

Texas A&M University

MUSICIANSHIP COMPETENCIES

First-Semester Musicianship Competencies MUSC 208

Musicianship classes will involve ear-training and performance-skill exercises. The ear-training competencies include

- (1) melodic dictation (simple diatonic melodies up to four bars),
- (2) two-part dictation (same),
- (3) rudimentary harmonic dictation (outer voices and diatonic triads),
- (4) one-part rhythmic dictation (2/4, 3/4, 4/4, 6/8 meters and 8th & 16th notes),
- (5) two-part rhythmic dictation (same),
- (6) scale identification (major and the three minor scales),
- (7) interval identification (all up to P8),
- (8) trichord identification (all), and
- (9) chord quality identification (triads and inversions).

The performance-skills competencies include

- (1) sight-singing melodies with solfège syllables (bass, treble, alto, and tenor clefs),
- (2) performance of rhythmic exercises with beat numbers (see ear-training #4),
- (3) sing-and-play exercises (block chords or very simple counterpoint),
- (4) preparation of melodies from the sight-singing text (diatonic up to 16 bars),
- (5) rudimentary vocal and/or instrumental improvisation (diatonic scales & arp.), and
- (6) very basic keyboard skills (I–IV–V–I in common keys without written music) and playing very simply figured basses incorporating MUSC 204 material.

Except for #3 and #6, students must conduct a standard pattern with their performances. Class performances are expected to be well-prepared outside of class and are graded for pitch, intonation, rhythmic accuracy, consistency of tempo, and general musicianship. Other assignments, such as simpler transcriptions, are occasionally given.

Summary of Goals MUSC 208

Please see the above competencies listed above and in the course syllabus. By the end of the semester, students will have learned the following musicianship skills:

A. Pitch Issues

1. Read fluently treble, bass and alto clefs. Familiarity, but not fluency, at tenor clef is expected.
2. Facility at moveable-do solfège, where “do” is tonic in both major & minor keys, and using solfège to hear and produce melodic lines and scale-degree resolutions.
3. Sing and recognize major, natural minor, harmonic minor, and melodic minor scales.
4. Sing and recognize all intervals up to P8 (melodic up & down and harmonic).
5. Sing simple, diatonic melodies with solfège and conducting.
6. Aurally recognize chord qualities (M, m, A, d, mm7, etc.) and isolated triads in inversion.
7. Sing any triad in root position and inversions with a fixed bass note.
8. Sing any seventh chord in root position from a fixed bass note.
9. Aurally recognize common cadences (PAC, IAC, DC, PC, and HC).
10. Dictate simple, diatonic melodies in common meters (4–8 bars).

B. Rhythmic Issues

1. Conduct and perform rhythms and melodies in 2/4, 3/4, 4/4, 6/8 meters.
2. Perform rhythmic values including eighth and sixteenth notes and rests.
3. Dictate eight bars of one- or two-part rhythms in the above meters.
4. Identify meters aurally, i.e., # of beats and compound vs. simple meters.

C. Harmonic and Keyboard Issues

1. Play I–IV–V–I and I–ii⁶–V–I in CM, cm, DM, or dm at the keyboard.
2. Play simple non-modulating figured basses with 5/3 and 6/3 chords.
3. Play elementary sing-and-play exercises.
4. Begin skills at two-handed accompaniments (primarily with block chords).
5. Recognize diatonic harmonies when performing (analysis at sight).
6. Lay groundwork for rudimentary harmonic dictation
 - a. first- and second-species counterpoints (two-part melodic dictation),
 - b. outer voices of simple, short progressions with root and first inversion harmonies.

D. General Musicianship

1. Sight-reading of melodies and rhythms 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 recovering gracefully from mistakes.
5. Learning how to approach practicing one’s instrument, how to refine one’s musical skills on one’s own, and how to acquire new musicianship skills.

Second-Semester Musicianship Competencies MUSC 210

Musicianship classes will involve ear-training exercises and basic performance skills.

The ear-training competencies include

- (1) melodic dictation (with secondary functions or close modulations, 4–8 mm.),
- (2) two-part dictation (same as above),
- (3) rudimentary harmonic dictation (outer voices and identification of harmonies),
- (4) one-part rhythmic dictation (all meters, dotted values, syncopations, triplets, 2 vs. 3),
- (5) two-part rhythmic dictation (same as above),
- (6) interval identification (all, including compound intervals),
- (7) trichord identification (all), and
- (8) chord-quality identification (triads and seventh chords in all inversions).

The performance-skills competencies include

- (1) sight-singing melodies with solfège syllables (bass, treble, alto, and tenor clefs),
- (2) performance of rhythmic exercises with beat numbers (see ear-training #4),
- (3) sing-and-play exercises (block chords or very simple counterpoint),
- (4) preparation of melodies from the sight-singing text (modulating, up to 16 bars),
- (5) rudimentary vocal and/or instrumental improvisation, and
- (6) rudimentary keyboard skills (simple stock harmonic progressions in common keys) and easy figured basses containing MUSC 205 topics.

Except for #3 and 6, students must conduct a standard pattern with their performances. Class performances are expected to be well-prepared outside of class and are graded for pitch, intonation, rhythmic accuracy, consistency of tempo, and general musicianship. Other assignments, such as simpler transcriptions, are occasionally given.

Summary of Musicianship Goals MUSC 210

Please see the above competencies listed above and in the course syllabus. By the end of the semester, students will have learned the musicianship skills below.

Pitch issues:

1. Identify and sing any interval, especially large or dissonant ones.
2. Dictate melodies of 4–8 bars with larger intervals and chromatic pitches implying secondary dominants or modulations to close keys.
3. Dictate two-part melodies up to eight bars in length.
4. Aurally recognize and sing any chord qualities (M, m, A, d, mm7, etc.) and their inversions.
5. Aurally recognize cadences.
6. Aurally recognize chromatic passing tones and neighbor tones.
7. Aurally recognize secondary functions.
8. Aurally recognize pivot-chord modulations and name close key areas by Roman num.

Rhythmic issues:

1. Conduct and perform in all orthodox meters.
2. Perform rhythmic values including triplets, two-against-three, hemiola, and rests.
3. Dictate one- or two-part rhythms in the above meters up to eight bars in length.

Keyboard and Harmonic issues:

1. Play standard progressions from Roman numerals in any major or minor key at the keyboard, esp. those with secondary functions or a simple common-chord modulation.
2. Play straightforward figured basses with 5/3, 6/3, 6/4, and 7 (and inversions); simple common-chord modulations; and harmonic sequence. Introduce simple ornaments, including the passing tone, neighbor tone, and suspension.
3. Play elementary sing-and-play exercises.
4. Acquire some skill at two-handed accompaniments (primarily with block chords).
5. Recognize first-year harmonies when performing (analysis at sight).
6. Be able to make a harmonic dictation involving any theory topic up to secondary dominants.

General musicianship issues:

1. Sight-reading of melodies and rhythmic passages involving the above intervals, meters and rhythmic values.
2. Be able to keep a steady tempo without stopping and being facile at recovering gracefully from mistakes.
3. Begin rudimentary improvisation involving the above elements.
4. Learning how to approach practicing one's instrument, how to refine one's musical skills on one's own, and how to acquire new musician skills.

Third-Semester Musicianship Competencies MUSC 212

Musicianship classes involve ear-training and performance-skill exercises. The ear-training competencies include

- (1) one- and two-part melodic dictation (chromatic tonal melodies up to eight bars),
- (2) harmonic dictation (traditional chromatic harmony),
- (3) one- and two-part rhythmic dictation (all note values in any common compound or simple meter),
- (4) scale identification (all common natural scales and whole-tone & octatonic scales),
- (5) interval identification (all up to P15),
- (6) trichord identification (all), and
- (7) chord quality identification (triads and seventh chords in inversions).

Performance-skill competencies include

- (1) sight-singing chromatic melodies with solfège syllables (bass, treble, and alto clefs),
- (2) performance of rhythmic exercises with beat numbers (see ear-training #4),
- (3) sing-and-play exercises (block chords or simple counterpoint),
- (4) preparation of melodies from the sight-singing text (chromatic, up to 16 bars),
- (5) rudimentary vocal and/or instrumental improvisation (diatonic scales & arp.), and
- (6) traditional theory-keyboard skills (diatonic & chromatic progressions/modulations) and playing more complicated figured basses that incorporate MUSC 206 topics.

Except for #3 and #6, students must conduct a standard pattern with their performances. Class performances are expected to be well-prepared outside of class and are graded for pitch, intonation, rhythmic accuracy, consistency of tempo, and general musicianship. Other assignments, such as simpler transcriptions, are occasionally given.

Summary of Goals MUSC 212

Please see the above competencies listed above and in the course syllabus. By the end of the semester, students will have learned the following musicianship skills:

A. Pitch Issues

1. Read fluently treble, bass alto, and tenor clefs.
2. Be able to fluently use moveable-do solfège including chromatic inflections or modulations.
3. Sing and recognize any natural scales and the octatonic and whole-tone scales.
4. Sing and recognize all intervals (melodic up & down, harmonic, and compound).
5. Aurally recognize any triad and seventh chord in any inversion.
6. Sing any triad or seventh chord in any inversion from a fixed bass note.
7. Aurally recognize common cadences (PAC, IAC, DC, PC, and HC).
8. Dictation of mildly chromatic melodies in common meters (8–16 bars).

B. Rhythmic Issues

1. Conduct and perform rhythms and melodies in any simple or compound meters with meter changes.
2. Perform any rhythmic values.
3. Perform two-versus-three and distinguish clearly between dotted-eighth-sixteenth and triplet patterns.
4. Dictate up to eight bars of one- or two-part rhythms in the above meters.

C. Harmonic and Keyboard Issues

1. Play any basic diatonic progression in any key without voice-leading errors.
2. Play non-modulating progressions with occasional secondary dominant, borrowed, Neapolitan, or augmented sixth chords in common keys at the keyboard.
3. Modulate between common distant keys at the keyboard using mode mixture, Neapolitans, or augmented sixth chords in common keys.
4. Play straightforward figured basses with more advanced harmonies and tonal techniques from MUSC 206, such as Neapolitans, augmented-sixth, and augmented harmonies. Introduction of more elaborate embellishment, esp. for keyboard majors, as time permits.
5. Play more 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 non-modulating homophonic progressions that employ mildly chromatic harmonies (secondary dominants, Neapolitans, or 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.

Fourth-Semester Musicianship Competencies MUSC 207

Musicianship classes involve ear-training and performance-skill exercises. The ear-training competencies include

- (1) one- and two-part melodic dictation (chromatic, modal, and atonal melodies up to 16 bars),
- (2) harmonic dictation (traditional chromatic harmony),
- (3) one- and two-part rhythmic dictation (all note values in any series of meters),
- (4) scale identification (all named natural and artificial scales),
- (5) interval identification (all in any octaves),
- (6) trichord identification (all and in inversion),
- (7) chord quality identification (triads and seventh chords in all inversions),
- (8) transcriptions of relatively straight-forward solo vocal and small ensemble works.

Performance-skill competencies include

- (1) sight-singing chromatic and atonal melodies with moveable- and/or fixed-solfège syllables (bass, treble, alto, and *tenor* clefs),
- (2) one- and two-part rhythmic exercises with beat numbers (any values in any meters),
- (3) sing-and-play exercises (relatively simple piano textures and counterpoint),
- (4) melodies from the sight-singing text and similar passages from music literature (chromatic, modal, and atonal melodies up to 32 bars),
- (5) rudimentary vocal and/or instrumental improvisation using the above elements, and
- (6) traditional theory-keyboard skills (diatonic & chromatic progressions/modulations).

Except for #3 and #6, students must conduct a standard pattern with their performances. Class performances are expected to be well-prepared outside of class and are graded for pitch, intonation, rhythmic accuracy, consistency of tempo, and general musicianship.

Summary of Goals MUSC 207

Please see the above competencies listed above and in the course syllabus. By the end of the semester, you will have learned the following musicianship skills:

A. Pitch Issues

1. Read fluently treble, bass, alto, and tenor clefs. Familiarity with other moveable-C clefs, esp. for the purposes of transposition.
2. Be able to fluently use moveable-do and fixed-do solfège including chromatic inflections or modulations.
3. Sing and recognize any natural scales and the octatonic and whole-tone scales.
4. Sing and recognize all intervals (melodic up & down, harmonic, and compound).
5. Aurally recognize any triad and seventh chord in any inversion.
6. Sing any triad or seventh chord in any inversion from a fixed bass note.
7. Aurally recognize common cadences (PAC, IAC, DC, PC, and HC).
8. Dictation of highly chromatic, dissonant, and leapy melodies in common meters (8–16 bars).

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 chords, or enharmonicism in any key.
3. Play more advanced figured and unfigured basses with advanced harmonies, tonal techniques, and nontonal practices from MUSC 206, including more elaborate embellishment, enharmonicism and 20th-c techniques.
4. Play advanced sing-and-play exercises with two-handed accompaniments that include chromatic harmonies, more difficult (unprepared or unresolved) dissonances, or syncopations.
5. Recognize diatonic and chromatic harmonies when performing (analysis at sight).
6. Dictate all voices of short modulating homophonic progressions that employ chromatic harmonies (secondary dominants, Neapolitans, or 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 gracefully keep a steady tempo without stopping (despite any mistakes).