

# MUSI-120B: AURAL SKILLS II

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## Effective Term

Fall 2024

## CC Approval

11/17/2023

## AS Approval

12/12/2023

## BOT Approval

12/14/2023

## COCI Approval

04/01/2024

## SECTION A - Course Data Elements

### CB04 Credit Status

Credit - Degree Applicable

### Discipline

Minimum Qualifications	And/Or
Music (Master's Degree)	

### Subject Code

MUSI - Music

### Course Number

120B

### Department

Music (MUSI)

### Division

Arts and Humanities (ARAH)

### Full Course Title

Aural Skills II

### Short Title

Aural Skills II

### CB03 TOP Code

1004.00 - Music

### CB08 Basic Skills Status

NBS - Not Basic Skills

### CB09 SAM Code

E - Non-Occupational

### Rationale

Changing the title to more accurately reflect the nature of the course. Intended as a companion to MUSI 121 Music Theory I. K-12 programs often call a course similar to MUSI 121 Music Theory "Musicianship." Students often get confused by the nomenclature, thinking the course is redundant.

## SECTION B - Course Description

### Catalog Course Description

This course applies and develops the rhythmic, melodic, and harmonic materials of Music Theory II through ear training, sight singing, analysis and dictation.

## SECTION C - Conditions on Enrollment

### Open Entry/Open Exit

No

### Repeatability

Not Repeatable

### Grading Options

Letter Grade or Pass/No Pass

### Allow Audit

Yes

## Requisites

### Advisory Prerequisite(s)

Completion of MUSI-121 and MUSI-120A with a minimum grade of C.

### Advisory Corequisite(s)

Concurrent enrollment in MUSI-122.

## SECTION D - Course Standards

### Is this course variable unit?

No

### Units

1.00000

### Lecture Hours

9.00

### Lab Hours

27.00

### Outside of Class Hours

18

### Total Contact Hours

36

### Total Student Hours

54

## Distance Education Approval

### Is this course offered through Distance Education?

Yes

### Online Delivery Methods

DE Modalities	Permanent or Emergency Only?
Entirely Online	Permanent
Hybrid	Permanent
Online with Proctored Exams	Permanent

## SECTION E - Course Content

### Student Learning Outcomes

**Upon satisfactory completion of the course, students will be able to:**

1. Hear, identify and manipulate with fluency in sound and notation the elements of music such as rhythm, melody, harmony, structure, timbre, and texture.

### Course Objectives

**Upon satisfactory completion of the course, students will be able to:**

1. Prepare, sight sing and transpose melodies in major and minor keys including leaps from I, IV, V and V7 chords.
2. Analyze phrase structure within simple melodic forms.
3. Notate melodic dictation in major and minor keys, including leaps from I, IV, V and V7 chords.
4. Perform and notate rhythms using subdivided beats in simple and compound meters.
5. Notate common diatonic progressions including inversions, writing the outer voices and Roman Numerals.
6. Identify intervals from aurally presented examples up to an octave, ascending and descending.
7. Aurally identify tendency tones and melodies with non-harmonic tones in a harmonic context.
8. Perform rhythm and sight-singing exercises and melodies while conducting beat patterns.
9. Recognize and correct errors of rhythm, pitch, harmony and/or solfeggio at the appropriate level of difficulty for MUSI 120
10. Sight sing melodic patterns using solfeggio systems of movable and/or fixed "do."

### Course Content

1. Notation
  - a. Staff
  - b. Key and time signatures
  - c. Tempo markings
  - d. Roman numeral analysis
2. Aural Recognition
  - a. Pitch and rhythm
  - b. Interval structure
  - c. Scales
    - i. Major
    - ii. Minor
  - d. Melody (including leaps from I, IV, V, V7 chords)
  - e. Rhythm
    - i. Simple
    - ii. Compound
    - iii. Subdivision
  - f. Triads
    - i. Major
    - ii. Minor
    - iii. Augmented
    - iv. Diminished
  - g. Melodic Structure
    - i. Phrases
    - ii. Melodic period
    - iii. Extended period
    - iv. Sequence
    - v. Form
  - h. Harmony
    - i. I, IV, V, V7 chords
    - ii. Common progressions and inversions
    - iii. Arpeggiation of chords
    - iv. Non-harmonic tones
    - v. Roman Numeral analysis
3. Perform

- a. Rhythmic simple, compound, subdivision
  - b. Sight-sing notational exercises
    - i. Movable solfeggio system
    - ii. Fixed solfeggio system
  - c. Sight-sing melodies
    - i. Major/minor keys
    - ii. Featuring leaps from I, IV, V and V7 chords
    - iii. Non-harmonic tones
    - iv. Passing tones
    - v. Neighboring tones
    - vi. Multiples parts: canons, duets, chorales
  - d. Sight-sing arpeggiated triads and chords
  - e. Conducting patterns
  - f. Basic piano: melody triads
4. Dictation
- a. Pitch (featuring leaps I, IV, V, and V7 chords)
  - b. Rhythm
    - i. Simple
    - ii. Compound
    - iii. Subdivision
  - c. Harmony
    - i. Progressions
    - ii. Common Diatonic
    - iii. Inversions
    - iv. Outer voices: Bass, Soprano
    - v. Figured Bass (Roman Numerals)

## Methods of Instruction

### Methods of Instruction

Types	Examples of learning activities
Lab	Computer lessons and exercises
Lecture	Use computer, online, CD examples to enhance lectures.
Discussion	Peer discussions on musical concepts
Other	Written and oral critiques
Other	Sight singing and dictation.
Observation and Demonstration	Sing and play musical examples using piano keyboard, voice and CDs for demonstration.

### Instructor-Initiated Online Contact Types

Announcements/Bulletin Boards  
 Discussion Boards  
 E-mail Communication  
 Video or Teleconferencing

### Student-Initiated Online Contact Types

Chat Rooms  
 Discussions  
 Group Work

### Course design is accessible

Yes

## Methods of Evaluation

### Methods of Evaluation

Types	Examples of classroom assessments
Class Participation	Sight-singing a musical example.
Exams/Tests	Taking aural dictation of a musical example.
Homework	Practicing intermediate interval recognition.
Skills Demonstration	Demonstrating ability to read progressively more difficult sight-reading musical examples.

## Assignments

### Reading Assignments

1. Read "Chord Function Identification" (Harmony) in Ear Training (Benward/Kolosick) in preparation for chordal dictation.
2. Sight sing exercises (3.1-3.22) in Chapter 3 (Intervals from the tonic triad, major keys) from the Robert Ottman book, Music for Sight Singing, using solfeggio.

### Writing Assignments

1. Write major and parallel minor scale including solfeggio symbols.
2. Identify with lettered symbols non-harmonic tones within melodies from instructor handout.

## SECTION F - Textbooks and Instructional Materials

### Material Type

Textbook

### Author

Sol Berkowitz

### Title

A New Approach to Sight Singing

### Edition/Version

7th Edition

### Publisher

W. W. Norton & Company

### Year

2024

### ISBN #

1324071567

## Proposed General Education/Transfer Agreement

Do you wish to propose this course for a Local General Education Area?

No

Do you wish to propose this course for a CSU General Education Area?

No

Do you wish to propose this course for a UC Transferable Course Agreement (UC-TCA)?

No

## Course Codes (Admin Only)

ASSIST Update

Yes

**C-ID Approval Dates**

C-ID Descriptor	Approval Date
C-ID MUS 135	9/11/2013

**CB00 State ID**

CCC000542417

**CB10 Cooperative Work Experience Status**

N - Is Not Part of a Cooperative Work Experience Education Program

**CB11 Course Classification Status**

Y - Credit Course

**CB13 Special Class Status**

N - The Course is Not an Approved Special Class

**CB23 Funding Agency Category**

Y - Not Applicable (Funding Not Used)

**CB24 Program Course Status**

Program Applicable

**Allow Pass/No Pass**

Yes

**Only Pass/No Pass**

No

**Reviewer Comments**

**Stacey Howard (showard) (Thu, 12 Oct 2023 18:51:27 GMT):** Proposed title change to Aural Skills II does not align to C-ID title. Titles may change once CCN goes into effect (this is unknown). No impact to articulation at this time.