

James Barnes, Instructor barnesj@moravian.edu Office: Brethren's 303 Office Hours: TBA	T,Th 1:10 pm – 2 pm, Room 202 610-861-1672 (office) 610-248-3581 (cell and text)
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Texts – Materials provided in class

Grade distribution and Criteria

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

Assignments

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

Prepared / Confident	Prepared	Often unprepared	Unprepared
A: 93-100 A-: 0-92	B+: 87-89 B: 83-86 B-: 80-82	C+: 77-79 C: 73-76 C-: 70-72	D+: 67-69 D: 63-66 D-: 60-63 F: 0-59
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 after 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 a pre-arranged, collective “freedom” day this term. The freedom day carries no attendance penalty. You must all take the same day. You must give me 1 week's notice, so I can 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	DICTION	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.

Disability Statement

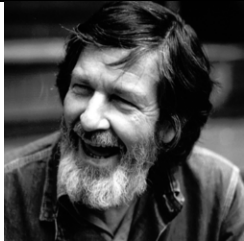
“Students who wish to request accommodations in this class for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support at 1307 Main Street, or by calling 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.”

	Week	Tuesday	Thursday
1	08/28 08/30	Course explanation Vocal ranges Review	Cage – <i>Forever and Sunsmell</i> (1942) and <i>Amores</i> (1943) (mvts I and IV)
2	09/04 09/06		Crumb – <i>Madrigals, Bk I</i> (1965)
3	09/11 09/13		
4	09/18 09/20	Assessment #1	Zappa – <i>The Black Page</i> (ca. 1976)
5	09/25 09/27		Stockhausen
6	10/02 10/04		Assessment #2
7	10/09 10/11	<i>No Class – Fall Break</i>	Rzewski – <i>Les moutons du Panurge</i> (1969)
8	10/16 10/18	<i>No Class: NYC trip</i>	
9	10/23 10/25		Boulez – <i>Le Marteau sans maître</i> (III. “L’artisanat furieux” – the furious craftsmanship) (1954/55/57)
10	10/30 11/01		
11	11/06 11/08	Assessment #3	Reich – <i>Piano Phase</i> (1967)
12	11/13 11/15		
13	11/20 11/22	Class meets	<i>No Class – Thanksgiving Break</i>
14	11/27 11/29		Assessment #4
15	12/04 12/06		Last class

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.

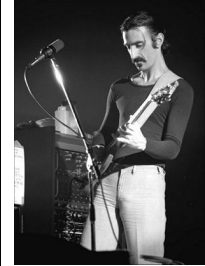
Please do not use electronic devices in this class unless asked to do so. My cell phone will be on until class begins for class related texts and messages.

<p>John Cage (1912-1992)</p> <p>1. Living Room Music 1940</p> <p style="padding-left: 20px;">To Begin --</p> <p style="padding-left: 40px;">two hand coordination</p> <p style="padding-left: 40px;">polyrhythms beginning on the beat 4 vs 4; 5 vs 4</p> <p style="padding-left: 20px;">Story (Gertrude Stein)</p> <p style="padding-left: 40px;">Text effects as a result of common rhythms, dynamics, and expression</p> <p style="padding-left: 20px;">How to teach polyrhythms</p>	
<p>2. Forever and Sunsmell 1942</p> <p style="padding-left: 20px;">Text and solfege</p> <p style="padding-left: 40px;">two two time</p> <p style="padding-left: 40px;">polyrhythms beginning off the beat 3 vs 2</p> <p style="padding-left: 20px;">Text (e.e. cummings)</p> <p style="padding-left: 40px;">Text effects as a result of uncommon rhythms, dynamics, and expression</p>	
<p>3. Amores 1943</p> <p style="padding-left: 20px;">Piano solo – final movement – two hand coordination – polyrhythms within polyrhythms</p> <p style="padding-left: 40px;">polyrhythms 5 vs 2; 7 vs 2</p>	

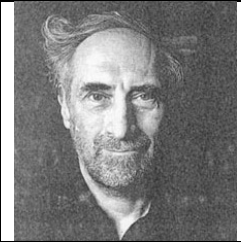
George Crumb (b. 1929) – Madrigals 1965, Book I
 I. Verte desnuda es recorder la tierra (To see you naked is to remember the earth)
 Solfege voice part to measures 1-5
 Octave displacement for voice part
 Mixed meter – 7/16; 5/16
 Polyrythm 5 vs 3 with 16th rest and 2 grace notes
 Multiple grace notes before and after notes



Frank Zappa (1940-1993)
 The Black Page 1976 (melodic and percussion parts)
 Common complex rhythms with 32nds – including quintuplets, sextuplets, and septuplets within a beat
 Polyrythms and within polyrythms – 5 vs 2; 3 vs 2; quintuplets, sextuplets within 3 vs 2
 Switching subdivisions between beats
 Solfege of melodic line



Frederic Rzewski (b. 1938)
 Les Moutons de Panurge 1969 (The sheep of Panurge)
 Minimalism
 Solfege from beginning to end – rhythm in non-metered context



Arnold Schoenberg (1874-1951)
 Friede auf Erden 1911, Op. 13
 Atonality – solfege each choral line (satb) to #1




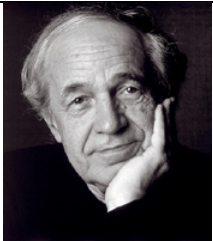
Anton Webern (1883-1945)
 Entflieht auf leichten Kähnen, Op. 2 1908 (Stefan George poem)
 Atonality – solfege each choral line (satb) m. 1-9
 Double canon – but lines switched after first bars in tenor and bass lines




Igor Stravinsky (1882-1971)
 The Rite of Spring 1913 – ending rhythms
 Combinational writing – some similar/repeated measures
 Mixed meters – two hand independence
 Changes in length of beat (quarter, eighth, 16th)




<p>Hugo Wolf (1860-1903) Lieder – abstract interval recognition #14, 35, 36 – solfege, dictation, preparation</p>	
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<p>Pierre Boulez (b. 1925) Le Marteau sans maître I. Avant “L’artisanat furieux” Rhythm over bar lines; teaching polyrhythms “L’Artisanat furieux”, third movement of <i>Le Marteau sans maître</i>, by Pierre Boulez. Bar 3 is in $\frac{4}{3}/2$ time; Bars 24, 35, and 43 are in $\frac{2}{3}/4$ time.</p>	
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<p>Ian Anderson (b. 1947) "Thick as a Brick" (1972), in Jethro Tull – partially in $13/4$</p>	
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<p>Native American Music - Ojibwe</p>	
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<p>Karlheinz Stockhausen 1928-2007 Ellen Taaffe Zwilich (B. 1939)</p>	
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Review of Maj7; Dom7; m/M7; min7; min7b5 (half dim); dim7; +7 (aug7)

Jingle Bell Rock harmonization
 It Don't Mean A Thing