

MUSC 3D Course Outline as of Fall 2009

CATALOG INFORMATION

Dept and Nbr: MUSC 3D

Title: MUSICIANSHIP 4

Full Title: Musicianship 4

Last Reviewed: 4/22/2024

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)

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:**

<b>AS Degree:</b>	<b>Area</b>	Effective:	Inactive:
<b>CSU GE:</b>	<b>Transfer Area</b>	Effective:	Inactive:

<b>IGETC:</b>	<b>Transfer Area</b>	Effective:	Inactive:
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<b>CSU Transfer:</b>	Transferable	Effective:	Fall 1981	Inactive:
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<b>UC Transfer:</b>	Transferable	Effective:	Fall 1981	Inactive:
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### **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.

Writing  
0 - 0%

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

Rhythmic, melodic, and harmonic dictation

Problem solving  
10 - 25%

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

In-class sight-singing and dictation drills

Skill Demonstrations  
10 - 15%

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

Dictation exams, Individual sight-singing tests
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Exams 45 - 60%
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**Other:** Includes any assessment tools that do not logically fit into the above categories.

Attendance, class participation, and lab hours
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Other Category 10 - 15%
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**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)