Course Number & Name: MUS 205 Musicianship III
Credit Hours: 2.0  Contact Hours: 2.0  Lecture: 2.0  Lab: N/A  Other: N/A
Prerequisites: Grade of “C” or better in MUS 106 or placement
Co-requisites: None  Concurrent Courses: None
Course Outline Revision Date: Fall 2010

Course Description: A comprehensive course for the music major in music theory, harmony, counterpoint, ear training, sight singing, and composition. This course is the third in the musicianship series (Musicianship I, II, III, and IV).

Course Goals: Upon successful completion of this course, students should be able to do the following:
1. read music;
2. notate music; and
3. analyze musical compositions.

Measurable Course Performance Objectives (MPOs): Upon successful completion of this course, students should specifically be able to do the following:

1. Read music:
   1.1 read keynote;
   1.2 read tonality;
   1.3 read tonal center;
   1.4 read tonal harmony;
   1.5 read chord symbols; and
   1.6 read Roman numerals

2. Notate music:
   2.1 notate major and harmonic minor scales in triads giving the quality of each triad;
   2.2 notate music using the Roman numeral system;
   2.3 notate music using figured bass symbols;
   2.4 notate music using open and closed chord structure; and
   2.5 notate music using correct voice leading notation
Measurable Course Performance Objectives (MPOs) (continued):

3. Analyze musical compositions:
   3.1 analyze chord structure in music;
   3.2 analyze music using the Roman numeral system;
   3.3 analyze exercises and compositions using quality names for triads;
   3.4 analyze music using figured bass notation;
   3.5 analyze exercises and compositions using correct voice leading; and
   3.6 recognize, identify, and correct errors in item examples of all theory content areas

Methods of Instruction: Instruction will consist of a combination of lectures/discussions, demonstrations, videos and/or audio recordings, group activities and cooperative learning tasks, handouts, attendance of live performances, and written exercise assignment completion. The purposes of some of these methods of instruction are as follows:

• The instructor may give lectures/discussions and/or demonstrations in order to demonstrate a basic knowledge of the principles of music theory.
• The instructor may distribute handouts in order to provide further resources for student learning opportunities.
• The instructor may assign written exercises on music notation in order to develop students’ music notation skills.

Outcomes Assessment: Exam questions and written assignments are blueprinted to course objectives. Rubrics are used to assess performances for the presence and mastery of the course objectives. Data is collected and analyzed determine the level of student performance on these assessment instruments in regards to meeting course objectives. The results of this data analysis are used to guide necessary pedagogical and/or curricular revisions.

Course Requirements: All students are required to:

1. Attend class and actively participate in class discussions and activities.
2. Attend live performances as assigned.
3. Submit all written exercises as assigned. NOTE: The written assignments do not contribute to the final course grade but are designed to enhance student mastery of the course objectives.
4. Complete all exams (midterm and final) as scheduled.
Methods of Evaluation: Final course grades will be computed as follows:

<table>
<thead>
<tr>
<th>Grading Components</th>
<th>% of final course grade</th>
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<tbody>
<tr>
<td>Class Participation</td>
<td>20%</td>
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<tr>
<td>Students must be present in this music class, to benefit from the guidance of the instructor and the interaction of a creative environment. Students will be instructed in reading, notating, and analyzing music and participate in various class activities, which are designed to enhance student mastery of course objectives.</td>
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<tr>
<td>Midterm Exam</td>
<td>40%</td>
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<td>The midterm exam will provide evidence of the level of student mastery of various course objectives and should indicate synthesis of course content covered in the first half of the semester.</td>
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<tr>
<td>Final Exam</td>
<td>40%</td>
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<tr>
<td>The final exam will provide evidence of the level of student mastery of various course objectives and should indicate increased synthesis of course content.</td>
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Academic Integrity: Dishonesty disrupts the search for truth that is inherent in the learning process and so devalues the purpose and the mission of the College. Academic dishonesty includes, but is not limited to, the following:

- plagiarism – the failure to acknowledge another writer’s words or ideas or to give proper credit to sources of information;
- cheating – knowingly obtaining or giving unauthorized information on any test/exam or any other academic assignment;
- interference – any interruption of the academic process that prevents others from the proper engagement in learning or teaching; and
- fraud – any act or instance of willful deceit or trickery.

Violations of academic integrity will be dealt with by imposing appropriate sanctions. Sanctions for acts of academic dishonesty could include the resubmission of an assignment, failure of the test/exam, failure in the course, probation, suspension from the College, and even expulsion from the College.

Student Code of Conduct: All students are expected to conduct themselves as responsible and considerate adults who respect the rights of others. Disruptive behavior will not be tolerated. All students are also expected to attend and be on time for all class meetings. No cell phones or similar electronic devices are permitted in class. Please refer to the Essex County College student handbook, *Lifeline*, for more specific information about the College’s Code of Conduct and attendance requirements.
**Course Content Outline:** based on the text *Harmonic Materials in Tonal Music*, by Greg Steinke; published by Prentice Hall, NJ; ISBN #: 0-13-091073-2

<table>
<thead>
<tr>
<th>Week</th>
<th>Chapter/Topic</th>
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<tbody>
<tr>
<td>1</td>
<td>Diagnostic Testing</td>
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<tr>
<td>2 – 3</td>
<td>Chapter 1 Some Definitions</td>
</tr>
</tbody>
</table>
| 4 – 5| Chapter 2 The Structure of Tonality  
Chapter 3 Triads in Root Position |
| 6    | Chapter 3 Triads in Root Position (continued)  
Review for Midterm Exam          |
| 7    | **Midterm Exam**                                                              |
| 8 – 9| Chapter 4 Triads in Root Position: Voice Leading                             |
| 10 – 11| Chapter 5 Triads in First and Second Inversions                           |
| 12 – 13| Chapter 6 Introduction to Seventh Chords and the Dominant Seventh            |
| 14   | Review for Final Exam                                                         |
| 15   | **Final Exam**                                                               |