

I. COURSE DESCRIPTION:

- A. Division: Humanities
Department: Speech & Performing Arts
Course ID: MUS 201L
Course Title: Musicianship III
Units: 1
Lecture: None
Laboratory: 3 hours
Prerequisite: Music 102 and Music 102L
Corequisite: Music 201

B. Catalog Description:

Emphasis on further development of skills in sight singing melodies which contain all intervals, melodic dictation which contains modulation, harmonic identification of all diatonic seventh chords and harmonic dictation of chorale phrases which modulate, rhythmic dictation with quarter and eighth beat values and in compound meters.

C. Schedule Description:

Emphasis on further development of skills in sight singing melodies which contain all intervals, melodic dictation which contains modulation, harmonic identification of all diatonic seventh chords and harmonic dictation of chorale phrases which modulate, rhythmic dictation with quarter and eighth beat values and in compound meters.

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

III. EXPECTED OUTCOMES FOR STUDENTS:

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

- A. Sight-sing intermediate level melodies in treble, bass, and alto clefs using scale numbers, solmization, or letter names to represent pitches.
- B. Notate from dictation increasingly longer melodies which modulate
- C. Differentiate aurally and in writing all diatonic seventh chords and modulation if it occurs within an harmonic progression.
- D. Demonstrate the relationship between beat and a given rhythmic pattern containing quarter and eighth beat values in simple and compound meters.
- E. Realize a figured bass line at the keyboard.

IV. COURSE CONTENT:

- A. Singing major and minor scales and mode using
 1. Scale numbers
 2. Syllables
 3. Letter names
- B. Singing intermediate level melodies in treble, bass, and alto clefs using
 1. Scale numbers
 2. Syllables
 3. Letter names
- C. Recognizing diatonic intervals both aurally and in writing
 1. Relating intervals to the distance found between the tonic and each degree of a major scale (between the 4th and 7th degrees for the tritone)
 2. Singing and playing the intervals on a keyboard
- D. Notating from dictation melodies which modulate
 1. Relating the pitch of each tone within a given melody to the established tonality, especially the tonic and dominant.
 2. Recognizing melodic cadences that establish new tonalities
- E. Recognizing both aurally and in writing all of the diatonic seventh chords in a major or minor key and modulation within harmonic phrase

1. Relating the root and quality of the seventh chord to the degrees of a given major or minor scale
 2. Playing all seventh chords on a keyboard
 3. Vocally arpeggiating all seventh chords
 4. Remembering the tonic at the beginning of the phrase and relating it to the new tonic at the end of the phrase
- F. Intermediate level rhythmic patterns against an established beat
1. Clapping/tapping using whole, half, quarter, eighth, sixteenth, thirty-second, dotted notes, triplets, and duplets.
 2. Vocally TAH-ing the pattern while conducting
 3. Relating the rhythmic placement of each tone within a given melody to an established pulse and determining if the pulse/beat is divided into two or three parts.

V. METHODS OF INSTRUCTION: (Please check all that apply and add any additional ones not listed.)

- Lecture
- Dictation
- Critical evaluation of texts, newspapers, journal articles, and other printed research
- Critical evaluation of films, videotapes, audiotapes, or other media forms
- Classroom demonstrations
- Interactive computer/keyboard drills

VI. TYPICAL OUT-OF-CLASS ASSIGNMENTS:

- A. Reading Assignment. Reading assignments are required and may include (but are not limited to) the following: Sight-read the allegro con brio section of the Brahms' trio op. 8 (285 melody) in the Ottman music for sight-singing text.
- B. Writing Assignment. Writing assignments are required and may include (but are not limited to) the following: Take down dictation (write with musical notation) the opening French horn theme to Brahm's second piano concerto.
- C. Composition. Compose an 8-bar melody for soprano using the treble clef, key of B flat, and following the principles of antecedent consequent.
- C. Critical Thinking Assignment. Critical thinking assignments are required and may include (but are not limited to) the following: In a class discussion, compare and contrast the melodic interplay of the opening French horn melody with the symphonic response and the piano's part in the exposition, development, and recapitulation.

VII. EVALUATION:

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:

- 15% of grade Projects/written papers or reports
- 60% of grade Comprehensive examinations (cumulative finals or certifications)
- 25% of grade Homework

VIII. TYPICAL TEXTS:

- A. Ottman, Robert. Basic ear training skills, Prentice Hall, 1991.

- B. Benward, Bruce. Ear training: A technique for listening, (6th edition). McGraw Hill, 2000.
- C. Benward, Bruce. Sight singing complete (6th edition). Ars Nove Software, 1998
- D. Karpinski, Gary. Aural skills acquisition: The developing of listening, reading, and performing skills in college musicians. Oxford University Press, 2000.
- E. Hall, Anne Carothers. Studying rhythm. Prentice Hall, 1998

IX. OTHER SUPPLIES REQUIRED OF STUDENTS: None

**Content Review Form
PREREQUISITE COURSE**

Target Course: Music 201L, Musicianship III
Prerequisite 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 201L, Musicianship III
Prerequisite Course: Music 102L, Musicianship II

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)
Translate foreign musical terms and tempos found on a musical score	x	1
Sing all three forms of the minor scale using solfeggio syllables	x	1
Sing pentatonic scales	x	1
Sing whole-tone scales	x	1
Take rudimentary harmonic dictation	x	1
Sight sing modulating melodic lines.	x	1
Demonstrate an understanding of the principles of Acoustics and how they affect performance practice	x	1
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	x	1

**Content Review Form
 COREQUISITE COURSE**

Target Course: Music 201L, Musicianship III
Corequisite Course: Music 201, Music Theory III: Basic Harmony

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)
Demonstrate the ability to interpret more advanced melodic and rhythmic patterns through the use of dictation.	x	1
Demonstrate the ability to interpret basic harmonic structures (triads, inversions, progressions) through the use of dictation.	x	1
Demonstrate the ability to interpret two part harmonies through the use of dictation.	x	1
Demonstrate an understanding of implied harmonies through a realization of figured bass using standard musical notation.	x	1
Demonstrate an understanding of implied harmonies through a realization of figured bass at the keyboard.	x	1
Analyze four part chorales for their harmonic structure.	x	1
Discuss how music enhances the well being of the individual and society as a whole.	x	1
Discuss how performances of such music has evolved from sacred services to secular concerts and the resulting impact on society.	x	1