Bemidji State University

MUS 3452: Musicianship IV

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 III. Students in Musicianship IV 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 dictation portion, students will decode and transcribe melodic, rhythmic, and harmonic sequences, scales, chord qualities, and intervals. Emphasis is given to chromatic 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. Mode Identification: Major, Three Forms of Minor, Modes, and Chromatic Scales
3. Roman Numeral Analysis
4. Sightsinging
5. Simple and Compound Meters
6. Harmonic and Melodic Interval Identification
   Within One Octave
7. 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), modal, and chromatic musical examples in all key signatures in bass, treble, alto, and tenor clefs with advanced rhythmic motives and time signatures. Repertoire from Western and non-Western traditions will be represented.
4. perform melodic exercises while playing simple two-hand piano accompaniments (play-and-sing) or by tapping an accompanying rhythm (speak-and-tap).
5. perform melodies that are highly chromatic, change tonalities, or that lack a stable tonality.
6. sing at sight melodies that employ modal mixture; have asymmetrical, mixed, and/or changing meters; and that use of non-diatonic scales, such as whole tone, octatonic, twelve-tone, and serialism.
7. Classify a melody or accompaniment by mode, tonality, or compositional technique.
8. transcribe four- or eight-bar diatonic (major, minor, or modal) and chromatic melodies using protonotation and staff notation.
9. notate all voice parts (using Roman numeral analysis) of a chorale phrase or passage from literature.
10. notate melodic and harmonic examples that employ augmented sonorities, the Neapolitan triad, quartal and quintal harmonies, planing, polytonality, polychords, or pandiatonicism.

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

None

F. LEARNER OUTCOMES ASSESSMENT

As noted on course syllabus

G. SPECIAL INFORMATION

None noted