I. CATALOG INFORMATION
   A. Discipline: MUSIC
   B. Subject Code and Number: MUS M02DL
   C. Course Title: Musicianship IV
   D. Credit Course units:
      Units: 1
      Lecture Hours per week: 0
      Lab Hours per week: 3
      Variable Units: No
   E. Student Learning Hours:
      Lecture Hours:
      Classroom hours: 0 - 0
      Laboratory/Activity Hours:
      Laboratory/Activity Hours 52.5 - 52.5
      Total Combined Hours in a 17.5 week term: 52.5 - 52.5
   F. Non-Credit Course hours per week
   G. May be taken a total of: X 1 ☐ 2 ☐ 3 ☐ 4 time(s) for credit
   H. Is the course co-designated (same as) another course: No X Yes ☐
      If YES, designate course Subject Code & Number: 
   I. Course Description:
      Applies rhythmic, melodic, and harmonic materials developed in Music Theory IV. Utilizes ear training, sight-singing, analysis, and dictation.
   J. Entrance Skills
      *Prerequisite: No ☐ Yes X Course(s)
         MUS M02C and, MUS M02CL
      *Corequisite: No ☐ Yes X Course(s)
         MUS M02D
      Limitation on Enrollment: No X Yes ☐
      Recommended Preparation: No X Yes ☐ Course(s)
      Other: No X Yes ☐
II. COURSE OBJECTIVES

Upon successful completion of the course, a student will be able to:

<table>
<thead>
<tr>
<th>Methods of evaluation will be consistent with, but not limited by, the following types or examples.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrate the ability to hear music with understanding, recognizing patterns and musical function, by</td>
</tr>
<tr>
<td>Assessment</td>
</tr>
</tbody>
</table>

| A1 | aurally identifying and singing the diatonic modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian). |
| Demonstration through in-class written dictations. |
| quizzes, administered several times a semester |

| A2 | taking dictation of chromatic, modulating, modal, and post-tonal melodies. |
| Demonstration through in-class written dictations. |
| quizzes, administered several times a semester |

| A3 | taking dictation of rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters. |
| Demonstration through in-class written dictations. |
| quizzes, administered several times a semester |

| A4 | aurally identifying and transcribing 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. |
| Demonstration through in-class written dictations. |
| quizzes, administered several times a semester |

| Demonstrate the ability to "audiate" a musical score by |
| Assessment |

| B1 | sight-reading and performing rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters. |
| Rhythmic exercises as homework and in-class performance. |
| Rhythm performance tests given throughout the semester. |

| B2 | preparing and sight-singing chromatic, modulating, modal, and post-tonal melodies. |
| Sightsinging exercises as homework and in-class performance. |
| Prepared melody and sightsinging performance tests given throughout the semester. |
### III. COURSE CONTENT

<table>
<thead>
<tr>
<th>Estimated %</th>
<th>Topic</th>
<th>Learning Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Lecture (must total 100%)</strong></td>
<td></td>
</tr>
<tr>
<td>10.00%</td>
<td>Romantic and Post-Romantic Techniques</td>
<td>A4, B1, B2</td>
</tr>
<tr>
<td></td>
<td>- Analysis, singing, and dictation of advanced chromatic melodies</td>
<td></td>
</tr>
<tr>
<td></td>
<td>including modulations to distantly-related keys</td>
<td></td>
</tr>
<tr>
<td>10.00%</td>
<td>Romantic and Post-Romantic Techniques</td>
<td>A4</td>
</tr>
<tr>
<td></td>
<td>- Harmonic dictation including secondary/applied chords, mode mixture,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>non-dominant 7th chords, Neapolitan and augmented 6th chords,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>extended and altered chords, and modulations to distantly-related</td>
<td></td>
</tr>
<tr>
<td></td>
<td>keys</td>
<td></td>
</tr>
<tr>
<td>5.00%</td>
<td>Impressionism and Modality</td>
<td>A1</td>
</tr>
<tr>
<td></td>
<td>- Aural identification and singing of the diatonic modes: Ionian,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian</td>
<td></td>
</tr>
<tr>
<td>5.00%</td>
<td>Impressionism and Modality</td>
<td>A2, B2</td>
</tr>
<tr>
<td></td>
<td>- Aural identification and singing of non-diatonic and synthetic scales:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>whole-tone, pentatonic, octatonic, etc.</td>
<td></td>
</tr>
<tr>
<td>10.00%</td>
<td>Impressionism and Modality</td>
<td>A1, B2</td>
</tr>
<tr>
<td></td>
<td>- Sight-singing, performance, and dictation of melodies in the diatonic</td>
<td></td>
</tr>
<tr>
<td></td>
<td>modes and/or other scales</td>
<td></td>
</tr>
<tr>
<td>10.00%</td>
<td>Impressionism and Modality</td>
<td>A4</td>
</tr>
<tr>
<td></td>
<td>- Analysis and dictation of chord progressions in the diatonic modes</td>
<td></td>
</tr>
<tr>
<td>5.00%</td>
<td>Twentieth-Century Techniques</td>
<td>A2, B2</td>
</tr>
<tr>
<td></td>
<td>- Analysis, performance, and dictation of pitch sets, tone rows, and</td>
<td></td>
</tr>
<tr>
<td></td>
<td>post-tonal melodies</td>
<td></td>
</tr>
<tr>
<td>5.00%</td>
<td>Twentieth-Century Techniques</td>
<td>B1, B2</td>
</tr>
<tr>
<td></td>
<td>- Performance of melodies featuring irregular beat divisions and</td>
<td></td>
</tr>
<tr>
<td></td>
<td>polyrhythms and/or in asymmetrical or mixed meters</td>
<td></td>
</tr>
<tr>
<td>10.00%</td>
<td>Twentieth-Century Techniques</td>
<td>A3</td>
</tr>
<tr>
<td></td>
<td>- Dictation of rhythms featuring irregular beat divisions and</td>
<td></td>
</tr>
<tr>
<td></td>
<td>polyrhythms and/or in asymmetrical or mixed meters</td>
<td></td>
</tr>
<tr>
<td>10.00%</td>
<td>Sight-singing and performance of music in multiple parts (canons,</td>
<td>B1, B2</td>
</tr>
<tr>
<td></td>
<td>duets, chorales, etc.) appropriate to the topics studied</td>
<td></td>
</tr>
<tr>
<td>5.00%</td>
<td>Performance of rhythm and sight-singing exercises while conducting</td>
<td>B1, B2</td>
</tr>
<tr>
<td>5.00%</td>
<td>Exercises to detect errors in rhythm, pitch, harmony, and/or</td>
<td>A2, A3, A4</td>
</tr>
<tr>
<td></td>
<td>solfeggio</td>
<td></td>
</tr>
<tr>
<td>10.00%</td>
<td>Exercises at the piano keyboard, such as playing chord progressions</td>
<td>B1, B2</td>
</tr>
<tr>
<td></td>
<td>while singing any part or arpeggiations of the chords</td>
<td></td>
</tr>
</tbody>
</table>

### IV. TYPICAL ASSIGNMENTS

A. Writing assignments

Writing assignments are required. Possible assignments may include, but are not limited to:

1. in-class interval dictation of intervals up to the perfect 15th.
2. in-class written chord quality/position dictation.
3. in-class rhythmic melodic dictation featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters.
| 4 | in-class harmonic dictation including secondary/applied chords, mode mixture, non-dominant 7th chords, Neapolitan and augmented 6th chords, extended and altered chords, and modulations to distantly-related keys. |

B. Critical thinking assignments

Critical thinking assignments are required. Possible assignments may include, but are not limited to:

1. taking written harmonic dictations in various contexts: keyboard style, melody and accompaniment, chorale style, plus from recordings of musical excerpts not featuring the piano as primary instrument.
2. written dictations identifying orchestration and individual instruments featured in either popular contemporary songs or symphonic works.
3. performing selected excerpts with appropriate solfège syllables.

V. METHODS OF INSTRUCTION

Methods of instruction may include, but are not limited to:

- Distance Education – When any portion of class contact hours is replaced by distance education delivery mode (Complete DE Addendum, Section XV)
- Lecture/Discussion
- Laboratory/Activity
- Other (Specify)

1. Demonstration of step-by-step methods for harmonic dictation
2. Demonstration of approaches to intervalic dictation by differentiating inversions
3. Illustration of intervals through popular songs prominently featuring the given interval
4. Sight-singing with the class
5. Self-paced individual lab work via dictation software

Optional Field Trips

Required Field Trips

VI. METHODS OF EVALUATION

Methods of evaluation may include, but are not limited to:

- Essay Exam
- Problem Solving Exam
- Objective Exams
- Classroom Discussion
- Reports/Papers/Journals Projects
- Skill Demonstration
- Participation
- Other (specify)

1. In-class sight singing and dictation drills
2. In-class drills in rhythmic accuracy, conducting, and/or keyboard
3. Directed listening activities/exams
4. Individual sight singing examinations
5. Rhythmic, melodic, and harmonic dictation exercises/exams
6. Self-paced individual laboratory work
VII. REPRESENTATIVE TEXTS AND OTHER COURSE MATERIALS

VIII. STUDENT MATERIALS FEES

[X] No  [ ] Yes

IX. PARALLEL COURSES

<table>
<thead>
<tr>
<th>College</th>
<th>Course Number</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pierce College</td>
<td>MUS 214</td>
<td>Musicianship IV</td>
<td>2</td>
</tr>
<tr>
<td>Ventura College</td>
<td>MUS V02DL</td>
<td>Ear Training IV</td>
<td>1</td>
</tr>
<tr>
<td>CSULA</td>
<td>MUS 262A/B/C</td>
<td>Musicianship IV/V/VI</td>
<td>1</td>
</tr>
<tr>
<td>CSULB</td>
<td>MUS 240</td>
<td>Advanced Musicianship</td>
<td>2</td>
</tr>
<tr>
<td>SFSU</td>
<td>MUS 224</td>
<td>Ear Training &amp; Musicianship IV</td>
<td>2</td>
</tr>
<tr>
<td>CSU Chico</td>
<td>MUSC 202</td>
<td>Theory IV</td>
<td>3</td>
</tr>
<tr>
<td>CSU Northridge</td>
<td>MUS 211L</td>
<td>Musicanship III Lab</td>
<td>1</td>
</tr>
</tbody>
</table>

X. MINIMUM QUALIFICATIONS

Courses Requiring a Masters Degree:
master’s degree in music OR bachelor’s degree in music AND master’s degree in humanities OR the equivalent.

XI. ARTICULATION INFORMATION
A. Title V Course Classification:
   1. This course is designed to be taken either:
      [ ] Pass/No Pass only (no letter grade possible); or
      [X] Letter grade (P/NP possible at student option)

   2. Degree status:
      Either [X] Associate Degree Applicable; or [ ] Non-associate Degree Applicable

B. Moorpark College General Education:
   1. Do you recommend this course for inclusion on the Associate Degree General Education list?
      Yes: [ ] No: [X] If YES, what section(s)?
      [ ] A1 - Natural Sciences - Biological Science
      [ ] A2 - Natural Sciences - Physical Science
      [ ] B1 - Social and Behavioral Sciences - American History/Institutions
      [ ] B2 - Social and Behavioral Sciences - Other Social Behavioral Science
      [ ] C1 - Humanities - Fine or Performing Arts
      [ ] C2 - Humanities - Other Humanities
      [ ] D1 - Language and Rationality - English Composition
D2 - Language and Rationality - Communication and Analytical Thinking
E1 - Health/Physical Education
E2 - PE or Dance
F - Ethnic/Gender Studies

C. California State University (CSU) Articulation:

1. Do you recommend this course for transfer credit to CSU? Yes: [X] No: 

2. If YES do you recommend this course for inclusion on the CSU General Education list? Yes: [ ] No: [X] If YES, which area(s)?

   A1 [ ] A2 [ ] A3 [ ] B1 [ ] B2 [ ] B3 [ ] B4 [ ]
   C1 [ ] C2 [ ] D1 [ ] D2 [ ] D3 [ ] D4 [ ] D5 [ ]
   D6 [ ] D7 [ ] D8 [ ] D9 [ ] D10 [ ] E [ ]

D. University of California (UC) Articulation:

1. Do you recommend this course for transfer to the UC? Yes: [X] No: 

2. If YES do you recommend this course for the Intersegmental General Education Transfer Curriculum (IGETC)? Yes: [ ] No: [X]

   IGETC Area 1: English Communication
       [ ] English Composition
       [ ] Critical Thinking-English Composition
       [ ] Oral Communication

   IGETC Area 2: Mathematical Concepts and Quantitative Reasoning
       [ ] Mathematical Concepts

   IGETC Area 3: Arts and Humanities
       [ ] Arts
       [ ] Humanities

   IGETC Area 4: Social and Behavioral Sciences
       [ ] Anthropology and Archaeology
       [ ] Economics
       [ ] Ethnic Studies
       [ ] Gender Studies
       [ ] Geography
       [ ] History
       [ ] Interdisciplinary, Social & Behavioral Sciences
XII. REVIEW OF LIBRARY RESOURCES

A. What planned assignment(s) will require library resources and use?

The following assignments require library resources: None

B. Are the currently held library resources sufficient to support the course assignment?

YES: [X] NO: 

If NO, please list additional library resources needed to support this course.

XIII. PREREQUISITE AND/OR COREQUISITE JUSTIFICATION

Requisite Justification for MUS M02C and

[X] A. Sequential course within a discipline.

☐ B. Standard Prerequisite or Corequisite required by universities.

☐ C. Corequisite is linked to companion lecture course.

☐ D. Prerequisite or Corequisite is authorized by legal statute or regulation.
Requisite Justification for MUS M02CL

A. Sequential course within a discipline.
   1. demonstrate the ability to hear music with understanding, recognizing patterns and musical function, by
   2. taking dictation of rhythms with triplets/duplets and syncopation in simple and compound meter signatures.
   3. taking dictation of melodies in major and minor keys with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.
   4. aurally identifying and transcribing 4-part harmonic progressions utilizing secondary/applied chords and modulation to closely-related keys.
   5. Demonstrate the ability to "audiate" a musical score by
   6. sight-reading and performing rhythms with triplets/duplets and syncopation in simple and compound meters.
   7. preparing and sight-singing melodies with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.

B. Standard Prerequisite or Corequisite required by universities.

C. Corequisite is linked to companion lecture course.

D. Prerequisite or Corequisite is authorized by legal statute or regulation.
   Code Section: __________

E. Prerequisite or Corequisite is necessary to protect the students' health and safety.

F. Computation or communication skill is needed.
G. Performance courses: Audition, portfolio, tryouts, etc. needed.

Requisite Justification for MUS M02D

A. Sequential course within a discipline.

B. Standard Prerequisite or Corequisite required by universities.

C. Corequisite is linked to companion lecture course.

D. Prerequisite or Corequisite is authorized by legal statute or regulation.
   Code Section: __________

E. Prerequisite or Corequisite is necessary to protect the students' health and safety.

F. Computation or communication skill is needed.

G. Performance courses: Audition, portfolio, tryouts, etc. needed.

XIV. WORKPLACE PREPARATION
MUS M02DL: Not Applicable

XV. DISTANCE LEARNING COURSE OUTLINE ADDENDUM
MUS M02DL: Not Applicable

XVI. GENERAL EDUCATION COURSE OUTLINE ADDENDUM
MUS M02DL: Not Applicable

XVII. STUDENT MATERIALS FEE ADDENDUM
MUS M02DL: Not Applicable

XVIII. REPEATABILITY JUSTIFICATION TITLE 5, SECTION 55041
MUS M02DL: Not Applicable

XIX. CURRICULUM APPROVAL
Course Information:
   Discipline: MUSIC
   Discipline Code and Number: MUS M02DL
   Course Revision Category: Technical Course Revision

Course Proposed By:
   Originating Faculty Nathan Bowen 01/10/2013
Faculty Peer: Vail Keck 01/10/2013
Curriculum Rep: Denice Avila 01/14/2013
Department Chair: Robert Salas 01/29/2013
Division Dean: Patricia Ewins 01/14/2013

Approved By:
Curriculum Chair: Mary Rees 04/21/2013
Executive Vice President: Jane Harmon 02/13/2013
Articulation Officer: Letrisha Mai 02/20/2013
Librarian: Mary LaBarge 02/26/2013

Implementation Term and Year: Fall 2014

Approval Dates:
Approved by Moorpark College Curriculum Committee: 02/19/2013
Approved by Board of Trustees (if applicable): 11/12/2013
Approved by State (if applicable): 12/24/2013