

# Musicianship III

Fall 2016

<b>Course Number:</b>	MU 251L	Musicianship III (lab)
<b>Corequisite:</b>	MU 251	Music Theory III (lecture)
<b>Prerequisites:</b>	MU 152 & 152L	
<b>Time:</b>	12:30 PM–1:50 PM	on Tuesdays and Thursdays
<b>Place:</b>	Hill 117	
<b>Instructor:</b>	Dr. Leon W. Couch III	
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## Course Purpose and Content of Musicianship Courses

Written music-theory courses supposedly provide us with labels and concepts of Western music that aid us in our perception, understanding, performance, teaching, and enjoyment of music. But, truthfully, such “theory knowledge” is often too abstract to be useful. Thus, musicianship courses refine your aural and performance skills so that you truly grasp music-theoretical concepts and, more important, know how to use theory’s power to your advantage.

The third semester of musicianship helps you understand and perform chromatic music of the eighteenth and the early nineteenth centuries. Like in the second-semester course, we will continue to learn how to perceive and perform diatonic harmony and elementary functional chromaticism (secondary functions and modulation). But, we will primarily reinforce topics of chromatic harmony taught in Music Theory III such as mode mixture, Neapolitan sixths, and augmented-sixth chords. We will also reinforce analysis of form, learned in the lecture portion of the course.

Direct ear-training drill is certainly necessary and administered primarily at home with software. Producing these musical elements with one’s voice, one’s body, and at the keyboard often yields the most effective means of achieving our goals. You will be coached in class, with the expectation that you will secure the skills on your own at home.

During this course, you need to master what is considered second-year level of competency. To achieve such competence, you must schedule consistent daily practice at both written and musicianship. Aural abilities do progress more slowly than so-called “understanding” from theory classes, and, truthfully, require many years of consistent practice and plain repetition to reach a professional level of competency. Whether or not all skills are attained this semester, the first two years of musicianship at BSC will furnish you with the background and basic skills to continue your musical growth over a lifetime.

## Required Texts and Materials for Musicianship Courses

1. Berkowitz, Sol, Gabriel Fontrier, Leo Kraft, Perry Goldstein, and Edward Smaldone. *A New Approach to Sight Singing*. 5th ed. New York, NY: W. W. Norton & Co., 2010. ISBN 0393911500 / 978-0393911503
2. Blombach, Ann K. *MacGAMUT 6 User Disk* (ear-training software). See <http://www.macgamut.com>.
3. Hall, Anne Carothers. *Studying Rhythm*. 3rd ed. Englewood Cliffs: Prentice Hall, 2004. ISBN 0130406023 / 978-0130406026
4. Shumway, Stanley. *Harmony and Ear Training at the Keyboard*. Wm. C. Brown, 1976. ISBN 069703593X / 978-0697035936
5. Staff paper and pencils. No pens are allowed. Submission written in pen will not be graded.

## Grading for Third-Semester Musicianship

Quizzes (both Aural and Performance Quizzes)	10%
Midterms Exams (Aural 10% and Individual Performance 10%)	20%
Final Exams (Aural 12.5% and Individual Performance 12.5%)	25%
<i>MacGamut</i> ear-training software	30%
In-class performances and participation	15%

Borderline grades will be determined by attendance, class participation, and your attitude.

A+ = 97–100, A = 93–96, A- = 90–92, B+ = 87–89, B = 83–86, B- = 80–82, C+ = 77–79, C = 73–76, C- = 70–72, D+ = 67–69, D = 63–66, D- = 60–62, F = 0–59

## Tests and Quizzes for Musicianship

The musicianship midterms and finals have equally-weighted aural and performance components. Given in class, aural portions generally require a 50-minute class period. Aural exams evaluate standard ear-training skills such as dictation and identification of common musical elements such as scales. Your performance skills on exams are evaluated privately in my office, one-on-one. These individual exams have both prepared and unprepared excerpts.

In addition to the cumulative final and midterm exams, you will take many quizzes. Most quizzes are announced, but they may be unannounced. These quizzes identify weaknesses before it's too late and gives you feedback on your progress. To emphasize learning above grades, quizzes affect your course grade very little, at 10%. Furthermore, course provides a generous drop policy: one grade for every five quizzes will be dropped. (This also mitigates the effect of the “no make up” policy.) The wise student will request as many quizzes as possible.

Cheating on any quiz or test will result in legal action in accordance with college's policies. A minor violation will result in a zero on the evaluation or assignment—at the minimum. A large violation or repeated violations may result in an “F” in the course and stiff academic consequences. These sort of punishments apply to plagiarism. Please see the policies outlined by the institution.

## Participation in Class

Although the instructor may call upon you at any time, you are expected to volunteer for in-class performances. It is your willingness to perform as well as how often you perform that contribute the most to this grade. The quality of your in-class performances is not as significant a factor of participation grades. But, if you seem unprepared, you will lose all participation points for the relevant performances, at the discretion of the instructor.

If you are very good at a particular skill, please let your peers go in front of the class instead. They need the feedback and practice. The less comfortable you feel with a skill, the more often you should volunteer to do them for the class. We will help you.

You can also earn participation by giving quality feedback and providing relevant comments in class. But, once again, let everyone get their chance. Whether or not you are right, you should briefly give your evaluations of performances, suggestions, and opinions (in a constructive way) and thereby earn participation. We will help you become a better listener and teacher this way.

The participation grade is rightfully a large component of your course grade. The instructor is not responsible for you. It is up to you solely to take advantage of what the class offers, and it is up to you to earn your participation grade.

## Classroom Procedures

Any graded assignments and quizzes will be in the “outbox” next to my office door or on a stand as you walk through the door. I will not hand back papers during class. This allows us to begin class promptly and give you the full hour you paid for.

We will ordinarily progress through a myriad of exercises (aural and performance) every fifteen minutes or suffer from quizzes, as necessary. But, most classes will concentrate on performance skills in a masterclass-like setting. That is, you will perform and critique in-class student performances: (1) prepared melodies, (2) sight-singing, (3) rhythmic exercises, (3) sing-and-play exercises, (4) rudimentary improvisation, (5) keyboard harmony (figured-bass), and so forth. (Other than the instructor’s advice, routine ear-training drills will be left to your ear-training studies at home.)

Like private instrumental lessons, we can not possibly check all the exercises and skills contained in each assignment for the week, but you are nevertheless expected to be practicing them regularly outside class and making progress with every skill outside of class. I will check on that progress from time to time through the “participation” and quizzes. If the instructor feels you are not making those efforts and progress, you may be penalized or suffer quizzes on those particular skills, as well as be called in front of class to perform. Once again, this class works like your private lessons.

## Attendance Policy and Tardiness for Musicianship Courses

Attendance and timeliness are both mandatory and necessary. You may claim an excused absence only for pre-approved collegiate functions, documented family emergencies, officially-recognized religious observances, or sicknesses documented by a medical doctor or clinic. You are allowed only three unexcused absences per semester, with additional absences lowering your

course grade by 3% per instance. You should reserve your three unexcused absences for times when you cannot provide a qualifying excuse.

Either way, it is greatly to your disadvantage to miss classes, because you will not earn participation points (obviously) and because musicianship quizzes will not be “made up”. Moreover, the classroom instruction in this course cannot be easily substituted by reading a text. Nevertheless, whenever you miss a class, you should promptly practice all assigned material on your own and spend an additional hour in lieu of that you would have spent in class learning.

With unexcused absences, you should not expect your instructor to teach the class over just for you: You must depend solely on yourself or classmates’ notes. (My help outside of class is generously for those who come to class.) Whenever possible, please notify me by email prior to any absence and make arrangements yourself with fellow students to go over missed material.

Tardiness is disruptive to your classmates’ learning and especially irritating to instructors. Two late arrivals constitute an unexcused absence, and excessive tardiness will prompt unannounced quizzes to permanently remedy the issue. Please be considerate!

### **Computer Software: *MacGamut***

Ear-training skills are vital to every musician, no matter who you are and what you choose to do. Certainly professional musicianship need to be competent. With advice given in class, you will learn aural skill primarily at home with the aid of a computer. Daily repetition over the span of many months is the only proven way to attain the required ear-training competencies.

Fortunately, you can work at your own pace without penalty during the semester until you eventually master ear-training skills with the required software, *MacGamut 6* (MG). You will receive ample credit for your daily work, because your progress will be graded every Thursday morning during the semester, to ensure that you do this task responsibly. These “checkups” and your final MG submission constitute 30% of the lab course grade.

Although you ideally will earn full credit by passing all the skills assigned for each week, particular skill levels will probably elude you for several weeks. In such cases, you must log at least 30 minutes on each skill that is not up to level, in order to earn full credit (100%!). If you’ve passed the highest assigned level on a skill, however, you are not required to log any time towards that skill. By the final checkup of the semester, your diligence should pay off with mastery of all the assigned ear-training skills!

Your grade for the final submission is based purely on accomplishment. This final submission counts more heavily than the checkups. And, of course, your skills will be evaluated on quizzes and tests. I.e., you will want to take MG seriously and learn the skill, not merely logging in time for submissions.

Experience proves again and again that skills can not be learned quickly in a few lengthy sessions before due dates and exams! Let me emphasize this again by example: Fifteen minutes a day for a week would help you much more six hours in one fell swoop before a piano lesson. You know this already. Being a skill, ear-training requires the same disciplined approach.

Despite whatever feelings you may have about MG, this grading method consistently yields a high level of student competency and higher grades. So, make sure you’re doing it . . . daily!

## Learning Outcomes for the Music Major

Upon completion of the music major, students will be able to

1. Hear, identify, and work with musical elements—rhythm, pitch, harmony, structure, timbre, texture;
2. Read and apply musical notation through performance;
3. Recognize and articulate an understanding of compositional process and musical style with reference to artists, technologies, events, cultural forces through the major periods of history;
4. Use research tools and analysis to develop, defend judgements, and write about music;
5. Demonstrate a trajectory of continuing growth in applying skills and musical performance; and,
6. Apply particular pedagogical skills to teach others.

## Third-Semester Musicianship Competencies

The ear-training competencies include

- (1) one- and two-part melodic dictation (chromatic tonal melodies up to eight bars),
- (2) harmonic dictation (traditional chromatic harmony),
- (3) one- and two-part rhythmic dictation (all note values in any common compound or simple meter),
- (4) scale identification (all common natural, octatonic, and whole-tone scales),
- (5) interval identification (all up to P15),
- (6) trichord identification (all), and
- (7) chord quality identification (triads and seventh chords in inversions with open spacing).
- (8) be able to identify motives aurally,
- (9) be able to identify phrasing and phrase manipulations aurally,
- (10) be able to identify binary and ternary forms aurally,
- (11) be able to describe variations from listening.

Performance-skill competencies include

- (1) sight-singing chromatic melodies with solfège syllables (bass, treble, and alto clefs),
- (2) performance of rhythmic exercises with beat numbers (see ear-training #4),
- (3) sing-and-play exercises (block chords or simple counterpoint),
- (4) preparation of melodies from the sight-singing text (chromatic, up to 16 bars),
- (5) rudimentary vocal and/or instrumental improvisation (diatonic scales & arp.), and
- (6) traditional theory-keyboard skills (diatonic & chromatic progressions/modulations).

Except for #3 and #6, students must conduct a standard pattern with their performances. Class performances are expected to be well-prepared outside of class and are graded for pitch, intonation, rhythmic accuracy, consistency of tempo, and general musicianship.

## TENTATIVE SCHEDULE

Week	Dates	Tuesday	Thursday
Week 1	8/25		<i>MG 1 Review</i>
Week 2	8/30 9/1	Mode Mix	<i>MG 2</i>
Week 3	9/6 9/8	Motive	<i>MG 3</i>
Week 4	9/13 9/15	Neapolitans	<i>MG 4</i>
Week 5	9/20 9/22	Phrasing	<i>MG 5</i>
Week 6	9/27 9/29	Augmented-sixths	<i>MG 6</i>
Week 7	10/4 10/6		<i>MG 7 [Fall Break]</i>
Week 8	10/11 10/13	Bin/Tern forms	<i>MG 8 ET Test I</i>
Week 9	10/18 10/20	19 <sup>th</sup> -c music	<i>MG 9</i>
Week 10	10/25 10/27		<i>MG 10</i>
Week 11	11/1 11/3	Variations	<i>MG 11</i>
Week 12	11/8 11/10		<i>MG 12</i>
Week 13	11/15 11/17	Review	<i>MG 13</i>
Week 14	11/22 11/24		<i>MG 14 [Thanksgiving]</i>
Week 15	11/29	<b>ET Test II</b>	<b>MG due</b>

The above schedule may be altered for the needs of the class. Any changes to exam dates will be announced at least one class period in advance.

Final *MacGamut* scores due at the scheduled final exam period, Friday, Dec. 2, 9AM–noon.  
SS exams scheduled by appointment during last week of classes.

## **Webpages and E-mail**

As BSC student, you are entitled to an email account and internet access. You are expected to check your email regularly, because I often answer questions immediately, clarify assignments, make quick changes, and send helpful reminders to everyone.

You will also find syllabi, assignments, solutions, practice exams, and handouts on the course webpage. Please use the password given in class to open the PDF documents.

## **Miscellaneous Information**

Please visit my office hours. They are for you!!! You may discuss your concerns about the class, life at college, your musical future, or whatever with me privately. We can also merely review your past and upcoming assignments and tests. I would like to know each of you and contribute in any way I can towards your success.

I will be out of town for professional engagements a few times during the semester, and class will meet these days to cover important material. Remember that your professors' professional travels contribute to the reputation of the school and therefore to the value of your degree.

## **Right to Modify**

The instructor and the university reserve the right to modify, amend, or change the syllabus as the curriculum or program requires.

## **Disability Statement**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the appropriate campus office.

## **Honor Code**

Upon accepting admission, students immediately assume a commitment to uphold the Honor Code, to accept responsibility for learning and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the community from the requirements or the processes of the Honor System. For additional information, please refer to the student handbook. On all course work, assignments, and examinations, you must agree and sign that: "On my honor, I have neither given nor received unauthorized aid on this academic work." If this statement does not appear, it is assumed.

## **Copyright Statement**

All materials generated for this course, which include but are not limited to syllabi, quizzes, exams, lab problems, in-class materials, review sheets, web pages, and additional problem sets, are copyrighted. Because these are copyrighted, you do not have the right to copy or distribute the handouts, unless the instructor expressly grants permission.