

MUSI 2224: Musicianship III  
Fall 2017

Instructor: Dr. Colin Davis  
Office: GPAC 220C  
Office Hours: T/TH 9:30-10:50am; or by appointment  
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Required Texts and Materials:

- 1) *Music for Sight Singing, 9<sup>th</sup> edition* (Nancy Rogers, Robert W. Ottman)
- 2) *Developing Aural Skills, vol. 3* (Barbara K. Wallace)
- 3) Music staff paper; pencils; erasers

Course Description:

This course provides intensive drill in reproducing and identifying the fundamental structures of music. The course content is divided into two parts:

- (1) *performance skills* (i.e., singing major and minor melodies in treble, alto, tenor, and bass clefs with solfège; counting rhythms in simple and compound meters; singing harmonic arpeggios; conducting the appropriate meter patterns during performances)
- (2) *aural skills* (i.e., your ability to hear music and interpret what you hear on staff paper with an emphasis on melodic and harmonic dictation)

Course Content:

<i>Music for Sight Singing, 9<sup>th</sup> edition</i>	Chapters 10-15
<i>Developing Aural Skills, vol. 3</i>	Units I-III

Co-enrollment:

Students in Musicianship III should also be enrolled in MUSI 2222 (Music Theory III) to ensure maximum success in learning the fundamental concepts of Western music. Please notify your instructor immediately if you are not currently co-enrolled.

Class Participation:

When you come to class, be prepared to participate. MUSI 2224 is an experiential class in that you will be actively engaged with the material through performance and aural activities on a daily basis. You will have an assignment for most classes and you should be ready to perform the materials by yourself. Think of these as performances, much like a performance in a solo recital. Students who have not brought their materials, are being disruptive in any way, or are not paying attention, may be asked to leave the class for that day and will be counted absent.

### Theory Department Attendance and Tardy Policy:

Classroom attendance will be taken at the beginning of every class.

Regular and punctual attendance is expected throughout the semester. University policy permits **3 classroom hours of unexcused absence without penalty per semester (T/Th = 2 absences)**. For each additional unexcused absence, 3 points will be deducted from your final grade.

**Arriving late to class twice = 1 unexcused absence**; once roll has been taken, you are officially late to class. Excused absences include: official university functions or illness with appropriate documentation. If you anticipate a legitimate absence on a test date, contact me at least one week in advance so that plans can be coordinated for a possible make-up exam. Make-up Exams may be granted at my discretion and will be determined on a case-by-case basis. You are responsible for all assignments and material covered on the days of your absence.

### Classroom Etiquette:

Students will not be allowed to eat in class, but can have a covered drink. Students may not use cell phones or other electronic devices such as laptops, iPods, etc., during class. Students may not use offensive language or be disrespectful to other members in the class. Repeat: disruptive students may be asked to leave the class for that day and will receive an unexcused absence for that day. It is essential to have a *positive learning environment* so that you and your colleagues can do your best in the class.

### Neatness:

All work to be graded should be: neat, legible, and done in pencil on staff paper. Any work the instructor considers to be illegible will not be graded and you will not receive credit. If you have a question about the quality of your work, ask your instructor before you turn it in to be graded. Always take pride in your work!

### Homework Policy:

Your instructor will give you homework assignments that will consist of doing dictations and preparing materials to be performed in class (i.e. melodies, rhythms, harmonic dictations, cadence identification). The dictation exercises will require the use of the compact discs that go with the *Developing Aural Skills* text. Extra copies of the CDs are on reserve in the Music Listening Room located on the 1<sup>st</sup> floor of the Newton Gresham Library.

Dictation assignments are due at the beginning of each class. If you are absent, you must find someone to turn in your dictation assignment on your behalf at the beginning of class. **No late homework will be accepted**. If you are absent (unexcused) on a day that your instructor is taking a performance grade, you will receive a zero for that missed performance.

### Individual Hearings:

There will be three individual Hearings with me in Musicianship III. Times for individual Hearings will be set up with me typically the same week as the three Aural Skills Exams. Hearings will consist of the following materials: Prepared Materials (assigned melodies) and Unprepared Materials (melodies at sight).

### Aural Skills Exams:

There will be three Aural Skills Exams in Musicianship III that may consist of the following materials: Melodic Dictation, Rhythmic Dictation, Harmonic Dictation, Interval and Chord Identification.

### Final Grade Calculation for Course:

Daily Performances	12.5%
Aural Skills:	
Melodic Dictation Homework	8.5%
Aural Quizzes	8.0%
Exam #1	
Individual Hearing	10.5%
Aural Skills/Dictation	10.5%
Exam #2	
Individual Hearing	12.5%
Aural Skills/Dictation	12.5%
Exam #3 (Final Exams)	
Individual Hearing	12.5%
Aural Skills/Dictation	12.5%

### Grading Scale:

A = 90 – 100

B = 80 – 89

C = 70 – 79

D = 60 – 69

F = 0 – 59

### Requirements for Students Receiving Unsatisfactory Grades:

Students who have received a final grade of D or lower in any theory or musicianship course the previous semester will be required to drop the next course in the sequence if still enrolled at the beginning of the next semester. Prerequisite courses must be passed with a grade of C or higher for promotion to the next level.

### SHSU Theory department tutoring policy:

Each student has his/her own unique areas of strengths and weaknesses. If you are falling behind in a certain area and are not able to visit your instructor during scheduled office hours, you should contact them via email to arrange a time to meet that will fit your schedule. In addition, a department tutor may also be available for free tutoring for theory and musicianship throughout the semester.

### University Policy on Academic Dishonesty:

The Faculty Handbook states that the University expects all students to engage in all academic pursuits in a manner that is above reproach. Students are expected to maintain complete honesty and integrity in the academic experiences both in and out of the classroom. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. Furthermore, the University and its official representatives may initiate disciplinary proceedings

against a student accused of any form of academic dishonesty including, but not limited to, cheating on an examination or other academic work which is to be submitted, plagiarism, collusion and the abuse of resource materials. In sum: do your own work! Working on homework assignments with your friends and classmates is *not* acceptable; this is an example of collusion.

More on Classroom Demeanor and Rules of Conduct:

Students will refrain from behavior in the classroom that intentionally or unintentionally disrupts the learning process and, thus, the mission of the University. Please turn off your cell phone, tablet, and/or pager before class. Students are prohibited from eating in class, using tobacco products, making offensive remarks, reading newspapers, sleeping, talking amongst each other at inappropriate times, wearing inappropriate clothing, or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in a, minimally, directive to leave class, or being reported to the Dean of Students for disciplinary action in accordance with the University policy.

Americans with Disabilities Act:

Any student with a disability that affects his/her academic functioning should contact the Services for Students with Disabilities (SSD) at the SHSU Counseling Center (Lee Drain North Annex, telephone 936-294-1720, TDD 936-294-3786) to apply for accommodations. In the event that accommodations are approved by SSD, the student is advised to schedule an appointment with the course instructor in order to present his/her accommodation forms and discuss the arrangements for the accommodations.

Student Absences on Religious Holidays Policy:

Section 51.911 (b) of the Texas Education Code requires that an institution of higher education excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence. University policy 861001 provides the procedures to be followed by the student and instructor. A student desiring to be absent himself/herself from a scheduled class in order to observe (a) a religious holy day(s) shall present to each instructor involved a written statement concerning the religious holy day(s). This request must be made in the first 15 days of the semester or the first 7 days of a summer session in which the absence(s) will occur. The instructor will complete a form notifying the student of a reasonable timeframe in which the missed assignments and/or examinations are to be completed.

<u>Course Schedule</u>	<i>Developing Aural Skills (DAS); Music for Sight Singing (MSS)</i>	Assignments
<b>Unit 1</b>	DAS: Unit I MSS: Chapter 15	
<b>Week 1 8/24</b>	Syllabus; Begin <i>DAS</i> Unit 1 and harmonic singing for next week	
<b>Week 2 8/29, 8/31</b>	DAS: Unit I-Diatonic Melodies Melodic Dictation MSS: Chapter 15, Section 1, Chromatic melodies-stepwise  Diatonic harmony – Inversions of dominant seventh Seventh chord ID	<b>Due 8/31</b> Harmonic Arpeggios: I–V#–I–V\$–I <sup>6</sup> –IV–V–V%–I <sup>6</sup> ; i–V#–i–V\$–i <sup>6</sup> –iv–V–V%–i <sup>6</sup> Prepared Melodies: <i>MSS</i> 15.1 and 15.5 <b>Due 9/5</b> Dictations: <i>DAS</i> I-1 #s1-5
<b>Week 3 9/5, 9/7</b>	DAS: Unit I-Diatonic Melodies Melodic Dictation MSS: Chapter 15, Section 1, Chromatic melodies-stepwise  Diatonic harmony – Inversions of leading-tone seventh Seventh chord ID <b>9/7: Aural Quiz #1</b>	<b>Due 9/7</b> Harmonic Arpeggios: I–vii <sup>ø7</sup> –I–vii <sup>ø</sup> #–I <sup>6</sup> –IV–vii <sup>ø</sup> \$–I <sup>6</sup> i–vii <sup>ø7</sup> –i–vii <sup>ø</sup> #–i <sup>6</sup> –iv–vii <sup>ø</sup> \$–i <sup>6</sup> Prepared Melodies: <i>MSS</i> 15.6 and 15.7 <b>Due 9/12</b> Dictations: <i>DAS</i> I-1 #s6-9
<b>Week 4 9/12, 9/14</b>	DAS: Unit I-Diatonic Harmony MSS: Chapter 15, Section 2, Chromatic melodies-approached or left by step  Diatonic harmony – Inversions of supertonic seventh	<b>Due 9/14</b> Harmonic Arpeggios: I–vi–ii#–V–I–ii%–V#–I; i–VI–ii <sup>ø</sup> #–V–i–ii <sup>ø</sup> %–V#–i Prepared Melodies: <i>MSS</i> 15.15 and 15.17 <b>Due 9/19</b> Dictations: <i>DAS</i> I-5 #1 and #4
<b>Week 5 9/19, 9/21</b>	DAS: Unit I-Diatonic Harmony MSS: Chapter 15, Section 2, Chromatic melodies-approached or left by step  Diatonic harmony – Other seventh chords I, i <sup>7</sup> , IV <sup>M7</sup> , iv <sup>7</sup> , vi <sup>7</sup> , VI <sup>M7</sup> , iii <sup>7</sup> , III <sup>M7</sup> <b>9/21: Aural Quiz #2</b>	<b>Due 9/21</b> Harmonic Arpeggios: I–IV <sup>M7</sup> –V–I <sup>M7</sup> –iii <sup>7</sup> √vi <sup>7</sup> Ωii <sup>7</sup> √V <sup>7</sup> ΩI i–i%–VI <sup>M7</sup> –ii <sup>ø</sup> \$–i@–V <sup>7</sup> –i V <sup>(7)</sup> Prepared Melodies: <i>MSS</i> 15.19 and 15.22 <b>Due 9/26</b> Dictations: <i>DAS</i> : I-5 #2 and #5
<b>Week 6 9/26, 9/28</b>	Review for Exam 1; <b>Exam 1</b> : Individual Hearings and Dictation	Prepared materials TBA

<b>Unit 2</b>	DAS: Unit 2 MSS: Chapters 15–17	
<b>Week 7</b> <b>10/3, 10/5</b>	DAS: Unit 2-Chromatic melodies Melodic dictation MSS: Chapter 15, Section 3  Chromatic harmony: Chords applied to the dominant	<b>Due 10/5</b> Harmonic Arpeggios: I–ii#–V#/V–V–I; i–ii <sup>o</sup> #–V#/V–V–i I–IV–vii <sup>o</sup> 7/V–V–I; i–iv–vii <sup>o</sup> 7/V–V–i Prepared Melodies: MSS 15.30, 15.32 <b>Due 10/10</b> Dictations: DAS II-1 (all)
<b>Week 8</b> <b>10/10, 10/12</b>	DAS: Unit 2-Chromatic melody and harmony MSS: Chapter 16  Chromatic harmony: Chords applied to the subdominant  <b>10/12: Aural Quiz #3</b>	<b>Due 10/12</b> Harmonic Arpeggios: I–V <sup>7</sup> /IV–IV–V#/V–V–I i–III–vii <sup>o</sup> 7/iv–iv–V–i Prepared Melodies: MSS 16.1 and 16.23 <b>Due 10/17</b> Dictations: DAS II-2 #1, II-7 #3 and II-8 #2
<b>Week 9</b> <b>10/17, 10/19</b>	DAS: Unit2-Chromatic melody and harmony MSS: Chapter 16  Chromatic harmony: Chords applied to the supertonic	<b>Due 10/19</b> Harmonic Arpeggios: I–V#/ii–ii–V\$–I I–vii <sup>o</sup> 7/ii–ii–V#–I Prepared Melodies: MSS 16.2 and 16.3 <b>Due 10/24</b> Dictations: DAS II-2 #2, II-6 #3, II-8 #3
<b>Week 10</b> <b>10/24, 10/26</b>	DAS: Unit 2-Chromatic melody and harmony MSS: Chapter 16 and Chapter 17, Sections 1-2. Changing Meter  Chromatic harmony: Chords applied to the submediant <b>10/26: Aural Quiz #4</b>	<b>Due 10/26</b> Harmonic Arpeggios: I–iii–V/vi–vi–IV <sup>6</sup> –V <sup>7</sup> –I I <sup>√</sup> /V–vii <sup>o</sup> 7/vi–vi–V\$/V–V <sup>7</sup> –I Prepared Melodies: MSS 16.37, 16.41, 17.31 <b>Due 10/31</b> Dictations: DAS II-2 #3 II-6 #1 and II-8 #1
<b>Week 11</b> <b>10/31, 11/2</b>	DAS: Unit 2 – Chromatic melody and harmony MSS: Chapter 15, Section 4 Chapter 17, Sections 1-2. Changing Meter  Chromatic harmony: Chords applied to the mediant	<b>Due 11/2</b> i–V <sup>7</sup> /III–III–ii <sup>o</sup> 6–V <sup>7</sup> –i i–vii <sup>o</sup> 7/III–III–VI <sup>√</sup> /ii <sup>o</sup> 6–V <sup>7</sup> –i Prepared Melodies: MSS 15.46, 16.12, 17.37 <b>Due 11/7:</b> Dictations: DAS II-2 #4 and #5, II-8 #4
<b>Week 12</b> <b>11/7, 11/9</b>	Review for Exam 2; <b>Exam 2:</b> Individual Hearings and Dictation	Prepared materials TBA



## Sample Grading Rubrics:

### I. Singing

**\*\*** You should refrain from writing in solfège syllables on your score. If you get in the practice of doing this, you will not be learning the syllables.

To earn an A\*, all of these characteristics must be present in your performance:

- correct syllables
- excellent intonation
- excellent execution of rhythm/meter
- excellent conducting
- excellent use of dynamics, phrasing and articulation
- forward motion is maintained consistently throughout melody and you do not stop singing

To earn a B, one or more will be present in your performance:

- basically correct but not quite perfect syllables
- good but not excellent intonation
- good but not excellent execution of rhythm/meter
- good but not excellent conducting
- dynamics, phrasing and articulation ok
- you stop singing one time and lose forward motion

To earn a C, one or more will be present in your performance:

- weak syllables, but clearly understand key
- intonation basically sound but with some significant flaws
- flaws in execution of rhythm/meter
- flaws in conducting
- dynamics, phrasing and articulation bland
- you stop singing two times and lose forward motion

To earn a D, one or more will be present in your performance:

- marginal sense of syllables and key
- intonation only hit and miss
- marginal execution of rhythm/meter
- marginal execution of conducting
- marginal sense of dynamics, phrasing and articulation
- you stop singing three times and lose forward motion

To earn an F, one or more will be present in your performance:

- no understanding of syllables or key
- intonation completely off
- minimal execution of rhythm/meter
- no execution of conducting
- no sense of dynamics, phrasing and articulation
- you stop singing four times and lose forward motion
- you lose tonic