

Mt. San Jacinto College
Integrated Course Outline of Record

Form B

Submitted by:	John Tribelhorn	Date:	12/17/2019
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Department	Subject	Course Number	Title
Music	Music MUS	277	Musicianship III (formerly MUS-177)

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:

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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 III through ear training, sight singing, analysis, and dictation. The course includes syncopation, triplet rhythms, and melodies and harmonies that incorporate close-key modulation and chromaticism.

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 III 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 degree. 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 176 with a Grade of C or better. and

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 253 and
- Concurrent Enrollment in one of the following piano courses: 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 music that incorporates sophisticated compositional techniques, demonstrating the ability to hear music with understanding.
2. Analyze and dictate rhythms featuring triplets/duplets and syncopation in simple and compound meters.
3. Analyze and take dictation of melodies in major and minor keys featuring triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.
4. Analyze, aurally identify, and transcribe four-part harmonic progressions utilizing secondary/applied chords and

- modulation to closely-related keys.
5. Produce sounds indicated in a musical score by sight singing melodies with triplets and duplets, syncopation, chromatic alterations and modulation to closely-related keys.
6. Produce sounds indicated in a musical score by sight reading and performing rhythms with triplets, duplets, and syncopation in simple and compound meters.

Course Content:

(please number the outline of main topics and subtopics)

All course content occurs in the lab setting.

Lab Content:

(please number the outline of main topics and subtopics)

1. Review of Skills--discussion of procedures and strategies for success learned in previous musicianship levels.

1. Sight singing--solfege related to Musicianship III-level melodies

2. Ear training techniques--related to Musicianship III material

1. Melodic dictation

2. Rhythmic dictation

3. Harmonic dictation
2. Sight Singing

1. Preparation, sight singing, and transposition of melodies featuring chromatic alterations and modulation to closely-related keys

2. Perform melodies while conducting

3. Sight singing music in multiple parts

4. Perform melodies while playing chord progressions on the piano
3. Rhythmic Performance

1. Practice exercises with rhythmic patterns in simple and compound meters and at various tempi

2. Triplet and duplet rhythms

3. Syncopation

4. Perform rhythmic exercises while conducting, and/or clap rhythms while keeping the beat with the foot.
4. Rhythmic Dictation

1. Take dictation of rhythms in a variety of tempi and simple/compound meters

2. Triplet and duplet rhythms

3. Syncopation

4. Practice exercises to detect rhythmic errors
5. Melodic Dictation

1. Take dictation of melodies in a variety of major and minor keys, tempi, and meters

2. Triplet and duplet rhythms

3. Syncopation

4. Chromatic alteration

5. Modulation to closely-related keys

6. Take dictation in two parts
6. Harmonic Dictation of Chord Progressions

1. Secondary/applied chords

2. Modulation to closely-related keys

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 harmonic progressions incorporating secondary/applied chords and close-key modulation, melodies with chromatic alteration, rhythms with triplets/duplets, 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 musicianship skills.

- **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 modulating melodies, syncopated rhythms, and chord progressions incorporating secondary/applied chords 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 motivate them to practice. Various strategies may be used to help students recognize patterns and musical function and to correctly analyze melodies with chromatic alterations and close-key modulation, rhythms with triplets/duplets and syncopation, and diatonic chord progressions with secondary/applied chords and close-key modulation.

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 syncopated rhythms with triplets/duplets and melodies incorporating chromatic alteration.
- **Method:** Exams/Tests
Integration: Exams will consist of two basic formats. Individual sight singing examinations will require students to sing written melodies with close-key modulations and triplet/duplet rhythms. Students will be evaluated based on accurate pitch, rhythm, and solfeggio. The second format--dictation exams--will evaluate each student's ability to accurately notate rhythms, melodies, 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 chromatically altered melodies, modulating chord progressions, and syncopated 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 drills all elements of the course including melodies with chromaticism, syncopated rhythms, and chord progressions that modulate to closely related keys. 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 leaps, chromatic alterations, 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. Be

on the lookout for secondary/applied chords and modulation to closely related keys.

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 chromatic alterations and modulating passages.

Textbooks:

- Berkowitz, S., Fontrier, G., Kraft, L., Goldstein, P., Smaldone, E. (2017). *A New Approach to Sight Singing* 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/e).

Minimum Qualification

- Music (Masters Required)