

**College of San Mateo
Official Course Outline**

1. **COURSE ID:** MUS. 114 **TITLE:** Musicianship IV **C-ID:** MUS 155

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

Method of Grading: Letter Grade Only

Prerequisite: MUS. 113

2. **COURSE DESIGNATION:**

Degree Credit

Transfer credit: CSU; UC

3. **COURSE DESCRIPTIONS:**

Catalog Description:

Incorporates and builds on concepts introduced in MUS. 113. Further development of ear training and sight singing skills. Topics include: advanced chromaticism including modulation to distantly-related keys, diatonic modes, non-diatonic and synthetic scales, pitch sets and tone rows, irregular beat division, polyrhythms, asymmetrical meters, mixed meters.

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:
 - a) aurally identifying and singing the diatonic modes (Lydian, Ionian, Mixolydian, Dorian, Aeolian, Phrygian, and Locrian);
 - b) taking dictation of chromatic, modulating (especially to remote keys), modal, and post-tonal melodies;
 - c) taking dictation of rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters;
 - d) aurally identifying and transcribing harmonic progressions utilizing secondary/applied chords, mode mixture, non-dominant 7th chords, Neapolitan and augmented 6th chords, extended and altered chords, and modulation to remote keys.
2. Demonstrate the ability to "audiate" a musical score by: a) sight reading and performing rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters; b) preparing and sight singing chromatic, modulating (especially to remote keys), modal, and post-tonal melodies.

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 rhythms with triplets/duplets and syncopation in simple and compound meter signatures.; taking dictation of melodies in major and minor keys with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.; aurally identifying and transcribing 4-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.; preparing and sight singing melodies with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.

6. **COURSE CONTENT:**

Lab Content:

1. **Weeks 1 - 4**

- A. Tonal Melody: Modulation and Secondary Chords (singing and dictation)
- B. Atonal Melody: Review Material from Mus 113 (Major and minor 2nds, P4ths, P5ths)
- C. Rhythm/Meter
 - a. Two Against Three
 - b. Changing Meters
- D. Harmonic Dictation: Modulation to Closely Related Keys
- E. Ear Training: Phraseology and Form
- F. Transcription Work
- G. Keyboard Exercises

2. **Weeks 5 - 9**

- A. Tonal Melody: Continuation from Unit 1
- B. Atonal Melody: The Tritone
- C. Rhythm/Meter

- a. Hemiolias
- b. Double Time Signatures
- c. Asymmetrical Meters
- D. Harmonic Dictation
 - a. Mode Mixture
 - b. Secondary Chords
- E. Transcription Work
- F. Keyboard Exercises
- 3. **Weeks 10 - 12**
 - A. Tonal Melody (singing and dictation)
 - a. Remote Modulation
 - b. Additional Uses of Chromatic Tones/Chords
 - c. The Modes
 - B. Atonal Melody: The Minor 6th
 - C. Rhythm/Meter
 - a. Syncopation Revisited
 - b. Rhythm in the 20th Century (continued)
 - D. Harmonic Dictation: The N6th Chord
 - E. Transcription Project
 - F. Keyboard Exercises
- 4. **Weeks 13 - 17**
 - A. 20th Century Melody: Synthetic Scales
 - B. Atonal Melody: The Major 6th
 - C. Rhythm/Meter: Review and Synthesis from Unit 3
 - D. Harmonic Dictation: Review and Synthesis from Unit 3
 - E. Performance Project
 - F. Transcription Project (continued)
 - G. Keyboard Exercises

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. Analyze, sing, and dictate advanced chromatic melodies including modulations to distantly-related keys.
2. Analyze, sing, and dictate melodies in the diatonic modes and/or synthetic scales.
3. Aurally identify and sing the diatonic modes: Lydian, Ionian, Mixolydian, Dorian, Aeolian, Phrygian, and Locrian.
4. Aurally identify and sing synthetic scales: whole-tone, pentatonic, octatonic, chromatic, etc.
5. Aurally identify atonal melodic segments/pitch sets and atonal melodies.
6. Examine, perform and dictate rhythms featuring irregular beat divisions, polyrhythms and rhythms in asymmetrical or mixed meters.
7. Practice taking harmonic dictation of chromatic tonal progressions involving secondary/applied chords, mode mixture, non-dominant 7th chords, Neapolitan and augmented 6th chords, extended chords, and modulations to distantly-related keys.
8. Practice singing music in multiple parts (duets, canons, sing and play at the piano, etc) appropriate to the topics studied.
9. Practice playing chromatic and modulating keyboard progressions.

Reading Assignments:

Read appropriate sections relating to the topics studied from texts.

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. Ottman, R. W. & N. Rogers. *Music for Sight Singing*, 10th ed. Upper Saddle River: Pearson/Prentice Hall, 2019
- B. Benjamin, T., M. Horvit, & R. Nelson. *Music for Sight Singing*, 5th ed. Belmont: Schirmer/Cengage, 2012
- C. Horvit, M., Koozin, T., & Nelson, R.. *Music for Ear Training*, 4th ed. Cengage, 2020

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Course Originator: Jane Jackson