

Music 341.2 Musicianship V
Fall 2006 TuTh 5a 12:50-1:40
Room 207 Hurd Center
Prof. Larry Lipkis
Office Hours TBA

SYLLABUS

Course Description: This course continues with the study of written and aural music skills, including score reading in clefs, advanced melodic and harmonic dictation, atonal, modulating, and modal melodies, advanced solfège, accompanying, advanced rhythm and meter, and conducting patterns.

Required texts: Ottman, *Music for Sight Singing*, 6th edition
Starer: *Rhythmic Training*

Outcomes for Musicianship V:

1. To write and identify triads and sevenths chords, including inversions
2. To conduct in complex patterns, including 7, 8, 9, and 10
3. To take down 4-part Bach chorale dictation
4. To sing 1 and play 3 score read parts at one time on the piano
5. To take dictation on atonal melodies
6. To sing atonal melodies using fixed do
7. To continue working with performing and hearing complex rhythms, including mixed meters, syncopations, cross-rhythms, divisions of the beat into 5, 6, and 7
8. To accompany melodies on the piano including basic modulating chord progressions
9. To aurally identify harmonic progressions incorporating diatonic seventh chords and secondary functioning chords.
10. To aurally identify and construct 9th chords
11. To improvise harmonies over a simple melody at sight (sight-sing and play piano)
12. To perform two part rhythmic exercises.

How the outcomes are covered:

outcomes	1	2	3	4	5	6	7	8	9	10	11	12
topics												
Melodic dictation (MD)					x							
Sight singing (SS)						x					x	
Harmonic Dictation (HD)	x		x						x	x		
Rhythmic dictation (RD)							x					x
Keyboard (K)				x				x			x	
Conducting (C)		x										

The course is divided into six units, each consisting of four to six class meetings. Quizzes will take place on the final day of each unit.

Unit	Date	Subject
1	Aug. 29, 31 Sept. 5, 7	MD: CD 1 SS: Ottman, ch. 15 HD: CD 1 RD: Ottman, ch. 15, CD 1 K: sing and play (Elizabethan songs, Villancicos); improvisations over chord progressions; score-reading) C: Starer, ch. 4, pg. 33-40; ch. 5, pg. 43-44
2	Sept. 12, 14 Sept. 19, 21	MD: CD 2 SS: Ottman, ch. 16 HD: CD 2 RD: Ottman, ch. 16, CD 2 K: sing and play (Elizabethan songs, Villancicos); improvisations over chord progressions; score-reading) C: Starer, ch. 1, pg. 12-17
3	Sept. 26, 28 Oct. 3, 5, 12	MD: CD 3 SS: Ottman, ch. 17 HD: CD 3 RD: Ottman, ch. 17, CD 3 K: sing and play (Elizabethan songs, Villancicos); improvisations over chord progressions; score-reading) Musicianship in Performance (see below)

4	Oct. 17, 19 Oct. 24, 26 Oct. 31, Nov. 2	MD: CD 4 SS: Ottman, ch. 18-19 HD: RD: K: sing and play (Bach chorales, part-songs); improvisations over chord progressions; score-reading) C: Starer, ch. 5, pg. 50-51, ch. 6
5	Nov. 7, 9 Nov. 14, 16, 21	MD: CD 5 SS: Ottman, ch. 20-21 HD: RD: K: sing and play (Bach chorales, part-songs); improvisations over chord progressions; score-reading) C: Starer, ch. 5 and 6, pg 41-52
6	Nov. 28, 30 Dec. 5, 7	MD: CD 6 SS: Ottman, ch. 20-21 (solos: 1161, 1165, 1172, 1173; duet: 1195) HD: RD: K: sing and play (Bach chorales, part-songs); improvisations over chord progressions; score-reading) Musicianship in Performance

Musicianship in Performance (units 3 and 6)

The goal of this component of the class is to relate some of the course content to actual music that you are performing in your lessons and ensembles. You will each do two 5 to 10-minute presentations which will combine performance with musicianship pedagogy.

Procedure:

Select a piece of music that you are currently learning, or have learned recently, which has made unusual demands on your musicianship skills. You might, for example, select a piece which is very challenging rhythmically, or has a chromatic or atonal melodic line.

Perform the piece, or an excerpt from it, for the class. You may use an accompanist (arrange in advance, please) or else perform it unaccompanied.

Identify the particular musicianship skill area(s) that you found especially challenging in the piece. What made it (them) challenging? How were you able to meet the challenges successfully?

Teach the piece or selected passages to the class. This will probably involve either clapping and conducting rhythms or singing chromatic/atonal melodic lines.

grading: bi-weekly assignments and quizzes on the	
six topics (MD, SS, HD, RD, K, and C)	80%
Musicianship in Performance	10%
Class participation	10%

There is no final exam for this course.

You will be expected to observe departmental guidelines for attendance at recitals and concerts.

Any unexcused absence will result in a lowered grade. *Note: Absences are excused only when you bring a note from the health center or from any physician.* If you arrive in class more than 10 minutes late, you will be considered absent (exceptions: weather problems or other circumstances beyond your control).

Assignments are due by 4:00 PM on the due date. Late papers handed in within 24 hours of the due date will be docked one fraction of a grade (A- becomes B+). Late papers handed in after 24 hours but within a week of the due date are docked one full grade. Papers handed in after that will receive a zero. Extensions are granted only in emergency situations and must be requested in advance. All assignments may be redone (as often as is necessary) for a check +. The more you accumulate, the more likely you will receive a higher final grade in case you're on the borderline between two grades.

Students must adhere to college-wide policies on academic honesty, as described in the Student Handbook on pages 50-56.

Note: This syllabus is subject to change. It is within my purview to apply qualitative judgment in determining the grades for tall assignments and for the final grade. Students should expect 1-2 hours of homework per week for every hour of class.