

# musicianship V

fall 2007

mus 341.2 - tuesday and thursday 12:50p-1:40p - 202 music building  
dr. paula zerkle - 610.861.1681 - zerkle@moravian.edu - office: 308 music  
building - hours: monday to thursday 2-3p

## required texts and materials

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Ottman, Robert W. *Music for Sight Singing*. 4th ed. Upper Saddle River, New Jersey: Prentice Hall, 1996.  
Boyd and Riemenschneider. *Chorales*. Book I. New York: G. Schirmer, 1939.  
Starer, Robert. *Rhythmic Training*. New York: MCA Music Publishing, 1969.  
manuscript paper and sharp pencils (or mechanical) with good erasers

## course objective

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Musicianship V is the final course in the written and aural theory series for candidates in the B.M. performance degree. Most students in this class will soon begin performing careers or continue on to graduate studies. Therefore, attention will be placed on strengthening weaknesses as well as expanding abilities. Students will be expected to develop independence regarding evaluation and improvement of their own abilities. The depth and scope of the topics covered will be determined by the needs and progress of the class as a whole.

## outcomes

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### rhythm

- demonstrate ability to conduct in complex patterns, including 7, 8, 9, and 10
- demonstrate ability to continue working with performing and hearing complex rhythms, including mixed meters, syncopations, cross-rhythms, divisions of the beat into 5, 6, and 7
- demonstrate ability to perform two part rhythmic exercises.

### melody

- demonstrate ability to take dictation on atonal melodies
- demonstrate ability to sing atonal melodies using fixed do
- demonstrate ability to improvise harmonies over a simple melody at sight (sight-sing and play piano)

### harmony

- demonstrate ability to write and identify triads and sevenths chords, including inversions
- demonstrate ability to take down 4-part Bach chorale dictation
- demonstrate ability to accompany melodies on the piano including basic modulating chord progressions
- demonstrate ability to aurally identify harmonic progressions incorporating diatonic seventh chords and secondary functioning chords.
- demonstrate ability to identify aurally and construct 9th chords
- demonstrate ability to sing 1 and play 3 score read parts at one time on the piano

## grading

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Your grade is based on attendance, preparation, participation, class performances, and 5 assessments.

### attendance, preparation, and participation (35%)

Nearly one third of the course grade depends upon your daily preparation and participation in class. Of course, in order to participate, you must be present, so **attendance to each class is required**. Any unexcused absence will result in a lowered grade. Absences will be excused only when you bring a note from the health center or from a 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).

Daily sessions require oral and/or written preparation. Your preparation is assessed through your ability to perform activities in class and collected written work. The participation grade reflects your attitude and enthusiasm in class and your openness in trying new ideas.

### **performances (15%)**

Twice during the semester you will be asked to link some aspect of the course content to "real" music that you are performing in your lessons or ensembles. For each performance, prepare a 5 to 10-minute presentation, combining a short performance with musicianship pedagogy.

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 that is very challenging rhythmically, or has a chromatic or atonal melodic line or unique harmonies. Perform the piece, or an excerpt from it, for the class. You can perform the work unaccompanied or may use an accompanist (if arranged in advance). 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 likely involve either clapping and conducting rhythms or singing chromatic/atonal melodic lines or harmonies. Handouts are helpful and encouraged.

### **assessments (50 % - 10% each)**

The semester is divided into 5 units, each three weeks long. During each unit we will work through the musical elements of rhythm, melody, and harmony, as they pertain to the outcomes of the course. The assessments, which make up half of the grade, will occur at the end of each unit and are accumulative, since we will continually be building on previous skills.

## **schedule**

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aug 28-30	diagnostic - rhythm
sep 4-6	melody - harmony
sep 11	harmony
sep 13	<b>assessment #1</b>
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sep 18-20	rhythm - melody
sep 25	harmony
sep 27	performances
oct 2	harmony
oct 4	<b>assessment #2</b>
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oct 11	rhythm
oct 16	performances
oct 18	melody
oct 23	harmony
oct 25	<b>assessment #3</b>
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oct 30-nov 1	rhythm - melody
nov 6	performances
nov 8	melody
nov 13	harmony
nov 15	<b>assessment #4</b>
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nov 20	rhythm - melody
nov 27	harmony
nov 29	performances
dec 4	harmony
dec 6	<b>assessment #5</b>