

MUT 213: Daily Musicianship Assignments

(Tentative)

General Suggestions and Directions:

- ✓ Plan to spend more than three hours outside class for each hour in class. This course should be fun for those who love music, but the course has the responsibility of preparing you with professional musical skills. Simply put: you must enjoy working very hard!
- ✓ Most of the learning of musicianship takes place in the practice room, not the classroom. As in lessons on the piano or any other instrument, the teacher's feedback primarily encourages you and guides you in your practice during the week.
- ✓ You should practice all assigned exercises a little every day. You will acquire each skill most efficiently with highly-focused attention for a few minutes each day—as many former students can attest, a few long sessions of equivalent time practicing sight singing or ear training will not benefit you over the long run.
- ✓ Because of class sizes and limited class time, we will not be able to cover every skill and topic each week. Nevertheless, you should be progressing on all the skills by working regularly on your own. You will eventually be expected to demonstrate your increasing skill level in every type of exercise in class and in individual exams.
- ✓ Review what we did in class and the feedback you receive from your fellow students and your instructor immediately after class. Your grasp of the material will hinge on learning from others' feedback. You should also learn from feedback on your classmates' performances and answers to their questions. Through such learning opportunities, you will eventually develop your ability to critically evaluate your own performances and to teach yourself how to refine your own musicianship.
- ✓ Trust that you will acquire skills over the span of several months, if you follow the above recommendations on persistent practicing. I.e., have patience with yourself. Also, admit when you need help or need to ask a question of the instructor, a peer, or the class.
- ✓ If you are planning to miss some classes or know you will be especially busy during a particular week, look ahead in the projected assignments on the webpages and start the assignments early. Skills courses are necessarily cumulative, and you never can just "skip" a chapter.
- ✓ Unless if explicitly noted, assignments are due on the day they appear on the syllabus! E.g., musicianship exercises listed under "9/2" should be prepared for "9/2." (Warning: This is different than on the written theory assignment sheets!!!) Remember that these projected assignments are subject to revision due to the needs of the particular class.

Course Goals MUT 213

A. Pitch Issues

1. Read fluently treble, bass, alto, and tenor clefs.
2. Use moveable-do and fixed-do solfège fluently including all chromatics.
3. Sing modulating melodies fluently with solfège.
4. Sing and recognize any natural scales and the octatonic and whole-tone scales.
5. Sing and recognize all intervals (melodic up & down, harmonic, and compound).
6. Aurally recognize any triad and seventh chord in any inversion with any spacing.
7. Sing any triad or seventh chord in any inversion from a fixed bass note.
8. Recognize aurally common cadences (PAC, IAC, DC, PC, and HC).
9. Dictate highly chromatic, dissonant, and/or leapy melodies in common meters (8–16 bars).
10. Learn and perform any given melody, including atonal.

B. Rhythmic Issues

1. Conduct and perform any rhythms and melodies in any meter, including asymmetric meters, changing meters, and metric modulation.
2. Perform any rhythmic values.
3. Perform four-against-three and two-versus-three. Be able to clearly distinguish between dotted-eighth-sixteenth and triplet patterns.
4. Dictate up to sixteen bars of one- or two-part rhythms in the above meters.

C. Harmonic and Keyboard Issues

1. Play chromatic progressions in any key without voice-leading errors, including secondary dominant, borrowed, Neapolitan, or augmented sixth chords.
2. Modulate between common distant keys at the keyboard using mode mixture, Neapolitans, augmented-sixth, or fully-diminished-seventh chords in common keys.
3. Play prepared straight-forward figured basses with all the above harmonic issues of 4–8 measures without any partwriting errors.
4. Play elementary sing-and-play exercises.
5. Play advanced sing-and-play exercises with two-handed accompaniments that include chromatic harmonies, more difficult dissonances, or syncopations.
6. Recognize diatonic and chromatic harmonies when performing (analysis at sight).
7. Dictate all voices of short modulating homophonic progressions that employ common chromatic harmonies (secondary dominants, Neapolitans, Augmented Sixths).

D. General Musicianship

1. Sight-read melodies and rhythmic passages involving the above elements.
2. Rudimentary improvisation involving the above elements.
3. Be able to keep a steady tempo without stopping (despite any mistakes).
4. Showing facility at gracefully recovering from mistakes.
5. Know how to refine musicianship skills and practice.

Hall, Berkowitz, and Shumway Assignments MUT213
(tentative)

Week	Hall	Melodies	Duets	Sing&Play	Variations	Literature	Shumway
Done	CH1-22	sect. 1-3	sec1-3	sect. 1-3	-	-	various
1	CH 27	339-43	85-86	112	-	-	CH7 5/3
2	CH 28	344-51	87-88	106	-	-	CH8 6/3
3	CH 29	356-58	89-90	106	-	139	CH9 6/4
4	CH 30	360-64	91	125	-	139	CH14 dia.
5	CH 23	372, 375	92	125	-	146	CH16-17 mod
6	-	379-81	93	130 var. 1-2	-	146	CH18-19 sus.
7	CH 24	387-89	94	130 var. 3-4	-	151	review
8	-	390-93,398	95	131 var. 1-2	-	151	CH20-25 7 th s
9	(break)	398, 401	95	131 var. 3-4	-	151	CH27-30 V/x
10	CH 25	401-404	96	131 var. 1-4	-	153	CH31 borrow
11	-	406-409	98	132 var. 1-2	-	153	CH34-35 +6
12	CH 26	410-12	99	132 var. 3-4	-	154	CH41 seq.
13	-	420-22	100	134 var. 1-3	-	154	CH39-40 enh.
14	CH 31	439-42	101	134 var. 3-5	-	153-54	review
15	-	452-55	102	review	-	153-54	review
Totals	CH 23-31	section 4	sect. 4	sect. 4	none	famous selections	all major topics

Hall: Rhythm exercises.

Berkowitz: Melodies, duets, sing-and-play, variations, and literature.

Shumway: Keyboard.

Omitted DICTATION PROJECT this year.

MacGamut Schedule for MUT 213
(tentative)

Week	Intervals	Scales	Chords	Rhythms	Melodies	Harmonies	Scores
Done	1–16	3–8	1–13	1–13	1–15	1–16	Fall '07
1	-	-	-	-	16	17	
2	17	-	-	-	-	-	MG 1
3	-	-	-	-	17	18	
4	-	9	-	-	-	-	MG 2
5	-	-	-	-	18	19	
6	-	10	-	-	-	-	MG 3
7	-	-	-	-	-	20	
8	-	-	14	-	-	-	mid/MG4
9	-	-	-	14	-	-	(break)
10	18	-	-	-	-	-	MG 5
11	-	-	-	15	-	-	
12	-	-	-	16	-	-	MG 6
13	-	-	-	17	-	-	
14	-	-	-	-	-	-	MG 7
finals	-	-	-	-	-	-	MG Due
Totals	17–18 of 18	9–10 of 10	14 of 14	14–17 of 17	16–18 of 18	17–20 of 20	97 of 97 levels
Topics	all simple and compound	all modes pent, wt, oct	all chords, all inv., open	syncopation, irregular rhythms	chromatic, complex rhythms	bII, +6, irr., etc.	100% of all!

Week 1: Review

- Goals:
1. Review solfège and sight-singing topics (Berkowitz).
 2. Review conducting, counting, and rhythm topics (Hall).
 4. Review and master third-semester aural skills (*MacGamut*).
 5. Review singing triads and seventh chords in inversion.
 6. Review first-semester keyboard (Shumway 5/3 chords).
 7. Learn 5/8 meter.
 8. Learn tenor clef with note names.

Assignment for 2/4:

1. Hall: Chapters 27, all (only one week, today, on this!).
2. Berkowitz: p. 76–77 #339–43; p. 133 #85–86; pp. 210–11 #112.
3. *MacGamut*: Melodies #16, and Harmonic #17.
4. Keyboard: Shumway, Chapter 7, pp. 30–34 (5/3, including root motion by 2nd).
Pick one melody harmonization and one figured bass from each chapter to perform in class. One exercise from each chapter should be in a minor key.
5. Optional: Try out this website: <http://good-ear.com/> .

Remember that *MacGamut* scores are due next week on Thursday!

Week 2: Meters with unequal beats

- Goals:
1. Meters with unequal beats.
 2. Modulation identification.
 3. Review first-semester keyboard (Shumway 6/3 chords).

Assignment for 2/9, 2/11:

1. Hall: Chapter 28, all.
2. Berkowitz: p. 76–77 #344–51, p. 134 #87–88; p. 206 #106.
3. *MacGamut*: Intervals #17.
4. Keyboard: Shumway, Chapter 8, pp. 35–43 (6/3).
Pick one melody harmonization and one figured bass from pp. 42–43 to perform in class. One exercise should be in a minor key.

TURN IN *MacGamut* 1 scores via email to ProfCouch@gmail.com by 6AM on Thursday.

I.e., you'll attach your startup.mgs file (not the text file output from MacGamut).

(You will have done all the third-semester aural skills and a few more exercises: Intervals #1–17, Scales #1–8, Chords #1–13, Rhythms #1–13, Melodies #1–16, and Harmonies #1–17; OR put a minimum of 60 minutes in on each missed skill type.)

Make sure your name and submission number are in the filename, e.g., JoeBloMG1.mgs .

Week 3: Review.

- Goals:
1. Changing meters with unequal beats.
 2. Modulation identification.
 3. Review first-semester keyboard (Shumway 6/4 chords).

Assignment for 2/16, 2/18:

1. Berkowitz: pp. 79 #356–58; pp. 134–35 #89–90; p. 206 #106; p. 293 #139.
2. Hall: Chapter 29, all.
3. *MacGamut*: Melodies #17, and Harmonies #18.
4. Keyboard: Shumway, Chapter 9, pp. 44–47 (6/4).
Pick one melody harmonization and one figured bass to perform in class. One exercise should be in a minor key.

Remember that *MacGamut* scores are due next week on Thursday!

Week 4: Cross rhythms and review.

Goals: 1. More complicated cross rhythms.

2. Review second-semester keyboard (Shumway, all diatonic chords).

In class:

1. Review artificial scales for *MacGamut*. Go over b3-#7, as it can sound like octatonic (w-h).

2. Tuesday: quiz, Hall CH29.

3. Thursday: quiz, melodic dictation from Berkowitz p. 30.

Assignment due 2/23, 2/25:

1. Berkowitz: p. 80 #360–64; p. 135 #91; p. 219 #125; p. 239 #139.

2. Hall: Chapter 30, all.

3. *MacGamut*: Scales #9 [m2-M3, #4-b7, chromatic].

[Make sure that you've really mastered the scales and not just passed the level by doing it so much that you passed by sheer chance.]

4. Keyboard: Shumway, Chapter 14, pp. 67–71 (all diatonic).

Pick one melody harmonization and one figured bass to perform in class. One exercise should be in a minor key.

TURN IN *MacGamut* 2 scores via email to ProfCouch@gmail.com by 6AM on Thursday!

I.e., you'll attach your startup.mgs file (not the text file output from *MacGamut*).

(You will have done all the first-semester aural skills and a few more exercises: Intervals #1–17, Scales #1–9, Chords #1–13, Rhythms #1–13, Melodies #1–18, and Harmonies #1–19; OR put a minimum of 60 minutes in on each missed skill type.)

Week 5: Two against three.

- Goals:
1. Three notes in space of two beats.
 2. Two notes in space of three beats.
 3. Diatonic common-chord modulation at the keyboard.

In class:

1. Tuesday: quiz over Play&Sing. (Delayed until Thurs due to snow)
2. Went through how to do melodic memorization with p. 80#363, p. 82#372.

Assignment for 3/2, 3/4:

1. Berkowitz: pp. 82–83 #372, 375; p. 136 #92; p. 219 #125; p. 295 #146.
2. Hall: Master Chapter 23, pp. 96–97 and 100.
3. Do *MacGamut*: Melodies #18 and Harmonies #19.
4. Keyboard: Shumway, Chapter 16–17, pp. 79–88 (diatonic modulation).
Pick one melody harmonization, one figured bass, and one RN progression to perform in class. At least one exercise should be in a minor key.

Remember that *MacGamut* scores are due next week on Thursday!

(You may also wish to start preparing for musicianship midterms that occur during at the end of March.)

Week 6: Keyboard Skills

Goals: 1. Master previous topics.

2. Review second-semester keyboard harmony (Shumway, ornamentation).

Assignment for 3/9, 3/11:

1. Berkowitz: p. 84 #379–81; p. 136 #93; p. 224–25 #130 var. 1–2; p. 295 #146.

2. Hall: Master Chapter 23, pp. 99 and 101–102.

3. Do *MacGamut*: Scales #10.

4. Keyboard: Shumway, Chapter 18–19, pp. 96–100 (pt & suspensions).

Pick one figured bass and one chorale phrase with suspensions to perform in class. At least one exercise should be in a minor key.

TURN IN *MacGamut* 3 scores via email to ProfCouch@gmail.com by 6AM on Thursday.

I.e., you'll attach your startup.mgs file (not the text file output from MacGamut).

(You will have done all the first-semester aural skills and a few more exercises: Intervals #1–17, Scales #1–10, Chords #1–13, Rhythms #1–13, Melodies #1–18, and Harmonies #1–19; OR put a minimum of 60 minutes in on each missed skill type.)

(You may also wish to start preparing for musicianship midterms that occur at the end of March.)

Week 7: Review for Midterm Exams.

- Goals: 1. Four against three.
2. Review first-year keyboard (Shumway).

Assignment for 3/16, 3/18:

1. MacGamut: Harmonies #20.
2. Berkowitz: p. 86 #387–89; p. 136–37 #94; p. 226 #130 var. 3–4; p. 297 #151.
3. Hall: Chapter 24, pp. 102–104.
4. Keyboard: Review Shumway, Chapters 1–19.
5. Review all assignments from this semester on keyboard, sight singing, rhythm, and ear-training.

Tests: 1. Individual Midterm Exam in my office.

- a. Sing all triads and seventh chords in all positions from a given bass note.
 - b. Perform a prepared tenor-clef melody from Berkowitz:
pp. 75–77 #340–41, 345–47.
 - b. Perform a melody randomly selected from Berkowitz duets pp. 133–37 #85–95.
 - c. Perform two rhythm exercises, one one-part and one two-part, randomly selected from Hall assignments, Chapters 23, 29, or 30.
 - d. Perform a randomly selected variation(s) from Berkowitz sing-and-play pp. 224–26 #130.
 - e. Perform a melody harmonization or figured-bass realization from a randomly selected keyboard assignment, but exercise of your choice.
2. Ear-training Midterm Exam in class on Thursday.
- a. Scales (like *MacGamut* assignments).
 - b. Trichord and/or interval identification.
 - c. Chord identification (like *MacGamut*).
 - d. Melodic dictation (one-part like *MacGamut* or Berkowitz melodies).
 - e. Rhythmic dictation (one- or two-part rhythms like from Hall).
 - f. Modulation identification.

Remember that *MacGamut* scores are due next week on Thursday!

Week 8: Midterm Exams.

- Goals: 1. Review for midterm tests.
2. Review second-semester keyboard (Shumway, diatonic sevenths).

Assignment for 3/24, 3/26:

1. Hall: Chapter 24, pp. 105–106.
2. Do *MacGamut*: Chords #14.
(Remember to keep on working on all the skills, esp. melodies, to achieve mastery of required levels.)
3. Berkowitz: pp. 87–89 390–93, 398; p. 137 #95, p. 227 #131 var. 1–2; p. 297 #151.
4. Keyboard: Shumway, Chapters 20 & 27 (all diatonic sevenths), pp. 101–28.
Pick one melody harmonization, one figured bass, and one RN progression to perform in class. At least one exercise should be in a minor key.
(Also go over Shumway V/x of next assignment.)

TURN IN *MacGamut* 4 scores via email to ProfCouch@gmail.com by 6AM on Thursday.
I.e., you'll attach your startup.mgs file (not the text file output from MacGamut).
(You will have done all the first-semester aural skills and a few more exercises: Intervals #1–17, Scales #1–10, Chords #1–14, Rhythms #1–13, Melodies #1–18, and Harmonies #1–20; OR put a minimum of 60 minutes in on each missed skill type.)

In four-credit course, would start dictation project.

Week 9: Spring Break

- Goals: 1. Same skills.
2. Review second-semester keyboard (Shumway, secondary functions).

Assignment for week of 3/30:

1. Do *MacGamut*: Rhythms #14.
2. Berkowitz: p. 89 #398, 401; p. 137 #95; p.227–28 #131 var. 3–4; p. 297 #151
3. Hall: Chapter 24 (continued).
4. Keyboard: Shumway, Chapters 27–30, pp. 135–54 (secondary dominants).
Pick one melody harmonization and one figured bass from each chapter to perform in class. At least one exercise from each chapter should be in a minor key.

Remember that *MacGamut* scores are due next week on Thursday!

Week 10: Complex rhythms and chromatic harmony.

- Goals:
1. Four notes in three beats.
 2. Three notes in four beats.
 3. Aurally identifying long-term diatonic common-chord modulations.
 4. Review third-semester keyboard (Shumway, borrowed chords).

Assignment for 4/6, 4/8:

1. Berkowitz: pp. 89–90 #401–404; p. 137 #96; p. 227–28 #131 var. 1–4; p. 298 #153.
2. Hall: Chapter 25.
3. Do *MacGamut*: Intervals #18.
4. Keyboard: Shumway, Chapter 31, pp. 155–59 (borrowed chords).
Pick one melody harmonization and one figured bass to perform in class.
(Also might need to review Shumway V/x from last week.)

TURN IN *MacGamut* 5 scores via email ProfCouch@gmail.com by 6AM on Thursday.
(You will have done these levels: Intervals #1–18, Scales #1–10, Chords #1–14, Melodies #1–18, Harmonic #1–20, and Rhythms #1–14; OR put in a minimum of 60 minutes on each missed skill.)

Week 11: More complex rhythms and chromatic harmony.

- Goals: 1. Aurally identifying long-term common-chord modulations with chromaticism.
2. Review third-semester keyboard (Shumway, +6).

Assignment for 4/13, 4/15:

1. Berkowitz: p. 91 #406–409; p. 138 #98; pp. 228–29 #132 var. 1–2; p. 298 #153.
2. Hall: Chapter 25.
3. Do *MacGamut*: Rhythms #15.
4. Keyboard: Shumway, Chapter 34–35, pp. 170–81 (+6 and altered chords).
Pick one melody harmonization and one figured bass chapter to perform in class. At least one exercise should be in a minor key.

Remember that *MacGamut* scores are due next week on Thursday!

Omitted the following: Berkowitz, Analyze chords and practice p. 167 #56; p. 161 #46.
2. Berkowitz: pp. 33-4: #167-73; p. 305: #26-30.

Week 12: Harmonic sequence.

Goals: 1. Be able to produce quintuplets.

2. Aurally identifying long-term chromatic and phrase modulations.
3. Learn about harmonic sequence on the keyboard, diatonic and modulatory.
(Should have been taught in second-semester theory class.)

Assignment for 4/20, 4/22:

1. Berkowitz: p. 92 #410–12; p. 138 #99; pp. 229–30 #132 var. 3–4; p. 298 #154.
2. Hall: Chapter 26, pp. 138–39 and 142; start Chapter 31, p. 166 (metric mod.).
3. *MacGamut*: Rhythms #16.
4. Keyboard: Shumway, Chapter 41, pp. 221–32 (harmonic sequence).
Pick two exercises, with at least one exercise should be in a minor key.

TURN IN *MacGamut* 6 scores via email ProfCouch@gmail.com by 6AM on Thursday.

(You will have done these levels: Intervals #1–17, Scales #1–10, Chords #1–14, Rhythms #1–16, Melodies #1–18, and Harmonies #1–20; OR put in a minimum of 60 minutes on each missed skill.)

Week 13: Enharmonic modulation.

- Goal:
1. Aurally identifying long-term wild modulations.
 2. Be able to modulate enharmonically to distant keys on the keyboard.
 3. Introduction to metric modulation.

In-class:

1. Tuesday, quiz over solfege p. 298#154.
2. Thursday, quiz over play&sing p. 232 #134, var. 1–2.

Assignment for 4/27, 4/29:

1. Berkowitz: p. 94 #420–22; p. 139 #100; p. 232 #134 var. 1–2; p. 298 #154.
2. Hall: Chapter 26, all; and Chapter 31, pp. 166 and 169. (metric mod.).
3. *MacGamut*: Rhythms #17.
4. Keyboard: Shumway, Chapter 39–40, pp. 205–20 (enharmonicism).
Pick one unfigured- or figured-bass chorale from each chapter to perform in class. At least one exercise should be in a minor key.
[In Chapter 39, remember that 3-2-1 in the soprano usually suggests a cadential 6/4-5/3.]

Remember that *MacGamut* scores are due next week on Thursday!

In an ear-training course with more credits, you would have a transcription project Moved Hall Ch31 up due to shorter semester.

Week 14: Review and metric modulation.

Goals: 1. Metric modulation.
2. Review for tests.

Test: 1. Individual Exam II.

Assignment for 5/4, 5/6:

1. Berkowitz: pp. 98–99 #439–42; p. 139 #101; review all earlier variations; p. 298 #153–154.
2. Hall: Chapter 31, all.
3. *MacGamut*: Finish up all levels and review.
4. Schumway: Review all chapters on tonal materials, but continue to focus on Chapters 39–40.
5. Review material from whole semester and prepare for tests.

TURN IN *MacGamut* 7 scores via email ProfCouch@gmail.com by 6AM on Thursday.
(You will have done these levels: Intervals #1–18, Scales #1–10, Chords #1–14, Rhythms #1–17 Melodies #1–18, and Harmonies #1–20; OR put in a minimum of 60 minutes on each missed skill.)

Remember that your final *MacGamut* scores are due next week before your ET Test!

assignment changed from the following due to shorter semester:

1. Berkowitz: pp. 98–99 #439–42; p. 139 #101; p. 233 #134 var. 3–4; p. 298 #154.
2. Hall: Chapter 31, pp. 135 and 138. Moved up to week 13.

Week 15: Review.

Goals: 1. Secure skills for tests.

Test: 1. Individual Musicianship Exam #2.

Assignment for 4/27:

1. Prepare all assignments for the musicianship individual exam to be performed at random in class.
2. Berkowitz: p. 102 #452–55; p. 140 #102; p. 233 #134 var. 5; p. 298 #153–54.
3. Hall: Chapter 31, pp. 136–37 and 139. Moved up to week 14.
4. *MacGamut*: Chords #14. Moved up to week 14.

Week 15: Finals Week

Test: 1. Individual Musicianship Exam #2.
2. ET Test #2.

TURN IN your final *MacGamut* Scores to ProfCouch@gmail.com by the ET Final!

You must have attained mastery on all the assigned MacGamut exercises:

1. Intervals #17–18,
2. Scales #9–10,
3. Chords #14,
4. Rhythms #13–17,
5. Melodies #14–18, and
6. Harmonies #13–20.

MUSICIANSHIP FINAL EXAMS

- Tests: 1. Individual Final Exam in my office.
- a. Sing all triads and all seventh chords in all positions from a given note with fixed-do solfège.
 - b. Perform a randomly selected tenor-clef melody from Berkowitz:
pp. 75–77 #340–41, 346–47 (letter names).
 - c. Perform a melody randomly selected from Berkowitz duets, pp. 138–39 #98–100 (solfège).
 - d. Perform two advanced rhythms randomly selected from Hall:
 - (i) a two-part from Chapter 24 (4 vs. 3), and
 - (ii) an one-part from Chapter 31 (tempo mod.).[This includes the improvisations at end of chapters.]
 - e. Perform a randomly selected variation from Berkowitz sing-and-play pp. 232–33 #134, var. 2–5.
 - f. Perform a melody harmonization, figured-bass, or unfigured-bass realization from the keyboard assignments from a Shumway chapter randomly selected from assignments after midterms, but exercise of your choice. (Chapters 24, 31, 35, 39, 40, 41.)

Note: We have done all of these extensively in class, except for part (c). We did part (b) on the midterm, part (d) in class for several weeks, part (e) in class during the past month, and part (f) for the past four weeks. Part (c) will show your ability to prepare solfège on your own.

2. Ear-training Final Exam on 5/11 at 8:00AM .
 - a. Scales (like *MacGamut* assignments).
 - b. Trichord identification (prime forms only, but in inversion).
 - c. Chord identification (like *MacGamut*).
 - d. Melodic dictation (one-part like *MacGamut* or Berkowitz melodies).
 - e. Rhythmic dictation (one- or two-part rhythms like from Hall).
 - f. Modulation identification.
3. Final MacGamut is due before the ET Final Exam.