MUS 2452: Musicianship II

A. COURSE DESCRIPTION

Credits: 1,2
Lecture Hours/Week: 0
Lab Hours/Week: 0
OJT Hours/Week: *.*
Prerequisites: None
Corequisites: None
MnTC Goals: None

Continuation of Musicianship I. Students in Musicianship II 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 diatonic (minor) 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. Prerequisite: MUS 2451, co-requisite MUS 2412

B. COURSE EFFECTIVE DATES: 08/01/2024 - 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 and Three Forms of Minor
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, 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 and diatonic (major and minor) musical examples in all 15 major and minor key signatures in bass, treble, and alto clefs with intermediate rhythmic motives (including syncopation) 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, natural minor, harmonic minor, or melodic minor. Musical examples will include descending or ascending diatonic scales and excerpts from literature.

7. transcribe four- or eight-bar diatonic (major and minor) melodies that employ simple and compound duple, simple triple, and simple quadruple meters 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 (not larger than one octave) intervals played melodically and harmonically.

10. notate the bass line and soprano line (using Roman numeral analysis) of a chorale phrase or passage from literature. Chords include the following (in order of introduction):

11. notate melodic and rhythmic examples that employ intermediate rhythmic motives and time signatures.

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

None

F. LEARNER OUTCOMES ASSESSMENT

As noted on course syllabus

G. SPECIAL INFORMATION

None noted