

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	278	Musicianship IV (formerly MUS-178)

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 IV through ear training, sight singing, analysis, and dictation. The course includes rhythms, melodies, and harmonies used in Romantic, Impressionist, Modal, and Twentieth-Century music.

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 IV 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 by 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 277 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 254 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 in music that incorporates advanced compositional techniques, demonstrating the ability to hear music with understanding.
2. Identify by sound and sing the diatonic modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian).
3. Analyze and take dictation of chromatic, modulating (especially to distantly-related keys), modal, and post-tonal melodies.
4. Analyze and take dictation of rhythms featuring irregular beat divisions and polyrhythms.
5. Analyze and take dictation of rhythms in asymmetrical or mixed meters.

- 6. Identify the sound and transcribe harmonic progressions utilizing secondary/applied chords, mode mixture, non-dominant 7th chords, Neapolitan and augmented 6th chords, extended and altered chords, and modulation to distantly-related keys.
- 7. Produce sounds indicated by a musical score by sight reading and performing rhythms featuring irregular beat divisions and polyrhythms.
- 8. Produce sounds indicated by a musical score by sight reading and performing rhythms in asymmetrical or mixed meters.
- 9. Produce sounds indicated by a musical score by preparing and sight singing chromatic, modulating (especially to distantly-related keys), modal, and post-tonal melodies.

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 courses
 - 1. Sight singing
 - 1. All solfeggio syllables related to Musicianship IV-level melodies
 - 2. Correlation between solfeggio and scale degrees
 - 2. Ear training techniques--related to Musicianship IV material
 - 1. Melodic dictation
 - 2. Rhythmic dictation
 - 3. Harmonic dictation
- 2. Sight Singing
 - 1. Practice singing melodies with advanced chromatic alterations and modulation to distantly-related keys.
 - 2. Practice singing melodies written using various modes and other scales.
 - 3. Singing exercises in multiple parts, while conducting or playing piano
 - 4. Practice singing melodies based on pitch sets, tone rows, or other post-tonal techniques
 - 5. Practice singing melodies featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters
- 3. Rhythmic Performance
 - 1. Practice rhythms that incorporate irregular beat divisions, odd time signatures, polyrhythms, and mixed meters
 - 2. Performance of rhythm exercises while conducting
- 4. Scales
 - 1. Aural identification of diatonic modes: Ionian, Dorian, etc.
 - 2. Non-diatonic and synthetic scales
 - 1. Whole-tone
 - 2. Various pentatonic scales
 - 3. Chromatic
 - 4. Octatonic--whole/half and half/whole
- 5. Rhythmic Dictation
 - 1. Exercises to detect errors in rhythm
 - 2. Dictation of rhythms incorporating irregular beat divisions and polyrhythms and/or asymmetrical or mixed meters
- 6. Melodic Dictation
 - 1. Dictation of melodies in diatonic modes and other scales
 - 2. Dictation of pitch sets, tone rows, and post-tonal melodies
- 7. Harmonic Dictation
 - 1. Dictation of chord progressions that include secondary/applied chords
 - 2. Mode mixture
 - 3. Non-dominant 7th chords

- 4. Neapolitan and augmented 6th chords
- 5. Extended and altered chords
- 6. Modulations to distant 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 the sounds of harmonic progressions incorporating mode mixture and non-dominant 7th chords, melodies using modes and other scales, rhythms in asymmetrical meters and polyrhythms, 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 practice strategies for 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, asymmetrical rhythms, and chord progressions incorporating Neapolitan and augmented 6th 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 distant-key modulation or using non-diatonic scales, rhythms featuring polyrhythms or in mixed meters, and chord progressions with secondary chords, Neapolitan and augmented 6th chords, mode mixture, extended and altered chords, and distant-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 melodies and harmonies that modulate to distant keys, polyrhythms, and rhythms in mixed meters.
- **Method:** Exams/Tests
Integration: Exams will consist of two basic formats. Individual sight singing examinations will require students to sing written melodies constructed from pitch sets and tone rows and rhythms in mixed meters. Exams 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 chord qualities and extensions, progressions involving distant-key modulations, and rhythms involving polyrhythms. 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 based on non-diatonic scales, asymmetric rhythms, and harmonic progressions that modulate to distant keys or incorporate extended and non-dominant 7th 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 leaps, modulations, 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 chords played, along with the correct inversion (figured bass). Write the lowest and highest notes of each chord. Be on the lookout for altered and extended chords and modulation to distantly 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.
4. Transcription Assignment: The instructor will play a short excerpt from a "surprise" musical example (harmony/melody/rhythm incorporating rhythms in mixed meter, diatonic modes or non-diatonic scales, distant-key modulations and/or other harmonic functions from 20th-Century art music, pop, classic rock, jazz 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* 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)