

Course Syllabus MU 240.2B Musicianship III Fall 2013 T/Th 1:10 – 2:00 PM Room 202	Dr. Neil Wetzel Office: Brethren's House 317 Office: 610-861-1621 Cell and text: 267-471-6852 E-mail: nwetzel@moravian.edu Office Hours: TBA
--	--

Purpose and Goals:

The purpose of this course is to further increase your musicianship skills, raise your awareness of how these skills are applied to your performance medium, and sharpen your aural perception and understanding of the musical language. Development of these skills leads to deeper understanding of the music on the printed page, increased aural perception, and more intelligent, expressive, and musical performance and skill.

This course is the third in a sequence of courses for Bachelor of Music Candidates. The goals for each course in the sequence are found later in this document.

Required Materials:

Ottman, R. W. & Rogers, N. (2011). *Music for Sight Singing*. 8th Edition. Boston: Prentice Hall. ISBN# 978-0-205-76008-4

Benward, B. & Kolosick, J. T. (2010). *Ear Training: A Technique for Listening*. 7th Ed., Revised. Boston: McGraw Hill. ISBN# 978-0-07-340136-2

Expectations and Requirements:

- **Practice:** Just like anything related to becoming a musician, musicianship skills require practice. The time we spend in class will be focused on learning new material, checking for your understanding, and problem solving musical questions. You should plan on spending 15 – 20 minutes every day practicing outside of class the skills we will be working on *in* class. The more time you put in, the better your musicianship will be. Strive to obtain that highest of compliments of being a “really fine musician.”
- **On-line resources:** The Benward and Kolosick book (which will be referred to as B&K) has an extensive on-line resource at their website, www.mhhe.com/et7. You are expected to visit this site as frequently as you need to, to become fluent with the skills we are covering in class. If you are behind the class, go back to earlier exercises in the practice sequence to sharpen your skills. If you are ahead of the class, utilize the site to push your skills further or acquire additional skills beyond the class requirements. Practice drills and information are included that we will not be getting to in this class, but that develop skills that are very valuable. There are other online resources to use for practice that will be listed later in this document. You are encouraged to use any and all resources to improve your skills.
- **Assignments** must be turned by beginning of the class on the due date. Late assignments will be dropped to the next fraction of a grade for each day late (A- becomes B+, etc.) for up to one week. After that point, late assignments will not be accepted unless pre-arranged with the instructor (due to extenuating and unusual circumstances.) All written assignments should be neatly notated on manuscript paper and legible, or should be perforated from your book, or photocopied from your book.

Accommodations: *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 8/27 8/29	Course overview/expectations Diagnostic test <i>Assignment:</i> <ul style="list-style-type: none"> Read the Preface in both of your textbooks. Go to www.mhhe.com/et7 and go through the introduction	•Ottman 7: Alto Clef •B&K 7
2 9/3 9/5	•Ottman 7: Tenor Clef •B&K 7	•Solfege <i>Happy Birthday</i>
3 9/10 9/12	•Ottman 7: Alto & Tenor Clef •B&K 7	Assessment #1 Keyboard: be able to play I-ii-V-I up to 4#/4b
4 9/17 9/19	•Ottman 8: Diatonic Intervals up to 6ths •B&K 8	•Ottman 8: Diatonic Intervals up to 6ths •B&K 8
5 9/24 9/26	•Ottman 9: Diatonic Intervals up to 7ths; V7 •B&K 9	•Ottman 9 Diatonic Intervals up to 7ths; V7 •B&K 9
6 10/1 10/3	Assessment #2 Keyboard: be able to play I-ii-IV6-V6/5-I up to 4#/4b	•Ottman 10: Rhythm – simple meters •B&K 10
7 10/8 10/10	•Ottman 10: Rhythm – compound meters •B&K 10	•Ottman 11: Section 1 – I & V7 intervals, Major •B&K 11
8 10/15 10/17	Fall Break	•Ottman 11: Section 2 – I & V7 intervals, minor
9 10/22 10/24	•B&K 11 •Harmonize <i>Happy Birthday</i> with block chords	•Ottman 12: Section 1 – Diatonic Intervals •B&K 12
10 10/29 10/31	•Ottman 12: Section 2 – V7 intervals •B&K 12	Assessment #3 Keyboard: Bach Chorale #27 1 st 6 measures – play 1 part/sing 1 part, any combination
11 11/5 11/7	•Ottman 13: Section 1 – Chromaticism •B&K 13	•Ottman 13: Section 2 – Chromaticism •B&K 13
12 11/12 11/14	•Ottman 13: Chromaticism •B&K 13 Harmonize <i>Happy Birthday</i> with an interesting accompaniment (Alberti bass, alternating bass...)	•Ottman 14: Chromaticism – modulation •B&K 14
13 11/19 11/21	•Ottman 14: Chromaticism – modulation •B&K 14	Assessment #4 Keyboard: Bach Chorale #27 1 st 6 measures – play 2 parts/sing 1 part, any combination
14 11/26 11/28	Thanksgiving Break	Thanksgiving Break
15 12/3 12/5	•Ottman 15: Rhythm – syncopation •B&K 15	•Ottman 15: Rhythm – syncopation Keyboard: Solfege and accompany yourself on <i>Heart and Soul</i> in a key of your choice other than C, G, or F
Exam	THURSDAY, Dec. 12, 8:30 am Individual Exams	

Academic Integrity: Students are expected to uphold the standards of academic honesty as they are spelled out in the Student Handbook. Students are required to be familiar with the college policy on plagiarism, found at <http://www.moravian.edu/studentLife/handbook/academic/academic2.html> . For students who are Music Education majors, all violations of academic honesty are reported to the Dean and are also shared with the Teacher Education Committee at the time of the candidate's application for student teaching is being considered. In the past, some violations have prevented the Committee from approving some candidates for student teaching. Whether you quote or paraphrase, you must give credit.

Attendance Policy and Participation:

- This class is experiential and the skills being taught require consistent practice to retain and improve upon them. If you miss class, you miss the practice and instruction, and your musicianship and grade will be negatively impacted.
- You will be expected to actively participate in the class on a daily basis. This may require you to perform solo, to be critiqued by others and to critique others in a positive and constructive manner. If you have any concerns regarding this, please speak to me privately.
- **Illness: Students are required to provide official written documentation of treatment for an illness from a health practitioner, Moravian College's Health Center, or Moravian College's Learning Services and Counseling Center for an absence to be considered excused due to illness.** This documentation should be brought to the first class immediately following the absence. Notes obtained and presented at a later date will not be accepted and the absence will be considered unexcused.
- **Excused absences** include illness, personal emergency, religious holidays, serious illness or death in the immediate family, or school related activity that requires you to be absent. As so much of this class is dependent upon your presence, graded activities that take place when you have an unexcused absence will result in a zero for that activity.
- **More than three absences** (either excused or unexcused) will result in a reduction of your final grade by one grade per absence (A to A-). If you are absent for any reason, it is your responsibility to obtain all material distributed in class, to hand in any assignment due by the due date, and to contact me *prior to class* with the reason for your absence.
- **Habitual lateness** suggests a lack of professionalism unbecoming of a professional musician or music educator. If you anticipate problems arriving on time due to transportation issues from a class ending on North Campus or field experience just prior to this class, please let me know so that you are not unnecessarily penalized.
- **Emergencies** sometimes happen. If you find yourself in that situation, please send me a text to let me know as soon as you are able.
- Please do not hesitate to contact me if you have any questions or concerns.

Electronic protocol:

Cell Phones must remain silenced and placed in your bag during class. Please let me know if there is an emergency for which you might be required to accept a call during class. *Texting during class is inappropriate and unacceptable.*

Grading:

The following grade conversions will be used in determining your recorded letter grade for the course. It should be noted that in computing grades, a weighted system will be used utilizing the percentages listed below in the Grade Distribution:

94 - 100 = A	74 - 76 = C
90 - 93 = A-	70 - 73 = C-
87 - 89 = B+	67 - 69 = D+
84 - 86 = B	64 - 66 = D
80 - 83 = B-	60 - 63 = D-
77 - 79 = C+	0 - 59 = F

Letter grades will have the following numerical value:

A+ = 100	B+ = 88	C+ = 78	D+ = 68	F = 50
A = 95	B = 85	C = 75	D = 65	
A- = 90	B- = 80	C- = 70	D- = 60	

Grade Distributions and Criteria

There will be four (4) major assessments and a final exam. These will be given a letter grade using the above numerical values.

Assessments (4) plus final exam	50%
Day to day performance grading	25%
Assignments	25%

Grading Rubric:

Day to day grading will utilize the following rubric.

4 Proficient	3 Competent	2 Developing	1 Unsatisfactory
<ul style="list-style-type: none"> Shows confidence Clearly well prepared No errors 	<ul style="list-style-type: none"> Comfortably completes exercise Preparation evident Some minor errors 	<ul style="list-style-type: none"> Not confident, but gets through the exercise Some preparation evident, but not enough Multiple errors 	<ul style="list-style-type: none"> Unable to complete exercise Clearly not prepared Multiple and extensive errors

Helpful Websites:

Explore these websites for alternatives to practicing with the book website.

- <http://www.sonicfit.com/> (response time monitored – see how fast you can answer!; scoring)
- <http://trainer.thetamusic.com/en> (games, singing response included - you need a mic)
- <http://www.emusictheory.com/practice.html> (includes alto clef)
- <http://www.teoria.com/> (theory explanations with links to exercises)
- <http://www.wmich.edu/mus-theo/diktus/diktus.html> (practice in one or two part rhythmic dictation and sight-singing)

MUSICIANSHIP GOALS BY SEMESTER

	Solfege	Aural Identification	Rhythm	Dictation	Piano Skills	Conducting	Music Theory
MU 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 and write in treble and bass clefs • Spell triads in all inversions • Write and identify all major and minor scales and key signatures, including parallel & relative relationships. • Spell all seventh chords and inversions.
MU 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. 	
MU 240.2	<ul style="list-style-type: none"> • Sight-sing diatonic melodies using moveable and fixed 'do.' • Read and write in alto and 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. 	
MU 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. 		
MU 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 and construct 9th chords 	<ul style="list-style-type: none"> • Performing and hearing complex rhythms, including mixed meters, syncopations, cross-rhythms, divisions of the beat into 5, 6, and 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 and play piano) • Accompany melodies on the piano including basic modulating chord progressions • Sing 1 and play 3 score-read parts at one time on the piano 	<ul style="list-style-type: none"> • Conduct in complex patterns, including 7, 8, 9, and 10 	

"Core areas of concentration" are those in the first 4 columns to the left (with headings 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.