

MU 242.2 Musicianship IV
Spring, 2007
Professor: Barbara Liebhaber
Class meetings:
Mon./Wed., 12:50 – 1:40 Room 202
Office: Music Department
Room 305
Phone: 610/ 861-1671 office
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Office hours: M/W, 2-4 p.m.

Required Texts:

Starer - Rhythmic Training
Ottman - Music for Sight Singing
Riemenschneider - Bach Chorales

Course Objective:

Students must have successfully completed Musicianship III. Students will continue singing solfege, doing harmonic analysis, dictation, harmonization, and conducting. Students will become proficient in reading treble, bass, alto and tenor clefs, singing in modes using solfege syllables, taking three and four part melodic, harmonic and rhythmic dictation, sight reading, and harmonizing melodies using triads, seventh chords and inversions. Students will conduct in patterns of 2, 3, 4, 5 and 6. Students will be able to accompany their melodies on the keyboard using basic I, IV, vi, ii, V, V7 and I chord progressions in root position and inversions. All information will be presented in a progressive way so that skills learned will be used as building blocks for the next activity. Students will be actively involved in the process at all times.

Requirements:

Attendance: Any unexcused absences result in a zero for class work that day.
Homework: Due at beginning of class for assigned date. Homework will not be accepted late.
Workshops: Students are required to attend music workshops that are offered during the semester.
Master classes: Students are required to attend master classes in the Music Department during the semester.
Active participation in class discussions and activities.
Passing grades on all quizzes and tests.

Grading:

Attendance/Class Participation - 30%

This includes: Grading on the following at every class meeting:

- Solfege
- Harmonic analysis
- Keyboard skills – harmonizing given melody; chord progressions; transposition of melody and performing with harmony
- Dictation – rhythmic/melodic/harmonic
- Conducting
- Performing rhythms – one alone or two together

Homework - 30%

Homework may be written, aural or on the keyboard

Quizzes and Tests - 20%

These may be written, aural or on the keyboard

Final exam: to be scheduled individually with professor. 20% Will include the following:

- Solfege
- Dictation
- Keyboard skills:
 - chord progressions
 - play 3 parts, sing one (for all four parts) using open score
 - harmonize given melody
 - transpose melody and provide harmony
- Sight reading solfege – use Major scale and 3 forms of minor
- Harmonic analysis

Penalty points:

At the end of the semester, the following will result in loss of 1/3 grade (A to A-) for the final grade:

- Every two tardy arrivals to class.
- Not showing up at agreed upon time for meeting with professor.
- Cell phone ringing during class (one time will reduce the grade 1/3)

Skills - MU 242.2- Musicianship IV

Recognize upon hearing:

Chord progressions

- I V I
- I IV I
- I IV V I
- I vi IV V I
- I vi ii V I

Identifying triads and seventh chords in root position and inversions

Seventh chords

- Major
- Minor
- Dominant
- Half diminished
- Fully Diminished

Intervals - harmonic and melodic

- Major
- Minor
- Perfect
- Augmented
- Diminished

Cadences:

- Perfect authentic
- Imperfect authentic
- Plagal
- Deceptive

Solfège:

All intervals ascending and descending: M, m, diminished, augmented, Perfect

All triads: M, m, diminished, Augmented

All seventh chords: M, dominant, m, Augmented, half diminished, fully diminished

Major scales and three forms of minor scales, ascending and descending

Melodies in Major or any form of minor

Read in treble, bass, alto and tenor clefs

Dictation:

Isolate one part and write

Take both melodic and rhythmic dictation including note and rest values from whole notes through sixteenth notes in the melodic span of an octave.

Hear and write three parts simultaneously

Hear and write four parts simultaneously

Take dictation from piano and other instruments or voice

Students may use CD on reserve in music library for dictation homework.

Keyboard skills:

Be able to play chord progressions listed below in every Major and minor key:

Use proper voice leading.

Use inversions as well as root position triads.

Use V7 as well as V in each progression.

I V I

I IV V I

I vi IV V I

I vi ii V I

Be able to harmonize given melodies using chord progressions above

Be able to transpose melodies and provide harmony.

Reading chorale style setting of melody, be able to: play one part, sing one; play two, sing one; play three parts and sing one part.

Conducting:

Be able to keep steady beat pattern with one hand in 2, 3, 4, 5 and 6

Be able to cue on every beat with other hand

Be able to indicate entrance or cut off with other hand

Be able to indicate articulation

Be able to indicate dynamics

Be able to show division of the beat.

