

**I. COURSE DESCRIPTION:**

Division:	Humanities
Department:	Speech and Performing Arts
Course ID:	MUS 102L
Course Title:	Musicianship II
Units:	1
Lecture:	None
Laboratory:	3 hours
Prerequisite:	Music 101 and Music 101L
Corequisite:	Music 102

**Catalog Description:**

Continues to focus on the study of musicianship through its components. Explores dictation skills (the notation of aural impressions), the continued use of solfeggio syllables to discern pitches within a tonal framework, and keyboard fundamentals designed to elevate students' levels of musicianship.

**Schedule Description:**

Continues to focus on the study of musicianship through its components. Explores dictation skills (the notation of aural impressions), the continued use of solfeggio syllables to discern pitches within a tonal framework, and keyboard fundamentals designed to elevate students' levels of musicianship.

**II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: One**

**III. EXPECTED OUTCOMES FOR STUDENTS:**

Upon completion of the course, the student should be able to:

- A. Translate foreign musical terms and tempos found on a musical score
- B. Sing all three forms of the minor scale using solfeggio syllables
- C. Sing pentatonic scales
- D. Sing whole-tone scales
- E. Demonstrate the ability to take rudimentary harmonic dictation
- F. Sight sing modulating melodic lines.
- G. Demonstrate an understanding of the principles of Acoustics and how they affect performance practice
- H. Explain how the use of harmonic progression leads a listener on an unseen journey using the elements of tonal center, key change, cadence, and rhythmic variation over time

**IV. COURSE CONTENT:**

- A. Pitch: Minor scales
  1. Accidental
  2. Double sharp
  3. Double flat
  4. Minor scale
  5. Use of minor scale
  6. Melodic form of the minor scale
  7. Use of minor scales
  8. Names of the scale degrees in minor
  9. Playing minor scales at the keyboard
  10. Singing minor scales
- B. Pitch: Minor key signatures
  1. Derivation of key signatures in minor
  2. Minor key signatures on staff
  3. Circle of fifths for minor keys

- C. Major and minor key relationships
  - 1. The circle of fifths for major and minor keys together
  - 2. Relative keys
  - 3. Parallel keys
  - 4. Solemnization in relative major and minor keys
- D. Intervals major and perfect
  - 1. Interval
  - 2. Naming the interval
  - 3. Major and perfect intervals in the major scale
  - 4. Analysis of major and perfect intervals in the major scale
  - 5. Simple and compound intervals
- E. Intervals
  - 1. Minor intervals
  - 2. Diminished intervals
  - 3. Augmented intervals
  - 4. Modification of intervals
  - 5. Analyzing and writing all types of intervals
  - 6. Intervals in inversion
- F. Harmony I: Chords, major triads
  - 1. Chords
  - 2. The triad
  - 3. Types of triads
  - 4. The Major triad
  - 5. Inversions of triads
  - 6. Triad position
  - 7. Doubling dissonance and consonance
  - 8. Chords in a major key
- G. Keyboard harmony one
  - 1. Melody harmonization
  - 2. Playing the chord progression (I, V.I)
  - 3. Procedure for harmonizing a melody at the keyboard
  - 4. Playing chord progressions using I, IV, and V
- H. Elementary acoustics
- I. Medieval modes and other scale forms
- J. Foreign words and musical terms

**V. METHODS OF INSTRUCTION:**

- Class and/or small group discussion
- Critical evaluation of texts, newspapers, journal articles, and other printed research
- Critical evaluation of films, videotapes, audiotapes, or other media forms
- Analysis of live and recorded music
- Demonstrations and modeling
- Interactive computer/keyboard drills

**VI. TYPICAL ASSIGNMENTS:**

- A. Reading: Site read given modulation melodies in Ottman text.
- B. Writing: Render into notation basic melodic structures.
- C. Performance: Play all three forms of the minor scale.
- D. Critical Thinking: Compare and contrast musical compositions first conceived harmonically versus melodically.

**VII. EVALUATION(S):**

A student's grade will be based on multiple measures of performance and will reflect the objectives explained above. A final grade of "C" or better should indicate that the student has the ability to successfully apply the principles and techniques taught in this course. These evaluation methods may include, but are not limited to, the following:

20% of grade Lab work/performance  
80% of grade Comprehensive examinations (cumulative finals or certifications)

**VIII. TYPICAL TEXT(S):**

- A. Ottman, Robert and Mainous, Frank. Rudiments of music (4<sup>th</sup> edition). Prentice Hall, 2003.
- B. Ottman, Robert. Music for sight singing. Prentice Hall, 2003.
- C. Duckworth, William. A creative approach to music fundamentals with CD-ROM (8<sup>th</sup> edition). Wadsworth, 2004.
- D. Horvit, Michael; Koozin, Timothy; Nelson, Robert. Music for ear training with CD-ROM and Workbook, 2001.

**IX. OTHER SUPPLIES REQUIRED OF STUDENTS:** None

**Content Review Form  
COREQUISITE COURSE**

**Target Course:** Music 102L, Musicianship II  
**Corequisite Course:** Music 102, Music Theory II: Scales and Modes

Instructions:

1. List exit competencies (skills) from the Corequisite Course. These skills are listed in the "Student Outcomes" section of the Course Outline.
2. Indicate which of the listed exit competencies (skills) are necessary concurrent enrollment skills that should be developed in conjunction with completion of the target course. Mark with an "X" each needed skill.
3. Indicate the degree of importance of each identified concurrent enrollment skill related to the target course, using the following rating scale:

1= Critical            2 = Very Helpful            3= Desirable

**Skills Analysis**

Entry skills in Target Course	Exit Skills provided by corequisite course (Mark with an X if needed, and indicate corequisite course (if more than one).	Degree of Importance (Rate 1 – 3)
Demonstrate the ability to interpret melodic and rhythmic patterns through the use of dictation	x	1
Identify aurally harmonic intervals and chordal structure	x	1
Sing basic melodic patterns using the Solfegge (do, re, mi...) system	x	1
Write music using contrapuntal techniques, advanced harmony and the twelve-tone system	x	1
Identify harmonic qualities for all triads and seventh chords	x	1
Demonstrate ability to part-write chordal functions	x	1
Analyze the role of music and composers in society, including historical and multicultural perspectives	x	1
Demonstrate synthesis by composing a simple musical piece	x	1
Apply the musical analytical techniques above to self-critique the musical piece	x	1
Apply concepts of musical analysis to evaluate musical performances	x	1
Discuss how music enhances the well being of the individual and society as a whole.	x	1

**Content Review Form  
PREREQUISITE COURSE**

**Target Course:**                   **Music 102L, Musicianship II**  
**Prerequisite Course:**       **Music 101, Music Theory I: Fundamentals**

Instructions:

4. List exit competencies (skills) from the Corequisite Course. These skills are listed in the "Student Outcomes" section of the Course Outline.
5. Indicate which of the listed exit competencies (skills) are necessary concurrent enrollment skills that should be developed in conjunction with completion of the target course. Mark with an "X" each needed skill.
6. Indicate the degree of importance of each identified concurrent enrollment skill related to the target course, using the following rating scale:

1= Critical            2 = Very Helpful            3= Desirable

**Skills Analysis**

Entry skills in Target Course	Exit Skills provided by corequisite course (Mark with an X if needed, and indicate corequisite course (if more than one).	Degree of Importance (Rate 1 – 3)
Write music using the elements of music notation	x	1
Sing an octave scale using the tone syllables	x	1
Sight sing in Major keys, minor keys, and modes	x	1
Identify all intervals both in audio and written formats	x	1
Dictate rhythms, melodies, and harmonies	x	1
Analyze chordal functions in literature	x	1
Perform rhythmic exercises involving simple and compound meters	x	1
Demonstrate the hand signs corresponding to the tone syllables	x	1
Compare and contrast the use of musical elements in contemporary and classical works	x	1

**Content Review Form  
PREREQUISITE COURSE**

**Target Course:** Music 102L, Musicianship II  
**Prerequisite Course:** Music 101LA, Musicianship I

**Instructions:**

7. List exit competencies (skills) from the Corequisite Course. These skills are listed in the "Student Outcomes" section of the Course Outline.
8. Indicate which of the listed exit competencies (skills) are necessary concurrent enrollment skills that should be developed in conjunction with completion of the target course. Mark with an "X" each needed skill.
9. Indicate the degree of importance of each identified concurrent enrollment skill related to the target course, using the following rating scale:

1= Critical          2 = Very Helpful          3= Desirable

**Skills Analysis**

Entry skills in Target Course	Exit Skills provided by corequisite course (Mark with an X if needed, and indicate corequisite course (if more than one).	Degree of Importance (Rate 1 – 3)
Read and identify music of all style periods of music history	x	1
Sing an ascending and descending chromatic scale using chromatic syllables	x	1
Sing an ascending and descending major scale using solfeggio syllables	x	1
Sight sign melodic lines in both major and minor keys	x	1
Take single-part melodic dictation		
Translate foreign musical terms and tempos found on a musical score	x	1
Identify simple conducting beat patterns	x	1