

College of San Mateo
Official Course Outline

1. **COURSE ID:** MUS. 103 **TITLE:** Musicianship III **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. 102,

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

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

Continuation of aural and performance skills introduced in MUS 102. Advanced tonal topics include chromaticism in sight singing and dictation (melodic and harmonic), modulation and irregular meter. Greater emphasis is placed on transcribing music, rhythmic and sight singing in performance, and other aurally relevant projects. Concurrent enrollment in MUS 133 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 written dictation of and perform more advanced rhythmic patterns (including those with triplets/duplets, syncopation, etc) in simple and compound time in one or more parts simultaneously
2. Melody - Take melodic dictation of and sight sing melodies involving chromatic alterations and modulation to closely related keys, in one and two parts
3. Intervals - Sing and identify intervals in non-tonal contexts
4. Harmony - Take dictation of harmonic chord progressions involving secondary chords and modulation to closely related keys

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

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

1. Rhythm/Meter - Take written dictation of and perform more advanced rhythmic patterns (including those with triplets/duplets, syncopation, etc) in simple and compound time in one or more parts simultaneously
2. Melody - Take melodic dictation of and sight sing melodies involving chromatic alterations and modulation to closely related keys, in one and two parts
3. Intervals - Sing and identify intervals in non-tonal contexts
4. Harmony - Take dictation of harmonic chord progressions involving secondary chords and modulation to closely related keys

6. **COURSE CONTENT:**

Lecture Content:

UNIT 1 Week 1 – 4 [Ottman Chapters 10 (subdivision) and 12 (further uses of diatonic intervals)]

1. Rhythm/Meter
 1. Review subdivision in simple and compound meter (performing and dictating)
2. Intervals
 1. Review singing and identifying all simple intervals through the octave
3. Atonal Sight Singing
 1. Intro to fixed-do solfege
 2. Whole tone and chromatic scales
 3. The major/minor second & related melodies
4. Tonal Melody
 1. Singing diatonic and 7th chord leaps in tonal music (review)
 2. Taking diatonic dictation of same
5. Harmony
 1. Singing and identifying all triad/chord qualities & inversions including 7th chords
 2. Harmonic dictation emphasizing 1st inversion chords and the cadential 6/4 (review)
6. Keyboard exercises

UNIT 2 Weeks 5 – 8 [Ottman Chapter 13 (chromaticism 1); Modus Novus Chapter 1 (the perfect 4th)]

1. Rhythm/Meter
 1. Two-part dictation & performances
2. Atonal Sight Singing
 1. The P4th & related melodies
3. Tonal Melody
 1. Non-harmonic tones and other 2nd inversion chords (sight singing and dictation)
 2. Two-part dictation
4. Harmony
 1. Dictation involving nonharmonic tones and other 2nd inversion chords
5. Keyboard exercises

UNIT 3 Weeks 9 – 12 [Ottman Chapters 13 (cont), 14 (chromaticism 2) and 15 (syncopation); Modus Novus Chapter 2 (the perfect 5th)]
1. Rhythm/Meter
 1. Syncopation
2. Atonal Sight Singing
 1. The perfect 5th & related melodies
3. Tonal Melody
 1. Modulation to the dominant and the V/V chord in sight singing and dictation
4. Harmony
 1. Dictation involving modulation to closely related keys and uses of the inverted V7
5. Transcription Projects begin
6. Keyboard exercises

UNIT 4 Weeks 13 – 16 [Ottman Chapter 16 (duplets and triplets); Modus Novus Chapters 3 & 4 (the major/minor 3rd & the tritone)]
1. Rhythm/Meter
 1. Duplets & triplets
2. Atonal Sight Singing
 1. The major and minor third and related melodies
 2. The tritone
3. Tonal Melody
 1. Continuation of Unit 3 work
4. Harmony
 1. Continuation of Unit 3 work
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:

Reading assignments from required textbooks

Other Outside Assignments:

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.

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. Projects
7. Quizzes
8. 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. Benward, Bruce and J. Timothy Kolosick. *Ear Training*, ed. McGraw Hill, 2009
2. Ottman, R., Rogers, N.. *Music for Sight Singing*, 8th ed. Prentice Hall, 2010
3. Edlund, Lars. *Modus Novus*, ed. Beekman Books, 1990

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Course Originator: Jane Jackson Colombo

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