

Learning and mastery objectives for Musicianship sequence - holistic

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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

- 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

- 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

- 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.
- List all modules, cycles, and song type of a pop/rock song in strophic form, after three hearings without a score.

- List all modules, cycles, and song type of a pop/rock song in AABA form, after three hearings without a score.
- List all modules, cycles, and song type of a pop/rock song in verse-chorus form, after three hearings without a score.
- Identify harmonic schemata in pop/rock songs after two hearings without a score or lead sheet.
- Identify *galant* schemata in eighteenth-century keyboard music after two hearings without a score.

1.4 Sight-singing

- 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

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

1.6 Model composition

- 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

- Identify and label all keys, chords (with Roman numerals), embellishing tones, and cadences in a Lutheran chorale.
- Identify and label all keys, chords (with Roman numerals), embellishing tones, cadences, phrases, modules, cycles, and overall form type in a pop/rock song in strophic form.
- Identify and label all keys, chords (with Roman numerals), embellishing tones, cadences, phrases, modules, cycles, and overall form type in a pop/rock song in AABA form.

- Identify and label all keys, chords (with Roman numerals), embellishing tones, cadences, phrases, modules, cycles, and overall form type in a pop/rock song in verse-chorus form.
- 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, phrases, themes, modules, cycles, and overall formal type in an eighteenth-century work in sonata form.
- Identify and label all keys, chords (with Roman numerals and functional bass), embellishing tones, cadences, phrases, themes, modules, cycles, and overall formal type in a nineteenth-century German art song.
- Explain the meaning of a German Romantic poem and a nineteenth-century composer's interpretation of that poem as evidenced in the setting of that song to music.
- 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.
- Collaborate on creating a set of objectives for the study of American minimalism and fulfill those objectives.

1.8 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.

1.9 Software and technology

- Produce a conventional lead sheet (melody, chord symbols, and lyrics) for a pop/rock song in MuseScore or another music notation application.
- Produce a thoroughbass reduction (bass and figures) in MuseScore or another music notation application.

- Produce a score in keyboard-style texture (bass and three upper voices) in MuseScore or another music notation application.
- Produce a chamber score (e.g., string quartet) in MuseScore or another music notation application.
- Produce an analytical reduction (bass, figures, and Roman numerals or functional bass in multiple layers) in MuseScore or another music notation application.
- Produce a multi-layer formal timeline with cadences and annotations in Variations Audio Timeliner.
- Install and operate necessary administrative and collaborative tools (such as DropBox, WordPress, VLC, or LearningCatalytics).

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