

**College of San Mateo
Official Course Outline**

1. **COURSE ID:** MUS. 102 **TITLE:** Musicianship II **C-ID:**
Semester Units/Hours: 3.0 units; a minimum of 48.0 lecture hours/semester
Method of Grading: Letter Grade Only
Recommended Preparation:
MUS. 101,

2. **COURSE DESIGNATION:**
Degree Credit
Transfer credit: CSU; UC

3. **COURSE DESCRIPTIONS:**
Catalog Description:

Continuation of applied aural and performance skills introduced and developed in MUS 101. Ear training, sight singing, and melodic, harmonic and rhythmic dictation are emphasized. Specific topics include harmonic progression, triadic structures and patterns in tonal melodies, more complex rhythmic patterns, as well as developing skills in musical transcription and basic keyboard harmony. Concurrent enrollment in MUS 132 strongly recommended for music majors.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**

Upon successful completion of this course, a student will meet the following outcomes:

1. Rhythm/Meter: Take dictation of and perform rhythmic patterns through subdivision of the beat in simple and compound meter
2. Melody: Take melodic dictation of and sight sing tonal melodies in a variety of meters, tempos, in major and minor mode, featuring leaps from the I, IV, V and V7 chords (in one and two parts)
3. Intervals: Sing (up or down) and aurally identify requested intervals through the octave
4. Harmony: Take harmonic dictation of standard diatonic progressions including chords in inversion and the V7

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

Upon successful completion of this course, a student will be able to:

1. Rhythm/Meter: Take dictation of and perform rhythmic patterns through subdivision of the beat in simple and compound meter
2. Melody: Take melodic dictation of and sight sing tonal melodies in a variety of meters, tempos, in major and minor mode, featuring leaps from the I, IV, V and V7 chords (in one and two parts)
3. Intervals: Sing (up or down) and aurally identify requested intervals through the octave
4. Harmony: Take harmonic dictation of standard diatonic progressions including chords in inversion and the V7

6. **COURSE CONTENT:**

Lecture Content:

UNIT 1

1. Rhythm/Meter - Review simple vs compound meter; review conducting patterns; setting words to rhythm; subdivision in simple time (review); dictation & performance exercises
2. Intervals - Review perfect intervals (aural identification and singing skills)
3. Melody - singing, dictating melodies using leaps from the I(i) chord; ^6 and ^7 in minor (review)
4. Harmony
 1. triads - sing arpeggiations of the tonic triad in root position and inversion
 2. chord qualities - all, in 3- and 4-voices
 3. dictation - harmonic rhythm, hearing bass lines, intro to transcription
5. Keyboard Exercises

UNIT 2

1. Rhythm/Meter - compound meter & various beat values through division (performance and dictation exercises)
2. Melody
 1. analysis - tendency tones; scale degree resolution patterns
 2. sight singing & dictation - intervals from the dominant triad

3. Harmony
 1. triads - singing & aurally identifying arpeggiations of the V chord
 2. dictation - bass line and roman numerals using root position triads
4. Keyboard Exercises

UNIT 3

 1. Rhythm - subdivision in compound; two-part rhythms (performance and dictation)
 2. Intervals
 1. the major and minor 6ths
 2. the major and minor 7th
 3. Melody
 1. analysis - phrase structure and the melodic line
 2. sight singing & dictation - intervals from the IV(iv), ii(dim ii), vi(VI)
 3. duets and trios
 4. Harmony
 1. singing & aurally identifying arpeggiations of the IV(iv), ii(dim ii), vi(VI); triads in inversion
 2. dictating typical progressions & cadences; 1st inversion chords
 5. Keyboard Exercises

UNIT 4

 1. Rhythm - continuation of unit 3
 2. Intervals - the tritone
 3. Melody
 1. analysis - harmonic implications; motives & sequences
 2. sight singing & dictation - intervals from the V7; other diatonic intervals
 4. Harmony
 1. triads - singing & identifying arpeggiations of the V7th chord
 2. dictation - progressions involving all diatonic triads, the cadential 6/4, and the V7 in inversion
 5. Keyboard Exercises

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

1. Lecture
2. Activity
3. Discussion
4. Observation and Demonstration
5. Other (Specify):
 1. Daily assignments to develop students' aural skills:
 - a. Sight singing and performance drills (intervals, rhythmic patterns, melodies) taken from text and other supplemental sources
 - b. Online aural training exercises
 - c. Lab work - exercises assigned to aid in aural training
 - d. Creative projects to demonstrate ability to synthesize and apply skills: e.g. students make a transcription of a favorite song and present their analysis in class. Students then rehearse and perform their transcriptions.
 2. In-class individual and group performances
 3. In-class aural identification and dictation exercises

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

Exam questions include written questions to assess comprehension of concepts

Reading Assignments:

Regular reading assignments from required textbook materials

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

1. Class Participation
2. Class Performance
3. Class Work
4. Exams/Tests
5. Home Work
6. Quizzes
7.
 1. In-class daily assessment of student's ability to perform assigned exercises
 2. Frequent performance and dictation quizzes to assess the same more formally
 3. Creative projects are collected and evaluated to check students' level of understanding
 4. Exam questions include written questions to assess comprehension of concepts

10. **REPRESENTATIVE TEXT(S):**

Possible textbooks include:

1. Ottman/Rogers. *Music for Sight Singing*, 8th ed. Pearson/Prentice Hall, 2010
2. Benward, Bruce and B. Jackson and B. Jackson. *Practical Beginning Theory: A Fundamentals Worktext*, 8th ed. McGraw Hill, 1999

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Course Originator: Jane Jackson Colombo

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