MUSC 3D Course Outline as of Fall 2009

CATALOG INFORMATION

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

Title: MUSICIANSHIP 4

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	2.00	Lecture Scheduled	2.00	17.5	Lecture Scheduled	35.00
Minimum	2.00	Lab Scheduled	0	17.5	Lab Scheduled	0
		Contact DHR	1.00		Contact DHR	17.50
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	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 MUSC 2D 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: Completion of MUSC 3C (or MUS 3C)

Recommended Preparation:

Concurrent enrollment in MUSC 2D.

Limits on Enrollment:

Schedule of Classes Information:

Description: Application and development of the materials of MUSC 2D 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: Completion of MUSC 3C (or MUS 3C)

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree: CSU GE:	Area Transfer Area	I		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

Outcomes and Objectives:

Upon completion of this course, students will be able to:

- 1. Aurally identify and sing the diatonic modes (Ionian, Dorian, Phrygian,
- Lydian, Mixolydian, Aeolian, and Locrian).
- 2. Prepare and sight-sing modal melodies, modulating melodies (especially to distantly related keys), and atonal melodies.
- 3. Take dictation of modal melodies, modulating melodies (especially to distantly-related keys), and atonal melodies.
- 4. Aurally identify and transcribe 4-part harmonic progressions utilizing mode mixture, Neapolitan chords, augmented sixth chords, and modulation to distantly-related keys.
- 5. Perform rhythms using common polyrhythmic formulae (2 against 3, 3 against 4) and mixed meters.
- 6. Take dictation of rhythms using common polyrhythmic formulae (2 against
 - 3, 3 against 4) and mixed meters.

Topics and Scope:

- I. Medieval and Renaissance Styles
 - A. Performance and dictation of melodies, canons, and 4-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, canons, and other pieces with modulations to remote keys

B. Harmonic dictation including modal mixture, Neapolitan and augmented sixth chords, secondary dominants and leading-tone chords, and modulation to closely-related and foreign keys

III. Twentieth Century Style

- A. Analysis and performance of atonal melodies
- B. Dictation of 12-tone sets
- C. Performance of melodies with mixed and complex meter
- D. Rhythmic dictation using complex/asymmetrical meters

Assignment:

- 1. Daily sight-singing exercises and drills
- 2. Rhythmic, melodic, and harmonic dictation exercises
- 3. 2-4 individual sight-singing exams
- 4. 2-4 dictation exams
- 5. Comprehensive final exam including individual sight-singing and dictation

Laboratory work:

- 1. Rhythmic, melodic, and harmonic dictation exercises
- 2. Directed listening assignments
- 3. Exercises for the development of rhythmic accuracy
- 4. Other drills for the development of auditory skills

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.

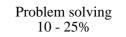
Rhythmic, melodic, and harmonic dictation

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.

Writing 0 - 0%	



Skill Demonstrations 10 - 15%

Dictation exams, Individual sight-singing tests

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

Attendance, class participation, and lab hours

Representative Textbooks and Materials:

Benjamin, Thomas, et. al. Music for Sight Singing. 5th Edition. Belmont CA: Thompson Schirmer, 2009.

Horvit, Michael, et. al. Music for Ear Training. 3rd Edition, Belmont, CA: Thompson Schirmer, 2009.

Ottman, Robert and Nancy Rogers. Music for Sight Singing. 7th Edition. Englewood Cliffs, NJ: Prentice Hall, 2006.

Edlund, Lars. Modus Novus - Studies in reading atonal melodies. Stockholm: Wilhelm Hansen, 1963. (Classic text)

Other Category
10 - 15%