight selected melodies in a minor mode, and determining through the order of pitches the accurate mode chosen for this example

# D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

- Performance exams
- Objective Exams
- Quizzes
- Written homework
- Class Performance
- Homework Problems
- Completion
- Matching Items
- True/False

# **V. INSTRUCTIONAL METHODS**

Demonstration Laboratory Lecture Other (please specify) Musical dictation

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

# **VI. WORK OUTSIDE OF CLASS**

Skill practice Problem solving activities Written work

# **Estimated Independent Study Hours per Week:** 4

## VII. TEXTS AND MATERIALS

#### A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

Bruce Benward and Maureen A. Carr. <u>Sight Singing Complete</u>. 8th edition ed. McGraw-Hill , 2014.

#### B. ALTERNATIVE TEXTBOOKS

#### C. REQUIRED SUPPLEMENTARY READINGS

#### D. OTHER REQUIRED MATERIALS

Music manuscript paper

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#### **VIII. CONDITIONS OF ENROLLMENT**

#### Requisites (Course and Non-Course Prerequisites and Corequisites)

Requisites	Category and Justification
Course Prerequisite Music-101 or	Sequential
Course Prerequisite Music-102A or	Sequential
Course Prerequisite Music-131A or	Sequential
Non-Course Prerequisite	A student entering Music 102 needs to have a basic understanding of music notation, including notes and rhythm patterns, as well as an understanding of the intervals within the major scale. Without this knowledge, it is highly unlikely that he or she will succeed in this course.
В.	Requisite Skills

#### **Requisite Skills**

Read and notate pitch in all major and minor keys. MUSI 101 - Recognize and write, using music notation, the entire range of pitch in treble and bass clefs.MUSI 131A -Demonstrate, through playing, the ability to read in treble and bass clefs. MUSI 102A - Identify and interpret fundamental elements of music notation, including clefs, pitch, note values, meters, key signatures, as well as tempi, dynamics, articulation, descriptive musical terms and symbols.MUSI 101 -Recognize and write, using music notation, the entire range of pitch in treble and bass clefs. MUSI 101 -Recognize and write, using music notation, the entire range of pitch in treble and bass clefs. Count and clap rhythmic patterns in common meters. MUSI 101 - Identify and count rhythmic patterns in simple and compound meters.MUSI 101 -Identify and count rhythmic patterns in simple and compound meters. MUSI 131A -

Count and perform rhythmic patterns in simple duple, simple triple and simple quadruple meters.

MUSI 101 -

Identify and count rhythmic patterns in simple and compound meters.

MUSI 102A - Accurately sing rhythmic patterns in simple and compound meters. MUSI 102A - Identify aurally simple and compound meters.

Identify and construct all intervals, all triad types and their inversions, and the dominant 7th chord and its inversions. MUSI 102A - Identify at sight all standard intervals within one octave.MUSI 101 -

Identify and construct the five types of intervals from all pitches (major, minor, perfect, diminished, augmented.)MUSI 101 -Identify and construct the five types of intervals from all pitches (major, minor, perfect, diminished, augmented.) MUSI 101 -Identify and construct the four types of triads and their inversions from all pitches. MUSI 101 - Identify and construct the four types of triads and their inversions from all pitches MUSI 101 -Identify and construct the five types of intervals from all pitches (major, minor, perfect, diminished, augmented.) MUSI 101 -Identify and construct the four types of triads and their inversions from all pitches. MUSI 101 - Identify and construct the dominant seventh chord and its inversions in both major and minor keys.MUSI 101 -Identify and construct the dominant seventh chord and its inversions in both major and minor keys. MÚSI 101 -Identify and construct the dominant seventh chord and its inversions in both major and minor kevs.

Music 102A Beginning Sightsinging as a prerequisite

# C. Recommended Preparations (Course and Non-Course)

Recommended Preparation Category and Justification		
	<b>Recommended Preparation</b>	Category and Justification

## D. Recommended Skills

**Recommended Skills** 

## E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact

Course created by Roger Quadhamer/Wallace Bower on 10/08/1985.

# **BOARD APPROVAL DATE:**

# LAST BOARD APPROVAL DATE: 10/20/2014

# Last Reviewed and/or Revised by Joanna Nachef on 01/27/2014

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