



MUSICIANSHIP HANDBOOK

Department of Music

**Dr. Robert Young McMahan
Professor of Music
Coordinator of Music Theory Studies**

GENERAL LEARNING GOALS:

The core concepts of Musicianship are structural in nature regarding the understanding of music through study of overall musical form, harmonic and contrapuntal concepts and procedures, beginning compositional skills, and comprehensive aural perception of these attributes of musical composition. These skills are learned gradually over the four semesters of Musicianship 1, 2, 3, and 4. There is also a keyboard harmony course required of all undergraduates that is taught separately from Musicianship by the Piano faculty. Guidelines for that course are available in a document similar to this one.

PLACEMENT TESTS:

Students who are new to music theory skills need only prove their ability to read in the treble and bass clefs through a brief entrance test and an equally brief ear training aptitude test to be admitted into Musicianship 1.

Students with thorough previous training in written, analytical, and aural theoretical skills may opt to take an advanced placement exam in those areas in order to enter into Musicianship 2, 3, or 4 after having compared their existing knowledge and skills with those listed in Section 1 below for each of the four levels. The placement test will include written, analytical, and aural skills exercises similar to those displayed in Section 2 below. The student is urged to take these “practice tests” before attempting the actual placement test of choice. Musicianship courses combine written and ear training. If a student is more advanced in one of these two areas more than the other, s/he will be placed at the level of lowest proven achievement, but will possibly be excused (at the discretion of the professor) from the area in the course in which s/he is advanced. Part of the advanced placement exam, whether it be for entrance into Musicianship 2, 3, or 4, will concentrate on theory fundamentals (scales, key signatures, intervals, chords, etc.) in addition to the more advanced materials. The student must show high proficiency in the fundamentals section in addition to the more advanced materials on the test in order to receive advanced placement.

Present Required Textbooks

(For all four semesters of Musicianship):

1. *Tonal Harmony with an Introduction to Twentieth-Century Music*, by Stefan Kostka, Dorothy Payne, and Byron Almén (McGraw-Hill)
2. *Workbook for Tonal Harmony with an Introduction to Twentieth-Century Music*, by Stefan Kostka, Dorothy Payne, and Byron Almén (McGraw-Hill)
3. *Music for Sight Singing*, by Thomas Benjamin, Michael Horvit, and Robert Nelson (Cengage Learning)
4. *MacGamut 6* (ear training and fundamentals written drill interactive software)
5. *Music for Analysis*, by Thomas Benjamin, Michael Horvit, and Robert Nelson (Oxford U. Press)

Section 1

Requirements for Musicianship 1, 2, 3, 4

MUSICIANSHIP 1 REQUIREMENTS

By the end of Musicianship 1, the student will have a deep understanding of:

- The structure of **basic fundamentals**: the keyboard and non-keyboard systems of musical notation symbols (beginning on CC, C, c, c1, c2, c3, c4, c5; or C1, C2, C3, C4, C5, C6, C7, C8), major and minor scales; key signatures; modes; major, minor, augmented, and diminished triads, in root position and first and second inversions; major-, major-minor-, minor-, half-diminished-, and fully-diminished-seventh chords; all major, minor, diminished, and augmented simple and compound intervals. A high level of proficiency in correctly spelling and hearing all these fundamentals far beyond the casual references made to them during the student's studio lessons in his/her major performance medium will be expected by the end of the semester;
- The essential theoretical elements comprising pre-tonal music (medieval and Renaissance) and some non-Western musical cultures;
- Beginning eighteenth-century two-part species counterpoint (first, second, and third species);
- Essential voice leading rules in tonal harmonic progression via figured bass;
- Functional harmonic compositional skills utilizing the tonic and dominant chords of both major and minor keys through the harmonization of both figured bass and soprano lines;
- Aural perception of all the above materials via sight singing (using the movable-do solfege system and limiting melodic leaps to those formed by the tonic, subdominant, dominant, and dominant seventh functional harmonies), taking down in dictation major-key melodies and harmonic progressions (using the tonic and dominant functional harmonies in root position only) as well as random intervals, triads, and seventh chords, rhythmic exercises limited to no more than four subdivisions of the beat, and listening to excerpts of varying lengths from music literature and making general aural analyses of the music's structure.

The following technical knowledge will therefore be acquired by the end of Musicianship 1:

- Proficiency in correctly spelling and hearing all music fundamentals (described above);
- Fluently sight singing melodies in any major key which include intervallic leaps created by the tonic, subdominant, dominant, and dominant seventh functional harmonies;
- Accurately sight singing and taking down in dictation random chords, intervals, major scales, and church modes, as listed above;
- Taking down in dictation major key melodies, rhythmic exercises, and harmonic progressions (soprano and bass lines with proper numerals), as described above;
- Accurately recognizing such general musical attributes in musical scores, whether visually studied or heard without scores present, as phrase endings, cadences, key, meter, melodic direction, rhythmic
- Motives, returning elements, etc.;
- Writing short pieces in two-part counterpoint in first, second and third species;
- Harmonizing soprano and figured bass lines using any chords and tonic and dominant functional harmonies in four-part harmonic style, and incorporating all of the non-chord tone types.

See Musicianship 1 drill exercises in Section 2 below for practice examples.

MUSICIANSHIP 2 REQUIREMENTS

By the end of Musicianship 2, the student will have a deep understanding of:

- Continuing eighteenth-century two-part counterpoint (first, second, and third species were learned in Musicianship 1; the fourth and fifth species, plus some imitative writing will be learned in Musicianship 2);
- Functional harmonic compositional skills utilizing the tonic and dominant chords of both major and minor keys through the harmonization of both figured bass and soprano lines; all aspects of the dominant 7th, leading tone, leading-tone 7th, subdominant, subdominant 7th, supertonic, supertonic 7th, mediant, submediant, and secondary dominant and secondary leading tone chords will be gradually introduced in both the written assignments and musical examples to be analyzed (see next bullet); all non-harmonic tones will be employed; a brief introduction will be given to pivot chord modulation from the tonic major key to the dominant major key and from the tonic minor key to the mediant (relative major) key;
- Continuing analysis of scores, including contrapuntal, harmonic, and basic formal analysis of short excerpts of music literature as well as introductory study of complete movements in binary, rounded binary, ternary, theme and variation, ground bass, and rondo forms; continuation of melodic reduction techniques;
- Special long-term composition projects in rounded binary, theme and variation, and passacaglia (ground bass) forms, using piano-style textures; the student will work with the professor privately for short sessions as each project progresses;
- Aural perception of all the above materials via sight singing, using the movable-do solfege system (do-re-mi-fa-sol-la-ti for major keys and la-ti-do-re-mi-fa, or fi for raised 6th, -sol, or si for raised 7th, for minor keys, and gradually including all leaps for all diatonic triads and seventh chords in either key; taking down in dictation major- and minor-key melodies and harmonic progressions, gradually introducing all diatonic triads and seventh chords and their attendant leaps, as well as random intervals, triads, and seventh chords, rhythmic exercises introducing triplets, duplets, syncopation, and compound meter, and listening to excerpts of varying lengths from music literature and making general aural analyses of the music's structure.

The following technical knowledge will therefore be acquired in Musicianship 2:

- Fluency in sight singing melodies in any major or minor key which include any intervallic leaps created by any diatonic triad or seventh chord in the key;
- Accurately sight singing and taking down in dictation random chords, intervals, major scales, and church modes;
- Taking down in dictation major- and minor-key melodies, rhythmic exercises, and harmonic progressions (soprano and bass lines with proper numerals), as described above;
- Accurately recognizing such general musical attributes in musical scores, whether visually studied or heard without scores present, as phrase endings, cadences, key, meter, melodic direction, rhythmic
- Motives, returning elements, etc.;
- Writing short pieces in two-part counterpoint in fourth and fifth species and opening imitation, and in rounded binary, theme and variation, and ground bass forms, using piano style;
- Harmonizing soprano and figured bass lines using all diatonic chords, as well as secondary dominant and leading-tone chords, modulating to the dominant major or relative major keys, and incorporating all of the non-chord tone types;
- Analyzing the phrase structure, functional harmonies, non-harmonic tones, and form of brief musical excerpts and complete shorter forms, such as those of rounded binary, ternary, theme and variations, ground bass, and rondo.

See Musicianship 2 drill exercises in Section 2 below for practice examples.

MUSICIANSHIP 3 REQUIREMENTS

By the end of Musicianship 3, the student will have a deep understanding of:

- All functional harmonic compositional skills of both major and minor keys through the harmonization of both figured bass and soprano lines learned in Musicianship 1 and 2, utilizing the tonic and dominant chords, all aspects of the dominant 7th, leading tone, leading-tone 7th, subdominant, subdominant 7th, supertonic, supertonic 7th, mediant, submediant, and secondary dominant and secondary leading tone chords. In addition, modulation to related and distant keys, modal borrowing between major and minor keys, the Neapolitan Sixth and Augmented Sixth chords, ninth, eleventh, and thirteenth chords, embellishing chromatic chords, harmonic sequences, chromatic variants of diatonic chords, and advanced late nineteenth-century ultra chromaticism will be gradually introduced in both the written assignments and musical examples to be analyzed (see next bullet); all non-harmonic tones will be employed, as was done in previous semesters;
- Continuing analysis of scores, including contrapuntal, harmonic, and basic formal analysis of short excerpts of music literature as well as introductory study of complete movements in sonata, sonata-rondo, concerto, and other extended forms.
- Special long-term composition projects in sonatina form; the student will work with the professor privately for short sessions as each project;
- Aural perception of all the above materials via sight singing, using the movable-do solfege system and continuing all the skills learned in Musicianship 1 and 2, as well as introducing chromatic non-chord tones, modal borrowing, secondary dominants, and diatonic modulation in both sight singing and melodic and harmonic dictation.

The following technical knowledge will therefore be acquired in Musicianship 3:

- Fluency in sight singing melodies in any major or minor key which include any intervallic leaps created by any diatonic triad or seventh chord, or secondary dominant or leading tone chord, augmented sixth chord, or Neapolitan sixth chord in the key; modulation to related keys will also be introduced, thus creating the need to change the fix-do solfege at modulatory points;
- Accurately sight singing and taking down in dictation random chords, intervals, major scales, and church modes;
- Taking down in dictation major- and minor-key melodies, rhythmic exercises, and harmonic progressions (soprano and bass lines with proper numerals), as described in the first bullet above;
- Accurately recognizing such general musical attributes in musical scores, whether visually studied or heard without scores present, as phrase endings, cadences, key, meter, melodic direction, rhythmic
- Motives, returning elements, conspicuous chromatic harmonies, modulations, etc.;
- Harmonizing soprano and figured bass lines using all the harmonic materials in the first bullet above, applying all forms of modulation (including diatonic pivotal, enharmonic, and chromatic types, among others), and incorporating all of the non-chord tone types;
- Composing a complete piano-style piece in an extended form;
- Analyzing the phrase structure, functional harmonies, non-harmonic tones, and form of brief musical excerpts and complete extended works in sonata form, rondo, sonata-rondo, and concerto forms, as time allows.

See Musicianship 3 drill exercises in Section 2 below for practice examples.

MUSICIANSHIP 4 REQUIREMENTS

By the end of Musicianship 4, the student will have a deep understanding of:

- All functional harmonic compositional skills of both major and minor keys through the harmonization of both figured bass and soprano lines learned in Musicianship 1, 2, and 3, utilizing the tonic and dominant chords, all aspects of the dominant 7th, leading tone, leading-tone 7th, subdominant, subdominant 7th, supertonic, supertonic 7th, mediant, submediant, secondary dominant and secondary leading tone chords, modulation to related and distant keys, modal borrowing between major and minor keys, the Neapolitan Sixth and Augmented Sixth chords, ninth, eleventh, and thirteenth chords, embellishing chromatic chords, harmonic sequences, chromatic variants of diatonic chords, and advanced late nineteenth-century ultrachromaticism in both the written assignments and musical examples to be analyzed (see next bullet); all non-harmonic tones will be employed, as was done in previous semesters.
- Continuing analysis of scores, including contrapuntal, harmonic, and basic formal analysis of short excerpts of music literature as well as study of complete movements in sonata, sonata-rondo, concerto, and other extended forms, especially in late nineteenth century altered forms and their adaptation to some twentieth-century works.
- Brief compositions in various twentieth-century modes, employing "impressionistic," polytonal, bitonal, quartel/secundal, free atonal, serial atonal, aleatoric, and minimalistic techniques and introducing some elements of tonal "pop" harmony. (See Weekly Schedule below.)
- Aural perception of all the above materials via sight singing, using the movable-do solfege system and continuing all the skills learned in Musicianship 1, 2, and 3, as well as introducing non-tonal chromatic techniques in both sight singing and melodic and harmonic dictation.

The following technical knowledge will therefore be acquired in Musicianship 4:

- Continuing improvement in fluency of sight singing melodies in any major or minor key which include any intervallic leaps created by any diatonic triad or seventh chord, or secondary dominant or leading tone chord, augmented sixth chord, or Neapolitan sixth chord in the key; modulation to related and unrelated keys; and non-tonal, highly chromatic music.
- Taking down in dictation major- and minor-key melodies, rhythmic exercises, and harmonic progressions (soprano and bass lines with proper numerals), as well as non-tonal, highly chromatic music, as described in the first bullet above.
- Accurately recognizing such general musical attributes in musical scores, whether visually studied or heard without scores present, as phrase endings, cadences, key, meter, melodic direction, rhythmic motives, returning elements, conspicuous chromatic harmonies, modulations, etc., and twentieth-century
- Modes of writing.
- Harmonizing soprano and figured bass lines using all the harmonic materials in the first bullet above, applying all forms of modulation (including diatonic pivotal, enharmonic, and chromatic types, among others), and incorporating all of the non-chord tone types.
- Composing short pieces in late nineteenth-century ultra-chromatic harmony and twentieth-century styles and techniques.
- Analyzing the phrase structure, functional harmonies, non-harmonic tones, or, in twentieth century works, use of new types of harmonic, melodic, and rhythmic practices, including serial technique in atonal compositions, and form of brief musical excerpts and complete extended works in sonata form, rondo, sonata-rondo, concerto forms, and others in both late nineteenth-century and twentieth-century applications, as time allows.

See Musicianship 4 drill exercises in Section 2 below for practice examples.

Section 2

Exercise Examples of Required Skills for Musicianship 1, 2, 3, & 4

Again, as stated above, the student is urged to do the following exercises at the Musicianship level previous to that which s/he wishes to enter in order to be certain that s/he is truly qualified for the advanced placement s/he seeks prior to taking a placement test. For example, if the student has read the requirements for Musicianship 1 in Section 1 and feels s/he thoroughly knows all the material described therein and wants to enter Musicianship 2, s/he should do the exercises for Musicianship 1 in Section 2 before deciding whether or not s/he is qualified to take the actual placement test for entrance into Musicianship 2. If certain areas in Musicianship 1 are found to be lacking in the student's knowledge, and advanced placement is still desired, the student would do well to obtain the textbooks for the course (listed in Section 1) and study the required chapters in them (see course syllabus at www.tcnj.edu/~mcmahan) before deciding to take the placement test.

AP Music Theory: Another way to obtain advanced placement in Musicianship is if the student has taken an Advanced Placement Music Theory course in high school and has passed the required AP tests with the highest possible score (including the highest possible music theory and ear training free response subscores).

The student should not seek advanced placement in Musicianship if any of the described areas are deficient, regardless of previous theoretical and aural training.

Exercise Examples of Musicianship 1 Required Skills

1. Supply note names with proper symbols using the keyboard and non-keyboard systems



Keyboard: c2

Non-keyboard: C5

2. Put the notes on the proper locations on the staff, according to their symbols. Supply the most convenient clef for each (do not forget to do this!)



3. Indicate whether the step between each pair of notes is a diatonic or chromatic half or whole step (DHS, DWS, CHS, CWS). Don't forget about the key signature!



4. Complete the following steps as indicated, supplying accidentals where necessary.



5. Complete the intervals up or down from the given notes, as indicated, using accidentals where necessary.



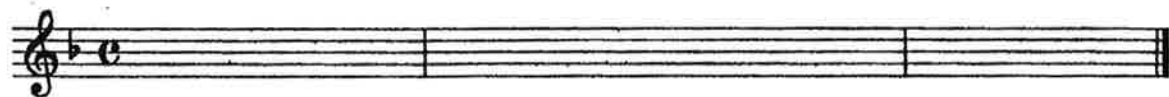
6. Identify the intervals between each two notes by quality (M, m, P, o, +) and number (2nd, 3rd, 4th, etc.). Don't forget about the key signature!



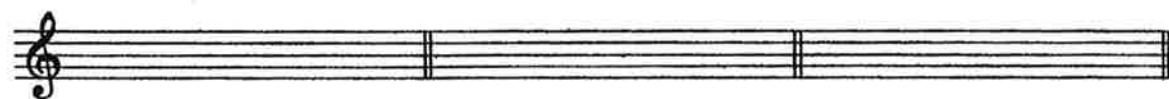
7. The beaming and other rhythmic renderings in this exercise are atrocious! Supply a corrected version below, being careful not to destroy the durations and attack points of the notes, all of which are correct.



Corrected version:



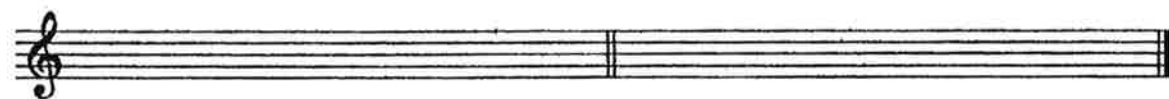
8. Supply the KEY SIGNATURE & SCALE for each of the following keys:



f harmonic minor

B major

c# melodic minor



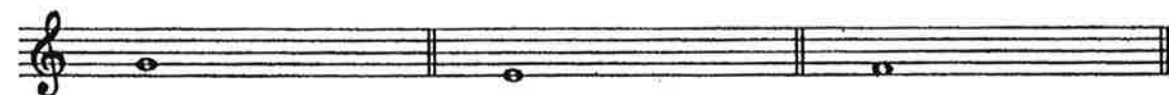
G major

b pure minor

9. Names of degrees of the scale:

1. Tonic 2. _____ 3. _____ 4. _____
5. _____ 6. _____ 7. _____

10. Construct the following transposed modes, starting on the given notes. Supply key signatures or accidentals as needed. Then circle and label the finals and cofinals of each mode.

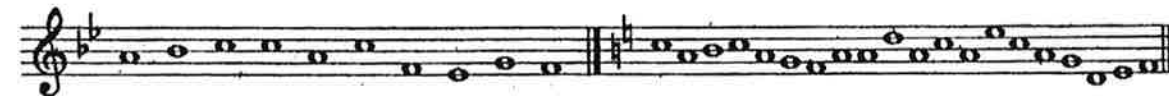


Phrygian

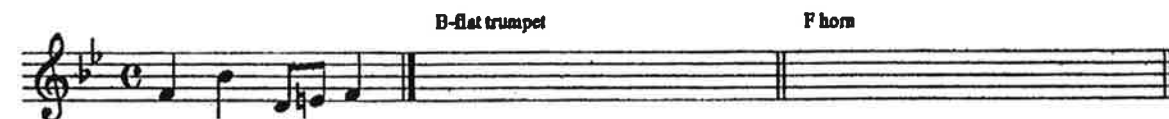
Hypolydian

Mixolydian

11. Identify the modes of the two "chants" below, and then circle and label sample notes of their finals and cofinals.



12. Rewrite the following SOUNDING measure as it would be WRITTEN for the indicated transposing instruments, applying accidentals where needed.



13. Rewrite the following WRITTEN-PART measure as it would SOUND for the indicated transposing instruments, applying accidentals where needed.

WRITTEN PART: As it would SOUND for: Xylophone

14. Supply the I and V superseds for the chords and label by type (P, N, ANT, etc.) all of the circled non-chord tones. You should probably do item no. 20 first (to help with the non-chord tones).

15. Construct the following triads and 7th chords, carefully observing the figured bass.

f D \flat 6/4 e \flat m7 c # o6 d# o4/3 BMm4/2 g o7 G \flat M6/5 B \flat +

16. Construct the chords according to the supplied figured basses, being careful to include accidentals where called for by the figured basses and following all rules of 4-part doubling and single-chord construction. Then give the chords' roots and quality names (e.g., "CM"). Keep your eyes on the key signature!

Example: 6 FM6 5 7 # 6 5 \flat 6 4 \flat

17. Supply the proper figured bass numbers for each of the following chords. Include slashed numbers and accidentals where needed. Then give the chords' roots and qualities. Keep your eyes on the key signature!

Examples: (5) (3) (5) #

18. 3rd species counterpoint. Starting with the supplied C, produce 4 quarter notes per measure (except the last, which is the cadence point), following all the rules of 3rd species counterpoint. Circle and label all passing and neighbor tones and give the harmonic interval number under each beat as created by your contrapuntal part.



Harmonic intervals: 8 (7) 6 3 3

8

19. Harmonize the following soprano line using ONLY root position tonic and dominant chords (label these with proper numerals). Follow all rules of 4-part chorale harmonization. Be sensitive to doublings and individual voice leading. Where a note repeats, change the chord. End with an authentic cadence.



Numerals: I

20. Check the proper boxes in describing each non-chord tone type. You must check one box for each of the three categories across the top.

| | Approached by: | | | | Left by: | | | | Dissonance must be: | | |
|--|----------------|------|---------------------|------------|----------|------|---------------------|------------|---------------------|------------|---------------|
| | Step | Leap | Either step or leap | Repetition | Step | Leap | Either step or leap | Repetition | Accented | Unaccented | May be either |
| Passing tone | | | | | | | | | | | |
| Neighbor tone | | | | | | | | | | | |
| Anticipation | | | | | | | | | | | |
| Suspension | | | | | | | | | | | |
| Incomplete neighbor (If unfamiliar with this term, complete the 2 terms below instead.) | | | | | | | | | | | |
| Escape tone | | | | | | | | | | | |
| Appoggiatura | | | | | | | | | | | |

If familiar with the term "Incomplete neighbor," answer the following:

Older common term for the UNACCENTED INCOMPLETE NEIGHBOR: _____

Older common term for the ACCENTED INCOMPLETE NEIGHBOR: _____

Supply the requested information:

Key: _____ Time signature (removed): _____

DOLENTE **SPAIN**



mp

Key: _____ Time signature (removed): _____

ALLEGRO, NON MOLTO **CZECHOSLOVAKIA**



f

Key: _____ Time signature (removed): _____

MODERATO **BYRD**



mf

Time signature (removed): _____

Ludus Tonalis, Fuga secunda in G

Gay (♩ = ca.200) **Hindemith**



mf

Time signature (removed): _____

A Three-Score Set, II

♩ = circa 40 **Wm. Schuman**



f *p*

Key (key signature removed): _____

SCNEIDER



Key (key signature removed): _____

ALLEGRO

LEGRENZI



Functional harmonic and non-chord tone analysis: Supply the keys for the two excerpts; then indicate I or V for the major key one and I or V for the minor key one where appropriate and circle and label any non-chord tones by type.

| | |
|---|--|
| In the Schumann, there are two phrases. The first phrase ends with what type of cadence? | |
| The second phrase ends with what type of cadence? | |
| Phrase 1 can be labeled "A". How would phrase 2 be most appropriately labeled: A1 or B? | |
| Two-phrase structure form the larger unit of a | |
| A short recurring melodic or rhythmic fragment is called a | |
| Which of the two excerpts has the most noticeable such fragments (indicate Schumann or Kuhnau)? | |

Album for the Young, op. 68: Reiterstück



Biblical Sonata No. 1: Victory Dance and Festival



Musicianship 1 Ear Training Minimum Requirements:

By the end of Musicianship 1, the student will be expected to sing or take down in dictation melodies of the following level of difficulty. In sight singing, movable do must be used (solfege will not be written in as demonstrated below), in which do is tonic in major and la is tonic in minor.

do sol do re mi (etc.)

1. 

mi do sol mi (etc.)

2. 

Harmony: The student will be expected to sing with solfege any part of a chorale texture such as the following while the other parts are being sung by his/her colleagues; OR take down in dictation the soprano and bass parts and label them with the proper case numerals and necessary figured bass, as shown below:



G: I V I I V V7 I

Rhythm: By the end of Musicianship 1, the student will be expected to sing or take down in dictation, rhythmic exercises such as the following:

1. 

2. 

Two-part exercises in rhythm or rhythmic melody will also take place during the semester.

By the end of Musicianship 1, the student should be able to spell, sing, or identify by quality (major, minor, diminished, augmented) and number (2nd, 3rd, 4th, 10th, 12th, etc.) any interval spelled or played up or down from any note or played harmonically, such as the following examples demonstrate:


33 

m 2 m 3 P5 m7 o5
(tritone) M2 M6 M3 M7 P4 M10 P11 m9

By the end of Musicianship 1, the student should be able to spell, sing, or identify by quality (major, minor, diminished, augmented, major-minor 7th, etc.) and inversion (1st, 2nd, 3rd, along with proper figured bass numbers) any triad or 7th chord spelled or played up or down from any note or played harmonically, such as the following examples demonstrate:



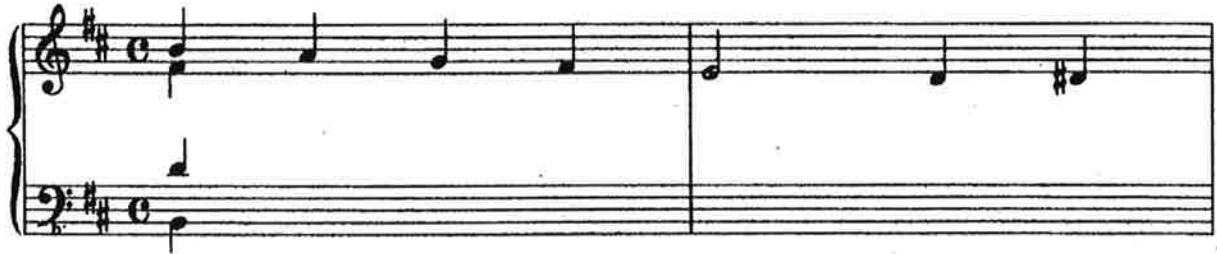
em AM6/4 bo6 F#+ do6 E^bM6 D^bM



F#+m7 EMm7 eo7 fm6/5 GM4/3 GMm4/2 b m7

Exercise Examples of Musicianship 2 Required Skills

Supply numerals and any necessary figured bass, carefully choosing as wide a variety of chords as possible that progress well from one to the next. Add alto, tenor, and bass parts, following all rules of correct spelling, doubling, progression, and resolution of dissonant chords. This soprano line will allow the appearance of almost every diatonic chord in the key plus at least one secondary dominant or secondary leading tone function. It would be wise to chart the B-pure and melodic minor scale chords and their proper case numerals beforehand on scratch paper. Add at least four different types of non-chord tones and circle and label them by type.



Numerals &
figured bass



Realize the following figured bass in SATB chorale style (as above), supplying proper case numerals and SAT, following all rules of chord spelling, doubling, progression, and resolution of dissonant chords. Add at least four different types of non-chord tones and circle and label them. As above, it would be wise to chart all the diatonic chords of the F-major scale first. Be on the lookout for secondary dominant and/or leading tone chords, as dictated by the figured bass.

The first system of musical notation shows a grand staff with a treble clef and a bass clef. The bass line contains a series of notes with figured bass symbols: F, C, D, E, F, G, A, B, C, D, E, F. The figures are: \flat_5^6 , \flat_7 , and 7.

The second system of musical notation shows a grand staff with a treble clef and a bass clef. The bass line contains a series of notes with figured bass symbols: F, C, D, E, F, G, A, B, C, D, E, F. The figures are: 4 2, 6 4, 6 5, 7 (incomplete), 5 3 (complete), 6 4, and 5 3.

Harmonic intervals:

Analyze the following musical excerpts, supplying proper case numerals and necessary figured bass and circling and labeling by type all-non-chord tones. The first three excerpts do not modulate to new keys.

Herr, wie du willst, so schick's mit mir

Anon.

Trio, op. 1, no. 3
II, Var. V, m. 19

Beethoven

Andante cantabile

Symphony No. 8 ("Unfinished")
I, m. 94

Allegro moderato **Schubert**

The next two excerpts modulate either from major tonic key to major dominant key or minor key to relative major (median) key. Decide which is which and then supply numeral, figured bass, and non-chord tone analysis, as above, but also pinpoint the pivot chord in each excerpt, indicating what numeral in the first key equals what numeral in the new key. Then continue your analysis in the new key.

Key at beginning: _____

Sonata, K. 330
II, m. 21

Andante cantabile **Mozart**

Key at end: _____

Key at beginning: _____

Minuet

Haydn

Allegro

p

The musical score is written for piano in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' and the dynamics are marked 'p' (piano). The score consists of two systems of staves. The first system shows the beginning of the piece with a treble and bass staff. The second system shows the continuation of the piece, ending with a double bar line and repeat signs.

Key at end: _____

Musicianship 2 Ear Training Minimum Requirements:

By the end of Musicianship 2, the student will be expected to sing or take down in dictation melodies of the following level of difficulty. In sight singing, movable do must be used (solfege will not be written in as demonstrated below), in which do is tonic in major and la is tonic in minor.

1.

dm:

re mi fa mi fi si la (etc.)

Exercise Examples of Musicianship 3 Required Skills

Add soprano, alto, and tenor parts, following all rules of voice leading and resolution of dissonant chords. Supply proper case numerals. Pinpoint the point of modulation and indicate what chord in the old key equals what chord in the new key. Add at least four different types of non-chord tones and circle and label them by type.

Two musical staves for exercise. The first staff shows a piano introduction in B-flat major with a treble clef and a bass clef. The bass line contains notes B \flat , D, F, A \flat , C, and E \flat , with figured bass notation b_7 , $\frac{4}{3}$, and b_7 below. The second staff continues the exercise with notes G, B \flat , D, F, A \flat , C, and E \flat , with figured bass notation 9, b_5 , $\frac{b_5}{3}$, $\frac{b_6}{b_4}$, $\frac{b_5}{3}$, $\frac{4}{2}$, and b_5 below.

Complete the exercise, following all rules of chord formations, doublings, voice leading, and resolution of dissonant chords. Do not add any non-chord tones.

Two musical staves for exercise. The first staff shows a piano introduction in D major with a treble clef and a bass clef. The bass line contains notes D, F \sharp , A, C \sharp , E, and G \sharp , with figured bass notation $b: i$, N6, $viio7/V$, V, $i=$, and V7 below. The second staff continues the exercise with notes A, C \sharp , E, G \sharp , B, and D, with figured bass notation VI, iv, Fr. 6, $i6/4$, V7, and i below.

Supply suitable numerals and necessary figured bass numbers suggested by the soprano line (following all rules of likely chord progressions) and then add the alto, tenor, and bass parts, following all rules of correct chord spelling (don't forget necessary accidentals in places), doublings, voice leading, and resolution of dissonant chords.

Add and circle and label by type at least four different types of non-chord tones, making proper rhythmic adjustments.

Pinpoint the point of modulation and explain what type it is (pivotal, enharmonic, or chromatic).

Key at beginning: _____

18

Numerals:

20

Numerals:

Key at end: _____

Type of modulation was: (check only one)

☐

Pivotal

☐

Enharmonic

☐

Chromatic

If you checked pivotal or enharmonic, explain what function (numeral) in the first key equals what function (numeral) in the second key:

Key 1: _____ (give key): _____ (give numeral) = _____ (give numeral) in Key 2 _____ (give key)

Distributed among the following excerpts are most of the written materials learned in Musicianship 3: diatonic 7th chords, Neapolitan 6th chords, augmented 6th chords (both subdominant- and dominant-type functions), 9th and 11th chords, and phrase, diatonic pivotal, enharmonic, and chromatic types of modulation (not all examples modulate, however). Carefully analyze each excerpt, noting its melodic phrase structure, cadence points and cadence types, harmonic functions (being careful to use proper case numerals and symbols and correct figured bass where needed), non-chord tones (circle and label by type), and where it happens, points and types of modulation.

J.S. Bach (1685–1750), *Herzlich lieb hab' ich dich, O Herr*

S. A.
Lord, Thee I love with all my heart; I pray Thee, ne'er from

1. B.
2. B.

me de - part, With ten - der mer - cy cheer — me.

O Ewigkeit, du Donnerwort

Bach

FAURÉ: "APRÈS UN RÊVE," Op. 7, No. 1

Musical score for Fauré's "Après un rêve," Op. 7, No. 1. The score is in 3/4 time, key of B-flat major. The vocal line features a melody with triplets and a long note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with occasional chords.

Tu m'ap - pe - lais — et je quit-tais la ter - re

Continuation of the musical score for Fauré's "Après un rêve." The vocal line continues with a triplet and a long note. The piano accompaniment maintains the same rhythmic pattern.

Pour m'en-fuir a - vec toi vers la lu - miè - re.

Waltz, op. 9, no. 14, D. 365
m. 17

Musical score for Schubert's Waltz, op. 9, no. 14, D. 365, starting at measure 17. The score is in 3/4 time, key of B-flat major. The piano accompaniment features a melody in the right hand and a bass line with chords. The word "Schubert" is written in the upper right corner.

D: *mf*

Continuation of the musical score for Schubert's Waltz, op. 9, no. 14, D. 365. The score shows two endings, marked "1." and "2.", leading to a repeat sign.

Symphony No. 5, op. 67
II, m. 25

Beethoven

Andante con moto

Lebhaft

Schumann (1810–1856), Waltz, Op. 124, No. 4

Sibelius (1865–1957), *Finlandia*, Op. 26

Andante

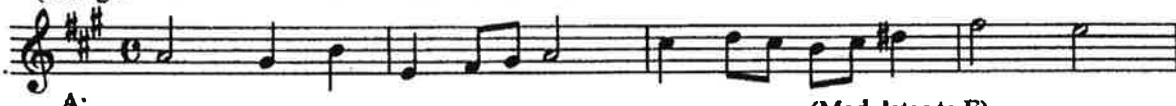
The first system of the musical score for Sibelius's *Finlandia*, Op. 26, is written for piano. It consists of two staves, both in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The first staff begins with a forte (*f*) dynamic, followed by a crescendo leading to a sforzando (*sfz*) dynamic. The second staff also begins with a forte (*f*) dynamic, followed by a crescendo leading to a sforzando (*sfz*) dynamic. The system concludes with a double bar line and a final chord marked *ff* (fortissimo).


The second system of the musical score continues the piano part. It consists of two staves, both in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The first staff begins with a forte (*f*) dynamic, followed by a crescendo leading to a sforzando (*sfz*) dynamic. The second staff also begins with a forte (*f*) dynamic, followed by a crescendo leading to a sforzando (*sfz*) dynamic. The system concludes with a double bar line and a final chord marked *ff* (fortissimo).

Musicianship 3 Ear Training Minimum Requirements:


By the end of Musicianship 3, the student will be expected to sing or take down in dictation modulating melodies of the following level of difficulty. In sight singing, movable do must be used (solfege will not be written in as demonstrated below), in which do is tonic major and la is tonic in minor.


(solfege: do ti re sol la ti do mi fa mi re E: la ti re do, etc.)

1.  (Modulates to E)


 (Modulates back to A)


(solfege: mi re do ti si ti la fa mi fi si la la sol fa sol sol fa mi, etc.)

2.  (Modulates to F)



Harmony: The student will be expected to sing with solfege any part of a chorale texture such as the following while the other parts are being sung by his/her colleagues; OR take down in dictation the soprano and bass parts and label them with the proper case numerals and necessary figured bass, as shown below.

1.  P P P Ant.

 P

A: I V7/V V7 I D: V V4/2 16 IV V4/3 I IV V7 I

2.

A-flat: I V I c: vi7
 iiø6 iiø4/3 V
 i viio6/5/iv iv6 f: i6 iiø6 i6/4 V7 i

Rhythm: By the end of Musicianship 3, the student will be expected to sing or take down in dictation, rhythmic exercises such as the following:

1.

2.

35

Two-part exercises in rhythm or rhythmic melody will also take place during the semester.

Exercise Examples of Musicianship 4 Required Skills

Written skills in Musicianship 4 are largely learned inductively through analysis of various problematical works of the late Romantic era and the twentieth century. Students therefore learn to compose short works in ultra-chromatic tonal and various twentieth-century non-tonal styles largely from their close analysis of this music. Therefore, the musical excerpts that follow represent these various musical languages and their application to student composition. Nonetheless, several sample written exercises follow the analytical scores below.

Figure out the chord qualities and then try, where possible, to apply tonal numerals. To accomplish this, carefully study the phrase structures and cadence points to help identify key centers.

Euryanthe: Overture
m. 129

Weber

Largo

The musical score is presented in three systems. The first system begins with a treble and bass clef, a common time signature, and a key signature of one sharp (F#). It is marked 'Largo' and 'pp'. The second system continues the melodic lines with various chromatic alterations. The third system shows a change in key signature to two flats (Bb, Eb) and concludes with a final cadence. The notation includes many accidentals, slurs, and dynamic markings, indicating a highly chromatic and expressive piece.

Amidst all the chromaticism and non-chord tones in this excerpt, attempt to identify chord qualities and, where it seems to be appropriate, harmonic functions (which may be highly chromaticized), as begun in mm. 7-8.

Hugo Wolf: "Anacreon's Grave" ("Anakreons Grab") (1888), mm. 7-12

7 *p*

weich ein Grab ist hier, das al - - - le Göt - ter mit Le - - -

pp *cresc.*

D(I) $E_2^4(\Pi_2^4 \sim V_2^4/V^4?)$ $E^7 F(bIII^?)$ continue

9 *pp*

- ben schön be-pflantz — und ge - ziert?

mf *p* *mf* *p*

11 *pp*

Es ist A - na - - - kre - ons Ruh.

pp *ppp* *p*