

# Learning and mastery objectives for Musicianship sequence

Kris P. Shaffer

July 6, 2012

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).

## 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)

- Notate melodies on a staff in MuseScore or another music notation application.
- Notate multiple voices on a single staff (such as soprano and alto) according to conventions for stems, noteheads, beams, and articulations in MuseScore or another music notation application.
- Notate thoroughbass figures in MuseScore or another music notation application.
- Notate Roman numerals in Muse Score or another music notation application.
- Notate *functional bass* symbols in multiple layers in Muse Score or another music notation application.
- Notate lead-sheet chord symbols in Muse Score or another music notation application.
- Notate lyrics with proper syllabification in multiple verses in Muse Score or another music notation application.

## 3 Licensing

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