

COMMON COURSE OUTLINE: Course discipline/number/title: MUSC 2502: Musicianship IV

A. CATALOG DESCRIPTION

1. Credits: 4
2. Hours/Week: 4
3. Prerequisites (Course discipline/number): MUSC 1501, MUSC 1502, and MUSC 2501.
4. Co-requisites (Course discipline/number): None
5. MnTC Goals (if any): NA

This course is the fourth class in a four-semester sequence required for all music majors and minors. The course continues from MUSC 2501. Topics covered will include: Extended and chromatic harmony including enharmonic and chromatic modulation, Mediant relationships, music based on modes; Twentieth century styles including: Impressionism, Atonality, Serialism, and Minimalism, and Jazz theory; Continued study of musical structures and counterpoint. 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. Additional modulation techniques
 - a) Other Types of modulation
 1. Common tone
 2. Enharmonic
 3. Fully diminished seventh chords
 4. Mediant Relationships
 5. Analysis of modulation
 6. Composing modulations
 - b) Aural Skills
 1. Singing melodies that modulate
 2. Aurally identify modulating chord progressions
 3. Rhythms containing irregular subdivisions (quintuplets, heptuplets, septuplets)
2. Introduction to Modes
 - a) The Ancient Church Modes
 1. Late Renaissance Polyphony
 2. Definitions of basic terminology
 3. Identification of composition style and practice
 4. Modes and cadences
 5. Composing in Species counterpoint
 - b) B. Aural Skills
 1. Sing modes
 2. Sing modal melodies
 3. Aural identification of modes
 4. Dictation of modal melodies
 5. Rhythm duets containing irregular subdivisions
3. Church Modes and other scales
 - a) Impressionism
 1. Definitions and style
 2. Analysis
 3. Impressionistic composition
 - b) Aural Skills
 1. Recognition of modes, whole tone, and pentatonic scales, and parallelism
 2. Sing modal melodies
 3. Irregular rhythms in compound time



4. Dictate harmonic progressions based on modes

C. OUTLINE OF MAJOR CONTENT AREAS: Continued. . .

4. Jazz and Popular Music Theory
 - a) Pop music and jazz
 1. 9th, 11th, 13th chords
 2. Popular music song forms
 3. Reading and writing Charts and Lead sheets
 4. Chord substitution
 - b) Aural Skills
 1. Performing swing rhythm
 2. Identification of 7th, 9th, 11th, and 13th chords
5. Twentieth Century composition I
 - a) Atonal music
 1. Definitions and procedures
 2. Atonal harmony: non-tertian chord formations
 3. Set Theory Analysis of atonal music
 - b) Aural Skills
 1. Fixed "do" solfege for atonal music
 2. Singing melodic patterns from the chromatic scale
 3. Irregular meters
 4. Aural analysis of style
6. Twentieth Century composition
 - a) Twelve-tone Technique
 1. Concept and definitions
 2. Analysis of serialized music
 3. Composing serial music
 - b) Aural Skills
 1. Singing atonal melodic phrases
 2. Dictating rhythms with changing meters
7. Twentieth Century composition
 - a) Developments after WWII
 1. Concepts and definitions of Minimalism, Additive rhythm, Avant-garde and Electronic music
 2. Analysis of new music
 3. Composing new music
 - b) Aural Skills
 1. Continued singing of atonal melodies
 2. Dictation of atonal melody
 3. Performing rhythms in metric modulation
 4. Dictate rhythms containing irregular, changing, and polymeters meters
8. Formal Structures
 - a) Two-voice Eighteenth Century Counterpoint
 1. Definitions of basic terminology
 2. Two-part inventions
 3. Harmonic, texture, and formal analysis
 4. Application of two-part composition
9. Formal Structures
 - a) The Fugue
 1. Definitions of basic terminology
 2. Analysis of Form, and harmonic content
 3. Application of Fugue composition with creation of Exposition



- 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 required.
 3. A new textbook combining written music theory and sight singing/ear training is being considered.