Learning and mastery objectives for Musicianship sequence

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The following are objectives that each student should accomplish by the end of the four-semester Musicianship course sequence.

1   Holistic

1.1   Transcription (finished)

- Transcribe all vocal parts of a four-part Lutheran chorale setting.

- Transcribe a typical pop/rock song: all vocal parts, all melodic instrumental lines (no block chords or strumming), and lead-sheet chord symbols for all harmonies.

- Transcribe a nineteenth-century German art song: vocal part and piano.

- Transcribe the slow movement of an 18th-century sonata-style piece for string quartet.

- Transcribe a single movement of a short atonal or 12-tone chamber work (e.g., a movement of a Webern string quartet).

1.2   Dictation (finished)

- Notate a four-bar-long, diatonic, non-modulating melody or bass line after a single hearing.

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

1.3   Aural recognition (unfinished)

- Formal analysis by ear ***

- Harmonic analysis by ear ***

- Schema analysis by ear ***

1.4   Sight-singing (finished)

- Sing from sight the melody to a contemporary Christian worship song.

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

- Sing from sight the vocal part to an 18th-century German art song.

- Sing from sight a vocal part from an atonal or 12-tone work.

1.5   Improvisation (finished)

- Improvise an alto or tenor line to accompany the melody and chords of a contemporary Christian worship song.

1.6   Model composition (finished)

- Compose a four-part Lutheran chorale based on a given melody.

- Compose a contemporary Christian worship song (text, melody, alto, tenor, chords, bass line).

- Compose a minuet for keyboard in the style of Joseph Haydn.

- Compose a song to a German text in the style of Franz Schubert.

1.7   Analysis (unfinished)

- Correctly identify and label all keys, chords (with Roman numerals), embellishing tones, and cadences in a Lutheran chorale.

- Correctly identify and label all keys, chords (with Roman numerals), embellishing tones, and cadences in a pop/rock song.

- Correctly identify and label all keys, chords (with Roman numerals and functional bass), embellishing tones, and cadences in an eighteenth-century keyboard work.

- text and music

1.8   Writing (unfinished)

- Generate original thesis based on musical analysis.

- 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.

1.9 Software and technology (unfinished)

2 Content

2.1 Fundamentals (unfinished)

- 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)
- Sing major scales
- Sing minor scales (natural, harmonic, melodic)
- identify major and minor scales by ear from piano
- identify major and minor mode by ear from recording
- 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 pitches on the alto staff
- write pitches on the alto 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)
- write appropriate time signatures for given meters and beat values
- 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

  still need intervals, triads, seventh chords, types of motion

2.2 Transcription (finished)

Optional shorter exercises. Otherwise, see holistic transcription projects.

2.3 Dictation (unfinished)

- Dictate a four-bar diatonic melody in simple or compound melody from a single hearing.

- Dictate a four-bar modulating diatonic melody in simple or compound melody from a single hearing.

- Dictate a four-bar diatonic melody with chromatic elements in simple or compound melody after two hearings.

2.4 Aural recognition (unfinished)

- Recognize standard pop/rock harmonic schemata from a single hearing. *** *list?* ***

- Recognize standard contrapuntal and embellishing devices from a single hearing. *** *list?* ***

- Recognize stock prolongational and cadential patterns from a single hearing. *** *list?* ***

  playlist construction

2.5 Performance (unfinished - lots more singing)

- Play major scales at the keyboard (one octave, any tempo)

- Play minor scales at the keyboard (one octave, any tempo)

- Play Fuxian cantus firmus at the keyboard.

- Sing 4-bar rhythm from *protonotation* (durations from bar-length to division-length)

- Sing 4-bar melody from *solfège* syllables in major that starts and ends on *do* and moves in all stepwise motion

- Sing 4-bar melody from *solfège* 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 major that starts and ends on *do* and moves in all stepwise motion

- Sing 4-bar melody from standard pitch notation in minor that starts and ends on *do* and moves in all stepwise motion

- Sing 4-bar melody from standard musical notation 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 standard musical notation 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 standard musical notation 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 standard musical notation 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

2.6 Improvisation (finished)

- Improvise a (sung) melodic line that fits Fux's guidelines for a cantus firmus.

- Improvise a (sung) first-species counterpoint line to a cantus firmus sung by a partner.

- Improvise a (sung) first-species counterpoint while playing a cantus firmus at the keyboard.

- Improvise a (sung) second-species counterpoint line to a cantus firmus sung by a partner.

- Improvise a (sung) second-species counterpoint while playing a cantus firmus at the keyboard.

- Improvise a (sung) third-species counterpoint line to a cantus firmus sung by a partner.

- Improvise a (sung) third-species counterpoint while playing a cantus firmus at the keyboard.

- Improvise a (sung) fourth-species counterpoint line to a cantus firmus sung by a partner.

- Improvise a (sung) fourth-species counterpoint while playing a cantus firmus at the keyboard.

  additional practice work: in-class practice singing alto and tenor lines with a contemporary worship song melody sung by a partner or played at the keyboard.

2.7   Model composition (finished)

- Compose two flawless first-species counterpoints above a cantus firmus.

- Compose two flawless first-species counterpoints below a cantus firmus.

- Compose two flawless second-species counterpoints above a cantus firmus.

- Compose two flawless second-species counterpoints below a cantus firmus.

- Compose two flawless third-species counterpoints above a cantus firmus.

- Compose two flawless third-species counterpoints below a cantus firmus.

- Compose two flawless fourth-species counterpoints above a cantus firmus.

- Compose two flawless fourth-species counterpoints below a cantus firmus.

- Compose alto, tenor, and bass for three non-modulating Lutheran-chorale-style phrases.

- Compose alto, tenor, and bass for two modulating Lutheran-chorale-style phrases.

- Compose alto and tenor vocal parts to accompany the melody and chords of two contemporary Christian worship songs.

- Compose a minuet melody over a bass line.

- Compose two melodies for German romantic poem texts.

  additional practice work: in-class practice identifying *galant* schemas from bass lines and composing appropriate melodies; writing piano parts for German lied melodic phrases.

2.8   Analysis (unfinished)

reduction

2.9 Writing (unfinished)

2.10 Software and technology (unfinished)

3 Licensing