

## I. Course Descriptions:

**131—Musicianship I** (1 credit): Study of elementary written analytical and notational techniques, including major, minor, mixolydian, and dorian tonalities; duple, triple, combined, and paired meters; and phrase structure and variation forms in a variety of musical styles. Prerequisite: music major or permission of the Core/Academic Department Chair.

**132—Audiation I** (3 credits): Study of audiation skills necessary for outstanding musicianship, including perception of major, minor, mixolydian, and dorian tonalities; duple, triple, combined, and paired meters; and phrase structure in a variety of musical styles. Emphasis is placed on audiation and performance skills and the ability to use and demonstrate learned concepts through original, creative projects. Prerequisite: music major or permission of the Core/Academic Department Chair.

## II. Instructors: all office hours by appointment

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## III. Course Objectives:

This course is the first in a four-semester sequence, titled Musicianship/Audiation I-IV, which was designed to address the following principles:

Music is an aural art form. To be competent, musicians must be able to audiate (hear and understand) the musical elements of various musical styles with a high level of accuracy.

Musicians must be able to demonstrate their understanding of musical elements through audiation, verbal, and written analysis; performance; and notational dictation and analysis.

Like languages, musical skills are best learned first through aural/oral imitation, secondly through creative experimentation, and finally through a thorough understanding of musical notation and theoretical concepts.

Improvement in musicianship skills results from conscious, repeated practice and self-motivation.

The main purpose of this course is to help each participant achieve the competencies necessary to become a well-rounded, competent musician. This purpose can be realized through the ability to demonstrate and perform the above skills and through notated dictations and analytical studies.

Following successful completion of this course, you will be able to:

- Identify, perform, and explain the tonic pitch of a composition or a compositional excerpt
- Identify, perform, and explain at least four tonalities: major, minor (natural, melodic & harmonic), mixolydian, and dorian, including the use of solfège syllables (DO tonic for all tonalities)
- Identify, perform, and explain at least four meters: duple, triple, combined, and paired, including the use of rhythmic solfège, the terms Macro and Micro, and how to incorporate movement when performing rhythms
- Identify the primary harmonies in the above tonalities and be able to harmonize a relatively simple song using those harmonies
- Improvise in the tonalities and meters listed above
- Vary the tonality and meter of melodies
- Create original arrangements based on pre-existing materials and compose original music based on the concepts presented in the class
- Identify, notate, and read notational symbols at a level appropriate to the materials covered in the class
- Appropriately use musical terminology covered in class when discussing musical topics
- Appropriately evaluate your performances and projects and those of peers

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#### IV. Course Texts and Materials:

Berkowitz, S., Frontrier, G. & Kraft, L. *A New Approach to Sight Singing*. 4th ed., W.W. Norton: New York, 1997.  
 Hall, A.C. *Studying Rhythm*. 3rd ed., Prentice Hall: Upper Saddle River, NJ, 2004.  
 Kostka, S. & Payne D. *Tonal Harmony*. 5th ed., MacGraw Hill: New York, 2004..  
 Wingell, R.J., *Writing About Music*, 3<sup>rd</sup> ed., Prentice Hall, 2002. (This is a Conservatory accepted standard.)

**Suggested:** Blombach, A. *MacGAMUT 2003*, MacGAMUT Music Software International: Columbus, 2003.

- Course Materials: Metronome, tuner (that tracks pitch), and small audio recorder (tape, minidisk, etc.). **Note:** The ability to record your voice or instrument directly to your computer is acceptable.
- Apply the concepts presented in the classroom to all of your musical experiences.
- Reserve time daily to practice the techniques presented in the class.
- Complete all assignments by the scheduled or announced date.
- Assignments completed in pen (rather than pencil) **will not be accepted**.
- Constantly expose yourself to new music in various styles and use the analytical procedures introduced in the course to better understand and appreciate that music.
- Attend class daily. **Written** excuses are required for *all* missed classes. **You** must assume this responsibility. Absence can negatively effect your grade.
- Bring paper, pencils, and manuscript paper to class daily
- Bring text books as requested

#### IV. Student Assessment:

1. Daily Classroom Activities will be both graded and un-graded, and will include a wide range of activities (performance, dictation, etc.)
2. Singing and Composition Activities will be graded based on the student’s ability to fulfill the objectives of the project.
3. Quizzes (audiational, performance, notational, etc.) will be graded based on the student’s ability to demonstrate the skill or knowledge that the quiz was designed to assess.
4. Faculty reserve the right to record any and all performance activities. Any objections to this policy **MUST** be discussed with the instructor and a mutual agreement reached well in advance of the performance.

NOTE: All tests, quizzes, and projects will be comprehensive.

The Conservatory Grading Scale is as follows (Number or Letter Grades will be assigned):

A = 96-100	B+ = 88-91	C+ = 76-79	D+ = 64-67
A- = 92-95	B = 84-87	C = 72-75	D = 60-63
	B- = 80-83	C- = 68-71	F = 0-59

The final course grades will be based on the following percentages:

<b>Music 131—Musicianship I</b>	<b>Music 132—Audiation I</b>
Homework..... 20	Weekly Activities & Quizzes ..... 30
Research/Analysis Project(s) ..... 15	Audiation Exams ..... 20
Compositional Activities ..... 15	Performance Exams ..... 20
Quizzes ..... 15	Final Dictation Exam ..... 15
Midterm Written Exam ..... 15	Final Performance Exam ..... 15
Final Written Exam ..... 20	

A minimum course grade of C- (68%) is required in both Musicianship I and Audiation I to advance to Musicianship/Audiation II.

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**V. ATTENDANCE POLICY:** Daily attendance *will* be taken. Due to daily assessment, lack of consistent attendance can significantly lower your course grade. Students will not be excused early for recital hour performances. In all cases of absence, **YOU** are responsible for all materials covered in class each day, including daily activities and discussions, evaluation activities, and assignments and their due dates. Graded work completed in class cannot be made up, but will not count against your final grade *if* you provide the instructor with a valid, written immediately upon return to class. Any missed homework, projects, quizzes, or examinations will receive a grade of “0” unless a valid excuse is presented, in which case the item may be made up.

University policies governing drop dates, penalties, plagiarism, incompletes, and academic integrity as detailed in the Capital University Undergraduate Bulletin “Undergraduate Academic Policies, Regulations and General Information” will be observed.

### ***Suggestions for Improving Listening (Audiation) Skills***

Each semester you are expected to develop competency in particular aural skills. These skills are tested through singing projects, audiation exams and performance exams. Your progress is dependent on regular practice of audiation tasks. The best types of “regular” practice are (1) daily practice of specific drills, and (2) practice integrated into every part of your musical experience such as ensemble rehearsals and practicing your principal instrument.

**Singing:** Singing is a strong method for internalizing musical structures (intervals, scales, chords, etc.). When practicing you should record your practice, then confirm the accuracy by listening to your practice. Pitches can be confirmed by playing them on an instrument such as a keyboard while listening to the recorded practice. **NEVER< NEVER** play the music (e.g., melody or chord) **BEFORE** singing it. Why? You will never learn to read the music and “internally hear” what you read. Instead you will simply mimic what you hear. Any amateur can do that! You are preparing to be a skilled PROFESSIONAL. Similarly instrumentalists, when tuning to another instrument for ensemble performance, viz. piano, never have the piano play the pitch first. You play first, then the piano, otherwise you are likely to adjust the pitch with embouchure rather than the tuning the instrument.

*MacGAMUT* is one of the tools you are *encouraged* to use for nurturing audiation skills. Your effort and your progress are monitored by the computer software and can be examined by you or your instructor at any time. Your instructor *may* choose to give you extra credit for regular practice with MacGAMUT. You will need to install special Presets files for Capital Conservatory curriculum. Check with your instructor about acquiring these.

The best success for audiation skills is be conscious of them in each and every musical activity you do every day—rehearsals, practicing for studio lessons, attending performances, listening to the radio or CDs, etc. You should also plan to spend time **EACH** day practicing audiation skills. Cramming or doing long audiation drills once a week or every other week does **NOT** do the job. The ear and the brain are organs; organs include muscle tissue; muscles fatigue; hence, long audiation sessions on occasional bases will result in poor success because of hearing fatigue. You can’t become a good listener or aural perceiver overnight just as you can’t become a good athlete overnight. Slow and steady truly wins the race in this situation.

The list below includes all of the MacGAMUT levels associated with Audiation I for this semester. Suggested assignments and due dates are listed on the course schedule. These assignments are placed in a logical order of progress that will optimize your preparation for class activities and exams.

Intervals: 1 through 8  
Scales: 1 through 10  
Chords: 1 through 5

Rhythm: 1 through 5  
Melodic: 1 through 3  
Harmonic: 1 through 4

## Tentative Schedule

Note: Your instructor may provide a more detailed schedule. The stated schedule and procedures in this course are subject to change in the event of extenuating circumstances.

Weekly Activities may include: Prepared singing, sight singing, tonal and rhythmic patterns, melodic harmonization, improvisation, listening & identification, notational discussion, music notation (tonal and rhythmic).

Weekly Assessment Activities may be weighted and may include:

Some assignments & quizzes may be unified (given in all sections); others may be individual.

All projects and exams will be unified

Homework Assignments—Due as indicated or announced, see “Late Policy” and “Attendance Policy”

Quizzes—announced or unannounced, see “Student assessment, #3” and “Attendance Policy”

Date		Course Topics & Projects Due	Assignments
<b>Week 1</b>			‡ MacGAMUT: recommended practice
Aug	27	Course Introduction; “Elements of Pitch”	K&P: Ch. 1;
	28	BHN pp.7–9	Begin MacGAMUT (MG) ‡
	29	<b>Opening Convocation–10:00, Mees Hall</b>	K&P: Ch. 10
	30	“Cadences, Phrases, & Periods”	
	31		K&P: Ch. 2; Online Quiz — Elements of Pitch
<b>Week 2</b>		MA & MI 2nds & 3rds	
Sept	3	<b>Labor Day—No Class</b>	MG Due: Sc. 1 & 2, Int. 1, R. 1
	4	“Elements of Rhythm”;	H: Ch. 3, 5
	5		
	6		K&P: Ch. 3
	7	“Intro. to Triads & 7th chords”	
<b>Week 3</b>		P4ths; MA & MI triad	
	10		MG Due: Sc. 3 & 4, Int. 2
	11	<b>Improv. Quiz:</b> Drone bass	Berkowitz (B): 9–15; H: Ch. 6
	12		
	13		
	14		
<b>Week 4</b>		MA & MI phrases;;	
	17		MG DUE: Sc. 5, Int. 3, Crd. 1, R. 2
	18	<b>Audiation Exam 1</b>	B: melodies 16–24; H: Ch. 4
	19	Intro. to 1st Species Counterpoint	
	20		
	21		
<b>Week 5</b>		Inversions of triads, P5ths	
	24	Intro. to 2nd Species Counterpoint	MG DUE: Sc. 6, Int. 4, Har. 1
	25		B: melodies 25–32; H: Ch. 7
	26		H: Ch. 8
	27		K&P: Ch. 4, pp.57–63,;
	28	Chords in Keys	
<b>Week 6</b>		Tonality patterns, Primary triads, scales, triple meter;	
Oct	1		MG DUE: Sc. 7, Crd. 2, Har. 2
	2	Singing Project 1 (Performance test)	K&P: Ch. 11
	3	“Non-chord Tones 1”	K&P: Ch. 12
	4	“Non-chord Tones 2”	
	5		
<b>Week 7</b>		<b>Homecoming</b>	
	8		MG DUE: Int. 5, Har. 3, Mel. 1
	9		H: Ch. 9 & 10; B: melodies 47–53
	10		
	11	Improvisation Quiz: Minor mode	
	12		

**Tentative Schedule continued**

Date	Course Topics & Projects Due	Assignments
<b>Week 8</b>		
15 16 17 18 19	<b>Written Midterm Exam</b>  <b>Audiation Exam 2</b> <b>Mid-Semester break — No Class</b>	MG DUE: Sc. 8, Crd. 3, R. 3 H: Ch. 11; B: melodies 54–64
<b>Week 9</b> Primary triads in Maj & Min		
22 23 24 25 26	<b>Research Paper: DUE</b>  7th chords in keys	MG DUE: Int. 6, Har. 4; B: melodies 68–76 K&P: Ch. 4, pp. 68–71, H: Ch.12  <b>Vocal Symposium Oct. 27-8</b>
<b>Week 10</b> Paired meter		
29 30 31 Nov 1 2	<b>Performance Exam 2 (MIDTERM)</b>	MG DUE: Int 7, Crd. 4, Mel. 2 H: Ch. 13 & 14; B: melodies 77–85  H: Ch. 27 “paired meter”
<b>Week 11</b> Combined meter <span style="float: right;">PASIC Nov. 8–11</span>		
5 6 7 8 9	<b>READING BAND CLINIC — No classes</b>	MG DUE: Sc. 9, Int.8, R. 4 H: Ch. 15; B: melodies 86–93  B: melodies 94–103
<b>Week 12</b>		
12 13 14 15 16	<b>Composition Project: DUE</b>	MG: Sc.10, Crd. 5, Har.5 B: melodies 104–112
<b>Week 13</b> <span style="float: right;"><b>BIG BAND; Nov. 17–18</b></span>		
19 20 21–23	Improvisation Quiz: Mixolydian Thanksgiving Break — No classes	MG DUE: Har. 6, R. 5 B: melodies 113–123
<b>Week 14</b>		
26 27 28 29 30	Final Performance Exam	<b>Christmas Festival—Nov. 30 - Dec. 3</b>
<b>Week 15</b>		
Dec 3 4 5 6 7	Final Audiation Exam	Conservatory Open House

<b>Final Exams</b>	Exams will be comprehensive, including any and all of the materials covered during the semester. A review sheet will be distributed.	
<b>Written Theory Final</b>	All 9:00 Sections Mon., Dec. 10 8–10:00 a.m.	12:00 Sections Tue., Dec. 11 3:30–5:30 p.m.