

# BUTTE COLLEGE

## COURSE OUTLINE

### I. CATALOG DESCRIPTION

**MUS 17 - Musicianship IV**

**1 Unit(s)**

**Prerequisite(s):** MUS 15

**Co-requisite(s):** MUS 16 and MUS 23, MUS 33 or MUS 43

**Recommended Prep:** NONE

**Transfer Status:** CSU/UC

51 hours Lab

This course applies and develops the rhythmic, melodic, and harmonic materials of Music Theory IV through ear training, sight singing, analysis, and dictation. (C-ID MUS 155).

### II. OBJECTIVES

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

- A. Demonstrate the ability to hear music with understanding, recognizing patterns and musical function, by aurally identifying and singing the diatonic modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian).
- B. Take dictation of chromatic, modulating, modal, and post-tonal melodies.
- C. Take dictation of rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters.
- D. Aurally identify 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.
- E. Demonstrate the ability to "audiate" a musical score by sight reading and performing rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters and preparing and sight singing chromatic, modulating, modal, and post-tonal melodies.

### III. COURSE CONTENT

#### **A. Unit Titles/Suggested Time Schedule**

		Lab	
<u>Topics</u>			<u>Hours</u>
1. Romantic and Post-Romantic techniques:			8.00
a. Analysis, singing, and dictation of advanced chromatic melodies including modulations to distantly related keys			
b. 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			
2. Impressionism and Modality			16.00
a. Aural identification and singing of the diatonic modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian			
b. Aural identification and singing of non-diatonic and synthetic scales: whole-tone, pentatonic, octatonic, etc.			
c. Sight singing, performance, and dictation of melodies in the diatonic modes and/or other scales			
d. Analysis and dictation of chord progressions in the diatonic modes			

3. Twentieth century techniques	10.00
a. Analysis, performance, and dictation of pitch sets, tone rows, and post-tonal melodies	
b. Performance of melodies featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters	
c. Dictation of rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters	
4. Sight singing and performance of music in multiple parts appropriate to the topic studied	4.00
5. Performance of rhythm and sight singing exercises while conducting	4.00
6. Exercises to detect errors in rhythm, pitch, harmony, and/or solfeggio	4.00
7. Exercises at the piano, such as playing chord progressions while singing any part or arpeggiations of the chords	5.00
Total Hours	51.00

#### IV. **METHODS OF INSTRUCTION**

- A. Instructor Demonstrations
- B. Collaborative Group Work
- C. Class Activities
- D. Problem-Solving Sessions

#### V. **METHODS OF EVALUATION**

- A. Exams/Tests
- B. Projects
- C. Class participation
- D. Performance Examinations
- E. Written Exercises

#### VI. **EXAMPLES OF ASSIGNMENTS**

- A. Reading Assignments
  - 1. Read the handout on Arnold Schoenberg. How did Schoenberg's compositional practices alter Western music and did many other composers adopt these techniques?
  - 2. Read the chapter of the text about Schoenberg's contributions to 20th century music. Be prepared to discuss in class.
- B. Writing Assignments
  - 1. Listen to Steve Reich's "Music for 18 Musicians," and write a brief analysis of Reich's compositional techniques.
  - 2. Construct a tone row and then compose a short piece (16-24 measures) for two melodic instruments that utilizes that tone row and its various permutations.
- C. Out-of-Class Assignments
  - 1. Not Applicable

#### VII. **RECOMMENDED MATERIALS OF INSTRUCTION**

Textbooks:

- A. Horvit, M., Koozin, T., & Nelson, R.. Music for Ear Training. 4th Edition. Schirmer/Cengage, 2013.
- B. Benjamin, T., Horvit, M., & Nelson, R.. Music for Sight Singing. 6th Edition. Schirmer/Cengage, 2013.

Materials Other Than Textbooks:

A. Blank music paper

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