

III. Statement of Course Need

- A. This course, as part of the integration of the Music Theory and Musicianship sequence, is an essential part of the professional skills required by all musicians.
- B. Course transferability: Based on evaluations at the njtransfer.org website, Theory and Musicianship courses transfer as the equivalent theory program for Associate and Bachelor degrees in the Arts and Fine Arts.

IV. Place of Course in College Curriculum

- A. Free elective
- B. This course serves as a studio arts elective for AA Liberal Arts Majors
- C. This course serves as a program requirement for the AFA Music degree.
- D. To see course transferability for New Jersey colleges and universities, go to the NJ Transfer website, www.njtransfer.org; for other colleges and universities, go to the individual college website.

V. Outline of Course Content

- A. Sight singing (treble and bass clefs) of diatonic melodies, with various complexities in key signatures, rhythms and chromatic alterations.
- B. One, two-part rhythm drills.
- C. Aural recognition of intervals, scales and various chord types.
- D. One, two, and simple three-part melodic and rhythmic dictations.
- E. Harmonic Dictation with introduced chromaticism
- F. Keyboard exercises that integrate pitch, rhythm and harmonic materials that parallel content of Music Theory III.

Note: The work will follow a logical progression of challenge and difficulty following the accomplishments in Musicianship II.

VI. General Education and Course Learning Outcomes

A. General Education Outcomes

The student will:

Engage in exercises and drills that develop and strengthen professional musical skills with musical language, vocabulary and applications. (GE-NJ 6)

B. Course Learning Outcomes

The student will be able to:

1. Identify by ear various musical intervals, scales and modes, melodic patterns, rhythmic combinations, chord types and harmonic progressions.

2. Sight-sing diatonic and chromatic melodies in various keys with certain rhythmic complexities.
3. Demonstrate rhythm recognition and skill in one and two-part exercises.
4. Notate, from aural recognition, examples of the musical parameters listed above.
5. Apply the use of the keyboard to the study and the demonstration of these musical elements.

(* embedded critical thinking)

C. Assessment Instruments

1. Written examinations and quizzes, including aural recognition and dictation.
2. Performance examinations, including sight-singing, rhythm drills and keyboard applications.

VII. Grade Determinants

- A. Examinations: written, aural, performance of skills
- B. Independent effort, progress
- C. Attendance, classroom participation

Formats, modes and methods that may be used for teaching and learning:

- A. lecture/discussion
- B. individual work with the instructor
- C. small-group work

VIII. Texts and Materials

- A. **Text:** no specified text, although an instructor may choose to adopt a certain method book for on-going sight-singing and/or rhythm drills.
An instructor will likely select a variety of musical drills from various sources.

(Please note: The course outline is intended only as a guide to course content and resources. Do not purchase textbooks based on this outline. The RVCC bookstore is the sole resource for the most up-to-date information about textbooks.)

- B. Materials: manuscript paper, pencil

IX. Resources

- A. Sound-proof music classroom with piano
- B. Stereo and media systems
- C. Available keyboards – practice rooms, A-23 keyboard studio