

MU 251L: Weekly Musicianship Assignments

(Tentative)

General Suggestions and Directions:

- ✓ Plan to spend more than three hours outside class for each hour in class. This course should be fun for those who love music, but the course has the responsibility of preparing you with professional musical skills. Simply put: you must enjoy working very hard!
- ✓ Most of the learning of musicianship takes place in the practice room, not the classroom. As in lessons on the piano or any other instrument, the teacher's feedback primarily encourages you and guides you in your practice during the week.
- ✓ You should practice all assigned exercises a little every day. You will acquire each skill most efficiently with highly-focused attention for a few minutes each day—as many former students can attest, a few long sessions of equivalent time practicing sight singing or ear training will not benefit you over the long run.
- ✓ Because of class sizes and limited class time, we will not be able to cover every skill and topic each week. Nevertheless, you should be progressing on all the skills by working regularly on your own. You will eventually be expected to demonstrate your increasing skill level in every type of exercise in class and in individual exams.
- ✓ Review what we did in class and the feedback you receive from your fellow students and your instructor immediately after class. Your grasp of the material will hinge on learning from others' feedback. You should also learn from feedback on your classmates' performances and answers to their questions. Through such learning opportunities, you will eventually develop your ability to critically evaluate your own performances and to teach yourself how to refine your own musicianship.
- ✓ Trust that you will acquire skills over the span of several months, if you follow the above recommendations on persistent practicing. I.e., have patience with yourself. Also, admit when you need help or need to ask a question of the instructor, a peer, or the class.
- ✓ If you are planning to miss some classes or know you will be especially busy during a particular week, look ahead in the projected assignments on the webpages and start the assignments early. Skills courses are necessarily cumulative, and you never can just "skip" a chapter.
- ✓ Unless if explicitly noted, assignments are due on the day they appear on the syllabus! E.g., musicianship exercises listed under "9/2" should be prepared for "9/2." (Warning: This is different than on the written theory assignment sheets!!!) Remember that these projected assignments are subject to revision due to the needs of the particular class.

Course Goals MUS 251L

A. Pitch Issues

1. Read fluently treble, bass and alto clefs. Have familiarity with tenor clef.
2. Be able to fluently use moveable-do solfège including chromatic inflections or modulations.
3. Sing and recognize any natural, octatonic, and whole-tone scales.
4. Sing and recognize all intervals (melodic up & down, harmonic, and compound).
5. Aurally recognize any triad and seventh chord in any inversion with open spacing.
6. Sing any triad or seventh chord in any inversion from a fixed bass note.
7. Aurally recognize common cadences (PAC, IAC, DC, PC, and HC).
8. Dictation of mildly chromatic melodies in common meters (8–16 bars).

B. Rhythmic Issues

1. Conduct and perform rhythms and melodies in any simple or compound meters with meter changes.
2. Perform any rhythmic values.
3. Perform two-versus-three and distinguish clearly between dotted-eighth-sixteenth and triplet patterns.
4. Dictate up to eight bars of one- or two-part rhythms in the above meters.

C. Harmonic and Keyboard Issues

1. Play any basic diatonic progression in any key without voice-leading errors.
2. Play non-modulating progressions with occasional secondary dominant, borrowed, Neapolitan, or augmented sixth chords in common keys at the keyboard.
3. Modulate between common distant keys at the keyboard using mode mixture, Neapolitans, or augmented sixth chords in common keys.
3. Play prepared straight-forward figured basses with the above chromatic chords of 2–4 measures without any partwriting errors.
4. Play elementary sing-and-play exercises.
5. Play more advanced sing-and-play exercises with two-handed accompaniments that include chromatic harmonies, more difficult dissonances, or syncopations.
6. Recognize diatonic and chromatic harmonies when performing (analysis at sight).
7. Dictate all voices of short non-modulating homophonic progressions that employ mildly chromatic harmonies (secondary dominants, Neapolitans, or Augmented Sixths).

D. General Musicianship

1. Sight-read melodies and rhythmic passages involving the above elements.
2. Rudimentary improvisation involving the above elements.
3. Be able to keep a steady tempo without stopping (despite any mistakes).
4. Showing facility at gracefully recovering from mistakes.
5. Know how to refine musicianship skills and practice.

Hall, Berkowitz, and Shumway Assignments MU251L
(tentative)

Week	Hall	Melodies	Duets	Sing&Play	Variations	Literature	Shumway
Done	Ch 1–14	Sect. 1–2	Sect. 1–2	Sect. 1–2	Sect. 1–2	Sect. 1–2	Ch 16–28
1	Ch. 15	288–89, 310–12	none	80	none	90	Review
2	Ch. 15	288–91, 310–13	81	80	none	88	Ch. 31
3	Ch. 16	340–44, 336, 350	80	81	none	95	Ch. 31
4	Ch. 16	373–75, 377, 511–17	91, 97	78 a&b	none	100	Ch. 32
5	Ch. 17	443–45,348	103, 125	78 a&b	none	122	Ch. 32
6	Ch. 17	446–48, 346–47	100	99	none	128	Ch. 34
7	Ch. 18	358–61	100	99	none	none	Ch. 34
8	Ch. 18	384–87	133	none	98 var. 1	none	Ch. 31–34
9	Ch. 19	364–65	133	none	98 var. 2–3	none	Ch. 26–34
10	Ch. 20	389–91	106	none	98 var. 4	none	Ch. 39
11	Ch. 21	276–87	108	none	98 var. 4	none	Ch. 40
12	Ch. 21	none	72–79	none	98 var. 5	none	Ch. 35
13	Ch. 22	549–53	72–79	none	98 var. 5	none	Review
14	Ch. 22	603–604, 628–29	review	review	review	review	Review
15	finals	finals	finals	finals	finals	finals	finals
Totals	Ch. 15–22	Section 3 & parts of 5	Section 3	Section 3	Section 3	Section 3	Ch. 31–32, 42–46
New Topics	uncommon & changing meters, small sub.	large leaps, mode mix, bII, +6, mix. oct., 12-tone	ensemble, more independent lines	adv. coord., singing diss. against accomp.	same as S&P	same as melodies	bII, +6, modal, parallelism, 12-tone

Hall: Rhythm exercises. Shumway: Keyboard harmony. Berkowitz: Melodies, duets, sing-and-play, and literature; but, the variations are from the old edition of Berkowitz (see webpages).

MacGamut Assignments for MU 251L
(tentative)

Week	Intervals	Scales	Chords	Rhythms	Melodies	Harmonies	Scores
Done	1–14	1–2	1–10	1–11	1–9	1–9	Done
1	-	-	-	-	10	10	MG 1
2	-	3	11	-	-	-	MG 2
3	-	-	-	12	-	11	MG 3
4	15	-	12	-	-	-	MG 4
5	-	-	-	-	11	12	MG 5
6	-	4	13	-	-	-	MG 6
7	-	-	-	13	12	13	MG 7
8	16	5	-	-	-	-	midMG8
9	-	-	-	-	13	14	MG 9
10	-	6–7	-	-	-	-	MG 10
11	-	-	-	-	14	15	MG 11
12	-	-	-	-	15	16	MG 12
13	-	8	-	-	-	-	MG 13
14	-	-	-	-	-	-	MG 14
finals	-	-	-	-	-	-	MG Due
Totals	15–16 of 18	3–8 of 10	11–13 of 14	12–13 of 17	10–15 of 18	10–16 of 20	81 of 97 levels
Topics	all types	all modes pent, wt, oct	all chords in open spacing	simple & compound, ana., syn.	skips in M&m, I, IV, I, syn., mix., close mod., distant mod.,	all diatonic, sec. dom., borrowed	82% of all!

No “written” MG assignments. Just the aural exercises.

Week 1: Review First-year Musicianship

- Goals:
1. Review solfège, melodies with large skips, and melodies with chromatic pitches.
 2. Review difference between dotted eighth and triplets.
 3. Perform rhythms with the dotted-half-note beat.
 4. Review ear-training.
 5. Introduce trichords and basics of atonal ear-training.
 6. Start emphasizing dictation skills, esp. harmonic.

Handouts on website:

1. Chord Singing sheet (singing of triads and sevenths from a stationary bass note).
2. “Mantra” handout (singing of stereotypical harmonic patterns).
3. Harmonic Dictation Hints (scale degrees in the bass with implied harmonies).
2. Trichord sheet (ear training).

In class:

0. Get list of students who want to buy the headphones through me.
1. Go through syllabus briefly.
2. Introduce trichords: notation and approaches to distinguishing pitches.
3. Introduce MG Chords 11 one week early (7th chords in inv. w/open spacing) by singing 7 and 6/5 off chord-singing sheet.
4. Singing leaps greater than an octave (Berkowitz), and review of singing chromatics.
5. Review basic figured-bass playing with Shumway.
6. Review triplets versus dotted eighths with Hall.

Assignment for 8/25:

1. Hall: a. Practice Chapter 15, p. 79 first three and p. 80 first three, and
b. Briefly review Chapters 7 and 12 (dotted eighths vs. triplets)
2. Berkowitz: Practice p. 69 #288–89; p. 75 #310–12; p. 304 #80; p. 365 #90.
3. *MacGamut*: Do Melodies #10 and Harmonies #10.
(Work daily on harmonies before the next checkup!)
4. Shumway: Practice Projects 6–9 and 14 (review of diatonic triads).
5. Additional singing/ear training:
 - a. Sing triads in root and first inversion from a given stationary bass note.
 - b. Pick partners with whom you can practice duets and other exercises at home.
 - c. Try out this website: <http://good-ear.com/> .

First *MacGamut* scores are due via email every week! This week, on Friday. Just do 30 min on Melodies #10 and Harmonies #10, and don't yet address the other ET skills.

Week 2: Mode mixture

- Goals:
1. Sing melodies with mode mixture.
 2. Play progressions with mode mixture.
 3. Secure rhythm with dotted-half-note beat.

In class:

1. Chord-singing sheet up to 4/3 to prepare for Chords #12.
2. Mode mixture in musicianship exercises, including SS, kbd, Shumway, and the “lament mantra”.
3. Practice a harmonic dictation with mode mixture, using “Harmonic Dictation Hints” p. 2.
4. Go through basic modes for MG Scales 3 (includes Dorian and Mixolydian).
5. Review how to hear seventh chords in inversion with open spacing (MG Chords #11), using chord-singing sheet up to 6/5.

Assignment for 8/30, 9/1:

1. Berkowitz: Practice pp. 92–93 #373–77; pp. 128–29 #511–17; p. 240 #91, p. 244 #97; p. 303 #78a&b; p. 312 #96.
2. Hall: Practice Chapter 15, concentrate on more difficult rhythms and improvisation.
3. *MacGamut*: Do (Aural) Scales #3 and (Aural) Chords #11 [7th inv open].
(Continue to work on harmonic and melodic dictation!)
4. Keyboard: Play I-V⁶-v⁶-IV⁶-iv⁶-V⁽⁷⁾-i and I-V^{4/2}/IV-iv⁶-V⁽⁷⁾-i in C major.
5. Shumway: Practice Project 31 (mixture).
6. Additional singing/ear training:
 - a. Singing triads in root, first, and second inversion from a given stationary bass.
 - b. Sing up and down “Lament Mantra” (Mantra handout on website) with solfège.

TURN IN *MacGamut* scores via email to ProfCouch@gmail.com by 6AM on Thursday. I.e., you’ll attach your startup.mgs file (not the text file output from MacGamut).

(You will have done Intervals #1–14, Scales #3, Chords #1–11, Rhythms #1–11, Melodies #1–10, Harmonies #1–10, OR a minimum of 30 minutes in each skill category.)

Make sure your name and submission number are in the filename, e.g., JoeBloeMG1.mgs .

LVL11 CH HARD TO DISTINGUISH BASS & ESP SOPRANO

quality of speakers, and might also practice with changed voicing (use volume controls in MG to change voice vol. for bass and/or soprano). also can use different timbres (change instruments). Main issue is hearing the bass accurately with your computer.

Lvl11 1st & root 7ths

1. listen to bass & determine inv., by singing down 3rds.
 - a. if M2, m2, P4 from bass, it's root position, remembering o7 can keep going.
 - b. if M3, MM7 or Mm7.
 - c. if m3, can be mm7, dm7, mm7.
2. determine quality by singing from root pos to determine qual., if you don't have intuition.
3. use 2nd listening to check answer and get soprano & voicing
4. other: if no M2/m2, o7. if m2, MM7. if m2, can be mm7, Mm7, dm7.

other method requires octave trans. More directly

1. get bass, and sing up as if in closed position & do fig. bass.
2. determine quality by intuition or via the chord-singing sheet.
 - a. if root position, you know that from earlier levels.
 - b. if 1st inv & minor triad at bottom, (m2 at top), it's MM7.
 - c. if 1st inv & minor triad (M2 at top), it's dm7.
 - d. if 1st & major triad, it's mm7.
 - e. if it's o triad w/2nd at top, it's Mm6/5.
 - f. if it's o triad w/3rd at top, it's o7, but you should have gotten this under o7 root.

last method.

1. just have all qualities (7) in all inversions (4) and in all spacings memorized, and recall the correct answer.

to get spacing of level 12, will need to memorize pitch level

BUY headphones

Harmonic Dictations.

See the “harmonic dictation hints” and “notes on harmonic dictations” on the course website.

You all have been asking where to find material for harmonic dictations, which go beyond the limited set of instances in MG harmonies.

1. You may use the Shumway, which is organized by topic. I've often used this in the past for classes.
2. You can use http://teaching.profcouch.us/MusicianshipResources/HarmDictJaeger-bII_A6-exercisesonly.pdf. These are the exercises that were given to us when I took Musicianship III. They work.
3. I have many ET textbooks in my office, which provide good examples.
4. You could use the Bach chorales themselves. There are many editions and they are also available online for free. The most famous (but not necessarily the best) is edited by Reimenschneider. One of the best editions is the Neue Bach Ausgabe (NBG), the complete works in the library. I've recently been using this.
5. You may find a church hymnal and find settings by traditional composers. The quality for ET purposes varies a lot here.
6. You may use a copy of Music for Analysis by Benjamin/Horvit/Nelson for examples from real music. It is organized, once again, by topic.
7. For a more complicated anthology of real music, you can see Music Sources by Arlin/Lord/Ostrander/Porterfield. It is organized by topics and has an index of various musical items at the end.

Week 3: Mode Mixture (continued)

- Goals:
1. Sing melodies with mode mixture.
 2. Play progressions with mode mixture.
 3. Secure rhythm with eighth-note beat.

In class:

1. Review mode mixture.
2. Do exercises with mode mixture.

- Test:
1. Tuesday: SS quiz over Berkowitz assignment.
 2. Thursday: ET harmonic dictation with mode mixture.

Assignment for 9/6, 9/8:

1. Berkowitz: Practice pp. 92–93 #373–77 (same); pp. 128–29 #511–17 (same); omit Berk duets; p. 303 #78a&b (same); p. 312 #96 (same).
2. Additional sight-singing: Damschroder, duets, p. 453.
http://teaching.profcouch.us/MusicianshipResources/Damschroder_CH20.pdf
3. Hall: Chapter 16
4. MacGamut: Rhythms #12 and Harmonies #11.
5. Keyboard: Play I-V⁶-v⁶-IV⁶-iv⁶-V⁽⁷⁾-i and I-V^{4/2}/IV-iv⁶-V⁽⁷⁾-i in D major.
6. Shumway: Practice Project 31 (mixture) (same).
7. Additional singing/ear training:
 - a. Singing triads in root, first, and second inversion from a given stationary bass.
 - b. Sing up and down “Lament Mantra” (Mantra handout on website) with solfège.

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(You will have done Intervals #1–14, Scales #3, Chords #1–11, Rhythms #1–12, Melodies #1–10, Harmonies #1–11, OR a minimum of 30 minutes in each skill category.)

Make sure your name and submission number are in the filename, e.g., JoeBloeMG1.mgs .

Week 4: The Neapolitan Harmony and Pitch

- Goals:
1. Sing melodies with $b2$.
 2. Review rhythm with dotted-eighth-note beat.

In class:

1. Practice harmonic dictation with mode mixture and bII^6 in class (Jaeger).
2. Tuesday: Keyboard quiz on progressions (lament and V/IV)
3. Thursday: Chord ID quiz, with seventh-chords in inversion

Assignment for 9/13, 9/15:

1. Berkowitz: Practice pp. 110–11 #443–448, p. 129 #516; p. 247 #103 pp. 257–58 #125; pp. 318–19 #104; p. 373 #122. (bII^6)
2. Hall: Chapter 16, concentrating on harder exercises and improvisation.
3. *MacGamut*: Do (Aural) Intervals #15 and (Aural) Chords #12.
(Continue work on harmonic and melodic dictation!)
4. Keyboard: Play $i-bII^6-V-i$ in c, d, and e minor.
5. Shumway: Practice Project 32 (bII^6), esp. p. 158#4–5.
5. Additional singing/ear training:
 - a. Continue singing 7ths in root, first, and second inversion with stationary bass.
 - b. Use the harmonic dictations posted on the course webpages (bII & +6).
 - c. Improvise on “Lament Mantra” (Mantra handout on website) with solfège.

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next week: use bII from Damschroder

http://teaching.profcouch.us/MusicianshipResources/Damschroder_CH25.pdf

Week 5: +6

- Goals: 1. Review bII6.
2. Introduce +6 chords.

In class:

0. Quizzes from last week.
2. Review modes for MG.
3. Do quizzes from last week.
4. Practice harmonic dictations in class (Jaeger): bII6.
5. Introduce +6 chords, but assignments with them will start next week.

Assignment for 9/20, 9/22:

1. Berkowitz: Practice p. 85 #346–47; p. 111 #446–48; p. 245 #100; p. 314 #99; p. 375 #128. (bII6)
2. Hall: Practice Chapter 17.
3. Shumway: Chapter 32 (bII, 2nd week).
4. *MacGamut*: Do (Aural) Melodies 11 and (Aural) Harmonies #12.
(Continue work on harmonic and melodic dictation!)
5. Keyboard: Play I-bII⁶-V-I in C, D, and E major.

TURN IN *MacGamut* scores via email to ProfCouch@gmail.com by 6AM on Thursday.
(You will have done Intervals #1–15, Scales #3, Chords #1–12, Rhythms #1–12, Melodies #1–11, and Harmonies #1–12, OR a minimum of 30 minutes in each skill category.)

Week 6: +6

- Goals: 1. Review bII6.
2. Introduce +6 chords.

In class:

1. Quizzes:.
2. Review modes for MG.
3. Do quizzes from last week.
4. Practice harmonic dictations in class (Jaeger): bII6.
5. Introduce +6 chords, but assignments with them will start next week.

Assignment for 9/27, 9/29:

1. Berkowitz: Practice p. 85 #346–47; p. 111 #446–48; p. 245 #100; p. 314 #99; p. 375 #128. (bII6)
2. Hall: Practice Chapter 17.
3. Shumway: Chapter 34 (+6).
4. *MacGamut*: Do Scales 4 (Aural), Chords 13 (Aural).
(Continue work on harmonic and melodic dictation!)
5. Keyboard: Play I-Gr⁺⁶-V^{6/4-5/3}-I in C major and C minor.

TURN IN *MacGamut* scores via email to ProfCouch@gmail.com by 6AM on Thursday.
(You will have done Intervals #1–15, Scales #3, Chords #1–12, Rhythms #1–12, Melodies #1–11, and Harmonies #1–12, OR a minimum of 30 minutes in each skill category.)

Rhythms 13, (Aural), Melodies 12, and (Aural) Harmonies #13.

Week 7: +6

- Goals: 1. Review bII6.
2. +6 chords.

In class:

1. Tuesday Quiz: Shumway pp. 173–74 (+6).
2. Next Thursday: Berkowitz p. 327 #115 (after break).
2. Review modes for MG.
3. Do quizzes from last week.
4. Practice harmonic dictations in class (Jaeger): bII6 & +6.
5. Analyze the end of Stanford, dm prelude for +6

Assignment for 10/4, [10/6]:

1. Berkowitz: Practice pp. 84–85 #346–47; p. 111 #446–48; p. 263 #133; p. 327 #115.
2. Hall: Practice Chapter 18.
3. Shumway: Chapter 34 (+6).
4. *MacGamut*: Rhythms #13, (Aural), Melodies #12, and (Aural) Harmonies #13.
(Continue work on harmonic and melodic dictation!)
5. Keyboard: Play I-Fr⁺⁶-V^{6/4-5/3}-I in C major and C minor.

TURN IN *MacGamut* scores via email to ProfCouch@gmail.com by 6AM on Thursday.
(You will have done Intervals #1–15, Scales #4, Chords #1–13, Rhythms #1–13, Melodies #1–12, and Harmonies #1–13, OR a minimum of 30 minutes in each skill category.)

Week 8: Midterms

In class:

1. Tuesday: Ear-training.
2. Thursday: No class. Put Individual Exam on Oct 18th during class.

Assignment for 10/11, 10/13:

1. Berkowitz: Practice for midterm.
2. Hall: Practice for midterm.
3. Shumway: Practice for midterm.
4. *MacGamut*: Intervals #16, Scales #5.
(Continue work on harmonic and melodic dictation!)
5. Keyboard: Play I-It⁺⁶-V^{6/4-5/3}-I in C major and C minor.

TURN IN *MacGamut* scores via email to ProfCouch@gmail.com by 6AM on Thursday.
(You will have done Intervals #1–16, Scales #5, Chords #1–13, Rhythms #1–13, Melodies #1–12, and Harmonies #1–13, OR a minimum of 30 minutes in each skill category.)

ET Exam on 10/11 in class:

1. Scales
2. Intervals
3. Triads
4. 7th chords
8. Melodic Dict
9. Rhythmic Dict
10. Harmonic Dict

Individual Exam on 10/18 in class:

1. Chord Singing Sheet. All chords from same root. Sing with solfege.
1. Hall, CH 15–18.
2. Shumway, CH31–34.
3. Prepared P&S:
 - a. Berkowitz P&S p. 327 #115.
 - b. Berkowitz Solfege pp. 110–111 #444–446, 448 (bII). Your choice!
 - c. Berkowitz Solfege pp. 128–29 #511–17 (mode mix). Your choice!

Week 9: Chordal 9ths and +6 chords

- Goals: 1. Perform rhythms with small note values.
2. Go over play & sing!

Assignment for 10/18, 10/20:

1. Berkowitz: Practice pp. 94–95 #384–88; p. 263 #133; p. 327 #115.
2. Hall: Practice Chapter 19.
3. *MacGamut*: Do Melodies #13 and Harmonies #14. Attain mastery!
4. Keyboard: Play i - bII^6 - V - i and I - V^6 - v^6 - IV^6 - iv^6 - $V^{(7)}$ - i in d, e, f# minor.
5. Shumway: Practice Projects 26–32 (review).
NEXT YEAR: Shumway CH 38 (other +6).
6. Additional singing/ear training:
 - a. Continue singing seventh chords in root and first inversion from a bass note.
 - b. Continue work on trichords.
 - c. Use the harmonic dictations posted on the course webpages (bII & +6).
7. Prepare for your musicianship midterms during week 8 (next week!).

TURN IN *MacGamut* scores via email to ProfCouch@gmail.com by 6AM on Thursday.
(You will have done Intervals #1–16, Scales #5, Chords #1–13, Rhythms #1–13, Melodies #1–13, and Harmonies #1–14, OR a minimum of 30 minutes in each skill category.)

Week 10: Chordal Ninths and +6 chords

- Goals:
1. Sing melodies with ninths.
 2. Evaluate student progress and indicate areas needing improvement by finals week.

In class:

1. Harmonic dictation with +6 & bII.

Assignment for 10/25, 10/27:

1. Hall: Practice Chapter 20, including the improvisation.
2. Berkowitz: Practice pp. 94–95 #384–87; p. 263 #133; ****NEXT TIME**** p. 320 #105.
3. *MacGamut*: Scales #6–7 [all modes].
(Use this week to catch up on any required exercises that you haven't yet mastered!)
4. Keyboard: Modulate efficiently between C major and F minor using mode mixture.
5. Shumway: Practice Project 39 (enharmonic modulation I).

TURN IN *MacGamut* scores via email to ProfCouch@gmail.com by 6AM on Thursday.
(You will have done Intervals #1–16, Scales #1–7, Chords #1–13, Rhythms #1–13, Melodies #1–13, and Harmonies #1–13, OR a minimum of 60 minutes in each skill category.)

Week 11: Changing Meter and +6 chords

In class:

1. Introduce changing meter w/division constant.
2. SS with +6.
3. Tuesday quiz: Sing pp. 89–90 #364–65 with solfege and letter names.
4. Thursday quiz: Shumway, one from CH39 and one from CH40.
5. Harmonic dictation with +6 & bII.

Assignment for 11/1, 11/3:

1. Berkowitz: Practice pp. 89–90 #364–65; p. 263 #133; p. 320 #105.
2. Hall: Practice Chapter 21.
3. *MacGamut*: Do Melodies #14 and Harmonies #15.
4. Modulate between C major and Db major, using the Gr+6.
5. Shumway: Practice Project 40 (enharmonic modulation II).

TURN IN *MacGamut* scores via email to ProfCouch@gmail.com by 6AM on Thursday.
(You will have done Intervals #1–16, Scales #1–7, Chords #1–13, Rhythms #1–13, Melodies #1–14, and Harmonies #1–15, OR a minimum of 60 minutes in each skill category.)

Week 12: Changing Meter (continued) and Enharmonic Modulation with Gr+6

- Goals:
1. Introduce solfège for modes.
 2. Learn to change between compound meters.

In class:

1. Tues: harmonic dictation.
2. Thurs: Shumway quiz CH 39–40 (enh).
3. Continue work on +6.
4. ET with ct^{07} chords, using “How great thou art!” (in the stanzas as well as the refrain).

Assignment for 11/6, 11/8:

1. Berkowitz: Practice p. 96 #389–91; p. 248 #106; p. 328 #117.
[Old edition: p. 67 #312–14; deleted p. 132 #83, which is p. 248 #105; added duet p. 248 #106; pp. 315–17 #81–96; p. 199 #98 var. 4.]
2. Hall: Practice Chapter 21.
3. *MacGamut*: Do Melodies #15, Harmonies #16.
(Use this week to catch up on melodic and harmonic dictation!)
4. Keyboard: Modulate between C major and Ab major using the Neapolitan harmony.
5. Shumway: Practice Project 39–40.
6. Additional singing/ear training:
 - a. Continue working with trichords.
 - b. Continue singing seventh chords in root, first, second, and third inversion from a given stationary bass note.

TURN IN *MacGamut* scores via email to ProfCouch@gmail.com by 6AM on Thursday.
(You will have done Intervals #1–16, Scales #1–7, Chords #1–13, Rhythms #1–13, Melodies #1–15, and Harmonies #1–16, OR a minimum of 60 minutes in each skill category.)

Week 13: Introduction to Modes

- Goals:
1. Sing modal melodies.
 2. Perform rhythms that change between simple and compound meter (consistent division).

In class:

1. Quiz Tues: Shumway CH41. Prepare two sequences, going three statements further than notated.
2. Quiz Thurs.: Berkowitz modal melodies.

Assignment for 11/15, 11/17:

1. Berkowitz: Practice pp. 66–68 #276–87; p. 249 #108.
2. Hall: Practice Chapter 22.
3. *MacGamut*: Do Scales #8 and try to pass all the other assigned levels.
(This is the last new level of the semester.)
4. Shumway: Practice Project 41 (sequences).
5. Additional singing/ear training:
 - a. Continue with trichords.
 - b. Continue singing seventh chords in root, first, second, and third inversion.

TURN IN *MacGamut* scores via email to ProfCouch@gmail.com by 6AM on Thursday.
(You will have done Intervals #1–16, Scales #1–8, Chords #1–13, Rhythms #1–13, Melodies #1–15, and Harmonies #1–16, OR a minimum of 60 minutes in each skill category.)

Week 14: Modes and Changing Meters (continued)

- Goals:
1. Continue work on singing modal melodies.
 2. Continue work on changing meters.

In class:

1. Tuesday 11/11 SS quiz over modes. Thurs 11/13 ET quiz chords & intervals (RN on blanks was ungraded).
2. Go through the church modes in detail, including this week's duets.
3. Give a preview of octatonic.

Thursday is Thanksgiving

Assignment for 11/22, [11/24]:

1. Berkowitz: Practice pp. 231–35 #72–79.
2. Hall: Practice Chapter 22, concentrating on more difficult rhythms and improvising melodies.
3. *MacGamut*: No new assignments. Just press ahead towards mastery of assigned levels.
4. Keyboard: Modulate up a half step from C major to Db major using Ger⁺⁶.
5. Shumway: Practice Projects 36 (Ninths)
6. Additional singing/ear training:
 - a. Continue with trichords.
 - b. Sing all seventh chords in inversion from a stationary bass note, using solfège.

TURN IN *MacGamut* scores via email to ProfCouch@gmail.com by 6AM on Thursday. (You will have done Intervals #1–16, Scales #1–8, Chords #1–13, Rhythms #1–13, Melodies #1–15, and Harmonies #1–16, OR a minimum of 60 minutes in each skill category.)

Week 15–16: Musicianship Exams

In class:

1. Tuesday: ET Test II (final).

Assignment for 11/29:

1. Prepare for exams.

Description of Musicianship Finals

1. Individual Musicianship Final Exam (individually scheduled in office for fifteen minutes).
 - a. Sing triads in all inversions and sing seventh chords in root, first, and second inversions from a fixed bass note (Chord Singing Sheet). Use fixed do with altered syllables for chromatics.
 - b. Perform two randomly-selected modal duets from Berkowitz, pp. 231–35 #72–79.
 - c. Perform single-line, changing-meter rhythms randomly selected from Hall, one from Chapter 21 and one from Chapter 22.
 - d. Perform a prepared melody harmonization from Shumway, CH35, p. 181.
 - e. Perform a prepared figured-bass from Shumway, CH36, pp. 186–87.

2. Ear-training Final Exam (during last day of class).
 - a. Scale identification (major, minor, church modes, whole tone, octatonic, or pentatonic).
 - b. Interval identification (melodic, harmonic, simple, or compound).
 - c. Triads and seventh chords in inversions (block chords without arpeggiation).
 - d. Melodic dictation (like *MacGamut* or Berkowitz melodies).
 - e. Rhythmic dictation (like *MacGamut*, or 1- or 2-part Hall rhythms).
 - f. Harmonic dictation (like midterm but slightly more advanced).
 - g. Modulation identification.

3. Final MacGamut submission due before the ET Final Exam.

You should have attained mastery on the following *MacGamut* exercises:

 1. Intervals #15–16,
 2. Scales #3–8,
 3. Chords #11–13,
 4. Rhythms #12–13,
 5. Melodies #10–15, and
 6. Harmonic #10–16.

Week 13: Octatonic scales and Changing Meters (continued)

- Goal:
1. Sing octatonic melodies.
 2. Perform rhythms that change between simple and compound meters with a constant beat.

In class:

1. Go over Shumway.
2. Go over artificial scales (whole-tone and octatonic) and both pentatonic scales.
3. Thursday quiz over octatonic scales 102 #455–58.
4. Thursday, give a preview of twelve-tone rows.

Assignment for 11/27, 11/29:

1. Berkowitz: Practice pp. 138–40 #549–53; pp. 231–35 #72–79; p. 199 #98 all.
[Old edition: p. 102 #455–58 no longer in new edition; added pp. 138–40 of octatonic new to new edition; p. 123 #61 deleted this modal duet; p. 199 #98 var. 5; changed it to all variations]
2. Hall: Practice Chapter 22, p. 114 first three and p. 116 first three two-part rhythms.
3. *MacGamut*: Do Scales #8 [whole-tone, octatonic, and pentatonic scales].
(Continue work on any missed skills and attain mastery early!!!)
4. Keyboard: Modulate up a M3 from C major to E major using Ger⁺⁶.
5. Shumway: Practice Project 43 (Parallelism & Whole-tone)
6. Additional singing/ear training:
 - a. Continue with trichords.
 - b. Continue with seventh chords in inversion from a given stationary bass note.
 - c. Use the harmonic dictations posted on the course webpages (bII & +6).

Remember that *MacGamut* scores are due next week on Thursday.

Start pushing for mastery of all ear training now!!! Mastery is required by the end of the semester.

Week 14: Twelve-tone rows

- Goals:
1. Sing 12-tone rows.
 2. Review for musicianship tests.

Assignment for 12/4, 12/6:

1. Berkowitz: pp. 153–54 #603–604, p. 160 #628–29.
[New to the new edition.]
2. Hall: Practice Chapter 22, and review all previous assignments.
3. *MacGamut*: Attain mastery in everything assigned over the semester.
4. Keyboard: Review your scales and progressions assigned over the semester.
5. Shumway: Review Projects 46 (12-tone).
6. Additional singing/ear training:
 - a. Review exercises during semester, especially seventh chords and trichords.
 - b. Use the harmonic dictations posted on the course webpages (bII & +6).

TURN IN *MacGamut* scores via email to ProfCouch@gmail.com before 6AM on Thursday. (You will have done Intervals #1–16, Scales #1–8, Chords #1–13, Rhythms #1–13, Melodies #1–15, and Harmonies #1–16, OR a minimum of 60 minutes in each skill category.)

Week 15: Review and Preparation for Musicianship Finals

Tests: 1. Individual Final Exam by appointment.

Assignment for 12/11:

1. Berkowitz: pp. 153–54 #603–604, p. 160 #628–29, and review for final exams.
2. Hall: Review for final exams.
3. *MacGamut*: Attain mastery in everything assigned over the semester.
4. Keyboard: Review for final exams.
5. Shumway: Review projects assigned after midterms.
6. Additional singing/ear training: Review exercises for final exams.

Remember that the final MacGamut submission, based on mastery only, is due next week before the ET final.

Week 16: Musicianship Exams

TURN IN your final *MacGamut* Scores to ProfCouch@gmail.com by the ET Final!

You must have attained mastery on the following *MacGamut* exercises:

1. Intervals #15–16,
2. Scales #3–8,
3. Chords #11–13,
4. Rhythms #12–13,
5. Melodies #10–15, and
6. Harmonic #10–16.

Description of Musicianship Finals

1. Individual Musicianship Final Exam (individually scheduled in office for fifteen minutes).
 - a. Sing triads in all inversions and sing seventh chords in root, first, and second inversions from a fixed bass note.
 - b. Perform of a prepared alto-clef melody, singing letter names. You may choose any non-modal alto-clef melody from any assignment in Berkowitz after midterms.
 - c. Perform a modal or octatonic or twelve-tone melody randomly selected from Berkowitz assignments after musicianship midterm (weeks 11–14) with solfège. Includes duets and single lines.
 - d. Perform a single-line, changing-meter rhythm randomly selected from previous Hall (Chapters 19–22). This includes the improvisations at ends of chapters.
 - e. Perform a play-and-sing exercise randomly selected from the following Berkowitz assignments: p. 191 #93 (old edition), or pp. 199–200 theme & variations 1–5 (old edition).
 - f. Perform a modulation at the keyboard randomly selected from any assignment after midterms (weeks 9–14): C→Db w/Gr⁺⁶, C→f w/bII^{6b}, C→Ab w/mix, or C→f w/mix.
2. Ear-training Final Exam (during allotted final-exam time listed in syllabus).
 - a. Scale identification (major, minor, church modes, whole tone, octatonic, or pentatonic).
 - b. Interval identification (melodic, harmonic, simple, or compound).
 - c. Trichord identification.
 - d. Triads and seventh chords in inversions (block chords without arpeggiation).
 - e. Melodic dictation (like *MacGamut* or Berkowitz melodies).
 - f. Rhythmic dictation (like *MacGamut*, or 1- or 2-part Hall rhythms).
 - g. Harmonic dictation (like midterm but slightly more advanced).
 - h. Modulation identification.
3. Final *MacGamut* submission due before the ET Final Exam.

Old Assignments in Old Edition of Berkowitz

Week	Hall	Melodies	Duets	Sing&Play	Variations	Literature	Shumway
Done	Ch 1-14	Sect. 1-2	Sect. 1-2	Sect. 1-2	Sect. 1-2	Sect. 1-2	Ch 16-28
1	Ch. 15	234-35,247-49	none	74	none	90	Ch. 9,14 (rev)
2	Ch. 15	234-37,247-51	63	74	none	88	Ch. 9,14 (rev)
3	Ch. 16	266-70	62	75	none	95	Ch. 9,14 (rev)
4	Ch. 16	296-99,428-34	75	72 a&b	none	100	Ch. 26
5	Ch. 17	368-72	77	72 a&b	none	122	Ch. 27
6	Ch. 17	271-74	79,81	93	none	100,122	Ch. 31
7	Ch. 18	280-83	82	93	98 th&1	review	Ch. 32
8	Ch. 18	306-309	review	review	98 #2-3	review	Ch. 31-32
9	Ch. 19	286-87	82	none	98 #4	none	Ch. 21
10	Ch. 20	312-14	83	none	98 #4	none	CH. 31
11	Ch. 21	129-35	81	none	98 #4	none	Ch. 32
12	Ch. 21	136-41	60	none	98 #5	none	Ch. 31-32
13	Ch. 22	455-58	61	none	98 #5	none	Ch. 34
14	Ch. 22	review	review	review	review	review	Ch. 34
15	review	review	review	review	review	review	review
Totals	Ch. 15-22	Section 3	Section 3	Section 3	Section 3	Section 3	Ch. 26-34
New Topics	uncommon meters, small subdiv., changing meter	large leaps, 9ths, mode mix, bII, +6, modes, oct.	ensemble, more independent lines	more advanced coordination, singing dissonances against accomp.	same as S&P	same as Melodies	V/x, viio/x, bII, +6