

# MUS M02BL: MUSICIANSHIP II

**Originator**

nbowen

**Co-Contributor(s)**
**Name(s)**

Song, James (jsong)

Elliott, Brandon (belliott)

**College**

Moorpark College

**Discipline (CB01A)**

MUS - Music

**Course Number (CB01B)**

M02BL

**Course Title (CB02)**

Musicianship II

**Banner/Short Title**

Musicianship II

**Credit Type**

Credit

**Start Term**

Fall 2021

**Catalog Course Description**

Applies the rhythmic, melodic, and harmonic materials developed in Music Theory II. Utilizes ear training, sight-singing, analysis, and dictation.

**Taxonomy of Programs (TOP) Code (CB03)**

1004.00 - Music

**Course Credit Status (CB04)**

D (Credit - Degree Applicable)

**Course Transfer Status (CB05) (select one only)**

A (Transferable to both UC and CSU)

**Course Basic Skills Status (CB08)**

N - The Course is Not a Basic Skills Course

**SAM Priority Code (CB09)**

E - Non-Occupational

**Course Cooperative Work Experience Education Status (CB10)**

N - Is Not Part of a Cooperative Work Experience Education Program

**Course Classification Status (CB11)**

Y - Credit Course

**Educational Assistance Class Instruction (Approved Special Class) (CB13)**

N - The Course is Not an Approved Special Class

**Course Prior to Transfer Level (CB21)**

Y - Not Applicable

**Course Noncredit Category (CB22)**

Y - Credit Course

**Funding Agency Category (CB23)**

Y - Not Applicable (Funding Not Used)

**Course Program Status (CB24)**

1 - Program Applicable

**General Education Status (CB25)**

Y - Not Applicable

**Support Course Status (CB26)**

N - Course is not a support course

**Field trips**

Will not be required

**Grading method**

(L) Letter Graded

**Alternate grading methods**

(E) Credit by exam, license, etc.

(O) Student Option- Letter/Pass

(P) Pass/No Pass Grading

**Does this course require an instructional materials fee?**

No

**Repeatable for Credit**

No

**Is this course part of a family?**

No

**Units and Hours**

**Carnegie Unit Override**

No

**In-Class**

**Lecture**

**Activity**

**Laboratory**

**Minimum Contact/In-Class Laboratory Hours**

52.5

**Maximum Contact/In-Class Laboratory Hours**

52.5

**Total in-Class**

**Total in-Class**

**Total Minimum Contact/In-Class Hours**

52.5

**Total Maximum Contact/In-Class Hours**

52.5

**Outside-of-Class****Internship/Cooperative Work Experience**

Paid

Unpaid

**Total Outside-of-Class**

Total Outside-of-Class

**Total Student Learning**

Total Student Learning

Total Minimum Student Learning Hours

52.5

Total Maximum Student Learning Hours

52.5

**Minimum Units (CB07)**

1

**Maximum Units (CB06)**

1

**Prerequisites**

MUS M02AL

**Corequisites**

MUS M02B

**Entrance Skills****Entrance Skills**

MUS M02AL

**Prerequisite Course Objectives**

MUS M02AL-take dictation of diatonic melodies moving by step and featuring leaps within the primary triads.

MUS M02AL-take dictation of rhythms with divided beats in a variety of meter signatures and tempos.

MUS M02AL-identify aurally all intervals up to a perfect octave—ascending, descending, and harmonic.

MUS M02AL-identify aurally qualities, inversions, and soprano notes of triads.

MUS M02AL-identify aurally dominant 7th chords.

MUS M02AL-take harmonic dictation in open position of primary triads: I, IV, V and cadential 6/4.

MUS M02AL-perform rhythms with divided beats in a variety of meter signatures and tempos.

MUS M02AL-sight-sing melodies featuring leaps within the primary triads.

**Requisite Justification****Requisite Type**

Prerequisite

**Requisite**

MUS M02AL

**Requisite Description**

Course in a sequence

**Level of Scrutiny/Justification**

Required by 4 year institution

**Requisite Type**

Corequisite

**Requisite**

MUS M02B

**Requisite Description**

Corequisite

**Level of Scrutiny/Justification**

Required by 4 year institution

**Student Learning Outcomes (CSLOs)****Upon satisfactory completion of the course, students will be able to:**

- |   |   |
|---|---|
| 1 | perform sight-singing and dictation exercises in simple and compound meters using various diatonic modes. |
|---|---|

**Course Objectives****Upon satisfactory completion of the course, students will be able to:**

- |   |  |
|---|--|
| 1 | take dictation of melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords.  |
| 2 | take dictation of rhythms with subdivided beats in simple and compound meters.   |
| 3 | take harmonic dictation of common diatonic progressions with inversions.   |
| 4 | sight-read and perform rhythms with subdivided beats in simple and compound meters.  |
| 5 | sight-sing melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords.   |
| 6 | play harmonic progressions featuring I, IV, V, and V7 on the keyboard with simultaneous melodic singing; rhythmic separation between hands emphasized. |
| 7 | sight-sing melodies using diatonic modes.  |

**Course Content****Lecture/Course Content**

N/A

**Laboratory or Activity Content**

10% - Melodic dictation in a variety of major and minor keys, tempos, and meter signatures featuring leaps from the I, IV, V, and V7 chords

10% - Dictation of rhythms with subdivided beats in simple and compound meters at various tempos

10% - Harmonic dictation of common diatonic progressions with inversions, writing outer voices and Roman numerals

5% - Melodic dictation in two parts (two-voice counterpoint)

5% - Exercises to detect errors in rhythm, pitch, harmony, and/or solfège

5% - Sight-reading and performance of music in multiple parts (canons, duets, chorales, etc.) appropriate to the topics studied

5% - Exercises at the piano keyboard, such as playing chord progressions while singing any part or arpeggiations of the chords

10% - Performance of rhythm and sight-singing exercises while conducting

10% - Exercises with common rhythmic patterns with subdivided beats in simple and compound meters at various tempos

5% - Analysis of melodies for tendency tones, arpeggiations of triads, harmonic context, and nonharmonic tones

5% - Exercises with common melodic patterns (arpeggios, sequences, passing tones, neighbor tones, etc.)

5% - Preparation, sight-singing, and transposition of melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords

5% - Exercises with common diatonic chord progressions with inversions, emphasizing bass-line patterns and tendency tones

10% - Performance and dictation of diatonic modes

## Methods of Evaluation

**Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):**

Problem solving exercises  
Skills demonstrations  
Written expression

**Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):**

Classroom Discussion  
Performances  
Participation  
Skills demonstrations  
Skill tests or practical examinations

## Instructional Methodology

**Specify the methods of instruction that may be employed in this course**

Distance Education

**Describe specific examples of the methods the instructor will use:**

group singing and individual performances of prepared melodies  
rhythmic dictation exercises featuring the son clave rhythm  
sing-and-play demonstrations of prepared melodies with basic piano accompaniment

## Representative Course Assignments

### Writing Assignments

dictate both rhythm and melodic contour each class session.  
dictate chord qualities and position (root, first inversion, second inversion) each class session, either in soprano-alto-tenor-bass (SATB) format or in keyboard style.  
take interval dictation each class session.  
take harmonic dictation each class session.

### Critical Thinking Assignments

sing a popular song of student's choice with appropriate solfège syllables.  
dictate and notate sections of popular contemporary songs from various cultures and styles by identifying orchestration and individual instruments.  
take 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.

### Reading Assignments

read biographies of composers and songwriters from diverse backgrounds, artistic styles, aesthetics, cultural representations.  
study short excerpts of scores and songs by composers and songwriters from diverse backgrounds, artistic styles, aesthetics, cultural representations.  
read articles addressing cultural representation within the music industry

### Skills Demonstrations

perform a simple composed melody featuring an assigned diatonic mode (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian).  
perform by singing a prepared melody while playing a basic accompaniment at the piano.  
dictate a rhythm in simple or compound meter with a mix of divisions subdivisions.

## Outside Assignments

### Representative Outside Assignments

attend concert.  
recruit and work with an instrumental performer from outside class to learn about articulations, register, and strengths/weaknesses of the instrument.  
research the history of a non-Western instrument via online library resources and present findings.

**Articulation****C-ID Descriptor Number**

MUS 135

**Status**

Approved

**Equivalent Courses at 4 year institutions**

University	Course ID	Course Title	Units
CSU Long Beach	MUS 141B	Musicianship II	2
CSU Northridge	MUS 112/L	Musicianship II Lab	1
CSU Monterey Bay	MPA 105	Musicianship II	2

**Comparable Courses within the VCCCD**

MUS V02BL - Ear Training II

**District General Education****A. Natural Sciences****B. Social and Behavioral Sciences****C. Humanities****D. Language and Rationality****E. Health and Physical Education/Kinesiology****F. Ethnic Studies/Gender Studies****Course is CSU transferable**

Yes

**CSU Baccalaureate List effective term:**

F1995

**CSU GE-Breadth****Area A: English Language Communication and Critical Thinking****Area B: Scientific Inquiry and Quantitative Reasoning****Area C: Arts and Humanities****Area D: Social Sciences****Area E: Lifelong Learning and Self-Development****Area F: Ethnic Studies****CSU Graduation Requirement in U.S. History, Constitution and American Ideals:****UC TCA****UC TCA**

Approved

## IGETC

### Area 1: English Communication

### Area 2A: Mathematical Concepts & Quantitative Reasoning

### Area 3: Arts and Humanities

### Area 4: Social and Behavioral Sciences

### Area 5: Physical and Biological Sciences

### Area 6: Languages Other than English (LOTE)

## Textbooks and Lab Manuals

### Resource Type

Textbook

### Description

Rogers, Nancy, and Robert W. Ottman. *Music for Sight Singing*. 10th ed., Pearson, 2019.

### Resource Type

Textbook

### Description

Murphy, Paul, et al. *The Musician's Guide to Aural Skills: Ear Training and Composition*. 3rd ed., W.W. Norton & Company, 2016.

### Resource Type

Textbook

### Description

Durham, Thomas. *Beginning Tonal Dictation*. 2nd ed., Waveland, 2004.

### Resource Type

Textbook

### Description

Berkowitz, Sol, et al. *A New Approach to Sight Singing*. 6th ed., W.W. Norton & Company, 2017.

### Resource Type

Websites

### Description

Hindemith, Paul. Elementary Training for musicians. E-book, Schott & Co. Ltd., London, 1949, [https://imslp.org/wiki/Elementary\\_Training\\_for\\_Musicians\\_\(Hindemith%2C\\_Paul\)](https://imslp.org/wiki/Elementary_Training_for_Musicians_(Hindemith%2C_Paul)) Accessed 4 April 2021.

### Resource Type

Websites

### Description

Cole, Samuel W. and Leo R. Lewis, (1904). "Melodia: A Comprehensive Course in Sight-Singing (Solfeggio)," *Open Educational Resources*. <https://scholarworks.sjsu.edu/oer/1/>

## Library Resources

### Assignments requiring library resources

Research using the Library's print and online resources.

### Sufficient Library Resources exist

Yes

### Example of Assignments Requiring Library Resources

Utilize library resources (such as Grove Music Online) to read biographies of composers and songwriters from diverse backgrounds, artistic styles, aesthetics, cultural representations.

## Distance Education Addendum

### Definitions

#### Distance Education Modalities

100% online

### Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

### Regular Effective/Substantive Contact

#### 100% online Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Discussion finding musical examples in a specific simple or compound meter
E-mail	Responses to specific questions
Other DE (e.g., recorded lectures)	Recorded lectures
Video Conferencing	Screen sharing of notation programs to work through assignments

### Primary Minimum Qualification

MUSIC

## Review and Approval Dates

### Department Chair

03/23/2021

### Dean

03/23/2021

### Technical Review

04/15/2021

### Curriculum Committee

04/20/2021



**DTRW-I**

MM/DD/YYYY

**Curriculum Committee**

MM/DD/YYYY

**Board**

MM/DD/YYYY

**CCCCO**

MM/DD/YYYY

**Control Number**

CCC000431610

**DOE/accreditation approval date**

MM/DD/YYYY