Musicianship Curriculum
Overview and mastery objectives

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1 Course sequence overview

This document contains the foundational objectives of the Musicianship curriculum at Charleston Southern University.

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.

These courses make use of what is called *standards-based*, *learning objectives-based*, *mastery-based*, or *criterion-referenced* assessment. Rather than assigning homework, tests, and quizzes throughout the semester and averaging the grades of that work (with some work weighted more heavily than other work), the CSU Musicianship courses are designed around a list of learning and mastery objectives. When students demonstrate internalization of a particular unit of knowledge or mastery of a particular skill, they receive credit for that objective. Passing each course with final grades of A, B, or C depend on the extent to which students have mastered the course objectives by the end of the semester.

In the following parts of this document, these objectives are laid out for the entire Musicianship sequence. *Conceptual* objectives are provided first. These objectives guide curriculum decisions and classroom approaches, but are not the basis of assessment. The following section lays out *holistic* objectives. These are high-level objectives that each represent a summation of a number of lower-level *content* objectives, provided in the final section. At any time in the course, students may attempt a *holistic* assessment, which will also cover a large number of *content* objectives. However, most students will find that following the

content objectives one or two at a time will bring them most directly and smoothly to the ability to achieve mastery of a *holistic* objective. Both *holistic* and *content* objectives will be assessed to determine students' progress and final grades.

2 Content overview

The Musicianship course sequence begins 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 level of detail in the *content* objectives also decreases over the four semesters, giving students increasing responsibility for discerning and managing the steps necessary to fulfilling the *holistic* objectives.

In addition to specifically musical activities, students will be required to maintain a public blog on music throughout the entire course sequence. Students will write regularly on their own blog, read and comment on the blogs of their classmates, critically evaluate comments received, and revise some of their writings based on the comments they determine to be helpful.

Part I

Conceptual Objectives

3 Conceptual objectives

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. Instead, they 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 of melody in setting text to music.
- Understand the significance and potential roles of of harmony in setting text to music.
- Understand the significance and potential roles of 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.

Part II

Holistic Objectives

4 Holistic objectives

The following objectives represent the high-level knowledge and skills students are expected to master at various points in the Musicianship sequence. They are divided by topical categories, and then by semester in the sequence. All read as "I can ..." statements.

4.1 Music and the Protestant Christian faith

Musicianship I

- Articulate a Biblical perspective on the use of music in Christian worship.

Musicianship II

- Demonstrate an understanding of historic Protestant doctrine (as found in the *London/Charleston Baptist Confession of Faith, 1689*).

Musicianship III

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

Musicianship IV

- *No objectives for this category.*

4.2 Transcription

Musicianship I

- *No objectives for this category.*

Musicianship II

- 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.

Musicianship III

- 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.

Musicianship IV

- Transcribe a nineteenth-century German art song: vocal part and piano.
- Transcribe a single movement of a short atonal or 12-tone chamber work (e.g., a movement of a Webern string quartet).

4.3 Dictation

Musicianship I

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

Musicianship II

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

Musicianship III

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

Musicianship IV

- *No objectives for this category.*

4.4 Aural recognition

Musicianship I

- *No objectives for this category.*

Musicianship II

- 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.

Musicianship III

- 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.

Musicianship IV

- *No objectives for this category.*

4.5 Performance

Musicianship I

- 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.

Musicianship II

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

Musicianship III

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

Musicianship IV

- 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.

4.6 Improvisation

Musicianship I

- *No objectives for this category.*

Musicianship II

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

Musicianship III

- *No objectives for this category.*

Musicianship IV

- *No objectives for this category.*

4.7 Model composition

Musicianship I

- *No objectives for this category.*

Musicianship II

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

Musicianship III

- Compose a four-part Lutheran chorale based on a given melody.
- Compose a minuet for keyboard in the style of Joseph Haydn.

Musicianship IV

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

4.8 Analysis

Musicianship I

- *No objectives for this category.*

Musicianship II

- 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.
- Explain the meaning of the text of a contemporary Christian worship song in light of Biblical doctrine and the songwriter's incorporation of melodic, harmonic, and formal structures to communicate that meaning.

Musicianship III

- 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 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.

Musicianship IV

- 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.
- Collaborate on creating a set of objectives for the study of American minimalism and fulfill those objectives.

4.9 Writing

4.10 Musicianship I, II, III, and IV

- 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.

4.11 Software and technology

Musicianship I, II, III, and IV

- Install and operate necessary administrative and collaborative tools (such as DropBox, WordPress, VLC, or LearningCatalytics).

Musicianship I

- *No objectives for this category.*

Musicianship II

- 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 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.

Musicianship III

- Produce a chamber score (e.g., string quartet) in MuseScore or another music notation application.

Musicianship IV

- *No objectives for this category.*

Part III

Content Objectives

5 Content objectives

The following objectives represent the lower-level knowledge and skills students are expected to master at various points in the Musicianship sequence. Content objectives include objectives related to music fundamentals and objectives designed to build skills and knowledge necessary to fulfill the *holistic* objectives for the course sequence. Meeting a holistic objective simultaneously demonstrates mastery of a number of content objectives. They are divided by topical categories, and then by semester in the sequence. All read as "I can . . . " statements.

5.1 Fundamentals and components

Introduction to music

- 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.

Musicianship I

- 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 protonoation) 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.

Musicianship II

- Identify simple, compound, and double cadences in keyboard texture from a score.
- Identify simple, compound, and double cadences in keyboard texture after a single hearing.
- Compose simple, compound, and double cadences with proper voice leading in keyboard texture.
- Identify diatonic and chromatic embellishing tones and types in a harmonic context.
- Identify fixed and variable scale degrees in a bass line (Quinn, Ch. 1).
- Realize a diatonic chord from a given bass note and thoroughbass figure (Quinn, Ch. 2).
- Realize a diatonic chord from a given key, Roman numeral, and inversion.
- Realize a diatonic chord from a given bass note and thoroughbass figure with strict keyboard-style doubling (Quinn, Ch. 2).
- Notate Roman numeral and figure of a diatonic chord within a key.
- Identify the harmonic function of a diatonic chord within a key (Quinn, Ch. 3).
- Provide the uninterpreted *functional bass* symbol (function and bass scale degree) of a diatonic chord within a key (Quinn, Ch. 3).
- Identify functional triggers, associates, and dissonances of a chord within a key (Quinn, Ch. 5).
- Realize an altered subdominant chord from a given bass note and thoroughbass figure (Quinn, Ch. 2).
- 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 (Quinn, Ch. 2).
- 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).

Musicianship III

- *No objectives for this category.*

Musicianship IV

- *No objectives for this category.*

5.2 Transcription

Optional shorter exercises. Otherwise, see holistic transcription projects.

5.3 Dictation

Musicianship I

- 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.

Musicianship II

- Determine the appropriate thoroughbass figures for a given five-to-eight-chord diatonic unfigured bass line 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.

Musicianship III

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

Musicianship IV

- *No objectives for this category.*

5.4 Aural recognition

Musicianship I

- *No objectives for this category.*

Musicianship II

- Recognize standard pop/rock harmonic schemata from a single hearing. (A list of required schemata can be found on the online resources website.)
- Recognize standard contrapuntal and embellishing devices from a single hearing. (A list of required schemata can be found on the online resources website.)
- Recognize stock prolongational and cadential patterns from a single hearing. (A list of required schemata can be found on the online resources website.)
- Recognize perfect authentic, imperfect authentic, and half cadences in *galant* keyboard or chamber textures after two hearings.
- Recognize perfect authentic, imperfect authentic, and half cadences in *galant* keyboard or chamber textures after a single hearing.

Musicianship III

- 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.

Musicianship IV

- Recognize all simple melodic intervals, ascending and descending.
- Recognize all simple harmonic intervals.

  Optional in-class practice and playlist creation.

5.5 Performance

Musicianship I

- 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 *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 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.

Musicianship II

- Sing Karpinski's major-key harmonic sequential (p. 146).
- Convert to minor and sing Karpinski's harmonic sequential (p. 146).
- Play Fuxian cantus firmus at the keyboard.
- 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.

Musicianship III

- Sing a diatonic melody in a major key and in any standard meter that modulates to a closely related key.
- Sing a diatonic melody in a minor key and in any standard meter that modulates to a closely related key.
- Sing a melody in a major key with non-modulating chromatics and in any standard meter that modulates to a closely related key.
- Sing a melody in a minor key with non-modulating chromatics and in any standard meter that modulates to a closely related key.

Musicianship IV

- Sing all simple intervals, ascending or descending.
- Play any whole-tone scale.
- Sing any whole-tone scale.
- Play any octatonic scale.
- Sing any octatonic scale.
- Sing and play a melody containing whole-tone-based patterns.
- Sing and play a melody containing octatonic-based patterns.
- Sing and play a simple atonal melody (pitch only, at any tempo).
- Sing and play a 12-tone row (pitch only, at any tempo).

5.6 Improvisation

Musicianship I

- *No objectives for this category.*

Musicianship II

- 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.

Musicianship III

- *No objectives for this category.*

Musicianship IV

- *No objectives for this category.*

  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.

5.7 Model composition

Musicianship I

- *No objectives for this category.*

Musicianship II

- 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.
- Realize a diatonic figured bass line in *basso continuo* style (block chords, no melody) following strict keyboard-style voice leading (Quinn, Ch. 2).
- Realize a diatonic figured bass line in keyboard style (melody, following good counterpoint with the bass, and inner voices) following strict keyboard-style voice leading except where outer-voice counterpoint demands standard exceptions (Quinn, Ch. 2).

- Realize a diatonic figured bass line in *basso continuo* style that follows strict keybaord-style voice leading and properly prepares and resolves all functional dissonances (Quinn, Ch. 6).
- Realize a diatonic figured bass line in keyboard style that properly resolves all functional dissonances (Quinn, Ch. 6).
- Realize a diatonic figured bass line with altered subdominant chords in *basso continuo* style (Quinn, Ch. 8).
- Realize a diatonic figured bass line with altered subdominant chords in keyboard style (Quinn, Ch. 8).
- Realize a diatonic figured bass line with applied chords in *basso continuo* style (Quinn, Ch. 8).
- Realize a diatonic figured bass line with applied chords in keyboard style (Quinn, Ch. 8).
- Realize a diatonic figured bass line with applied and altered subdominant chords in keyboard style (Quinn, Ch. 8).
- Compose alto and tenor vocal parts to accompany the melody and chords of two contemporary Christian worship songs.

Musicianship III

- Compose a passage in keyboard style (bass, melody, inner voices) that follows principles of standard harmonic syntax and voice leading and ends with a perfect authentic cadence.
- Compose a *period* in *open keyboard style* (bass, melody, and optional occasional inner voices), with the *antecedent* phrase ending with a half cadence and the *consequent* phrase ending with a perfect authentic cadence.
- Compose a *sentence* in open keyboard style that ends with either a half cadence or a perfect authentic cadence.
- 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 a minuet melody over a bass line.

Musicianship IV

- 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.

5.8 Analysis

Musicianship I

- *No objectives for this category.*

Musicianship II

- Provide a thoroughbass reduction (bass and figures) of a *classical* keyboard passage from a score.
- Provide a thoroughbass reduction (bass and figures) of a pop/rock passage from a lead sheet.
- Provide a Roman numeral analysis of a diatonic figured bass line/thoroughbass reduction.
- Provide an interpreted *functional bass* analysis of a diatonic figured bass line/thoroughbass reduction (Quinn, Ch. 3–4).
- Provide the most likely interpreted *functional bass* analysis of a diatonic *unfigured* bass line (Quinn, Ch. 3–4).
- Provide a Roman numeral analysis of a diatonic figured bass line/thoroughbass reduction with altered subdominant chords.
- Provide an interpreted *functional bass* analysis of a diatonic figured bass line/thoroughbass reduction with altered subdominant chords (Quinn, Ch. 3–4, 8).
- Provide the most likely interpreted *functional bass* analysis of a diatonic *unfigured* bass line with altered subdominant chords (Quinn, Ch. 3–4, 8).
- Provide a Roman numeral analysis of a diatonic figured bass line/thoroughbass reduction with applied chords.
- Provide an interpreted *functional bass* analysis of a diatonic figured bass line/thoroughbass reduction with applied chords (Quinn, Ch. 3–4, 10–12).
- Provide the most likely interpreted *functional bass* analysis of a diatonic *unfigured* bass line with applied chords (Quinn, Ch. 3–4, 10–12).
- Provide a Roman numeral analysis of a figured bass line/thoroughbass reduction that contains modal mixture.
- Provide an interpreted *functional bass* analysis of a diatonic figured bass line/thoroughbass reduction that contains modal mixture.
- Provide an interpreted *functional bass* analysis of a passage containing one or more harmonic sequences.
- Identify modulation types in a score or thoroughbass reduction.
- Provide a formal analysis of a classical theme in the form of a *sentence*, *period*, *compound theme*, or *hybrid theme*—including overall theme, sub-themes (for compound themes), phrases, sub-phrases, and cadences.

Musicianship III

- Provide a thoroughbass reduction (bass and figures) of a Lutheran chorale passage from a score.

Musicianship IV

- *No objectives for this category.*

5.9 Writing

Musicianship I, II, III, and IV

- 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).

5.10 Software and technology

Musicianship I

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

Musicianship II

- 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.

Musicianship III

- Incorporate musical graphics into a written work.

Musicianship IV

- *No objectives for this category.*

6 Licensing