

BUTTE COLLEGE

COURSE OUTLINE

I. CATALOG DESCRIPTION

MUS 13 - Musicianship II

1 Unit(s)

Prerequisite(s): MUS 11

Co-requisite(s): MUS 12 and MUS 21, MUS 31, or MUS 41

Recommended Prep: NONE

Transfer Status: CSU/UC

51 hours Lab

This course applies and develops the rhythmic, melodic, and harmonic materials of Music Theory II through ear training, sight singing, analysis, and dictation. (C-ID MUS 135).

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 melodies in major and minor keys featuring leaps from the I, IV, V, and V7 chords.
- B. Take dictation of rhythms with subdivided beats in simple and compound meters.
- C. Take harmonic dictation of common diatonic progressions with inversions, writing outer voices and Roman numerals.
- D. Demonstrate the ability to "audiate" a musical score by sight reading and performing rhythms with subdivided beats in simple and compound meters and sight singing melodies in major and minor keys featuring leaps from the I, IV, V, and V7 chords.

III. COURSE CONTENT

A. Unit Titles/Suggested Time Schedule

Lab	
<u>Topics</u>	<u>Hours</u>
1. Preparation, sight singing, and transposition of melodies in major and minor keys featuring leaps from the I, IV, V, and V7 chords	4.00
2. Exercises with common melodic patterns (arpeggios, sequences, passing tones, neighbor tones, etc.)	3.00
3. Exercises with common diatonic chord progressions with inversions, emphasizing bass-line patterns and tendency tones	3.00
4. Analysis of melodies for tendency tones, arpeggiations of triads, harmonic context, and nonharmonic tones	3.00
5. Analysis of phrase structure within simple melodic forms	3.00
6. Melodic dictation in a variety of major and minor keys, tempos, and meter signatures featuring leaps from the I, IV, V, and V7 chords	3.00
7. Melodic dictation in two parts (two-voice counterpoint)	5.00
8. Harmonic dictation of common diatonic progressions with inversions, writing outer voices and Roman Numerals	5.00
9. Exercises with common rhythmic patterns with subdivided beats in simple and compound meters at various tempos	3.00
10. Dictation of rhythms with subdivided beats in simple and compound meters at various tempos	3.00

11. Sight reading and performance of music in multiple parts (canons, duets, chorales, etc.)	5.00
12. Performance of rhythm and sight singing exercises while conducting	5.00
13. Exercises to detect errors in rhythm, pitch, harmony, and/or solfeggio	3.00
14. Exercises at the piano, such as playing chord progressions while singing any part or arpeggiation of the chords	3.00
Total Hours	51.00

IV. METHODS OF INSTRUCTION

- A. Instructor Demonstrations
- B. Collaborative Group Work
- C. Class Activities

V. METHODS OF EVALUATION

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

VI. EXAMPLES OF ASSIGNMENTS

- A. Reading Assignments
 - 1. Read the handout on J. S. Bach provided by the instructor. What composers did he influence during his lifetime and after his death?
 - 2. Read the chapter of the course text about cadential 6/4 chords. Where you normally find 6/4 chords, do they have a special place in music, and does a 6/4 chord ever occur outside of a cadence?
- B. Writing Assignments
 - 1. Using a given melody, create a harmonic progression that employs at least one cadential 6/4 chord.
 - 2. Prepare a harmonic analysis of a piece you are performing in your ensemble class, and be ready to defend your analysis in an in-class presentation.
- 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