

College of San Mateo
Official Course Outline

1. **COURSE ID:** MUS. 112 **TITLE:** Musicianship II **C-ID:** MUS 135
Units: 1.0 units **Hours/Semester:** 48.0-54.0 Lab hours
Method of Grading: Letter Grade Only
Prerequisite: MUS. 111

2. **COURSE DESIGNATION:**

Degree Credit

Transfer credit: CSU; UC

3. **COURSE DESCRIPTIONS:**

Catalog Description:

Incorporates and builds on concepts introduced in MUS. 111. Further development of ear training and sight singing skills. Topics include: sight singing of triads and seventh chords, second-layer subdivision, and harmonic dictation of diatonic progressions.

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: taking dictation of melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords.; taking dictation of rhythms with subdivided beats in simple and compound meters.; taking harmonic dictation of common diatonic progressions with inversions, writing outer voices and Roman Numerals.
2. Demonstrate the ability to "audiate" a musical score by: sight reading and performing rhythms with subdivided beats in simple and compound meters.; sight singing melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords.

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: taking dictation of melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords.; taking dictation of rhythms with subdivided beats in simple and compound meters.; taking harmonic dictation of common diatonic progressions with inversions, writing outer voices and Roman Numerals.
2. Demonstrate the ability to "audiate" a musical score by: sight reading and performing rhythms with subdivided beats in simple and compound meters.; sight singing melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords.

6. **COURSE CONTENT:**

Lab Content:

1. **Weeks 1 - 4**

A. Singing

- a. Melodies in Major and Minor using Skips from I(i), V, and V7 (Review)
- b. The V7 - Chord (Review)
- c. The IV - Chord

B. Intervals: Review Singing P4ths, P5ths, TTs, Major/minor 6ths and 7ths

C. Rhythm

- a. Review Conducting Patterns
- b. Meter Structures
 - i. Review Simple Time with Subdivided Beats
 - ii. Review Rhythm Solmization (Rhythm Syllables)

D. Ear Training

- a. Triad Qualities in Root Position, 3 voices (review)
- b. Triad Qualities in 4-Voices (root position)
- c. Intervals of P4ths, P5ths, Major/minor 6ths and 7ths, TT
- d. Harmonic Dictation Using I, V and V7 Chords
- e. Melodic and Rhythmic Dictation

2. **Weeks 5 - 9**

A. Singing

- a. Scale Degree Resolution Patterns (Establishing Tonic Through Pitch Patterns)
- b. Intervals: All Interval Review (Singing)
- c. Progressions: I-V-I and I-IV-V-I
- B. Rhythm: Compound Meter through Divided Beats
- C. Ear Training
 - a. All Simple Intervals
 - b. Harmonic Dictation using I, IV, V(7), and cad 6/4 in Major Keys
 - c. Melodic and Rhythmic Dictation
- D. Keyboard: I - V - I Progression in Major and Minor Modes
- 3. **Weeks 10 - 11**
 - A. Singing
 - a. Melodies Using other Diatonic Chords
 - b. Harmonic Implications in Melodies
 - c. Duets
 - d. Triads: Singing the ii-Chord in All Positions, Major and Minor
 - e. Intervals - All (cont)
 - B. Rhythm
 - a. Compound Meter Using Subdivided Beats
 - b. Two-Part Rhythms
 - C. Ear Training
 - a. Harmonic Dictation in Minor Mode Using i, iv, V(7), and cad 6/4
 - D. Keyboard: I - IV - V - I Progression in Major and Minor Mode
- 4. **Weeks 12 - 17**
 - A. Singing
 - a. Melodies Using the ii, IV and vi Chords in Major and Minor modes
 - b. Melody Construction
 - i. Phrase Structure
 - ii. Motives/Sequences
 - c. The viio Chord
 - d. The vi(VI) Chord
 - e. intervals (cont)
 - B. Rhythm
 - a. Dots and Ties
 - b. Two-Part Performances
 - C. Ear Training
 - a. Harmonic Dictation: V7 in Inversion, the viio6, First Inversion Chords, the cad 6/4
 - b. Melodic Dictation
 - D. Keyboard: I - IV - V - I (cont)

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Activity
- B. Directed Study
- C. Discussion
- D. Individualized Instruction
- E. 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 leaps from the I, IV, V and V7 chords.
2. Examine and perform rhythms in simple and compound meters with subdivided beats at various tempos and with various beat values while conducting.
3. Practice taking harmonic dictation of common diatonic chord progressions with inversions, writing outer voices and Roman numerals.
4. Analyze melodies for tendency tones, arpeggiations of triads, harmonic context, and nonharmonic tones.
5. Practice performing exercises involving common melodic and rhythmic patterns.
6. Practice performing exercises in more than one part (duets, sing and play at the piano, etc)

7. Practice taking melodic dictation in a variety of major and minor keys, tempos, and meter signatures featuring leaps from the I, IV, V, and V7 chords.
8. Practice taking rhythmic dictation with subdivided beats in simple and compound meters at various tempos.
9. Practice playing keyboard exercises involving common progressions in a variety of major and minor keys.

Reading Assignments:

Read pertinent sections of the course materials

To be Arranged Assignments:

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9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Performance
- C. Class Work
- D. Exams/Tests
- E. Group Projects
- F. Homework
- G. Quizzes
- H. Written examination

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Horvit, M., Koozin, T., & Nelson, R.. *Music for ear training*, 4th ed. Cengage, 2020
- B. Benjamin, T., Horvit, M., & Nelson, R.. *Music for sight singing*, ed. Cengage, 2012
- 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