MUSC 3D Course Outline as of Fall 2021

CATALOG INFORMATION

Dept and Nbr: MUSC 3D Tit Full Title: Musicianship 4 Last Reviewed: 4/22/2024

Title: MUSICIANSHIP 4

Units **Course Hours per Week** Nbr of Weeks **Course Hours Total** Lecture Scheduled Maximum 2.00 2.0017.5 Lecture Scheduled 35.00 2.00 Lab Scheduled Minimum 0 8 Lab Scheduled 0 Contact DHR 1.00 Contact DHR 17.50 Contact Total 3.00 Contact Total 52.50 Non-contact DHR Non-contact DHR 0 0

Total Out of Class Hours: 70.00

Total Student Learning Hours: 122.50

Title 5 Category:	AA Degree Applicable
Grading:	Grade Only
Repeatability:	00 - Two Repeats if Grade was D, F, NC, or NP
Also Listed As:	
Formerly:	MUS 3D

Catalog Description:

Application and development of the materials of Music Theory 4 through sight singing, ear training, and dictation. Topics include: diatonic modes; borrowed chords and mode mixture; the Neapolitan and augmented sixth chords; modulations to distantly related keys; and other musical techniques of the Renaissance, Late Romantic era, and twentieth century.

Prerequisites/Corequisites: Course Completion of MUSC 3C

Recommended Preparation: Concurrent enrollment in MUSC 2D

Limits on Enrollment:

Schedule of Classes Information:

Description: Application and development of the materials of Music Theory 4 through sight singing, ear training, and dictation. Topics include: diatonic modes; borrowed chords and mode mixture; the Neapolitan and augmented sixth chords; modulations to distantly related keys; and other musical techniques of the Renaissance, Late Romantic era, and twentieth century. (Grade Only)

Prerequisites/Corequisites: Course Completion of MUSC 3C Recommended: Concurrent enrollment in MUSC 2D Limits on Enrollment: Transfer Credit: CSU;UC. Repeatability: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree: CSU GE:	Area Transfer Area	L		Effective: Effective:	Inactive: Inactive:
IGETC:	Transfer Area	l		Effective:	Inactive:
CSU Transfer	: Transferable	Effective:	Fall 1981	Inactive:	
UC Transfer:	Transferable	Effective:	Fall 1981	Inactive:	

CID:

CID Descriptor: MUS 155	Musicianship IV
SRJC Equivalent Course(s):	MUSC3D

Certificate/Major Applicable:

Major Applicable Course

COURSE CONTENT

Student Learning Outcomes:

At the conclusion of this course, the student should be able to:

1. Demonstrate the ability to hear music with understanding, recognizing patterns and musical function.

2. Demonstrate the ability to "audiate" a musical score by sight singing.

Objectives:

At the conclusion of this course, the student should be able to:

- 1. Aurally identify and sing the diatonic modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian).
- 2. Take dictation of chromatic, modulating (especially to distantly related keys), modal, and post-tonal melodies.
- 3. Take dictation of rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters.
- 4. Aurally identify and transcribe harmonic progressions utilizing secondary/applied chords, mode mixture, nondominant 7th chords, Neapolitan and augmented 6th chords, extended and altered chords, and modulation to distantly related keys.
- 5. Sight read and perform rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters.
- 6. Prepare and sight sing chromatic, modulating (especially to distantly related keys), modal, and post-tonal melodies.

Topics and Scope:

Lecture Topics:

- I. Medieval and Renaissance Styles
 - A. Performance and dictation of melodies, canons, and four-part choral works in modal tonalities
 - B. Analysis, performance and dictation of Renaissance modal progressions
 - C. Performance of two-part works, singing or counting one part while tapping the other
 - D. Dictation of two- and three-part rhythms

II. Romantic Style

A. Analysis, singing, and dictation of advanced chromatic melodies

- B. Harmonic dictation
 - 1. Modal mixture (borrowed chords)
 - 2. Neapolitan sixth chords
 - 3. Augmented sixth chords
 - 4. Secondary/applied dominants and leading-tone chords
 - 5. Modulation to closely related and foreign keys
- C. Performance of ensemble pieces with modulations to remote keys

III. Twentieth Century Style

- A. Analysis and performance of atonal melodies
- B. Dictation of twelve-tone sets
- C. Performance of melodies with mixed and complex meter
- D. Rhythmic dictation using complex/asymmetrical meters

Laboratory Topic:

Guided practice of the concepts introduced above.

Assignment:

- 1. Daily sight singing exercises and drills
- 2. Weekly practice of dictation skills
- 3. Individual sight singing exams (2 4)
- 4. Dictation exams (2 4)
- 5. Comprehensive final exam including individual sight singing and dictation
- 5. Regular practice of exercises and drills introduced in class
- 7. Rhythmic, melodic, and harmonic dictation exercises (2 4 pages per week)

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

None, This is a degree applicable course but assessment tools based on writing are not included because problem solving assessments and skill demonstrations are more appropriate for this course.

Problem Solving: Assessment tools, other than exams, that
demonstrate competence in computational or non-
computational problem solving skills.

Rhythmic, melodic, and harmonic dictation

Writing 0 - 0%	

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

In-class sight singing and dictation drills

Exams: All forms of formal testing, other than skill performance exams.

Dictation exams, individual sight singing exams, final exam

Other: Includes any assessment tools that do not logically fit into the above categories.

Attendance and class participation, lab hours

Representative Textbooks and Materials:

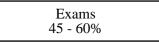
Music for Ear Training (with access card). 4th ed. Horvit, Michael and Koozin, Timothy and Nelson, Robert. Schirmer/Cengage. 2019

Music for Sight Singing. 6th ed. Benjamin, Thomas and Horvit, Michael and Nelson, Robert. Schirmer/Cengage. 2013 (classic)

Music for Sight Singing. 10th ed. Rogers, Nancy and Ottman, Robert. Pearson. 2018

Instructor prepared materials.

Skill Demonstrations 10 - 15%



Other Category 10 - 15%