

BUTTE COLLEGE

COURSE OUTLINE

I. CATALOG DESCRIPTION

MUS 15 - Musicianship III

1 Unit(s)

Prerequisite(s): MUS 13

Co-requisite(s): MUS 14 and MUS 22, MUS 32 or MUS 42

Recommended Prep: NONE

Transfer Status: CSU/UC

51 hours Lab

This course applies and develops the rhythmic, melodic, and harmonic materials of Music Theory III through ear training, sight singing, analysis, and dictation. (C-ID MUS 145).

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 taking dictation of rhythms with triplets/duplets and syncopation in simple and compound meter signatures.
- B. Take dictation of melodies in major and minor keys with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.
- C. Aurally identify and transcribing 4-part harmonic progressions utilizing secondary/applied chords and modulation to closely-related keys.
- D. Demonstrate the ability to "audiate" a musical score by sight reading and performing rhythms with triplets/duplets and syncopation in simple and compound meters and preparing and sight singing melodies with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.

III. COURSE CONTENT

A. Unit Titles/Suggested Time Schedule

Lab	
<u>Topics</u>	<u>Hours</u>
1. Exercises with rhythmic patterns featuring triplets/duplets and syncopation in simple and compound meters at various tempos	5.00
2. Dictation of rhythms with triplets/duplets and syncopation in simple and compound meters at various tempos	5.00
3. Preparation, sight singing, and transposition of melodies featuring chromatic alterations and modulation to closely related keys	5.00
4. Melodic dictation in a variety of major and minor keys, tempos, and meter signatures featuring triplets/duplets, syncopation, chromatic alterations, and modulation to closely related keys	5.00
5. Melodic dictation in two parts (two-voice counterpoint)	5.00
6. Harmonic dictation including secondary/applied chords and modulation to closely related keys	5.00
7. Sight singing and performance of music in multiple parts (canons, duets, chorales, etc.) appropriate to the topics studied	5.00
8. Performance of rhythm and sight singing exercises while conducting	5.00
9. Exercises to detect errors in rhythm, pitch, harmony, and/or solfeggio	5.00

10. Exercises at the piano, such as playing chord progressions while singing any part or arpeggiation of the chords	6.00
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. Class participation
- C. Lab Projects
- D. Performance Examinations
- E. Written Exercises

VI. EXAMPLES OF ASSIGNMENTS

- A. Reading Assignments
 - 1. Read the handout about Richard Wagner, paying special attention to how Wagner altered common harmonic practices in his music, in preparation for class discussion.
 - 2. Read the handout on "Guide to Successful Sight Singing" and practice the techniques that you learn.
- B. Writing Assignments
 - 1. Compose a melody and harmonize it utilizing techniques used in Wagner's music.
 - 2. Compose a 30-measure piece for unpitched percussion employing polyrhythms and polymeters.
- C. Out-of-Class Assignments
 - 1. Not Applicable

VII. RECOMMENDED MATERIALS OF INSTRUCTION

Textbooks:

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

Materials Other Than Textbooks:

- A. Blank music paper

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