

MUS M02DL: MUSICIANSHIP IV

Originator

nbowen

Co-Contributor(s)
Name(s)

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College

Moorpark College

Discipline (CB01A)

MUS - Music

Course Number (CB01B)

M02DL

Course Title (CB02)

Musicianship IV

Banner/Short Title

Musicianship IV

Credit Type

Credit

Start Term

Fall 2021

Catalog Course Description

Applies rhythmic, melodic, and harmonic materials developed in Music Theory IV. 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 M02C and MUS M02CL

Corequisites

MUS M02D

Entrance Skills**Entrance Skills**

MUS M02C and MUS M02CL

Prerequisite Course Objectives

MUS M02C-write and identify secondary/applied chords (dominant and fully diminished) seventh chords in root position and inversion.

MUS M02C-write and identify borrowed chords and other mixture chords (secondary and double) in root position and inversion.

MUS M02C-write secondary/applied 7th chords, borrowed/mixture chords, diatonic and modulation sequences: realize a figured bass; harmonize a given melody.

MUS M02C-conduct harmonic analysis of music using secondary/applied chords, borrowed/mixture chords and diatonic and modulating sequences.

MUS M02C-conduct formal analysis of music which uses binary and ternary forms and rhythmic and lyrical analysis of hip hop works.

MUS M02C-compose music using musical elements included in the course content.

MUS M02CL-demonstrate the ability to hear music with understanding, recognizing patterns and musical function, by

MUS M02CL-taking dictation of rhythms with triplets/duplets and syncopation in simple and compound meter signatures.

MUS M02CL-taking dictation of melodies in major and minor keys with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.

MUS M02CL-aurally identifying and transcribing 4-part harmonic progressions utilizing secondary/applied chords and modulation to closely-related keys.

MUS M02CL-demonstrate the ability to "audiate" a musical score by

MUS M02CL-sight-reading and performing rhythms with triplets/duplets and syncopation in simple and compound meters.

MUS M02CL-preparing and sight-singing melodies with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.

Requisite Justification**Requisite Type**

Prerequisite

Requisite

MUS M02C and MUS M02CL

Requisite Description

Course in a sequence

Level of Scrutiny/Justification

Required by 4 year institution

Requisite Type

Corequisite

Requisite

MUS M02D

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 | successfully sing a twelve-tone row |
|---|-------------------------------------|

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

- | | |
|---|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | demonstrate the ability to hear music with understanding, recognizing patterns and musical function, by |
| 2 | aurally identifying and singing the diatonic modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian). |
| 3 | taking dictation of chromatic, modulating, modal, and post-tonal melodies. |
| 4 | taking dictation of rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters. |
| 5 | 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. |
| 6 | demonstrate the ability to "audiate" a musical score by |
| 7 | sight-reading and performing rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters. |
| 8 | preparing and sight-singing chromatic, modulating, modal, and post-tonal melodies. |

Course Content**Lecture/Course Content**

N/A

Laboratory or Activity Content

20% - Performance of rhythm and sight-singing exercises while conducting

10% - Exercises at the piano keyboard, such as playing chord progressions while singing any part or arpeggiations of the chords

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

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

5% - Twentieth-Century Techniques - Dictation of rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters

5% - Twentieth-Century Techniques - Performance of melodies featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters

10% - Twentieth-Century Techniques - Analysis, performance, and dictation of pitch sets, tone rows, and post-tonal melodies

5% - Jazz, Impressionism and Modality - Analysis and dictation of chord progressions in the diatonic modes

5% - Jazz, Impressionism and Modality - Sight-singing, performance, and dictation of melodies in the diatonic modes and/or other scales

10% - Jazz, Impressionism and Modality - Aural identification and singing of non-diatonic and synthetic scales: whole-tone, pentatonic, octatonic, bebop, blues, etc.

5% - Jazz, Impressionism and Modality - Aural identification and singing of the diatonic modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian

10% - Stylistic recognition - Analysis and aural identification of multiple genres and styles, with an emphasis on diversity and inclusion of various styles within the 20th and 21st Centuries (examples could include but are not limited to Arabic, Hindustani Classical, salsa, jazz, hip hop, avant garde, minimalist, aleatoric, microtonal)

5% - performance of metric modulation and polymeter exercises

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
Quizzes
Skills demonstrations

Instructional Methodology

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

Collaborative group work
Class activities
Distance Education
Instructor-guided interpretation and analysis
Modeling
Problem-solving examples
Readings

Describe specific examples of the methods the instructor will use:

improvisation exercises with an assigned maqam scale, taal, or repeating rhythmic gesture
demonstration of techniques to perform a metric modulation
demonstration of approach to singing atonal melodies, with an emphasis on intervals

Representative Course Assignments

Writing Assignments

in-class interval dictation.
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.
in-class rhythmic melodic dictation featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters.
in-class written chord quality/position dictation.

Critical Thinking Assignments

performance of selected excerpts with both fixed do and moveable do solfège syllables.
performance of excerpts with metric modulation

performance of jazz harmonizations of a simple melody on the piano

Reading Assignments

readings on techniques and strategies to perform atonal melodies

readings on techniques to hear and identify complex jazz harmonic qualities

readings on different tala and their improvisation structures

Skills Demonstrations

dictation of an atonal melody

vocal performance of an assigned mode, Maqam, or hybrid scale

performance of an improvised rhythmic loop over a 3-2 or 2-3 son clave

Outside Assignments

Representative Outside Assignments

concert attendance, with an emphasis on exposure to a variety of musical styles

sonic walks and deep listening activities

performance of a 20th century score or sound art piece involving spatial considerations and physical movement

Articulation

C-ID Descriptor Number

MUS 155

Status

Approved

Equivalent Courses at 4 year institutions

University	Course ID	Course Title	Units
CSU Northridge	MUS 212L	Musicianship IV Lab	1
Cal Poly SLO	MU 210	Musicianship IV	1
CSU Long Beach	MUS 240	Advanced Musicianship	2
CSU Los Angeles	MUS 2022	Musicianship IV	1

Comparable Courses within the VCCCD

MUS V02DL - Ear Training IV

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**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**Berkowitz, Sol, et al. *A New Approach to Sight Singing*. 6th ed., W.W. Norton & Company, 2017.**Resource Type**
Textbook**Description**Rogers, Nancy, and Robert W. Ottman. *Music for Sight Singing*. 10th ed., Pearson, 2019.**Resource Type**
Websites

Description

Hindemith, Paul (1949). *Elementary Training for musicians*. Schott & Co. Ltd., London, 1974.
[https://imslp.org/wiki/Elementary_Training_for_Musicians_\(Hindemith%2C_Paul\)](https://imslp.org/wiki/Elementary_Training_for_Musicians_(Hindemith%2C_Paul))

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 assignments using JSTOR and Grove Music Online.

Sufficient Library Resources exist

Yes

Example of Assignments Requiring Library Resources

Through research using peer-reviewed publications and databases, differentiate and articulate three tuning systems found in various cultures around the world.

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 of techniques to sing an atonal melody
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

03/24/2021

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

CCC000434007

DOE/accreditation approval date

MM/DD/YYYY