

## Musicianship 2 // Spring 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. Yet, they are taught simultaneously. 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 102, sections 01 and 02 // MUSC 112, sections 01 and 02 // each class is 2 credits, 4 altogether  
MUSC 102 = written section // MUSC 112 = aural skills section

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

Office hours: Monday, 9:00am – noon, and by appointment (please use email only)

Class room: Mary Pappert School of Music 201

Class meeting times: Tue & Thu, 9:25 – 10:40 or 10:50 – 12:05, Wed 10:00 – 10:50 or 11:00 – 11:50

Final exams: Final exams: Thursday 2 May, 8:30 – 10:30am and 1:30 – 3:30pm, or

Monday 6 May, 8:30 – 10:30am and 1:30 – 3:30pm

Graduate Assistant: Spencer Kun // Email: [kuns@duq.edu](mailto:kuns@duq.edu)

### 2. Combined course description

The course continues work begun in MUSC 101 and MUSC111. The written component of the course (MUSC 102 or 103) opens with a brief review of triads, seventh chords and the basic principles of part writing, and proceeds with the exploration of various scale degrees and different harmonic functions within a diatonic context. In addition to the study of harmony and voice-leading, this unit introduces concepts of musical structure and form. The aural-oral component (MUSC 112 or 113) expends the practices introduced in MUSC 111 to include aural comprehension of tonal relations on different levels of musical structure and harmonic progressions within a diatonic context.

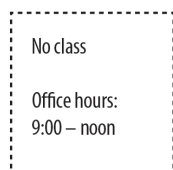
Prerequisite: successful completion of both MUSC 101 and MUSC 111.

### 3. Weekly workload distribution

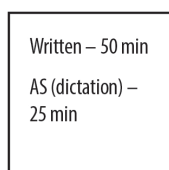
Since we meet only three times a week, written and aural skills must be split across our Tuesday class in order for there to be enough time to cover all of the material. In this distribution, both written and aural skills receive 100 minutes of time each week. We will adhere to the following schedule this semester. Note that written assignments will be due on Tuesdays, whereas labs will be due on Thursdays (this is slightly different from the intensive section.)

Non-Intensive Sections

Monday

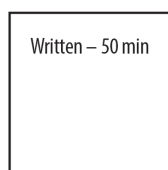


Tuesday

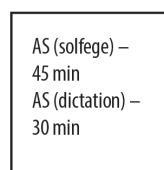


↑  
Written assignment  
is due

Wednesday

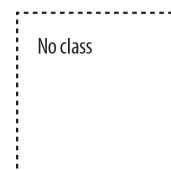


Thursday



↑  
Lab is due

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.)

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 should purchase the following books, as they will be useful as reference materials, and for Musicianship 3 and 4.

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 these books. They are available for you on Blackboard.

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.

Riepel, Joseph. 1752, 1755. *Anfangsgründe zur musicalischen Setzkunst*. Regensburg: Emerich Felix Bader.

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 Tuesday'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 will be 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

Particularly as a result of the unusual situation of having only three class meetings per week, attendance is even more crucial than it would be in a more standard curriculum. 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.

**Musicianship 2 // Spring 2019 // Non-Intensive Sections**  
Duquesne University // Mary Pappert School of Music  
Syllabus B: Written Portion

### 1. Course outcomes

The purpose of this class is to use the basic knowledge from Musicianship 1 in musical applications centered on the stylistic norms of the 18<sup>th</sup> century. We will develop further skills in counterpoint (second and fourth species), harmony, voice-leading, and analysis of classical phrases in sentence and period form. Although we primarily focus on music from the 18<sup>th</sup> century, the skills learned in this course are broadly applicable to a wide variety of music. Our methods include learning a number of basic contrapuntal *schemes*, a technique adopted from Gjerdingen (2007) and derived from 18<sup>th</sup> century Italian pedagogues themselves. The semester culminates in the composition of keyboard minuet in the style of the late 18<sup>th</sup> century using Mozart, Haydn and early Beethoven as our models. Joseph Riepel (1709 – 1782) provides many models for our minuet composition. By the end of the semester, students should be able to:

- a. Compose good two-part counterpoint in the second and fourth species using any of the usual modes (Dorian, Lydian, Phrygian, Mixolydian, Aeolian, Ionian),
- b. Understand tonal cadences in four parts, using both chorale style and keyboard style voicing,
- c. Be able to use 6/4 chords correctly in any of the four main contexts (cadential, passing, neighbor/pedal, arpeggiated),
- d. Understand the particulars of voicing the V7 chord in cadences (using complete and incomplete voicings,)
- e. Be fluent in a range of 18<sup>th</sup>-century schema, including the Meyer, Romanesca, Prinner, do-re-mi, do-ti-do, do-fa-mi, Quiescenza, Indugio, Monte, Fonte and Ponte,
- f. Understand how to embellish these schematic prototypes using harmonies such as 6/4 chords, inversions of dominant seventh chords, non-dominant seventh chords, and suspensions,
- g. Write and recognize simpler sequences that fall into Monte or Fonte categories,
- h. Be able to analyze periods and sentence structures in late 18<sup>th</sup>-century music,
- i. Demonstrate an understanding of idiomatic norms for writing on the keyboard,
- j. Integrate all the above knowledge in a period-style minuet in the style of the late 18<sup>th</sup>-century, using Riepel's models if desired.

### 2. Workload: progressive organization

The written theory curriculum is divided into three units. Further details appear on the calendar at the end of this syllabus. Unit 1 includes counterpoint. In Unit 2, students are introduced to basic contrapuntal schemes, and learn to realize them and compose short phrases using them. Unit 3 takes the form of a “workshop,” where students compose a binary minuet in the 18<sup>th</sup> century style under the guidance of their instructor.

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

- a. Weekly assignments  
During Units 1 and 2, 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. 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. Composition

The composition project spans three weeks of Unit 3, and counts for three assignment grades. The composition will be graded according to the following rubric and is worth 10 points altogether.

- a. Correctness (6 points). A *correct* minuet contains no errors in voice leading, harmonic progression, or counterpoint. It is written out legibly on paper (either by hand or using music notation software) and is readable by an experienced performer. A correct minuet is also playable on the keyboard – it is idiomatic to that instrument.
- b. Style (3 points). A *stylistic* minuet has a form that is recognizable as one of the types we discussed, contains melodic and harmonic elements that fall within the language of the 18<sup>th</sup> century.
- c. Beauty (1 point). A *beautiful* minuet is one that an experienced performer would want to play or hear again. Although this rubric is inherently subjective, a composition should have an aesthetic element to it too that makes it somehow more than the sum of its parts. This point will be awarded according to the judgment of an expert listener – that is, your instructor.

e. 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 + composition = 55%; Midterm Exam = 15%; Final Exam = 15%; 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 2 // Spring 2019 // Intensive Section**  
**Duquesne University // Mary Pappert School of Music**  
**Syllabus C: Aural Skills Portion**

### 1. Course outcomes

Using similar methods, this class builds upon students' sight-reading, performing and improvisation skills. 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:

- a. Sing and improvise more complex pitch patterns containing basic harmonic progressions,
- b. Perform a variety of rhythms in simple and compound meters,
- c. Sing melodies containing more complex rhythms and more leaps,
- d. Take dictation including
  - a. Intervals,
  - b. Triads (root position and inversions),
  - c. Seventh chords (root position and inversions),
  - d. Solfege mapping exercises of increasing difficulty,
  - e. More complex rhythms in simple and compound time signatures with the half note, dotted half note, eighth note or dotted eighth note as pulse,
  - f. Melodic dictation in more complex meters with more leaps and ties,
  - g. More complex harmonic dictation (based on the *schemes* we learn in written theory)
- e. Improvise pitch patterns that demonstrate particular linear and harmonic 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 weekly 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:

Chord ID	Time signatures and rhythms	Melody	Harmony or counterpoint	Chromaticism
Cycle 1				
Major triads only in any inversion	Simple meter, half note as the pulse	Leaps that outline basic triads	Root position only; add passing tones; any of the 4 basic cadences	Only in minor (ti/te, la/le).
Cycle 2				
Major, minor, and diminished triads in any inversion	Compound meter, dotted half note as the pulse	Ties (all ties given). Diatonic leaps to notes that are not always parts of triads	Add first inversion triads; Romanesca or Meyer schemes only	Chromatic syllables only as passing tones or neighbor tones
Cycle 3				
Seventh chords in root position	Simple meter, eighth note as the pulse	Ties (no ties given). Larger diatonic leaps to notes that are not always part of the underlying harmony	Add Prinner to opening schemes; more variety of harmonies in Romanesca and Meyer	More chromatic syllables
Cycle 4				
Seventh chords in any inversion	Compound meter, dotted eighth note as the pulse	Arpeggiation of secondary dominants (only x/V). Ties.	Add suspensions, applied chords, sequences (Monte, Fonte)	Occasional leaps to chromatic notes as part of the arpeggiation of a secondary dominant.

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

a. Labs

Three times per cycle, a Lab is assigned. This lab is due on Thursdays as shown in the course calendar, 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 (x.2) in each cycle is graded. The other lab is ungraded, but counts for your participation grade (see below). Labs are graded on a curve. Lab x.3 counts for a quiz grade and is shorter.

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. They count towards your participation grade. Additional important material about hearings is on the worksheet itself. If you miss an in-person hearing, your recording grade will start with a 10% deduction.

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 in class and your attendance to hearings.

### 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 introduce more complex concepts of improvisation.

### 4. Final grades

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

### 5. Assistance and extra help

Many students profit from extra help throughout the semester. You may see me during my regular office hours, or make a special appointment. Also, our TA can schedule time to meet with you for assistance.

## Musicianship 1 // Non-Intensive Sections // Master Calendar // Spring 2019

White row = written day // Shaded row = aural skills day // Half-shaded row = half written, half aural skills

H = hearing week, end of an aural skills cycle

Wk	#	Date	Topic	Assignment Due
<b>Written Theory - Unit 1 - Counterpoint Continued</b>				
1	1	1/10	Syllabus. Review of first species counterpoint in two parts	
2	2	1/15	Second species counterpoint in two parts: general principles using four modes (Dorian, Lydian, Phrygian, Mixolydian). The passing tone. Dictation practice	Written Assignment 1
	3	1/16	Practice with second species in two parts	
	4	1/17	Review Lab 1.1 (ungraded). Standard AS practice	Lab 1.1
3	5	1/22	Review second species; introduction to fourth species counterpoint in two parts (the suspension); using the Aeolian mode. Solfege practice	Written Assignment 2
	6	1/23	Fourth Species counterpoint in two parts: practice	
	7	1/24	Review Lab 1.2 (graded). Practice for Hearing #1	Lab 1.2
4 <b>H1</b>	8	1/29	More practice in the fourth species. Writing below the cantus firmus. Solfege practice	Written Assignment 3
	9	1/30	More practice in the fourth species. Special problems in the fourth species	
	10	1/31	Aural Skills Quiz 1. Ensemble singing	Lab 1.3
<b>Written Theory - Unit 2 - Schemes and the Classical Phrase</b>				
5	11	2/5	Cadences using the cadential 6/4 chord. Dictation practice	Written Assignment 4
	12	2/6	Cadences using the V7 chord: incomplete and complete voicings	
	13	2/7	Review Lab 2.1 (ungraded). Standard AS practice	Lab 2.1
6	14	2/12	Opening Schemes: Meyer and Romanesca. Solfege practice	Written Assignment 5
	15	2/13	More practice with the Meyer and Romanesca; analysis	
	16	2/14	Review Lab 2.2 (graded). Standard AS practice	Lab 2.2
7	17	2/19	Shorter opening schemes: DO-RE-MI, DO-TI-DO, DO-FA-MI (and minor mode variants). Solfege practice	Written Assignment 6
	18	2/20	Passing and neighbor 6/4 chords	
	19	2/21	Review Lab 2.3. Standard AS practice	Lab 2.3
8 <b>H2</b>	20	2/26	Enhancing schemes with inversions of V7 chords. Solfege practice	Written Assignment 7
	21	2/27	Written Midterm Exam	
	22	2/28	Aural Skills Quiz 2. Ensemble singing	
9	23	3/12	Middle scheme: the Prinner. Dictation practice	No written assignment
	24	3/13	Embellishing the Prinner with passing tones and suspensions. Combining an opening scheme with a Prinner	
	25	3/14	Review Lab 3.1. Standard AS practice	Lab 3.1



10	26	3/19	Embellishing schemes with non-dominant seventh chords. Solfege practice	Written Assignment 8
	27	3/20	More practice with nondominant seventh chords: analysis	
	28	3/21	Review Lab 3.2. Standard AS practice	Lab 3.2
11	29	3/26	Introduction to applied chords (secondary dominants). Using applied chords with schemes. Drill on applied chords. Applied chords only include x/V. Dictation practice.	Written Assignment 9
	30	3/27	More practice with applied chords	
	31	3/28	Review Lab 3.3. Standard AS practice	Lab 3.3
12 H3	32	4/2	Sequences – diatonic only. Monte and Fonte schemes. Solfege practice	Written Assignment 10
	33	4/3	Using applied chords in sequences: more practice with Monte and Fonte schemes	
	34	4/4	Aural Skills Quiz 3. Introduction to the Classical Minuet	
<b>Written Theory – Unit 3 – Minuet Composition</b>				
13	35	4/9	Writing the A section of the Minuet. Quiescenza scheme. Dictation practice	Written Assignment 11
	36	4/10	Individual meetups with your instructor to go over minuet progress	
	37	4/11	Review Lab 4.1. Standard AS practice	Lab 4.1 due
14	38	4/16	Writing the B section of the Minuet: Indugio scheme. Solfege practice	A section of Minuet
	39	4/17	Individual meetups with your instructor to go over minuet progress	
15	40	4/24	Writing the A' (reprise) section of the Minuet	B section of Minuet
	41	4/25	Review Lab 4.2. Standard AS practice	Lab 4.2 due
16 H4	42	4/30	Minuet Party – We will have an expert pianist perform all of your minuets for the class on the football field outside the Mary Pappert School, weather permitting.	Complete Minuet is due