Learning and mastery objectives for Musicianship sequence - content

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

1 Content

1.1 Fundamentals and components

- 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 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.
- 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.
- 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.
- 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.
- 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.
- 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).

1.2 Transcription

Optional shorter exercises. Otherwise, see holistic transcription projects.

1.3 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.
- 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 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.
- Dictate a four-bar diatonic melody with chromatic elements in simple or compound meter after two hearings.

1.4 Aural recognition

- 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 all simple melodic intervals, ascending and descending.
- Recognize all simple harmonic intervals.
- 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.
- Recognize diatonic harmonic sequences and types after a single hearing.
- 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.

  Optional in-class practice and playlist creation.

1.5 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 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 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.
- 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.
- 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.
- 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.
- 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).

1.6 Improvisation

- 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.

1.7 Model composition

- 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 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 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.

1.8 Analysis

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

1.9 Writing

- 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).

1.10 Software and technology

- 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.
- Incorporate musical graphics into a written work.

2 Licensing