



Comprehensive Musicianship

MUSI 4A – Winter 2024

Instructor: Dr. Marcel Castro-Lima

Date and Room: TR 9:30-11:45, room A91

Course Description

This course is a major preparation requirement in the discipline of music for at least one CSU or UC. This course is required for the A.A. Music degree at De Anza. This course is part of the core six-quarter group of courses, each of which is required. The student needs this course to graduate or be transfer-ready as a music major. This course introduces the student to modulation to distantly related keys and extended chord vocabulary.

Learning Outcomes and Objectives

- Discuss the interaction of musical parameters in works ranging from simple to moderately complex, including a comprehensive, multiparameter analysis of at least one piece with multiple sections.
- Demonstrate intermediate to advanced sight singing, rhythmic training, and ear training skills.
- Play and devise and play, at the keyboard, basic chord progressions which include modulation and the use of the extended vocabulary of modal borrowing, Neapolitan chords, and Augmented sixth chords as well as all diatonically responsible versions of secondary authentic chords and continue work on sight reading and basic facility at the keyboard necessary for, ultimately, passing a typical transfer placement exam.
- Explain and apply intermediate level notating abilities such as key changes without key signature changes and enharmonic passages as well as enharmonic modulation.
- Analyze and compose in both four part chorale style and technique as well as melody plus accompaniment textures: simple binary and ternary forms including modulation and the use of the extended vocabulary of modal borrowing, Neapolitan chords, and Augmented sixth chords as well as all diatonically responsible versions of secondary authentic chords.

- Recall and identify complex forms in relation to form determination and creation - given pieces using various form extending devices, the student will state the prototypical and then explain how it is extended in the piece in question.
- Apply different texture realizations of figured bass by sight at the keyboard - given a single figured bass, for instance, the student will produce any of the four basic accompanimental patterns.
- Produce an analysis of a piece with student colleagues from a recording including the synthesis of a score - given a recording, the student will notate melody and essential bass and provide appropriate analytical statements in a form at least congruent with the Format for Comprehensive Analysis (ala Jan LaRue).

Prerequisites

Prerequisite(s): MUSI 3C or by audition.

Required Texts

- Benward, Bruce. "Music in Theory and Practice". Boston: McGraw Hill, 10th edition, 2014.
- **Staff paper notebook, pencil, and eraser.**

Communication

- Instructor: Professor Marcel Castro-Lima, Pronouns: He/Him
- Office Hours: Wednesday 9am-10:40am, on Zoom.
- Email: castrolimamarcel@deanza.edu

If you have a private question, please contact me via email, and I will respond within 24 hours on weekdays (usually sooner).

Assessment:	Theory Exams:	15%
	Musicianship Exams:	15%
	Final Exam	20%
	Homework:	10%
	Dictation Assignments	10%
	Sight Singing Assignments	10%
	Online Learning:	10%
	Class Participation:	10%

Attendance

Regular attendance and punctuality are expected by this instructor, and points for both attendance and punctuality are factored into the grade course. Absent students or those arriving late or leaving early do not earn these points. Consult with the instructor if there are any concerns or problems regarding either attendance or punctuality. In case of illness or emergency absences, please leave a message on the instructor's voice mail or send an email.

Participation/Class Conduct

Participation, cooperation, respect and courtesy are expected. No food or beverages (water in an enclosed container expected) are to be consumed in the classroom. Clarity in both oral and written work is favored by this instructor. Cell phones must be turned off during class sessions, unless otherwise directed.

A note on disruptive behavior: Professional behavior, conduct, communication (verbal and nonverbal), and language is expected at all times. The college will enforce all policies and procedures set forth in the Standards of Student Conduct:

(<https://go.boarddocs.com/ca/fhda/Board.nsf/goto?open&id=9U2UC77B2DA5>Links to an external site.).

Any student disrupting the class may be asked to leave that class. Administrative follow-up may result.

LATE WORK

Lab reports will be accepted after the due date according to the following rules: Ten percent (10%) of the maximum possible points will be subtracted for each working day (24 hours) the assignment is late. This will continue until 5 days have elapsed beyond the due date, when the points total will drop to zero and no credit will be earned. If you have clear and compelling reasons for not getting an assignment in on time, please let me know on or before the day it is due, and I will arrange an extension for you.