Douglas College

EFFECTIVE: SEPTEMBER 2009
CURRICULUM GUIDELINES

A.	Division:	**Education**	Effective Date:		**September 2009**
B.	Department / Program Area:	**LANGUAGE, LITERATURE AND PERFORMING ARTS/ MUSIC**	Revision	**X**	New Course
			If Revision, Section(s) Revised:		**G, M, N, O, P, Q**
			Date of Previous Revision:		**September 2004**
			Date of Current Revision:		**May 2009**

C: **MUSC 1111** **D**: **EAR TRAINING & SIGHT SINGING I** **E:** **1**

Subject & Course No. | Descriptive Title | Semester Credits

F: Calendar Description:

Development of aural and sight singing skills with a focus on the basic melodic, harmonic, and rhythmic elements of diatonic tonal music.

G: Allocation of Contact Hours to Type of Instruction / Learning Settings

Primary Methods of Instructional Delivery and/or Learning Settings:

Classroom Related

Number of Contact Hours: (per week / semester for each descriptor)

3 hours per week

Number of Weeks per Semester:

15

H: Course Prerequisites:

UT Music entrance or Permission

I: Course Corequisites:

MUSC 1110 or 1210 or 2310 or 2410

J: Course for which this Course is a Prerequisite:

MUSC 1211

K: Maximum Class Size:

20

L: PLEASE INDICATE:

- [ ] Non-Credit
- [ ] College Credit Non-Transfer
- [X] College Credit Transfer:

SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bctransferguide.ca)

M: Course Objectives / Learning Outcomes:

At the end of the course the successful student should be able to demonstrate satisfactory skill and musicianship in aural recognition and sight performance of tonal melodies, harmonies, and rhythms as outlined in section N.

N: Course Content:

1. Aural Recognition

   a) Melodic intervals within an octave, ascending and descending.
   b) Harmonic intervals and simple two-part textures.
   c) Triads in root position, first and second inversions.
   d) Simple diatonic melodies in major and minor modes.
   e) Bass factor, quality, and position of primary triads in major and minor progressions.
   f) Meter, mode, cadence types.
   g) Basic rhythmic patterns in both simple and compound meters.
   h) Error detection and correction exercises.

2. Sight Performance

   a) Diatonic melodies with simple rhythms.
   b) Simple rhythmic exercises.

3. Musicianship Skills Performance

   a) Intervals, triads and broken chord progressions.
   b) Use of a relative pitch labelling system (movable-doh solfège or scale degree numbers).
   c) Use of Kodály hand signs and basic conducting patterns.

O: Methods of Instruction:

Presentation of concepts, demonstration of learning strategies and modelling of skills by the instructor, integrated with drills and practice exercises by the students. Skill reinforcement through assigned use of auxiliary online and/or computer resources.

P: Textbooks and Materials to be Purchased by Students:

Required texts such as the following:

1. Ear Training Textbook

   Horvit, Michael, Timothy Koozin and Robert Nelson. Music for Ear Training: CD-ROM and Workbook. 3rd ed. Belmont, CA: Wadsworth/Thomson Learning, 2009.

   OR

   Karpinski, Gary S. Manual for Ear Training and Sight Singing. New York: W. W. Norton, 2007. Plus accompanying CD-ROM.

2. Sight Singing Textbook

   Berkowitz, Sol, Gabriel Fontrier and Leo Kraft. A New Approach to Sight Singing. 4th ed. New York: W. W. Norton, 1997.MUSC

Q: Means of Assessment:

Sight singing Tests (minimum 4)	40%
Melodic, Rhythmic and Harmonic Dictation Tests (minimum 4)	50%
Weekly homework assignments	10%
Total	100%

R: Prior Learning Assessment and Recognition: specify whether course is open for PLAR

Yes.

Course Designer(s): Joy Ollen

Education Council / Curriculum Committee Representative

Dean / Director: Dr. David G. Duke

Acting Registrar: Brenda Walton

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