Bemidji State University

MUS 3451: Musicianship III

A. COURSE DESCRIPTION

Credits: 1
Lecture Hours/Week: 0
Lab Hours/Week: 0
OJT Hours/Week: *
Prerequisites: None
Corequisites: None
MnTC Goals: None

Continuation of Musicianship II. Students in Musicianship III will develop audiation skills through sightsinging and ear training. In the sightsinging portion of the course, students will use solfège, rhythmic solmization, Curwen hand signs, and conducting gestures to be able to sing increasingly complex melodic and rhythmic elements at sight. In the ear training portion, students will decode and transcribe melodic, rhythmic, and harmonic sequences, scales, chord qualities, and intervals. Emphasis is given to modal tone sets. Repertoire from Western and non-Western traditions will be included. Completion of this course with a C or better is required for all music degrees.

B. COURSE EFFECTIVE DATES: 07/31/2023 - Present

C. OUTLINE OF MAJOR CONTENT AREAS

1. Musicianship Tools: Solfège, Rhythmic Solmization, Conducting Gestures, Curwen Hand Signs
2. Chord Quality: Major, Minor, Diminished, Augmented, Dominant 7ths
3. Mode Identification: Major, Three Forms of Minor, and Modes
4. Roman Numeral Analysis
5. Sightsinging
6. Simple and Compound Meters
7. Harmonic and Melodic Interval Identification Within One Octave
8. Melodic, Harmonic, and Rhythmic Dictation
D. LEARNING OUTCOMES (General)

1. perform sightsinging materials in-tune, error free, with a steady tempo, musically, and with proper basic vocal production.
2. develop proficiency with moveable-do solfège with chromatic alterations, rhythmic solmization, basic conducting patterns, and Curwen hand signs for the purpose of audiating and sightsinging new melodic, rhythmic, and harmonic material.
3. perform pentatonic, diatonic (major and minor), and modal musical examples in all key signatures in bass, treble, alto, and tenor clefs with advanced rhythmic motives and time signatures.
4. repertoire from Western and non-Western traditions will be represented.
5. perform melodic exercises while playing simple two-hand piano accompaniments (play-and-sing) or by tapping an accompanying rhythm (speak-and-tap).
6. classify a melody as either major, minor, or one of the modes. Musical examples will include descending or ascending diatonic scales and excerpts from literature.
7. transcribe four- or eight-bar diatonic (major, minor, or modal) melodies using protonotation and staff notation.
8. identify closed- and open-position chords by quality (major, minor, diminished, augmented, or dominant seventh) and will further differentiate major and minor chords by inversion (root, 1st, or 2nd).
9. name any simple and compound (larger than one octave) intervals played melodically and harmonically.
10. notate the bass line and soprano line plus an inner voice (using Roman numeral analysis) of a chorale phrase or passage from literature.
11. notate melodic and rhythmic examples that employ advanced rhythmic motives and time signatures.
12. notate harmonic sequences with 6/4 Chords (cadential, passing bass, neighboring/stationary, or arpeggiated bass); Dominant 7th; vii°7 (diminished 7th); Nondominant 7th: I7, ii7, iii7, IV7, and vi7; and Secondary Dominants of V, ii, IV (iv), and vi (VI).

E. Minnesota Transfer Curriculum Goal Area(s) and Competencies

None

F. LEARNER OUTCOMES ASSESSMENT

As noted on course syllabus

G. SPECIAL INFORMATION

None noted