

**College of San Mateo  
Official Course Outline**

1. **COURSE ID:** MUS. 104    **TITLE:** Musicianship IV    **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. 103,

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

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

Continuation of aural, performance, and analytical skills developed in MUS 103. Advanced topics include: further chromaticism and modulation in tonal music; atonal melody using fixed-do solfege; 20th rhythmic systems; modal & synthetic scales/melodies; and the tone row. Greater emphasis is placed on independent project-based work. Concurrent enrollment in MUS 134 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: Perform and aurally dictate single line and multi-part rhythmic patterns/phrases featuring 20th century rhythmic ideas such as irregularities in meter, beat divisions, and complex rhythmic structures
2. Modal & Synthetic Scales: Aurally identify and sing modal and synthetic scales.
3. Melody: Sight-sing and take dictation of chromatic, modulating (especially to distantly-related keys) and post-tonal melodies
4. Harmony: Dictate modulating and chromatic chord progressions

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

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

1. Rhythm/Meter: Perform and aurally dictate single line and multi-part rhythmic patterns/phrases featuring 20th century rhythmic ideas such as irregularities in meter, beat divisions, and complex rhythmic structures
2. Modal & Synthetic Scales: Aurally identify and sing modal and synthetic scales
3. Melody: Sight-sing and take dictation of chromatic, modulating (especially to distantly-related keys) and post-tonal melodies
4. Harmony: Dictate modulating and chromatic chord progressions

6. **COURSE CONTENT:**

**Lecture Content:**

UNIT 1

1. Rhythm/Meter: changing meters
2. Atonal Melody: 20<sup>th</sup> century repertoire involving major/minor 2nds & 3rds; perfect 4ths & 5ths
3. Tonal Melody: modulation to closely-related keys & other secondary (applied) chords (review)
4. Harmony: dictation involving modulation to closely-related keys and other secondary chords
5. Keyboard exercises

UNIT 2

1. Rhythm/Meter: hemiolas, double time signatures, asymmetrical meters
2. Atonal Melody: the tritone & related repertoire
3. Harmony: introduction to other chromatic chords (mode mixture, the N6th)
4. Keyboard exercises

UNIT 3

1. Rhythm/Meter: syncopation revisited
2. Atonal sight singing: the minor 6<sup>th</sup> & related repertoire
3. Tonal Melody: remote modulation; additional uses of chromatic tones/chords
4. Harmony: dictation involving more chromatic chords (augmented 6<sup>th</sup>, altered chords)
5. Keyboard exercises

UNIT 4

1. Rhythm/Meter: review/synthesis

2. Atonal Melody: modal and synthetic scales & related repertoire; the tone row
3. Tonal Melody: review/synthesis
4. Harmony: review/synthesis
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 such as musical transcriptions & performances
  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:**

Readings assigned from required textbooks

#### 9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

1. Class Participation
2. Class Performance
3. Exams/Tests
4. Quizzes
5.
  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, R., N. Rogers. *Music for Sight Singing*, 8th ed. Prentice Hall, 2010
2. Edlund, Lars. *Modus Novus*, ed. Beekman Books, 1990
3. Benward, Bruce and J. Timothy Kolosick. *Ear Training*, ed. McGraw Hill, 2009

**Origination Date:** August 2010

**Curriculum Committee Approval Date:** November 2012

**Effective Term:** Fall 2013

**Course Originator:** Jane Jackson Colombo

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