

## **Musicianship 1 // Fall 2019 // Non-Intensive Sections**

Duquesne University // Mary Pappert School of Music

Syllabus A: General Information // Dr. Paul V. Miller, instructor & coordinator

Written theory and Aural Skills at Duquesne are technically separate courses, with separate grades and registration. Therefore this syllabus consists of a Part A, which defines policies and sets out information for the two classes combined; a Part B, which pertains only to the written section; and a Part C, which consists of information specific to the Aural Skills component.

### **1. Combined course information**

MUSC 101 = written section // MUSC 111 = aural skills section // each class is 2 credits, 4 altogether

Office: Mary Pappert School of Music, rm. 222 // Email: [millerp3@duq.edu](mailto:millerp3@duq.edu)

Office hours: Monday, 1:00pm to 3:00pm, and by appointment (please use email only)

Class room: Mary Pappert School of Music 201

Class meeting times: See Syllabus, Parts B and C

Graduate Assistants: Sarah Steranka and Sydney Kaczorowski ([sterankas@duq.edu](mailto:sterankas@duq.edu) and [kaczorowskis@duq.edu](mailto:kaczorowskis@duq.edu))

Final Exams: Written Exams will be on Thursday, 12 December from 8:30 – 10:30am and Friday 13

December from 8:30 to 10:30am. Aural Skills Exams (Quiz 4) will be on Thursday, 12

December from 1:30 – 2:30pm and Friday, 13 December from 1:30 – 2:30pm. You only have to come to one written exam and one aural skills exam, not both!

### **2. Combined course description**

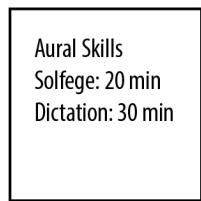
This combined class provides thorough grounding in fundamental written and aural skills for all types of musicians. Students not only learn literacy through writing music, but also gain practical skills in performing music, sight reading and dictation. General enough for a wide range of students, yet specific enough for deeper learning, Musicianship 1 is inclusive of many musical styles but focuses on tonal music of the common-practice period (c. 1675 – 1900). It is through study of this particular style of music that students acquire the skills to approach other styles. Engaging both in analysis and creative activities, students demonstrate their ability through homework assignments, tests, recordings and quizzes.

### **3. Weekly workload distribution**

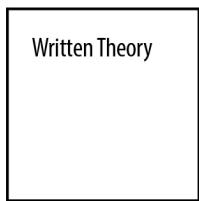
We meet four times a week, for 50 minutes each session. We will adhere to the following schedule this semester. Written assignments are due on Mondays, whereas labs are due on Thursdays.

#### **Non-intensive sections**

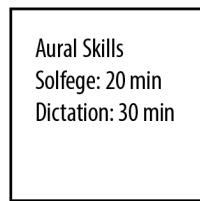
Monday – 50 min



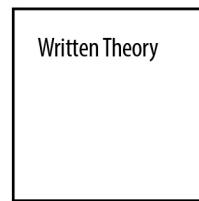
Tuesday – 50 min



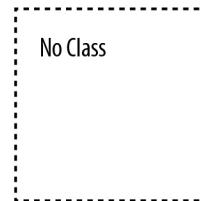
Wednesday – 50 min



Thursday - 50 min



Friday



#### **4. Materials**

All assignments in this course are to be completed exclusively in pencil. No assignment will be accepted in pen. Please bring several working pencils to each class.

You need a notebook. The best kind of notebook is a three ring binder with tabs to organize different materials (class notes, handouts, assignments, etc.) Looseleaf paper is impractical and unacceptable.

You should always bring staff paper to class. Two different types of staff paper are available for free printing on Blackboard. Some students prefer to purchase a notebook of staff paper. Whatever route you choose, please bring staff paper every day to take class notes and do dictations in class.

All materials are on Blackboard. Nevertheless, you may wish to purchase the following books, as they will be useful as reference materials.

Clendinning, Jane Piper and Elizabeth West Marvin. 2012. *The Musician's Guide to Theory and Analysis*, Third Edition. New York: W. W. Norton.

Clendinning, Jane Piper and Elizabeth West Marvin. 2012. *Workbook for The Musician's Guide to Theory and Analysis*, Third Edition. New York: W. W. Norton.

In addition, we will be using this book. Although the parts we need will be scanned and posted on Blackboard, you may wish to purchase it since it is quite inexpensive.

Fux, Johann Joseph. 1725, 1971. *The Study of Counterpoint (Part 4 of Gradus ad Parnassum)*, tr. And ed. by Alfred Mann. New York: W. W. Norton.

All class notes will be scanned immediately after class, and posted in the appropriate folder on Blackboard. Students who have had to miss a class have always found these scans very useful.

#### **5. Late assignment policy**

- a. Assignments are due at the beginning of Monday's class. They must go in the cardboard box, or they will not be graded. Late assignments are marked "late," and automatically receive a -5% deduction. Very late assignments (more than a week late) will be graded at the sole discretion of the instructor. Multi-page assignments must be stapled or their pages will inevitably get lost. A stapler is always provided.
- b. No more than 2 late assignments per student will be graded during the last week of classes.

#### **6. Academic integrity**

Students are expected to adhere to and uphold the highest standards of ethical behavior in this course. Any academic or intellectual dishonesty usually results in the failure of the course. Please read Duquesne's policy on academic integrity, which can be found by doing a web search on the terms "duquesne university academic integrity policy". More specific information on academic integrity will be found in the individual class descriptions below. Read this carefully, please.

In our class, it is absolutely crucial to understand that each assignment must be your own work, and nobody else's. Occasionally I will ask you to work together on assignments. If this specific instruction is not given, you should work on your own. There are other specific instances of academic integrity violations, particularly in the aural skills area. These are listed below in the appropriate syllabus.

#### **7. Students with Disabilities: official university statement and policy**

Duquesne University is committed to providing all students with equal access to learning. In order to receive reasonable accommodations in their courses, students who have a disability of any kind must register with the Office of Freshman Development and Special Student Services in 309 Duquesne Union (412-396-6657). Once a disability is officially documented, the office of Special Student

Services will meet with you to determine what accommodations are necessary. With your permission, your instructors will receive letters outlining the reasonable accommodations they are required to make.

Once I have received this letter, you and I should meet to coordinate the way these accommodations will be implemented in this course. For more information, go to [www.duq.edu/special-students](http://www.duq.edu/special-students).

## 8. Attendance policy and excused absences

Attendance is crucial to success in this course. Three absences or more will result in a 5% deduction of your final grade. An excused absence is one where I receive a legitimate note from a medical professional. Consistently poor attendance will be reported to the administration of the Mary Pappert School of Music. Anecdotally, students with poor attendance perform significantly worse than students who come regularly. This is true even of students who consider themselves "talented."

## 9. Statement on health and wellness

The Mary Pappert School of Music recently adopted a set of Health and Safety Recommendations for Musicians. It can be summarized as follows:

The Mary Pappert School of Music attends to the health and safety of musicians; the suitable choices of equipment and technology for specific purposes; the appropriate and safe operation of equipment and technology; and the acoustic and other conditions associated with health and safety in practice rehearsal, performance, and facilities.

For the full document, please visit:

<https://www.duq.edu/assets/Documents/music/Duquesne-University-Health-and-Safety.pdf>

## 10. Letter grades

Here is how your number grades convert to letter grades. Please note that Duquesne does not offer C-, D+ or D- as grades.

Grade	A	A-	B+	B	B-	C+	C	D	F
High	100	93.9	89.9	85.9	83.9	79.9	75.9	69.9	59.9
Low	93.9	90	86	83.9	80	76	70	60	0

## 11. Respect

Students are expected to demonstrate a high level of respect, sensitivity and support towards themselves and their peers as we all collectively struggle to assimilate difficult concepts. Stress levels are higher in aural skills classes. I seek to foster a supportive, cooperative and healthy classroom spirit where one can always learn from one's mistakes. If a student feels disrespected in any way, please see me and I will try to resolve the situation as equitably as possible.

## 12. Cell phone policy

Please do not use your cell phone at all during class. It is disruptive both to your own learning process, and to others. On the grounds that your cell phone use disturbs others, you will be politely asked to turn your phone off during class. If you feel you must use your phone during class time, kindly exit the classroom for the benefit of others around you.

## 13. Assistance and Extra Help

Please contact one of our tutors (Sarah or Sydney) to arrange for extra help. They have plenty of weekly hours to assist you, and are great resources for us! Special information pertaining to this section can be found in Syllabus B, §4.

## **Musicianship 1 // Fall 2019 // Non-Intensive Sections**

Duquesne University // Mary Pappert School of Music

Syllabus B: Written Portion // Tue., Thu., 9:25 – 10:15am or 10:50 – 11:40am

### **1. Course outcomes**

The purpose of this class is to provide a firm foundation in musical rudiments, and to introduce more complex topics crucial to success in many musical career paths. By rudiments, we mean spelling of pitches on the staff, rhythmic notation, time signatures, key signatures, scales, intervals, triads and seventh chords. Although we learn these skills through study of music from the common practice period (predominantly the eighteenth century), they are broadly applicable to all styles of music. By the end of the semester, the student should be able to:

- a. Write notes on the staff in treble, alto and bass clefs,
- b. Construct all major and minor scales, with or without key signatures,
- c. Understand rhythmic notation in both simple and compound time signatures,
- d. Understand and spell all intervals up to and slightly exceeding the octave,
- e. Be able to write good two-part, first species counterpoint in the Fuxian style, using at least Dorian and Lydian cantus firmi,
- f. Voice triads on the piano staff, and understand different types of voicing,
- g. Understand basic cadences in two and four parts,
- h. Execute rudimentary harmonic progressions using chords in root position,
- i. Recognize and understand a few opening contrapuntal schema, such as the Romanesca or Meyer.

### **2. Workload: progressive organization**

The written theory curriculum is divided into four units. Further details appear on the calendar at the end of this syllabus. Unit 1 includes rudiments. Unit 2 introduces a way of using this knowledge by writing very basic counterpoint. Unit 3 introduces chords and their inversions (both triads and seventh chords). Unit 4 applies this knowledge through the basics of four-part writing, as well as a few basic schematic progressions.

The workload is divided into four areas, as listed below.

- a. Weekly assignments  
Written assignments are given every Thursday, and due Monday of the following week. Assignments are always available on Blackboard. You are responsible for printing out the worksheet for each assignment in clear, black ink. For each assignment, there will be a short video on Blackboard that explains expectations and starts you off. Assignments are always graded on a curve. Grades are always posted to Blackboard.
- b. Tests: midterm, final exam  
There is a midterm exam and a final exam in this class. Refer to the top of Syllabus A for the final exam schedule. The exams each day will be different. Like assignments, exams are graded on a curve.
- c. Quizzes  
Short, 10-minute quizzes may be given at any time in the semester, at the sole discretion of the instructor. Quizzes are not graded on a curve.
- d. Participation: online forum  
Each assignment has a dedicated forum on Blackboard. If you post a good question, you receive +5% on the assignment. Additionally, the best question each week on the forum will earn the poster +5% **on the final exam**. You may only receive up to +5% on the final exam, so the bonus credit can only be earned once per student, per semester. Please do not post photos of your assignment, or give away answers to the other students on the Blackboard forum. Your participation grade will be determined by your involvement in class and the

number and thoughtfulness of your forum posts. You do not have to post a question for every single assignment in order to receive a good participation grade.

### **3. Final grade**

Weekly assignments = 50%; Midterm Exam = 15%; Final Exam = 20%; Quizzes = 5%;  
Participation = 10%

### **4. Assistance and extra help**

Many students profit from extra help throughout the semester. Help is available in the following ways:

- a. Through our online forum
- b. From me during my regular office hours (or with an appointment)
- c. Our TA
- d. Special drills that are on Blackboard. We will practice some of these in class together.

## **Musicianship 1 // Fall 2019 // Non-Intensive Sections**

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Syllabus C: Aural Skills Portion // Mon., Wed., 10:00 – 10:50am or 11:00 – 11:50am

### **1. Course outcomes**

In this class, students gain experience with performing music and with musical dictation. Through musical dictations, students learn how to internalize what they hear; by performing pitch patterns, rhythms and melodies, students learn how to externalize music. Both sides of the coin are fundamental for music professionals today. By the end of the semester, students should be able to:

- a. Sing and improvise simple pitch patterns containing melodic leaps and outlining basic root position harmonic progressions,
- b. Perform a variety of rhythms in simple and compound meters,
- c. Sing melodies containing simple rhythms and a few leaps,
- d. Take dictation including
  - a. Intervals and triads (root position only),
  - b. Solfege mapping exercises,
  - c. Easier rhythms in selected simple and compound time signatures,
  - d. Two-part contrapuntal dictation,
  - e. Basic harmonic dictation (only root position triads, outer voices and Roman numeral analysis).
- e. Improvise basic pitch patterns that demonstrate particular linear elements,
- f. Feel more confident about their singing and dictation skills,
- g. Become more mindful of one's own strengths and weaknesses, as well as those of peers.

### **2. Workload: cyclical organization**

The aural skills course is organized into four cycles per semester. Each cycle consists of two labs, a quiz, a hearing, and a recording. Because of the nature of the semester, cycle 1 lasts three weeks, whereas the other cycles are four weeks each. Topics for each cycle include:

<b>Intervals and chords</b>	<b>Time signatures and rhythms</b>	<b>Melody</b>	<b>Harmony or counterpoint</b>
Cycle 1			
Mostly stepwise, a few leaps of a third	Simple meter, quarter notes as beat. Mostly quarter and half notes. A few dotted notes and eighth notes	Major keys only. Stepwise.	None
Cycle 2			
Intervals up to a tritone	Compound time, dotted quarter as beat. A few sixteenth notes.	Minor keys only. Stepwise with a few leaps.	None
Cycle 3			
All intervals	Simple time, quarter note as beat. More subdivisions including dotted eighth notes	Major and minor keys. Some duets. Larger leaps.	Two-part dictation, no harmony
Cycle 4			
Triad ID (M/m/A/d)	Compound time, dotted eighth as beat. More subdivisions including dotted eighth notes.	Major and minor keys. Some duets. Leaps that outline basic triads.	Harmonic dictation using only root position triads. PAC and IAC only. Basic score reading.

The workload is divided into five areas, as listed below.

a. Labs

Most Mondays, a Lab is assigned. This lab is due on Thursday of that week, at the beginning of class. It needs to go in the cardboard box, or it will not be graded. Labs are all posted on Blackboard, so you should print out the worksheet yourself in clear black ink. All of the sound files you need are on Blackboard. You may listen to the sound files as many times as you like – nobody is keeping track. The last lab in each cycle is graded. The other lab is ungraded, but counts for your participation grade (see below). Labs are graded on a curve.

b. Quizzes

Each cycle culminates in a quiz. Quizzes take place during class time, except for the fourth quiz, which is your final exam.

c. Hearings

During the last week of each cycle, you need to come to a hearing with our class TA. Hearings are scheduled for 10 minutes each. Please find a partner to do your hearing together. The purpose of the hearing is to practice material for the recording. Hearings are graded only on two criteria: attendance and preparation. Signup sheets are posted at least one week before the hearing on the bulletin board outside my office (room 222). Additional important material about hearings is on the worksheet itself.

Failure to attend your in-person hearing results in an automatic 10% deduction on your recorded hearing grade.

d. Recordings

Each cycle, you need to make a recording and submit it on Blackboard. The material for the recording is the same as your hearing. Recordings are due no later than 48 hours after your hearing. Late recordings will receive an automatic deduction. Each task on the recording is worth 10 points. Recordings may only be submitted through Blackboard, and must be either in .mp3 or .m4a format. Recordings submitted in .wav, .aac or .band format will not be graded. Please **say your name** at the beginning of every recording.

Students have devised many different ways of making their recording. The easiest is to use your phone, and a free application such as Garage Band. You may splice together takes of each component task, but you **may not** edit within a performance. That is to say: you may record a pitch pattern and then splice a rhythm performance after it, but you may not edit *within* a performance of a melody. It is easy for me to determine these edits. Students who submit a recording that bears marks of improper editing will be required to submit videos for the rest of the semester. A demo on how to make a recording is available on Blackboard. Recordings are evaluated seriously. I listen to each recording carefully and write short, constructive comments on Blackboard. Students have reported that reading their comments help them to improve their performance significantly over time.

e. Participation

Your participation grade consists of your day-to-day work and preparation for class.

### 3. Improvisation

Improvisation is an important component of the aural skills curriculum. In Musicianship 1 and 2, this primarily takes the form of improvising pitch patterns that do certain things. Your hearings will gradually introduce basic concepts of improvisation.

### 4. Final grades

Labs = 30%; Quizzes = 30%; Recordings = 30%; Participation = 10%

## Musicianship 1 // Non-Intensive and Intensive Sections // Master Calendar // Fall 2019

Shaded row = aural skills day // **H** = hearing week, end of an aural skills cycle

<b>Wk</b>	<b>#</b>	<b>Date</b>	<b>Topic</b>	<b>Assignment Due</b>
<b>Written Theory – Unit 1 – Rudiments</b>				
1	1	8/26	Syllabus. <b>Aural skills cycle 1 begins.</b> Singing whole and half steps. Pitch Pattern sheet 1. Kazez chapter 1. Berkowitz group 1.	
	2	8/27	Fake keyboard. Middle C. Staff as a linear and a non-linear construction simultaneously. Reading pitches on the treble, alto and bass clef staves. Octave designations. Writing basic notes (notehead, stem).	Take-Home Syllabus Quiz
	3	8/28	Standard aural skills practice, dictation	
	4	8/29	Half and whole steps. Accidentals. Circle of fifths (outer circle only). Enharmonic equivalence.	Lab 1.1 is due
2	5	9/3	Writing major scales. Introduction to key signatures. Key signature drill. Reckoning keys from scale degree information.	Written Assignment 1 is due
	6	9/4	Standard aural skills practice, dictation	
	7	9/5	More practice on key signatures. Basic introduction to score reading.	Lab 1.2
H1	8	9/9	Practice for Hearing 1 in class	Written Assignment 2
	9	9/10	Basic rhythmic notation (noteheads, stems, flags, beams). Rests. Simple time signatures.	
	10	9/11	Aural Skills Quiz 1 in class	
	11	9/12	Practice beaming rhythmic units together in simple time only. Ties. Time signature drill. Meter ID.	Aural Skills Recording 1
4	12	9/16	<b>Aural skills cycle 2 begins.</b> Pitch Pattern sheet 2. Kazez chapter 2. Berkowitz group 2.	Written Assignment 3
	13	9/17	Writing minor scales without key signatures. Concept of relative and parallel minor. Interval of a minor third.	
	14	9/18	Standard aural skills practice, dictation	
	15	9/19	Writing minor scales with key signatures. Circle of fifths (review outer circle, introduce inner circle). Key signature drill.	
5	16	9/23	Standard aural skills practice, dictation	Written Assignment 4
	17	9/24	Compound time signatures. Beaming principles and practice reading compound time.	
	18	9/25	Standard aural skills practice, dictation	
	19	9/26	Practice beaming rhythmic units together in compound time. Ties. Time signature drill.	Lab 2.1 is due
6	20	9/30	Standard aural skills practice, dictation	Written Assignment 5
	21	10/1	Basic ("generic") intervals. Interval table. Diatonic intervals (common intervals). Concept of generic vs. specific intervals. Interval drill.	
	22	10/2	Standard aural skills practice, dictation	
	23	10/3	Augmented and diminished intervals. Concept of interval inversion. Interval drill.	Lab 2.2 is due

Written Theory - Unit 2 - First Species Counterpoint				
H2	24	10/7	Practice Hearing 2	Written Assignment 6
	25	10/8	Introduction to first species counterpoint in two parts. Fux's basic guidelines. What is a musical style?	
	26	10/9	Aural Skills Quiz 2 in class	
	27	10/10	More practice with first species counterpoint in two parts. Short cantus firmi in the Dorian mode. Distribute take-home midterm exam.	Recording 2
8	28	10/14	<b>Aural skills cycle 3 begins.</b> Pitch Pattern sheet 3. Kazez chapter 3. Berkowitz group 3.	Written Assignment 7
	29	10/15	More practice in first species counterpoint in two parts. Review for Midterm	
	30	10/16	Standard aural skills practice, dictation	
	31	10/17	<b>Midterm in Class</b>	
Written Theory - Unit 3 - Chords				
9	32	10/21	Standard aural skills practice, dictation	
	33	10/22	Types of triads. Root position only. Figured bass symbols.	
	34	10/23	Standard aural skills practice, dictation	
	35	10/24	More practice spelling root position triads only. Introduction to basic Roman numerals. Triad drill.	Lab 3.1
10	36	10/28	Standard aural skills practice, dictation	Written Assignment 8
	37	10/29	Inversion of triads. Figured bass symbols.	
	38	10/30	Standard aural skills practice, dictation	
	39	10/31	More practice with triad inversions. Special case of second inversion.	Lab 3.2
H3	40	11/4	Practice Hearing 3	Written Assignment 9
	41	11/5	Types of seventh chords. Root position only. Figured bass symbols.	
	42	11/6	Aural Skills Quiz 3 in class	
	43	11/7	More practice spelling seventh chords in root position only. Roman numerals and root position figured bass symbols for seventh chords. Seventh chord drill.	Recording 3
12	44	11/11	<b>Aural skills cycle 4 begins.</b> Pitch Pattern sheet 4. Kazez chapter 4. Berkowitz group 4.	Written Assignment 10
	45	11/12	Inversions of seventh chords. Figured bass symbols.	
	46	11/13	Standard aural skills practice, dictation	
	47	11/14	More practice with inversions of seventh chords.	
Written Theory - Unit 4 - Basic Voice Leading				
13	48	11/18	Standard aural skills practice, dictation	Written Assignment 11
	49	11/19	Voicing chords on the piano staff. Open vs. closed position. Keyboard vs. chorale style. Figured bass symbols vs. Roman numerals.	
	50	11/20	Standard aural skills practice, dictation	
	51	11/21	More practice writing chords on the piano staff. Special figured bass symbols in minor keys.	Lab 4.1
14	52	12/2	Standard aural skills practice, dictation	Written Assignment 12

	53	12/3	How to connect root position triads whose roots/basses are a fifth or fourth apart. PAC and IAC. Concept of the common tone.	
	54	12/4	Standard aural skills practice, dictation	
	55	12/5	Connecting root position triads whose roots/basses are a step apart, a third/sixth apart, or an octave/unison apart. More practice with IAC and PAC.	Lab 4.2
15 <b>H4</b>	56	12/9	Review for Final Exam	Recording 4 due on 12 December
		12/10	No class – Friday class schedule	

### **Final Exam Times**

#### Intensive Section

The written exam will be on Tuesday, 17 December from 8:30 – 10:30am.

The aural skills exam (Quiz 4) will be on Tuesday, 17 December from 11:00 until 1:00pm, but we will only need one of those two hours, to be determined at the discretion of Prof. Bates.

#### Non-Intensive Sections

Written Exams will be on Thursday, 12 December from 8:30 – 10:30am and Friday 13 December from 8:30 to 10:30am.

Aural Skills Exams (Quiz 4) will be on Thursday, 12 December from 1:30 – 2:30pm and Friday, 13 December from 1:30 – 2:30pm.

You only have to come to one written exam and one aural skills exam, not both!