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Texts

Ottman, Robert. *Music for Sight Singing*. Upper Saddle River, NJ: Prentice Hall, 1996, 8th ed.
[chapters 16 to end] This may change depending on which edition people own.

Grade distribution and Criteria

Assignments	25%
Assessments (4)	40%
Attendance / Participation	35%

Assignments

- Most of the assignments are performance-based (vocal, rhythmic, played, vocalized) and will be graded on the following point scale (.5 rounds up to the next number):

Prepared / Confident	Prepared	Often unprepared	Unprepared
A / A- 90-100	B+ / B / B- 80-89	C+ / C / C- 70-79	D+ / D / D- / F 0-69
Confidently done Displays prep No errors	Few errors Minor tempo fluctuations Comfortably done Displays prep	Stops once Hesitates and/or too slow Multiple errors Needs more prep	Multiple stops Multiple errors Incorrect and or inconsistent tempo Displays insufficient prep Unable to do

Assessments

- These will consist of assessments of your cumulative work on 1-4 part dictations, “authentic” vocal sight-reading, rhythmic dictations and performances, and aural recognition. Each assessment is based on 100 points each.
- There is no final assessment during final exams.

Attendance / Participation

- Please arrive just before the start of the class. If there is a random issue preventing you from on time arrival, please send me a text. That way I will know you are OK. If there is a persistent reason to be late, please speak directly with me to work out a solution.
- Your participation and course contributions will assist in everyone's learning. Each unexcused absence or two late arrivals will result in subtracting 5 points from your final grade (not just from the 35% Class Attendance/Participation).
- A note from the Health Center or a physician is required for an illness excuse. The note is due one week from the absence. After that date it turns into an unexcused absence.
- If you are absent, you are responsible for obtaining assignments from a classmate and preparing those assignments for the next class. Since musicianship skills are built over time, absent students may be at a disadvantage in this course.
- You and your classmates will decide on two consecutive “freedom” days this term. These are class meetings, one of which you may miss with no penalty. These two class meetings will contain the very same content. You may all take the same day, or split the class with one some taking a freedom day the first day, and the others taking the next day. You must give me 2 weeks notice to adjust the lesson plans.

Academic Honesty

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

Musicianship Goals by Semester

	SOLFEGE	AURAL IDENTIFICATION	RHYTHM	DICTATION	Piano Skills	Conducting	Music Theory
140.2	<ul style="list-style-type: none"> Solfège simple major and minor melodies in movable-do 	<ul style="list-style-type: none"> Sing and identify all intervals up to an octave Identify the quality of triads by sound and sight 	<ul style="list-style-type: none"> Write and perform rhythms, including divisions of a single beat involving simple and compound meter 	<ul style="list-style-type: none"> Accurately take single line melodic dictation 	<ul style="list-style-type: none"> Play I, IV, and V chords on piano in C, F, and G major, both hands 	<ul style="list-style-type: none"> Conduct patterns in 2, 3, 4, and 5 (2 ways) 	<ul style="list-style-type: none"> Read / write in treble & bass clefs Spell triads in all inversions Write/ID major and minor scales, modes & key sigs, parallel & relative relationships. Seventh chords and inversions
141.2	<ul style="list-style-type: none"> Sight-sing diatonic melodies using moveable 'do.' Read and write in alto and tenor clef, in addition to bass and treble clef. 	<ul style="list-style-type: none"> Write and aurally identify all triads, including inversions. Simple melodic and harmonic intervals. Simple harmonic progressions (I-IV-V) and To sing and identify all simple intervals. 	<ul style="list-style-type: none"> Perform rhythms, including compound meters, ties and syncopation. 	<ul style="list-style-type: none"> Aurally notate diatonic melodies and rhythms. Two part melodic dictations. 	<ul style="list-style-type: none"> Play I, IV, and V chords on piano in C, F, and G major, both hands Score read at least 2 parts at one time on the piano. Play (I-vi6-IV6/4-V6/5-I) in all major keys. 	<ul style="list-style-type: none"> Conduct standard patterns in 2, 3, 4, 5, and 6 while sight-singing. 	
240.2	<ul style="list-style-type: none"> Sight-sing diatonic melodies using moveable and fixed 'do.' Read & write in alto & tenor clef, in addition to bass and treble clef. 	<ul style="list-style-type: none"> Sing and identify all simple intervals. Sing and identify all 7th chords. 	<ul style="list-style-type: none"> Perform complex rhythms, mixed meters, cross-rhythms, syncopation and division of the beat into 5 and 6. 	<ul style="list-style-type: none"> Aurally notate diatonic melodies with chromatic alterations and rhythms. Three part melodic dictations. 	<ul style="list-style-type: none"> Score read at least 3 parts at one time on the piano. 	<ul style="list-style-type: none"> Conduct standard patterns in 2, 3, 4, 5, and 6 while sight-singing. 	
241.2	<ul style="list-style-type: none"> Sight-sing/solfege melodic examples while conducting. Sight-read in all C clefs. 	<ul style="list-style-type: none"> Sing and recognize simple and compound intervals, both melodic/harmonic Identify triads (root position and inversions), V7 chords (root position and inversions), as well as all other 7th chords (in root position). 	<ul style="list-style-type: none"> Dictate and perform simple and complex rhythms, polyrhythms—while conducting. 	<ul style="list-style-type: none"> 2-4 part melodic dictations, simple conjunct progressing to melodies using chordal formations, chromaticism. Four-part harmonic dictation, using secondary dominant and modulations 	<ul style="list-style-type: none"> Play basic chord progressions on piano. 		
** 341.2 **	<ul style="list-style-type: none"> Sing atonal melodies using fixed do 	<ul style="list-style-type: none"> Write and identify triads and sevenths chords, including inversions Aurally identify harmonic progressions incorporating diatonic seventh chords and secondary functioning chords. Identify aurally & construct 9th chords 	<ul style="list-style-type: none"> Performing & hearing complex rhythms, including mixed meters, syncopations, cross-rhythms, divisions of the beat into 5, 6, & 7 Perform two part rhythmic exercises. 	<ul style="list-style-type: none"> Take dictation on atonal melodies 4-part Bach chorale dictation 	<ul style="list-style-type: none"> Improvise harmonies under a simple melody at sight (sight-sing & play piano) Accompany melodies on the piano with basic modulating chord progressions Sing 1 & play 3 score-read parts 	<ul style="list-style-type: none"> Conduct in complex patterns, including 7, 8, 9, & 10 	

“Core areas of concentration” are those in the first 4 columns to the left (with headings in black caps in gray field).

“Crossover areas of concentration” are in the final three columns to the right (gray type in white background). These are goals that overlap with other classes.

	Week	Tuesday	Thursday
1	08/30 09/01	Course explanation Vocal ranges Review	Cage – <i>Forever and Sunsmell</i> (1942) and <i>Amores</i> (1943) (mvts I and IV)
2	09/06 09/08		Crumb – <i>Madrigals, Bk I</i> (1965)
3	09/13 09/15		
4	09/20 09/22	Assessment #1	Zappa – <i>The Black Page</i> (ca. 1976)
5	09/27 09/29		Stockhausen
6	10/04 10/06		Assessment #2
7	10/11 10/13	<i>No Class – Fall Break</i>	Rzewski – <i>Les moutons du Panurge</i> (1969)
8	10/18 10/20		Boulez – <i>Le Marteau sans maître</i> (III. “L’artisanat furieux” – the furious craftsmanship) (1954/55/57)
9	10/25 10/27		<i>No Class: NYC trip</i>
10	11/01 11/03		
11	11/08 11/10	Assessment #3	Reich – <i>Piano Phase</i> (1967)
12	11/15 11/17		
13	11/22 11/24		No Class – Thanksgiving Break
14	11/29 12-01		Assessment #4
15	12/06 12/07	Last Class	<i>No Class – Reading Day</i>

Notes:

The outline, goals, and activities presented in this syllabus are subject to the progress of learning. If changes are needed in grading and/or grading criteria, a complete explanation of new processes will be discussed and practiced to assist student success.

This course also has a Blackboard page. Instructions on accessing the page will be distributed the first day of classes. If questions arise over class materials, please contact me after checking Blackboard. This syllabus and all assignments should be posted.

Please do not use electronic devices in this class unless asked to do so. My cell phone will be on until class begins for class related texts and messages.

DISABILITY STATEMENT: Any student who wishes to disclose a disability and request accommodations under the Americans with Disabilities Act (ADA) for this course first MUST contact Joseph Kempfer at the Learning Services office, 1307 Main St., Bethlehem (610) 861-1510.

"Thick as a Brick" (1972), by Jethro Tull – partially in 13/4

"L'Artisanat furieux", third movement of *Le Marteau sans maître*, by Pierre Boulez. Bars 24, 35, and 43 are in $\frac{2}{3}/4$ time.

"L'Artisanat furieux", third movement of *Le Marteau sans maître*, by Pierre Boulez. Bar 3 is in $\frac{4}{3}/2$ time