

**College of San Mateo**  
**Official Course Outline**

1. **COURSE ID:** MUS. 113    **TITLE:** Musicianship III    **C-ID:** MUS 145

**Units:** 1.0 units    **Hours/Semester:** 48.0-54.0 Lab hours

**Method of Grading:** Letter Grade Only

**Prerequisite:** MUS. 112

2. **COURSE DESIGNATION:**

**Degree Credit**

**Transfer credit:** CSU; UC

3. **COURSE DESCRIPTIONS:**

**Catalog Description:**

Incorporates and builds on concepts introduced in MUS. 112. Further development of ear training and sight singing skills. Topics include: triplets/duplets, syncopations, chromatic alterations, and modulation to closely-related keys.

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

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

1. Demonstrate the ability to hear music with understanding, recognizing patterns and musical function by dictating: rhythms with triplets/duplets and syncopation in simple and compound meters; melodies in major and minor keys with chromatic alterations and modulation to closely-related keys; Four-part harmonic progressions utilizing secondary/applied chords and modulation to closely-related keys.
2. Demonstrate the ability to audiate a musical score by: sight reading and performing rhythms with triplets/duplets and syncopation in simple and compound meters; sight singing and singing prepared melodies featuring chromatic alterations and modulation to closely-related keys

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

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

1. Demonstrate the ability to hear music with understanding, recognizing patterns and musical function by dictating: rhythms with triplets/duplets and syncopation in simple and compound meters; melodies in major and minor keys with chromatic alterations and modulation to closely-related keys; Four-part harmonic progressions utilizing secondary/applied chords and modulation to closely-related keys.
2. Demonstrate the ability to audiate a musical score by: sight reading and performing rhythms with triplets/duplets and syncopation in simple and compound meters; sight singing and singing prepared melodies featuring chromatic alterations and modulation to closely-related keys

6. **COURSE CONTENT:**

**Lab Content:**

1. **Weeks 1- 5**

- A. Rhythm/Meter: Subdivision in Simple and Compound Meter (perform and dictate) (Review)
- B. Intervals: Singing All Simple Intervals (Review)
- C. Tonal Melody: Singing and Dictating Diatonic Melodies with 7th Chord Leaps
- D. Harmonic Dictation
  - a. The V7 in Inversions (Review)
  - b. The ii-Chord and viio-Chord
- E. 7th-Chords: Singing and Aurally Identifying
- F. Keyboard: I - ii6 - V - I and cad 6/4 - I - I Progressions

2. **Weeks 6 - 9**

- A. Rhythm/Meter
  - a. Two-Part Dictation and Performance
  - b. Syncopation
- B. Tonal Melody: Non-Harmonic Tones and Other Second Inversion Chords (singing and dictation)
- C. Atonal Melody
  - a. Introduction to Fix-Do Solfege
  - b. Whole Tone and Chromatic Scales
  - c. The Major and Minor 2nd

- d. The P4th
- D. Harmony
  - a. The vi-Chord (singing)
  - b. Dictation of Progressions Using vi, iii, and Other 6/4 Chords
- E. Keyboard: I - I6 - IV and I - iii - IV Progressions
- F. Transcription Work - Introduction
- 3. **Weeks 10 - 13**
  - A. Rhythm: Syncopation Continued
  - B. Tonal Melody: the ii7 and viio7 Chords
  - C. Atonal Melody: the P5th
  - D. Harmonic Dictation
    - a. The ii7 and viio7 Chords
    - b. Mode Mixture
  - E. Keyboard: Synthesis Progression I - iii - IV - ii6 - cad6/4 - V8-7 - I
  - F. Transcription Project
- 4. **Weeks 14 - 17**
  - A. Rhythm/Meter: Duplets and Triplets
  - B. Tonal Melody: Modulation to V and the V/V Chord (singing and dictation)
  - C. Atonal Melody: The Major and minor 3rd
  - D. Harmonic Dictation
    - a. Modulation to the Dominant
    - b. Secondary Dominants
  - E. Keyboard: I - IV - V/V - V8-7 - I
  - F. Transcription Project Continued

## 7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Activity
- B. Critique
- C. Directed Study
- D. Discussion
- E. Individualized Instruction
- F. Observation and Demonstration

## 8. REPRESENTATIVE ASSIGNMENTS

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

### Writing Assignments:

Typical assignments may include, but are not limited to the following:

1. Prepare, sight sing, and transpose melodies in major and minor keys featuring chromatic alterations and modulation to closely related keys while conducting.
2. Examine and perform rhythms in simple and compound meters featuring triplets/duplets and syncopation in simple and compound meters at various tempos while conducting.
3. Analyze melodies for harmonic implications of chromatic tones, arpeggiations of triads, and phraseology.
4. Practice taking melodic dictation in a variety of major and minor keys, tempos, and meter signatures featuring chromatic alterations, modulation to closely-related keys, triplets/duplets, and syncopation.
5. Practice taking harmonic dictation of common chord progressions including secondary/applied chords and modulation to closely-related keys.
6. Practice taking rhythmic dictation with triplets/duplets and syncopation in simple and compound meters at various tempos.
7. Practice singing music in multiple parts (duets, canons, sing and play at the piano, etc).
8. Practice playing keyboard progressions while singing various parts.

### Reading Assignments:

Reading assignments include relevant pages from the textbooks relating to the topics.

## 9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Performance
- C. Class Work
- D. Exams/Tests

- E. Final Performance
- F. Group Projects
- G. Homework
- H. Projects
- I. Quizzes
- J. Written examination

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

Possible textbooks include:

- A. Benjamin, T., Horvit, M., & Nelson, R.. *Music for sight singing*, ed. Cengage, 2012
- B. Horvit, M., Koozin, T., & Nelson, R.. *Music for Ear Training*, 4th ed. Cengage, 2020
- C. Rogers, N., & Ottman, R.. *Music for sight singing*, 10th ed. Pearson, 2019
- D. Berkowitz, S., Fontrier, G., & Kraft, L.. *A new approach to sight singing.*, ed. W.W. Norton, 2011

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**Course Originator:** Jane Jackson