COMMON COURSE OUTLINE: Course discipline/number/title: MUSC 2501: Musicianship III

A. CATALOG DESCRIPTION
1. Credits: 4
2. Hours/Week: 4
3. Prerequisites (Course discipline/number): MUSC 1501, MUSC 1502
4. Co-requisites (Course discipline/number): None
5. MnTC Goals (if any): NA

This course is the third course in a four-semester sequence required for all music majors and minors. The course begins with a review of diatonic chord progressions and modulation, followed by Chromatic Harmony including secondary dominant and leading tone chords, Neapolitan Sixth chords, Augmented Sixth chords, Chromatic modulation techniques, Binary and Ternary form, Theme and Variation technique, Sonata form, Rondo Form, Instrumental Transposition. Sight Singing and Ear Training are included in the course. Use of the Internet and RCTC computer 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
   a) Diatonic Harmony
      i. Scales, keys, and intervals
      ii. Triads and chord progressions
      iii. Modulation
      iv. Four-part writing and keyboard voicing
   b) B. Aural Skills
      i. Melodic and rhythmic dictation
      ii. Four-part dictation
      iii. Singing diatonic melodies

2. Small Formal Structure
   a) Binary Form
      i. Formal divisions
      ii. Simple and compound forms
      iii. analytical symbols
      iv. historical perspectives
      v. application of binary form composition
   b) Ternary Form
      i. Formal divisions
      ii. Three-part, expanded, and rounded binary form
      iii. analytical symbols
      iv. historical perspectives
      v. application of ternary form composition

3. Chromatic Harmony I
   a) Secondary Dominant and Leading Tone Chords
      i. Definitions
      ii. Tonicisation of diatonic triads
      iii. Part writing secondary dominants
      iv. Writing chord progressions using secondary dominants
   b) Aural Skills
      i. Singing melodies with secondary dominants
      ii. Singing chord progressions with secondary dominants
      iii. Aural identification of secondary dominant chords
      iv. Dictating melodies with raised scale degrees
C. OUTLINE OF MAJOR CONTENT AREAS: Continued

4. Chromatic Harmony II
   a) Chromatic modulation
      i. Secondary dominants as pivot chords
      ii. Writing chord progressions with chromatic modulation
      iii. Analysis of chromatic modulations
   b) Aural Skills
      i. Singing melodies with chromatically altered tones
      ii. Four-part dictation of chromatic modulations
      iii. Rhythms containing subdivision of triplets

5. Chromatic Harmony III
   a) Borrowed Chords
      i. Definitions
      ii. Part writing borrowed chords
      iii. Writing chord progressions containing borrowed chords
      iv. Analysis of borrowed chords
   b) Aural Skills
      i. Sing borrowed chords in progressions
      ii. Rhythms containing subdivisions of triplets
      iii. Harmonic dictation of borrowed chords

6. Chromatic Harmony
   a) Neapolitan triads and altered dominants
      i. Definitions
      ii. Part-writing Neapolitan and altered dominants
      iii. Composing chord progressions
      iv. Analysis of music containing Neapolitan and altered dominants
   b) Aural Skills
      i. Sing melodies outlining Neapolitan triads
      ii. Sing chord progressions containing Neapolitan and altered dominants
      iii. Rhythm: super triplet patterns over multiple beats

7. Chromatic Harmony
   a) Augmented Sixth chords
      i. Definitions and types
      ii. Part writing augmented sixth chords
      iii. Composing with augmented sixth chords
      iv. Music analysis
   b) Aural Skills
      i. Sing melodies outlining augmented sixth chords
      ii. Sing chord progressions of augmented sixth chords
      iii. Dictate chord progressions containing augmented sixth chords

8. Large Formal Structures
   a) Variation Techniques
      i. Definitions of basic terminology
      ii. Passacaglia, Chaconne, Sectional variations
      iii. Formal analysis
      iv. Historical perspectives
      v. Application of Theme and Variation composition
   b) Aural Skills
      i. Singing melodies with variations
      ii. Dictating melodies with variations

9. Large Formal Structures
   a) Sonata Form
C. OUTLINE OF MAJOR CONTENT AREAS: Continued
   i. Definitions of basic terminology
   ii. Formal analysis
   iii. Historical perspectives
   iv. Application of Sonatina composition

10. Large Formal Structures
    a) Rondo Form
       i. Definitions of basic terminology
       ii. Three, five, and Seven part Rondos
       iii. Formal, Key and harmonic Relationships
       iv. Historical perspectives
       v. Application of Rondo composition

11. Instrumental Transpositions
    a) Definitions
       i. Woodwinds
       ii. Brass
       iii. Strings
       iv. Percussion
    b) Aural Skills
       i. Aural identification of instruments

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
4. Aural recognition of rhythmic, intervallic, harmonic, and melodic concepts
5. Advanced 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
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.