

MUSC 3D Course Outline as of Fall 2014**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 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: **Area** Effective: Inactive:

CSU GE: **Transfer Area** Effective: Inactive:

IGETC: **Transfer Area** 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.

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. 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:

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

Assignment:

1. Daily sight singing exercises and drills
2. Rhythmic, melodic, and harmonic dictation exercises (2 - 4 pages per week)
3. Individual sight singing exams (2 - 4)
4. Dictation exams (2 - 4)
5. Comprehensive final exam including individual sight singing and dictation

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

Exams
45 - 60%

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

Attendance and class participation, lab hours

Other Category
10 - 15%

Representative Textbooks and Materials:

Music for Ear Training, 4th ed. Horvit, Michael, et. al. Belmont, CA: Schirmer/Cengage: 2013.

Music for Sight Singing, 6th ed. Benjamin, Thomas, et. al. Belmont, CA: Schirmer/Cengage: 2013.

Music for Sight Singing, 8th ed. Ottman, Robert and Nancy Rogers. Englewood Cliffs, NJ. Prentice Hall: 2010.

Modus Novus - Studies in Reading Atonal Melodies. Edlund, Lars. Stockholm. Wilhelm Hansen: 1963. (Classic text)

Instructor prepared materials.