

EFFECTIVE: SEPTEMBER 2009 CURRICULUM GUIDELINES

A.	Division:	Education	Ef	fective Date:		September 2009		
В.	Department / Program Area:	LANGUAGE, LITERATURE AND PERFORMING ARTS/ MUSIC	Re	evision	X	New Course		
			If	Revision, Section(s)		F, G, M, N,		
				evised:		O, P, Q		
				ate of Previous Revision ate of Current Revision:		September 2004 May 2009		
			2.	or Current recyrigion.		112uj 2002		
C:	MUSC 2411	D: EAR TRAI	NING	& SIGHT SINGING	IV	E: 1		
	Subject & Cour	rse No.	Descri	ptive Title		Semester Credit	ts	
F:	Calendar Descri	ption:						
	Development of aural and sight singing skills with a focus on more complex melodic, harmonic, and rhythmic elements of tonal music, including chromaticism, modulation and asymmetrical metres.							
G:	Allocation of Co / Learning Setting	ontact Hours to Type of Instruction ags	Н:	Course Prerequisites:				
	Primary Method Learning Setting	s of Instructional Delivery and/or ss:		MUSC 2311				
	Classroom Related		I:	I: Course Corequisites:				
		Number of Contact Hours: (per week / semester for each descriptor)		MUSC 1110 or 1210 or 2310 or 2410				
	21		J:	Course for which this Course is a Prerequisite:				
	3 hours per wee	ck.		None				
	Number of Weeks per Semester:		K:	Maximum Class Size:				
	15			20				
L:	PLEASE INDIC	CATE:						
	Non-Credi	t						
	College Cr	redit Non-Transfer						
		redit 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) Melodies in various phrase groupings including double periods, with chromatic tones, and modulation to closely- and distantly-related keys.
- b) Modulating melodies in two part textures.
- c) Soprano and bass factors, quality, and position of chords in progressions which include: borrowed chords, the Neapolitan Sixth chord, augmented sixth chords and modulation.
- d) Complex rhythmic patterns including asymmetrical and changing meters.

2. Sight Performance

- a) Melodies which contain more complex rhythms, chromatic tones, and modulations
- b) Complex rhythmic exercises including irregular beat divisions.

3. Musicianship Skills Performance

- a) Modulating melodic fragments
- b) Broken chord patterns.
- c) Ensemble exercises emphasizing multi-part awareness including canons and sing-and-plays.

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 aural skills 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. <u>Music for Ear Training: CD-ROM and Workbook</u>. 3rd ed. Belmont, CA: Wadsworth/Thomson Learning, 2009.

OR

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

2. Sight Singing Textbook

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

Q:	Means of Assessment:						
	Sight Singing Tests (minimum 4) Melodic, Rhythmic and Harmonic Dictation Tests (mini	•					
	Weekly homework assignments Total	10% 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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