

Musicianship II

TCSU MUS 170

A. Description

This course, a concurrent laboratory experience with Music Theory II, incorporates the concepts and skills from Musicianship I. The course includes skills development in ear training and sight-singing. The course includes melodic, harmonic, and rhythmic performance, analysis and dictation.

B. Prerequisites

Musicianship I

C. Recommended Preparation or Corequisites:

Music Theory II

D. Minimum Unit Requirement

1 semester unit

E. Course Topics

Musicianship may be taught successfully in many different ways. The activities listed below are suggestions for ways to achieve the desired student learning objectives. Probably no individual course will include all of these activities.

1. Prepare, sight-sing, and transpose major and minor melodies featuring leaps from the I, IV, V and V7 chords.
2. Analyze melodies for tendency tones, arpeggiations of triads, neighbor tones, etc.
3. Perform exercises in one or more parts (canons, duets, chorales, sing and play the piano, sing and clap rhythms, etc.)
4. Analyze and describe phrase structure within simple melodic forms
5. Practice melodic dictation in a variety of major and minor keys, and a variety of tempos and meter signatures
6. Take dictation in two parts (two-voice counterpoint)
7. Practice common melodic patterns (arpeggios, passing tones, neighbors, etc.)
8. Emphasize hearing of tendency tones and hearing melodies in a harmonic context
9. Practice harmonic dictation, writing outer voices and Roman Numerals
10. In harmonic dictation, emphasize hearing of chord function and tendency tones in outer voices
11. Practice common bass-line patterns and associate them with common chord progressions
12. Given a chord progression, sing the bass line or sing arpeggios of all chords in the progression
13. Play a chord progression on the piano, while singing any part or arpeggiations of the chords
14. Practice rhythmic dictation in a variety of meter signatures and tempos

15. Practice common rhythmic patterns using subdivision of the beat (such as those in Ottman, 6th ed., pp. 135 and 139)
16. Perform and sight-read rhythmic exercises in two and three parts by:
 - a. counting one part while tapping the other(s)
 - b. performing one part while tapping the other(s)
17. Perform single line rhythm and sight-singing exercises while conducting
18. Do exercises to detect errors in rhythm, pitch, and/or solfege

F. Student Learning Outcomes

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

1. Hear music with understanding, recognizing patterns and musical function. To demonstrate this ability, by the end of the course, students should be able to:
 - a. take dictation of melodies at least as difficult as Ottman, 6th ed., #619, 1st 8 bars
 - b. take dictation of rhythms at least as difficult as Ottman, 6th ed. #494, 503, 504, 506, 517 (perhaps without the rests), 522
 - c. take harmonic dictation, writing outer voices and Roman Numerals, of chord progressions such as:
 - I V6 I IV6 I6 ii6 V6/4-5/3 I
 - I IV6 ii6 V6/4-4/2 I6 IV V6/4-5/3 I
 - I ii6 V4/2 I6 IV V6/4-5/3 vi
2. "Audiate" a musical score. To demonstrate this ability, by the end of the course students should be able to:
 - a. Perform rhythms at least as complex as Ottman, 6th ed. #s 501-515, 519-540
 - b. sight sing melodies at least as difficult as Ottman, #629, 628, 475