

# Musicianship III (MUSI 298)

## Syllabus

Kris P. Shaffer

July 12, 2012

### 1 General course description

Course title: Musicianship III

Course number: MUSI 298

Semester: Fall 2012

Meeting time: MWF 9:00am–8:50am and TT 9:30am–10:50am

Meeting location: Whittington Hall, room 107

Professor: Kris Shaffer, Ph.D.

### 2 Course sequence overview

The four-semester Musicianship course sequence seeks to lead students to become well-rounded musicians, with a strong foundation in the theory and practice of Western music. Given the fast changing landscape of musical careers, the best training involves mastery of skills with broad applicability, coupled with deep knowledge of a variety of musical genres and experience applying skills and knowledge to new genres. With that in mind, the CSU Musicianship courses seek to lay a solid, broad foundation, and explore several different musical styles in detail.

On the whole, this goal is achieved by bringing students to a deep understanding of music theory and its relationship to musical practice. The CSU Musicianship courses also seek to develop students' mastery of foundational musical skills relating to listening and performing, and develop students' ability to think critically and communicate verbally about music, primarily through writing about music and responding to the writings of others. Lastly, students are expected to master the use of both traditional and modern technology (including pencil, paper, and the piano on one hand, and computer- and web-based tools on the other) in their musical activities and grow in their ability to discern the best tools for specific tasks.

The Musicianship course sequence begins in the first semester with a focus primarily on fundamental concepts (scales, keys, etc.), notation, and listening and performance skills (singing, playing at the keyboard, and dictating). As the course sequence progresses, the focus shifts gradually more toward theory, analysis, and writing. The musical genres covered in detail include pop/rock and contemporary Christian worship music (semester 2); classical keyboard music and Lutheran chorales (semester 3); and German Romantic art song, post-tonal music (primarily aural skills), and American minimalism (semester 4).

Species counterpoint and *thoroughbass* harmony are also covered in detail (semester 2) in preparation for specific genre-based study later in the sequence.

The following objectives describe the conceptual knowledge about Western music sought in this course sequence. They will not form the basis of any student assessment, but will guide the curriculum and assessment choices made by the instructor.

- Understand the principles of good melodic composition.
- Understand the principles of good interaction between musical voices.
- Understand the significance and potential roles of melody in setting text to music.
- Understand the significance and potential roles of harmony in setting text to music.
- Understand the significance and potential roles of form in setting text to music.
- Understand basic formal functions and formal modules, as well as the relationship between them.
- Understand harmonic functions and their relationship to formal functions.
- Identify key markers of a musical style.
- Communicate verbally about music, clearly and persuasively.
- Understand the relationships of different genres within Western tonal music.
- Apply skills and knowledge gained in the study of one genre to the study of a new genre.
- Critically evaluate and respond to others' thoughts on music, and do so respectfully.
- Understand the relationships between the theory, practice, and history of music.

### 3 Course objectives

Following is a list of specific musical skills that students are expected to master by the end of Musicianship III. They are divided into *holistic* and *content* objectives.

#### 3.1 Holistic objectives

*Holistic* objectives are high-level units of knowledge and skills students are expected to master by the end of the semester. All read as "I can ..." statements.

#### Music and the Protestant Christian faith

- Articulate a Biblical perspective on the use of music in the Christian's daily life.

#### Transcription

- Transcribe all vocal parts of a four-part Lutheran chorale setting.
- Transcribe the slow movement of an 18th-century sonata-style piece for string quartet.

## Dictation

- Dictate a four-bar-long, diatonic, non-modulating melody or bass line after a single hearing.
- Dictate a two-bar-long, non-modulating melody or bass line containing tonal chromatic elements after a single hearing.

## Aural recognition

- List all cadences, modules, and larger “action spaces” (with starting times) in a symphonic movement in sonata form, after three hearings without a score.
- List all cadences, modules, and larger “action spaces” (with starting times) in a keyboard or chamber movement in minuet form, after three hearings without a score.
- Identify *galant* schemata in eighteenth-century keyboard music after two hearings without a score.

## Performance

- Sing from sight any vocal part from a four-part Lutheran chorale.

## Analysis

- Identify and label all keys, chords (with Roman numerals and functional bass), embellishing tones, cadences, phrases, themes, modules, cycles, and overall formal type in an eighteenth-century keyboard minuet.
- Identify and label all cadences, definitive structural events (such as the MC, EEC, ESC, and Crux) phrases, themes, modules, cycles, and overall formal type in an eighteenth-century work in sonata form.
- Explain the idiosyncrasies of a symphonic movement in sonata form (type 3) and their significance relative to historical norms.
- Explain the idiosyncrasies of a keyboard or chamber movement in minuet form and their significance relative to historical norms.

## Writing

- Generate an original thesis based on musical analysis.
- Identify and write appropriately for a target audience.
- Construct clear linear argument in support of a thesis and devoid of unnecessary details.
- Use musical terminology appropriately and effectively.
- Demonstrate mastery of *Chicago Manual of Style* for writing on music and citing sources.
- Write constructive critical responses to classmates’ writings on music.

- Respond to or revise an analytical writing based on comments received from readers.
- Demonstrate working knowledge of copyright and intellectual property law.
- Demonstrate awareness of open/closed access issues, and license all blog posts with an appropriate license in light of that knowledge.

### Software and technology

- Install and operate necessary administrative and collaborative tools (such as DropBox, WordPress, VLC, or LearningCatalytics).
- Produce a chamber score (e.g., string quartet) in MuseScore or another music notation application.

## 3.2 Content objectives

*Content* objectives are lower-level knowledge and skills students are expected to master by the end of the semester. They include objectives related to music fundamentals and objectives designed to build skills and knowledge necessary to fulfill the *holistic* objectives for the course. Meeting a holistic objective simultaneously demonstrates mastery of a number of content objectives. All read as “I can ...” statements.

### Fundamentals and components

- Identify diatonic and chromatic embellishing tones and types in a harmonic context.
- Realize an altered subdominant chord from a given bass note and thoroughbass figure.
- Realize an altered subdominant chord from a given key, Roman numeral, and inversion.
- Realize an altered subdominant chord from a given bass note and thoroughbass figure with strict keyboard-style doubling.
- Notate Roman numeral and figure of an altered subdominant chord within a key.
- Identify the harmonic function of an altered subdominant chord within a key (Quinn, Ch. 8).
- Provide the uninterpreted *functional bass* symbol (function and bass scale degree) of an altered subdominant chord within a key (Quinn, Ch. 8).
- Notate Roman numeral and figure of an applied chord within a key.
- Identify the harmonic function of an applied chord within a key (Quinn, Ch. 10).
- Provide the uninterpreted *functional bass* symbol (function and bass scale degree) of an applied chord within a key (Quinn, Ch. 10).

### Transcription

Optional shorter exercises. Otherwise, see holistic transcription projects.

## Dictation

- Dictate a four-bar diatonic melody in simple or compound meter from two hearings.
- Dictate a four-bar diatonic melody in simple or compound meter from a single hearing.
- Dictate rhythm with beat-level syncopations.
- Dictate rhythm with division-level syncopations.
- Dictate rhythm with subdivision-level syncopations.
- Dictate melody with beat-level syncopations.
- Dictate melody with division-level syncopations.
- Dictate melody with subdivision-level syncopations.
- Dictate the bass line to a five-to-eight-chord diatonic keyboard progression after a single hearing.
- Dictate the bass line to a five-to-eight-chord diatonic keyboard progression with altered subdominant chords after a single hearing.
- Determine the appropriate thoroughbass figures for a given five-to-eight-chord diatonic unfigured bass line with altered subdominant chords after a single hearing.
- Dictate the bass line to a five-to-eight-chord diatonic keyboard progression with applied chords after a single hearing.
- Determine the appropriate thoroughbass figures for a given five-to-eight-chord diatonic unfigured bass line with applied chords after a single hearing.
- Dictate the bass line to a five-to-eight-chord diatonic keyboard progression with applied and altered subdominant chords after a single hearing.
- Determine the appropriate thoroughbass figures for a given five-to-eight-chord diatonic unfigured bass line with applied and altered subdominant chords after a single hearing.
- Dictate a four-bar diatonic melody with chromatic elements in simple or compound meter after two hearings.

## Aural recognition

- Recognize a *sentence* form in a theme from a classical keyboard, chamber, or symphonic work after two hearings.
- Recognize a *period* form in a theme from a classical keyboard, chamber, or symphonic work after two hearings.
- Recognize a *compound theme* form in a theme from a classical keyboard, chamber, or symphonic work after two hearings.
- Recognize a *hybrid theme* form in a theme from a classical keyboard, chamber, or symphonic work after two hearings.
- Recognize diatonic harmonic sequences and types after a single hearing.

## Performance

- Sing 4-bar melody from standard musical notation in any major key that starts and ends on *do*, moves in all stepwise motion or leaps between members of the tonic triad (*do, mi, sol*), and contains rhythmic durations from the bar length to the division length.
- Sing 4-bar melody from standard musical notation in any minor key that starts and ends on *do*, moves in all stepwise motion or leaps between members of the tonic triad (*do, me, sol*), and contains rhythmic durations from the bar length to the division length.
- Sing Karpinski's major-key harmonic sequential (p. 146).
- Convert to minor and sing Karpinski's harmonic sequential (p. 146).
- Sing a four-bar melody from standard musical notation in any major key, in any standard meter, with any idiomatic diatonic elements, and with chromatic elements as neighbor tones.
- Sing a four-bar melody from standard musical notation in any minor key, in any standard meter, with any idiomatic diatonic elements, and with chromatic elements as neighbor tones.
- Sing rhythm with beat-level syncopations.
- Sing rhythm with division-level syncopations.
- Sing rhythm with subdivision-level syncopations.
- Sing melody with beat-level syncopations.
- Sing melody with division-level syncopations.
- Sing melody with subdivision-level syncopations.
- From a figured bass line, sing an arpeggiation of each chord in succession.
- From a Roman numeral w/figures line, sing an arpeggiation of each chord in succession.
- Sing arpeggiations of root-position dominant, major, minor, half-diminished, and diminished seventh chords on the treble, alto, and bass staves.
- Play block dominant, major, minor, half-diminished, and diminished seventh chords on the treble, alto, and bass staves at the keyboard.
- Sing arpeggiations of major, minor, augmented, and diminished triads on the treble, alto, and bass staves.
- Play block major, minor, augmented, and diminished triads on the treble, alto, and bass staves at the keyboard.
- Play at the keyboard (with block chords or arpeggios, at any tempo) a diatonic chord progression from a figured bass line.

- Play at the keyboard (with block chords or arpeggios, at any tempo) a diatonic chord progression from Roman numerals and figures.
- Sing and play at the keyboard (with arpeggios) a diatonic chord progression from a figured bass line.
- Sing and play at the keyboard (with arpeggios) a diatonic chord progression from Roman numerals and figures.
- Play at the keyboard (with block chords or arpeggios, at any tempo) a chord progression with diatonic chords and applied chords from a figured bass line.
- Play at the keyboard (with block chords or arpeggios, at any tempo) a chord progression with diatonic chords and applied chords from Roman numerals and figures.
- Sing and play at the keyboard (with arpeggios) a chord progression with diatonic chords and applied chords from a figured bass line.
- Sing and play at the keyboard (with arpeggios) a chord progression with diatonic chords and applied chords from Roman numerals and figures.
- Play at the keyboard (with block chords or arpeggios, at any tempo) a chord progression with diatonic chords, applied chords, and chromatic subdominants from a figured bass line.
- Play at the keyboard (with block chords or arpeggios, at any tempo) a chord progression with diatonic chords, applied chords, and chromatic subdominants from Roman numerals and figures.
- Sing and play at the keyboard (with arpeggios) a chord progression with diatonic chords, applied chords, and chromatic subdominants from a figured bass line.
- Sing and play at the keyboard (with arpeggios) a chord progression with diatonic chords, applied chords, and chromatic subdominants from Roman numerals and figures.

## Writing

- Maintain a public blog and post writings on music regularly (at least ten times per semester).
- Regularly read and comment on classmates' blogs.
- Regularly respond to comments left on blog.
- Occasionally revise a writing based on comments received (at least three times per semester).
- Maintain a public Twitter account, link to blog posts with course hashtag, and follow classmates (in all sections).

## Software and technology

- Incorporate musical graphics into a written work.

## 4 Course materials

### Required

- Karpinski, Gary. *Manual for Ear Training and Sight Singing*. W.W. Norton, Co. ISBN-13: 978-0-3-9397663-2.
- Karpinski, Gary. *Anthology for Sight-Singing*. W.W. Norton, Co. ISBN-13: 978-0-3-9397382-2.
- Laitz, Steven. *The Complete Musician*, 3rd ed. 978-0-1-9974278-3.
- Caplin, William. *Classical Form*. 978-0-1-9514399-7.
- Turabian, Kate, et al. *A Manual for Writers of Research Papers, Theses, and Dissertations*, 7th ed. 978-0-2-2682337-9.

### Recommended, but not required

- Ammer, Christine. *The A to Z of Foreign Musical Terms*. 978-0-9-1131815-9.

## 5 Assessment

There are 88 course objectives listed above. 22 are holistic, 66 content, in a total of nine categories. Fundamentals and technology assessments have two possible results: *pass* or *fail*. All other categories will be assessed on a four-point scale: 4 = *mastery*, 3 = *passing*, 2 = *progressing but not passing*, 1 = *failing*, and 0 = *not attempted*.

Fundamentals objectives will be assessed through in-class timed quizzes. To pass a fundamentals objective, a student must perform up to standard on a single quiz.

The faith objective will be assessed through the student's blog posts, comments, and revisions. To pass the faith objective, a student must perform up to standard on a single assessment *and continue to perform up to standard on subsequent assessments that include related material*.

Transcription objectives will be assessed through projects conducted with music notation software and submitted online. To pass a transcription objective, a student must perform up to standard on a single assessment selected by the student and deemed appropriate by the instructor.

Dictation objectives will be assessed through in-class exercises. To pass a dictation objective, a student must perform up to standard on two assessments for the same objective in a row *and continue to perform up to standard on subsequent assessments that include related material*.

Performance objectives will be assessed through private singing or playing exams conducted during class. To pass a performance objective, a student must perform up to standard on a single exam *and continue to perform up to standard on subsequent assessments that include related material*.



Analysis objectives will all be assessed through the student's blog posts, comments, and revisions, or through assignments performed in music notation or analysis software and submitted online. To pass an analysis objective, a student must perform up to standard on two assessments for the same objective in a row *and continue to perform up to standard on subsequent assessments that include related material*.

Writing objectives will all be assessed through the student's blog posts, comments, and revisions. To pass a writing objective, a student must perform up to standard on two assessments for the same objective in a row *and continue to perform up to standard on subsequent assessments that include related material*.

The technology objectives will be assessed through assignments submitted online. To pass a technology objective, a student must perform up to standard on a single assessment *and continue to perform up to standard on subsequent assessments that include related material*.

Assessments can be attempted at any time by any student. Multiple attempts are allowed for any objective until the student meets the required standard (*pass* for pass/fail objectives, score of 3 or 4 for four-point objectives). However, *no content objective assessments (including reassessments) can be attempted during finals week* unless they are part of a holistic objective assessment. *Only holistic assessments can be attempted after the end of the last class meeting*.

There is no final exam.

## 6 Final grades

To pass the course (grade of C), a student must receive passing assessments for all fundamentals and components objectives, and at least 80% of the objectives *in each of the other categories*.

For a final grade of B, a student must receive passing assessments for all objectives.

For a final grade of A, a student must receive passing assessments for all course objectives and demonstrate *mastery* of a majority of four-point assessments.

Any objectives not met by a passing student at the end of the semester will carry over to Musicianship IV as *required* objectives that must be met to pass the course, no matter how many other objectives are fulfilled.

## 7 Attendance

In general, there are not excused or unexcused absences in this class. Any material covered or assignment given during class is the responsibility of every student, regardless of attendance or reason, and there are no make-ups for in-class evaluations. However, students with a note from a doctor or a dean will be allowed to make up missed work, as necessary. In exceptional circumstances, other arrangements may be made at the discretion of the instructor. In all cases, if a student knows beforehand that they will be absent or late for any reason, it is that student's responsibility to find out what work will need to be made up before the absence.

In accordance with CSU's Academic Integrity Policy (see 2011–2012 *Student Handbook* for complete policy), any student who is absent for 25% of the class meetings will be dropped from the course and will receive a grade of FA (Failure for Absences). All absences count

toward the 25%, including excused absences and absences resulting from officially approved travel or events (sports, athletic bands, etc.).

## **8 Academic honesty**

Group study is acceptable and encouraged in this class. However, all assignments—unless I announce otherwise—are to be completed by individuals, and are to be the original work of those individuals. It is fine for classmates to check each other’s work for errors, train each other’s ears, and discuss potential solutions to sticky musical situations with one another; however copying, working off of another’s work, or producing a “joint solution” are unacceptable. The instructor reserves the right to assign a grade of zero to any assignment that is completed dishonestly, fail the student for the course, and/or proceed with completion of the university Academic Violation Form. (See 2011–2012 *Student Handbook* for complete Academic Integrity Policy.)

## **9 Licensing**

(c) 2012 Kris P. Shaffer. This work is licensed under a Creative Commons Attribution 3.0 Unported License: <http://creativecommons.org/licenses/by/3.0/>.