Raritan Valley Community College
Academic Course Outline

MUSC 214 - MUSICIANSHIP IV

I. Basic Course Information

A. Course Number and Title: MUSC214: Musicianship IV

B. New or Modified Course: modified

C. Date of Proposal or Revision: Semester: Fall Year: 2014

D. Sponsoring Department: Visual and Performing Arts

E. Semester Credit Hours: 1

F. Weekly Contact Hours: 2  Lecture: 0
   Laboratory: 2

G. Prerequisites: Music Theory III (MUSC211) and 
   Musicianship III (MUSC213)
   Co-requisite: Music Theory IV (MUSC212)

H. Laboratory Fees: None

I. VAPA Chair: Dennis Russo, Co-Chair, Performing Arts
   (908) 526-1200 x8391, drusso@raritanval.edu

II. Catalog Description

Prerequisite: Music Theory III (MUSC211) and Musicianship III (MUSC213)
Co-requisite: This course must be taken in conjunction with Music Theory IV
(MUSC212).
Music Theory I, II, III and IV and Musicianship I, II, III, and IV must be taken in
sequence and are designed for music majors and others with adequate background.
Musicianship IV will continue the development of skills in music reading, sight singing,
ear training, dictation, and keyboard harmony.

III. Statement of Course Need

A. This course, as part of the integration of the Music Theory and Musicianship
   sequence, is an essential part of the professional skills required by all musicians.
B. Course transferability: Based on evaluations at the njtransfer.org website, Theory and
   Musicianship courses transfer as the equivalent theory program for Associate and
   Bachelor degrees in the Arts and Fine Arts.
IV. Place of Course in College Curriculum

A. Free elective
B. This course serves as a program requirement for AFA Music.
C. To see course transferability for New Jersey colleges and universities, go to the NJ Transfer website, www.njtransfer.org; for other colleges and universities, go to the individual college website.

V. Outline of Course Content

A. Sight singing (treble and bass clefs) of diatonic and chromatic melodies, with various complexities in key signatures, rhythms and chromatic alterations. May include advanced contemporary techniques.
B. One, two, and three-part rhythm drills.
C. Aural recognition of intervals, scales and various chord types including chromatic harmony.
D. One and two-part melodic and rhythmic dictations. Simple three-part dictation.
E. Keyboard exercises that integrate pitch, rhythm and harmonic materials that parallel content of Music Theory IV.

Note: The work will follow a logical progression of challenge and difficulty following the accomplishments in Musicianship III.

VI. General Educational Goals and Learning Outcomes

A. General Educational Goals

The student will:
engage in exercises and drills that develop and strengthen professional musical skills with musical language, vocabulary and applications. (GE-NJ 6)

B. Learning Outcomes

The student will be able to:
1. Identify by ear various musical intervals, scales and modes, melodic patterns, rhythmic combinations, chord types and harmonic progressions.
2. Sight-sing selected diatonic and chromatic melodies in various keys with selected rhythmic complexities. Advances in chromatic and twelve-tone abilities will be developed.
3. Demonstrate rhythm recognition and skill in one and two-part exercises.
4. Notate, from aural recognition, examples of the musical parameters listed above.
5. Apply the use of the keyboard to the study and the demonstration of these musical elements.
VII. Modes of Teaching and Learning

A. Guided study/demonstrations and classroom drills
B. Group work
C. Individual work at a keyboard and/or with music software exercises

VIII. Papers, Examinations and other Assessment Instruments

A. Written examinations and quizzes, including aural recognition and dictation.
B. Performance examinations, including sight-singing, rhythm drills, dictation,

IX. Grade Determinants

A. Examinations: written, aural, performance of skills
B. Independent effort, progress
C. Attendance, classroom participation

X. Texts and Materials

Text: no specified text, although an instructor may adapt certain method books for on-going sight-singing and/or rhythm drills.
An instructor will likely select and supply a variety of musical drills from various sources.

Materials: MacGamut ear-training software

XI. Resources

A. Sound-proof music classroom with piano
B. Classroom stereo and media systems
C. Available keyboards – practice rooms, A-23 keyboard studio
D. Computer/software equipped electronic music studio (A-09B)