COMMON COURSE OUTLINE: Course discipline/number/title: MUSC 1502: Musicianship II

A. CATALOG DESCRIPTION
1. Credits: 4
2. Hours/Week: 4
3. Prerequisites (Course discipline/number): MUSC 1501
4. Co-requisites (Course discipline/number): None
5. MnTC Goals (if any): NA

This course is the second course in a four-semester sequence required for all music majors and minors. The course begins with a review of basic harmonic vocabulary and part writing, followed by the study of Six-four chords, inversions of triads, non-harmonic tones, seventh chords and diatonic modulation. Sight Singing and Ear Training are included in the course. Use of the Internet and RCTC computer labs required. RECOMMENDED ENTRY SKILLS/KNOWLEDGE: College level reading, writing, and mathematics proficiency; Ability to read music required.

B. DATE LAST REVISED (Month, year): November, 2003

C. OUTLINE OF MAJOR CONTENT AREAS:
1. Review of Harmony
   a) Root Position Triads
      1. Four-part harmony
      2. Terminology
      3. Analytical Procedures
      4. Keyboard voicing of chord progressions
   b) B. Aural Skills
      1. Singing duets in various keys and meters in solfege
      2. Rhythmic duets in compound time
      3. Triad qualities in root position and inversions, closed positions
      4. Chord progressions of four chords in root position, primary and secondary triads

2. Extension of the cadence
   a) Cadential Six-four chord
      1. Writing cadences using six-four chords
      2. Writing soprano voice above bass line, root position chords
      3. Introduction to melody harmonization
      4. Other uses of six-four chords
      5. Analysis of music using six-four chords
   b) Aural Skills
      1. Sixteenth note subdivision of the beat
      2. Sing broken chords including tonic six-four
      3. Harmonic dictation of five chord phrases
      4. Play harmonic progressions including six-four chords

3. First inversion chords
   a) Diatonic triads in first inversion
      1. Substitution for root position triads
      2. Chord voicing of first inversion triads
      3. Analyzing music using first inversion triads
   b) B. Aural Skills
      1. Sing broken chords using first inversion triads
      2. Sing four parts of SATB choral
      3. Dictate rhythms using subdivision of the beat
      4. Harmonic dictation of first inversion triads
      5. Keyboard progressions using supertonic first inversion chords
C. OUTLINE OF MAJOR CONTENT AREAS: Continued...

4. Leading Tone Triad
   a) Dominant substitution
      1. root position and first inversion practices
      2. Imperfect Authentic Cadences
      3. Part writing leading tone triads
   b) Aural Skills
      1. Sing melodies in increasing difficulty in various keys
      2. Sing chord progressions using leading tone triads
      3. Rhythms using subdivisions in simple meters
      4. Melodic dictation using subdivision of the beat
      5. Harmonic dictation using diminished triads

5. Other uses of the Six-four chord
   a) Types of six-four chords
      1. Passing, pedal, arpeggiated
      2. Part writing six-four chords
      3. Analyzing six-four chords
   b) Aural Skills
      1. Singing chord progressions using six-four chords
      2. Subdivision of the beat in compound time
      3. Aural identification of six-four chords
      4. Four-part dictation of six-four chords

6. Non-harmonic tones I
   a) Definitions
      1. Passing, neighboring, changing tones
      2. Writing non-harmonic tones
      3. Analyzing non-harmonic tones
   b) Aural Skills
      1. Harmonic Dictation containing non-harmonic tones
      2. Aural identification of non-harmonic tones

7. Non-harmonic Tones II
   a) Definitions
      1. Appoggiatura, Escape Tone, Pedal tone
      2. Writing non-harmonic tones
      3. Analyzing non-harmonic tones
   b) Aural Skills
      1. Singing melodies in Alto clef
      2. Sing four-part harmonies containing non-harmonic tones
      3. Aurally identifying non-harmonic tones
      4. Harmonic dictation containing non-harmonic tones

8. Non-harmonic Tones III
   a) Definitions
      1. Suspensions, Retardations, Anticipations
      2. Writing non-harmonic tones
      3. Analyzing non-harmonic tones
   b) Aural Skills
      1. Singing melodies in Alto clef
      2. Rhythms containing triplets
      3. Sing four-part harmonies containing non-harmonic tones
      4. Aurally identifying non-harmonic tones
      5. Harmonic dictation containing non-harmonic tones
C. OUTLINE OF MAJOR CONTENT AREAS: Continued...

9. Introduction to Seventh chords
   a) Definitions
      1. Root position and inversion symbols
      2. Part writing seventh chords
      3. Seventh chords in Major and minor keys
   b) B. Aural Skills
      1. Sing melodies outlining seventh chords
      2. Sing four-part harmony using seventh chords
      3. Aurally distinguish different types of seventh chords
      4. Play seventh chords on the keyboard

10. Dominant and leading tone seventh chords
    a) Definitions
        1. Specific uses in major and minor keys
        2. Part-writing considerations
        3. Analyzing dominant seventh and leading tone seventh chords
    b) B. Aural Skills
        1. More melodies in alto clef
        2. Sing broken seventh chord patterns
        3. Continued aural identification of seventh chords

11. Non-dominant seventh chords
    a) Definitions
        1. Specific uses in major and minor keys
        2. Part-writing considerations
        3. Analyzing non-dominant seventh chords
    b) Aural Skills
        1. Melodies in tenor clef
        2. Sing broken seventh chord patterns
        3. Rhythms containing duplet divisions
        4. Continued aural identification of seventh chords

12. Diatonic Modulation
    a) Definitions
        1. Closely related keys
        2. Common chords
        3. Establishing a key
        4. Part-writing modulations
        5. Analyzing modulations
    b) Aural Skills
        1. Singing melodies that modulate
        2. Aurally identifying points of modulation
        3. Harmonic dictation of modulating chord progressions

D. LEARNING OUTCOMES (GENERAL): The student will gain:
   1. Expansion of Basic Vocabulary and Terminology.
   2. Concept analysis and application.
   3. Application of notation through music notation compositions and dictation exercises.
   5. Basic music interpretation singing skills.

E. LEARNING OUTCOMES (MNTC): NA

F. METHODS FOR EVALUATION OF STUDENT LEARNING:
   Methods may include any of the following:
   1. Tests and quizzes
F. METHODS FOR EVALUATION OF STUDENT LEARNING:
2. Interactive Computer Program Printouts
3. Weekly Assignments
4. Special Projects (Music compositions, etc.)
5. Group/Work Activities
6. Classroom Participation
7. Attendance

G. SPECIAL INFORMATION (if any):
1. No special fees or use of hazardous materials.
2. Use of the Internet and RCTC computer labs.
3. A new textbook combining written music theory and sight singing/ear training is being considered.