

Musicianship I (MUSI 198)

Syllabus

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1 General course description

Course title: Musicianship I

Course number: MUSI 198

Course hashtag: #musi198

Semester: Fall 2012

Meeting time (section 1): MWF 8:00am–8:50am and TT 8:00am–9:20am

Meeting time (section 2): MWF 10:00am–10:50am and TT 11:00am–12:20pm

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 I. 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 Christian worship.

Dictation

- Dictate a four-bar-long, diatonic, non-modulating melody or bass line 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, subdominant, or dominant triad; 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, subdominant, or dominant triad; and contains rhythmic durations from the bar length to the division length.

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).

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 pitches on the treble staff.
- Write pitches on the treble staff.
- Identify pitches on the bass staff.
- Write pitches on the bass staff.
- Identify rhythmic durations from standard rhythmic notation.
- Identify metric placement from standard rhythmic notation.
- Write rhythmic notation.
- Identify standard meters from a time signature (simple and compound; duple, triple, and quadruple meters).
- Identify pitches on the alto staff.
- Write pitches on the alto staff.
- Write appropriate time signatures for given meters and beat values.
- Conduct standard meters with standard patterns.
- Identify major key signatures on the treble & bass staves.
- Identify minor key signatures on the treble & bass staves.
- Write major key signatures on the treble & bass staves.
- Write minor key signatures on the treble & bass staves.
- Identify major scales on the treble & bass staves.
- Identify minor scales on the treble & bass staves.
- Write major scales on the treble, alto, and bass staves.
- Write minor scales on the treble, alto, and bass staves.
- Identify chromatic scales on the treble, alto, and bass staves.
- Write chromatic scales on the treble, alto, and bass staves.
- Draw treble, alto, and bass clefs.
- Identify standard meters by ear from recording (simple and compound; duple, triple, and quadruple meters).
- Identify bar-long rhythmic patterns by ear from piano performance (durations from bar-length to division-length).
- Identify major and minor scales by ear from piano.
- Identify major and minor mode by ear from recording.

- Identify simple intervals on the treble, alto, and bass staves.
- Write intervals on the treble, alto, and bass staves.
- Identify major, minor, augmented, and diminished triads on the treble, alto, and bass staves.
- Identify major, minor, augmented, and diminished triads after a single hearing.
- Write major, minor, augmented, and diminished triads on the treble, alto, and bass staves given a lead-sheet chord symbol.
- Identify dominant, major, minor, half-diminished, and diminished seventh chords on the treble, alto, and bass staves.
- Identify dominant, major, minor, half-diminished, and diminished seventh chords after a single hearing.
- Write dominant, major, minor, half-diminished, and diminished seventh chords on the treble, alto, and bass staves given a lead-sheet chord symbol.
- Identify the following types of motion in polyphonic passages from a score: similar, parallel, contrary, oblique.
- Identify the following types of motion between two voices after a single hearing: similar, parallel, contrary, oblique.
- Notate a melody (from protonotation) in any key, mode, or standard meter; with any beat value; on the treble, alto, or bass staff, following conventions for stems, noteheads, beams, and articulations.
- Identify and interpret standard tempo and expression markings.
- Transpose a melody to another key by any interval.
- Identify the usual quality of a triad or seventh chord built on a given scale degree in a given mode.

Dictation

- Dictate the pitches (in solfège) of a four-bar melody in major in all stepwise motion that ends on *do*.
- Dictate the pitches (in solfège) of a four-bar melody in minor in all stepwise motion that ends on *do*.
- Dictate the pitches (in solfège) of a four-bar melody in major in all stepwise motion, or with leaps between members of the tonic triad, that ends on *do*.
- Dictate the pitches (in solfège) of a four-bar melody in minor in all stepwise motion, or with leaps between members of the tonic triad, that ends on *do*.
- Dictate the rhythm (in protonotation) of a four-bar melody that contains durations between a beat and a bar length, in any standard meter.

- Dictate the rhythm (in protonotation) of a four-bar melody that contains durations between a beat division and a bar length, in any standard simple meter.
- Dictate the rhythm (in protonotation) of a four-bar melody that contains durations between a beat division and a bar length, in any standard compound meter.
- Dictate the rhythm (in protonotation) of a four-bar melody that contains durations between a beat sub-division and a bar length, in any standard simple meter.
- Dictate the rhythm (in protonotation) of a four-bar melody that contains durations between a beat sub-division and a bar length, in any standard compound meter.
- Dictate the rhythm (in protonotation) of a four-bar melody that contains durations between a beat division and a bar length, or one-beat triplets, in any standard simple meter.
- Dictate the rhythm (in protonotation) of a four-bar melody that contains durations between a beat division and a bar length, or half-beat or two-beat triplets, in any standard simple meter.
- Dictate the rhythm (in protonotation) of a four-bar melody that contains durations between a beat division and a bar length, or half-beat or two-beat triplets, in any standard compound meter.
- Dictate a four-bar melody (in protonotation) in major in any standard simple meter, with all stepwise motion, or with leaps between members of the tonic triad, that ends on *do*.
- Dictate a four-bar melody (in protonotation) in minor in any standard simple meter, with all stepwise motion, or with leaps between members of the tonic triad, that ends on *do*.
- Dictate a four-bar melody (in protonotation) in major in any standard compound meter, with all stepwise motion, or with leaps between members of the tonic triad, that ends on *do*.
- Dictate a four-bar melody (in protonotation) in minor in any standard compound meter, with all stepwise motion, or with leaps between members of the tonic triad, that ends on *do*.
- 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.

Performance

- Play major scales at the keyboard (one octave, any tempo).
- Play minor scales at the keyboard (one octave, any tempo).
- Sing major scales with appropriate *movable-do* solfège syllables.
- Sing minor scales (natural, harmonic, melodic) with appropriate *movable-do* (do-based minor) solfège syllables.
- Sing ascending and descending chromatic scales (major-mode-based) with appropriate *movable-do* solfège syllables.
- Sing ascending and descending chromatic scales (minor-mode-based) with appropriate *movable-do* solfège syllables.
- Sing Karpinski's major-scale sequentials (p. 11).
- Sing Karpinski's minor-scale sequentials (pp. 79–80).
- Sing 4-bar rhythm from *protonotation* (durations from bar-length to division-length).
- Sing 4-bar melody from *sofège* syllables in major that starts and ends on *do* and moves in all stepwise motion.
- Sing 4-bar melody from *sofège* syllables in minor that starts and ends on *do* and moves in all stepwise motion.
- Sing 4-bar melody from *protontation* in major that starts and ends on *do*, moves in all stepwise motion, and contains rhythmic durations from the bar length to the division length.
- Sing 4-bar melody from *protontation* in minor that starts and ends on *do*, moves in all stepwise motion, and contains rhythmic durations from the bar length to the division length.
- Sing 4-bar melody from *protontation* in major 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 *protontation* in minor 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 4-bar rhythm from standard rhythmic notation (durations from bar-length to division-length).
- Sing 4-bar melody from standard pitch notation in any major key that starts and ends on *do* and moves in all stepwise motion.
- Sing 4-bar melody from standard pitch notation in any minor key that starts and ends on *do* and moves in all stepwise motion.

- Sing 4-bar melody from standard musical notation in any major key that starts and ends on *do*, moves in all stepwise motion, 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, and contains rhythmic durations from the bar length to the division length.
- 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.

Writing

- Maintain a public blog and post writings on music regularly (at least ten times per semester).
- Regularly read and comment on classmates' blogs (at least fifteen meaningful comments per semester).
- 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

- Notate a melody on a staff in MuseScore or another music notation application.

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.

Recommended, but not required

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

5 Assessment

There are 107 course objectives listed above. 12 are holistic, 95 content, in a total of six 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*.

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*.

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*.

Fundamentals objectives will be assessed through in-class timed quizzes. We will have at least one quiz per class meeting until all diligent students have met those objectives. To pass a fundamentals objective, a student must perform up to standard on a single quiz.

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*.

The technology objective will be assessed through an assignment submitted online. To pass the 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 objectives, and at least 75% of the objectives *in every other category*.

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 II 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

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