

Mt. San Jacinto College
Integrated Course Outline of Record

Form B

Submitted by: John Tribelhorn Date: 11/14/2019

Department	Subject	Course Number	Title
Music	Music MUS	176	Musicianship II

Units/Hours

Each lecture unit requires 1 hour per week of class time, and 2 hours per week of study outside of class.
Each laboratory unit requires 3 hours per week of class time.
Each activity unit requires 2 hours per week of class time and 1 hour per week of study outside of class.

Lab Units	Total Units
1.00	1.00
Lab Contact Hours	Total Contact Hours
48.00 - 54.00	48.00 - 54.00
Lab Homework Hours	
0	

Stand Alone:

Program Applicable

AA/AS Degree General Ed Breadth Area(s):

-none-

General Education Justification:

Maximum Enrollment:	32
Maximum Enrollment Justification:	Justification:
Grading Method:	Letter Grade or P/NP
TOP code:	1004.00

Can be Taken	1	time(s) for credit (max 4)
		- Visual or Performing Arts course that is required to meet major requirements for UC/CSU

- Intercollegiate athletics course
- Academic/vocational competition course

Catalog Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course).
(75 words or less in gray box below).

This course applies and develops the rhythmic, melodic, and harmonic materials of Music Theory II through ear training, sight singing, analysis, and dictation. The course builds on the material of Musicianship I with more challenging melodies, rhythms, and dictation of chord progressions.

Schedule Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course).
(25 words or less in gray box below).

This course applies and develops the rhythmic, melodic, and harmonic materials of Music Theory II through ear training, sight singing, analysis, and dictation.

Need for the course:

Musicianship is a required component for lower division music majors at all universities. The course is required for the AA-T in Music. These skills are mandatory for any professional musician.

Prerequisite(s):

Prerequisites go through a separate approval process. See Forms E1-E6 for details.
(For further clarification, contact the Prerequisite Subcommittee)

- MUS 175 with a Grade of C or better.

Corequisite(s):

Corequisites go through a separate approval process. See Forms E1-E6 for details.

-none-

Recommend Preparation:

Recommended Preparation goes through a separate approval process. See Forms E1-E6 for details.

- Concurrent enrollment in MUS 104. and
- Concurrent enrollment in one of the following piano classes: MUS 111 or 112

Other Enrollment Criteria:

-none-

Learning Objectives:

(please number each objective and express in behavioral terms)
Upon the completion of the course the student will be able to do the following:

1. Discover patterns and musical function by sound in progressively complex music, demonstrating the ability to hear music with understanding.
2. Analyze and take dictation of melodies in major and minor keys with leaps from I, IV, V, and V7 chords.
3. Analyze and take dictation of rhythms with subdivided beats in simple and compound meters.
4. Analyze and take harmonic dictation of common diatonic progressions with inversions, writing outer voices and Roman numerals.
5. Produce sounds indicated on a musical score by sight reading and performing rhythms with subdivided beats in simple

- and compound meters.
6. Produce sounds indicated on a musical score by sight singing melodies in major and minor keys featuring leaps from I, IV, V, and V7 chords.
 7. Analyze and sing diatonic melodies using solfeggio syllables and scale degree numbers.

Course Content:

(please number the outline of main topics and subtopics)

All course content takes place in the lab context.

Lab Content:

(please number the outline of main topics and subtopics)

1. Review of Skills--discussion of procedures and strategies for success covered in Musicianship I
 1. Sight singing
 1. Solfeggio
 2. Discussion of Relation Between Solfeggio Syllables and Scale Degrees
 3. Discussion of Fixed *Do* vs. Movable *Do*
 2. Ear training--suggestions for successful transcription/dictation
 1. Melodic Dictation
 2. Rhythmic Dictation
 3. Harmonic Dictation
2. Sight Singing
 1. Major and minor melodies with leaps from I, IV, V, and V7
 2. Singing exercises with common melodic patterns (arpeggios, sequences, passing tones, neighbor tones, etc.)
 3. Arpeggiation of chords, can be performed at piano while playing chords
3. Phrase Structure
 1. Analyze phrase structure within simple melodic forms
 2. Analyze melodies for tendency tones, arpeggiation of triads, harmonic context, and nonharmonics
4. Rhythmic Performance
 1. Exercises incorporating common rhythmic patterns with subdivided beats in simple and compound meters at various tempi
 2. Perform rhythms in various ways--while conducting, with rhythmic syllables, singing and clapping, in 2 & 3 parts
5. Rhythmic Dictation
 1. Exercises incorporating common rhythmic patterns with subdivided beats in simple and compound meters at various tempi
 2. Rhythmic error-detection exercises
6. Melodic Dictation
 1. Dictation in a variety of major and minor keys, tempi, and meters featuring leaps from the I, IV, V, and V7 chords
 2. Dictation of two-voice counterpoint
7. Harmonic Dictation
 1. Exercises incorporating common diatonic chord progressions with inversions, emphasizing bass-line patterns and tendency tones
 2. Dictation of common diatonic progressions with inversions, writing outer voices and Roman numerals

Methods of Instruction:

Methods of instruction may include, but are not limited to the following:

- **Method:** Observation and Demonstration
- **Integration:** The instructor will demonstrate sounds of intervals, major and minor melodies, common chord

progressions, rhythms with subdivided beats, and best strategies for the identification of each. Students will observe the instructor's demonstration of sight reading rhythms and melodies using rhythmic syllables and solfeggio. The instructor will demonstrate the use of interactive ear training software which students will then use for practice. The instructor will explain how to practice new musicianship skills such as leaping melodies and subdivided rhythms.

- **Method:** Directed Study
Integration: Directed study will include in-class practice of auditory analysis and writing skills using the piano, voice, simple percussion instruments, and/or pre-recorded musical examples. The instructor will provide auditory examples of diatonic melodies, rhythms, and common chord progressions for students to dictate. Practice will include the use of an interactive computer program such as MacGamut or Practica Musica.
- **Method:** Individualized Instruction
Integration: The instructor will direct instruction to individuals who have difficulty with particular skills, and to motivate them to practice. Various strategies may be used to help students recognize patterns and musical function and to correctly analyze melodies with leaps, rhythms with subdivided beats, and diatonic chord progressions.

Methods of Evaluation:

A student's grade shall be determined by the instructor using multiple measures of performance related to the course objectives. Methods of evaluation may include but are not limited to the following:

- **Method:** Class Performance
Integration: In-class performance of sight singing and rhythmic performance drills will be evaluated based on each student's active participation and ability to accurately perform the written music with accurate pitches, rhythms, and solfeggio or rhythmic syllables. Exercises may be performed while conducting. Class performance will involve rhythms with subdivided beats in simple/compound meters and melodies featuring leaps from I, IV, V, and V7 chords.
- **Method:** Exams/Tests
Integration: Exams will consist of two basic formats. Individual sight singing examinations will require students to sing written melodies and rhythms and will be evaluated based on accurate pitch, rhythm, and solfeggio. The second format--dictation exams--will evaluate each student's ability to accurately notate melodies with leaps, simple/compound subdivided rhythms, and chord progressions played by the instructor at the piano or on simple percussion instruments.
- **Method:** Directed Listening Activities/Exams
Integration: In directed listening, the instructor will play a recording and ask students to analyze and describe specific musical elements they hear such as chord qualities, progressions, diatonic melodies, and rhythms. Directed listening will be evaluated based on each student's ability to make correct musical observations about the music they hear.
- **Method:** Self-paced Individual Laboratory Work
Integration: Students will complete ear training exercises using computer software such as MacGamut, Practica Musica, or Sibelius Educational Suite. The software will drill all elements of the course including common chord progressions with inversions, simple/compound subdivided rhythms, and melodies with leaps from I, IV, V, and V7 chords. Exercises will be evaluated based on successful completion of the drills.

Examples of Assignments:

Students will be expected to understand and critique college level texts or the equivalent. Reading and writing, as well as out of class assignments are required. These assignments may include but are not limited to the following:

1. Sight Singing: Look at the written music and find patterns and potentially difficult pitches, leaps, and rhythms. With the class, perform the exercise in various ways. Use solfeggio, use scale degree numbers, sing while conducting, and sing while playing the melody on the piano. Take note of what kinds of melodic shapes or rhythms tend to cause you to make mistakes.
2. Harmonic Dictation: Listen to the instructor demonstration of the chord progression, played twice. Write the functional names of triads played, along with the correct inversion (figured bass). Write the lowest and highest notes of each chord.
3. Melodic Dictation: Listen to the instructor demonstration of the melody, played twice. Write the melodies played using

correct musical notation. Take special notice of leaps from I, IV, V, V7 chords.

4. Transcription Assingment: The instructor will play a short excerpt from a "surprise" musical example (incorporating melodic leaps and subdivided rhythms from classical music, recent pop, classic rock, etc.). Transcribe the harmonic progression and melody after multiple passes through the recording.

Textbooks:

- Berkowitz, S., Fontrier, G., Kraft, L., Goldstein, P., Smaldone, E. (2017). *A New Approach to Sight Singing* (3rd/current/e). W. W. Norton & Company. ISBN: 978-0393284911
- Horvit, M., Nelson, R., Koozin, T. (2020). *Music for Ear Training* Cengage. ISBN: 9780357106846

Other Resources:

- [Auralia 5](#). Rising Software, (Cloud Edition/e).

Minimum Qualification

- Music (Masters Required)