

I. COURSE DESCRIPTION:

- A. Division: Humanities
Department: Speech & Performing Arts
Course ID: MUS 202L
Course Title: Musicianship IV
Units: 1
Lecture: None
Laboratory: 3 hours
Prerequisite: Music 201 and Music 201L
Corequisite: Music 202

B. Catalog Description:

Emphasis on further development of skills in sight singing modal melodies and melodies containing larger leaps and non-diatonic tones, dictation of melodies with non-diatonic tones and modal melodies, harmonic identification of secondary dominants and augmented sixth and Neapolitan sixth chord, rhythmic dictation with changing meters and super triplets.

C. Schedule Description:

Emphasis on further development of skills in sight singing modal melodies and melodies containing larger leaps and non-diatonic tones, dictation of melodies with non-diatonic tones and modal melodies, harmonic identification of secondary dominants and augmented sixth and Neapolitan sixth chord, rhythmic dictation with changing meters and super triplets.

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 modal melodies and more difficult tonal melodies containing non-diatonic tones in treble, alto, tenor and soprano clefs using scale numbers, solmization, or letter names to represent pitches
- B. Notate dictation from increasingly longer and more complex tonal and modal melodies, two melodies heard simultaneously, and analyze the use of non-diatonic tones.
- C. Differentiate aurally and in writing the use of secondary, augmented sixth and Neapolitan sixth chords.
- D. Demonstrate the relationship between beat and a given rhythmic pattern within a phrase containing changing meters and super triplets.

IV. COURSE CONTENT:

- A. Singing major and minor scales and transpose modes using
 1. Scale numbers
 2. Syllables
 3. Letter names
- B. Singing difficult modal and tonal melodies with non-diatonic tones in treble, bass, alto, tenor, and soprano clefs using
 1. Scale numbers
 2. Syllables
 3. Letter names
- C. Recognizing harmonic intervals (both pitches and sounded together) aurally and in writing
 1. Mentally separating the given interval into two distinct pitches.
 2. Playing harmonic intervals on a keyboard and vocally matching the pitches
- D. Notating from dictation modal melodies with non-diatonic tones and two melodies heard simultaneously by:

1. Relating each melodic pitch to the established key or mode
 2. Analyzing non-diatonic tones as either non-harmonic embellishing tones or the result of chromatic (borrowed) harmony.
 3. Identifying the intervals formed between the two melodic lines
- E. Recognizing both aurally and in writing all secondary, augmented, and Neapolitan sixth chords by
1. Relating the quality of a given chord to the harmonic vocabulary of an established tonality and identifying it as either diatonic or chromatic
 2. Identifying the harmonic function of the chord (cadential formula)
 3. Playing the chords on a keyboard
- F. Demonstrating difficult rhythmic patterns against an established beat and recognize changes of meter by
1. Clapping/tapping using all note value configurations
 2. Vocally TAH-ing the pattern while conducting
 3. Relating the rhythmic placement of each note to an established pulse and determining pulse groupings

V. METHODS OF INSTRUCTION:

- Lecture
- Dictation
- Class and group discussion
- Critical evaluation of texts, newspapers, journal articles, and other printed research
- Critical evaluation of films, videotapes, audiotapes, or other media forms
- Classroom demonstrations
- Analysis of live and recorded music
- 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 soprano line of Bach's cantata #206 (the allegretto melody 299) 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 in dictation the violin solo in the Bach aria for alto "er barme dich" from the St. Matthew Passion.
- C. Composition. Compose a melodic line for the alto voice that would go with the violin introduction in the aforementioned aria.
- D. Critical Thinking Assignment. Critical thinking assignments are required and may include (but are not limited to) the following: Bach was the master of the baroque (100 years before the romantic period ever flowered). How would you assess the aria you've been working on in terms of romantic interpretation, emotional content, and the overwhelming sense of loss despite the fact that it comes from a time period that was not supposed to dwell on such subjects and certainly not with the romantic impact this aria clearly has on the listener.

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 202L, Musicianship IV
Prerequisite Course: Music 201, Music Theory III: Basic Harmony

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

PREREQUISITE COURSE

Target Course: Music 202L, Musicianship IV
Prerequisite Course: Music 201L, Musicianship III

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)
-------------------------------	---	-----------------------------------

Sight-sing intermediate level melodies in treble, bass, and alto clefs using scale numbers, solmization, or letter names to represent pitches.	x	1
Notate from dictation increasingly longer melodies which modulate	x	1
Differentiate aurally and in writing all diatonic seventh chords and modulation if it occurs within an harmonic progression.	x	1
Demonstrate the relationship between beat and a given rhythmic pattern containing quarter and eighth beat values in simple and compound meters.	x	1

COREQUISITE COURSE

Target Course: Music 202L, Musicianship IV
Corequisite Course: Music 202, Music Theory IV: Advanced Harmony

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)
Analyze Bach Chorales having more advanced harmonic structures as well a spectrum of non-harmonic tones.	x	1
Compose modulating melodic lines.	x	1
Using notation, demonstrate an understanding of implied harmonies through a realization of figured bass.	x	1
Demonstrate an understanding of harmonic rhythm through chordal accompaniment of given melodies using notation.	x	1
Compose thirty-two measure chorales with original melodies and appropriate harmonic accompaniment with proper voice leading and a full spectrum of non-harmonic tones.	x	1
Analyze other basic musical forms (apart from chorale structures)	x	1