MUS 1102: Comprehensive Musicianship I
Fall 2012  The George Washington University

Time and Place:  TR, 2:20pm – 3:35pm, Phillips B120
Recitations:  F, 8:00am – 8:50am, 9:35am–10:25am, 11:10am–12pm, Phillips 104
Instructor:  Dr. Nathan Lincoln-DeCusatis
Email and Phone:  lincoln.decusatis@gmail.com, 301-807-0317
Office Hours: B135, TBA

Prerequisites: MUS1101 (Elements of Music Theory) and MUS1052 (Class Piano) are prerequisites for this course.

Course Introduction and Objectives: Comprehensive Musicianship I is an introductory, fully integrated music theory and aural skills class. It will provide you with the foundational skills necessary for the successful interpretation, performance, and creation of music. Particular focus will be on the practice of Western classical music, however these skills can be useful beyond this class in a variety of musical styles and contexts. The course will be divided into four main areas: analysis/written skills, composition, keyboard skills and aural skills.

Analysis/Written skills objectives:
  – Identify and write all intervals, major/minor scales (including all forms of minor scale), key signatures, and major and minor triads
  – Identify and construct dominant seventh chords
  – Identify cadences
  – Roman numeral analysis of simple piano, vocal and chamber music
  – Identify and label non-harmonic tones, including all suspensions
  – Identify different musical textures

Composition objectives:
  – Compose passages in 1st, 2nd, and 4th species counterpoint using a given cantus firmus
  – Compose tonal melodies in period structure, with melodic cadences
  – Compose a simple Bach-style chorale with correct voice leading and chord syntax
  – Compose a keyboard piece with a simple melody and accompaniment texture

Keyboard skills objectives:
  – Play primary triads in major and minor keys up to two sharps and flats
  – Sing and play accompaniment with one hand
– Block-chord harmonization of simple melodies using primary triads

Aural skills objectives:
– Identify musical intervals by ear
– Sight-sing on solfege simple diatonic melodies
– Sing melodies on solfege with simple chromatic elaboration (with preparation)
– Conduct and sing diatonic melodies in simple and compound meter
– Count and clap rhythms in simple and compound meter
– Dictate short diatonic melodies, harmonic progressions, and rhythms

Text and Materials: *The Musician’s Guide to Theory and Analysis, 2nd Ed.*, Clendinning and Marvin. Available in hard copy at the bookstore (recommended for music majors), rented online version available for $30.00, and downloadable version available for $60.00 at books.wwnorton.com. In both the latter cases you will have to bring your laptop to class.

Attendance Policy: Attendance will be taken every class. You are allowed two excused absences. An excused absence includes serious illness (with doctor’s note), death in the family, religious holiday, or an approved departmental event. Unexcused absences will result in a lowering of the Participation/Attendance portion of your grade.

Recitations: Fridays will be dedicated recitation days (meeting in Phillips 104!) where we will focus on the keyboard and aural skills aspects of the class. These labs will involve weekly singing and keyboard performance assignments. You will also be assessed on these topics throughout the semester with one-on-one appointments.

Grading:
Recitation: 20%
Composition Assignments: 10%
Homework: 25%
Quizzes (4): 20%
Mid-Term: 10%
Final Exam: 15%
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<td>Chapters 1-5: Refresher on basics – pitch, rhythm, meter, scales, keys</td>
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<td>Week 2</td>
<td>Chapter 6 and 7: Intervals and triads</td>
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<td>Week 3</td>
<td>Chapter 8 and 9: Seventh Chords; Connecting Intervals in Note-to-note Counterpoint</td>
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<td>Week 4</td>
<td>Chapter 10: Melodic and Rhythmic embellishment in Two Voice Counterpoint <strong>QUIZ TUES. 9/18</strong></td>
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<td>Week 5</td>
<td>Chapters 11 and 12: Soprano and Bass Lines in Eighteenth-Century Style; The Basic Phrase in SATB Style</td>
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<td>Week 6</td>
<td>Chapter 13: Dominant Sevenths, the Predominant Area, and Melody Harmonization, <strong>QUIZ TUES. 9/25</strong></td>
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<td>Week 7</td>
<td>Review for Mid-term, <strong>MID-TERM EXAM, 10/11 (Thurs.)</strong></td>
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<td>Week 8</td>
<td>Chapter 14: Expanding the Tonic and Dominant Areas</td>
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<td>Week 9</td>
<td>Chapter 15: Diatonic Harmonies and Root Progressions, <strong>QUIZ</strong></td>
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<td>Week 10</td>
<td>Chapter 16: Embellishing Tones in Four Voices</td>
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<td>Chapter 17: The vii6, vii7, vii67, and Other Voice-Leading Chords, <strong>QUIZ</strong></td>
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<td>Chapter 18: Phrase Structure and Motivic Analysis</td>
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<td>Chapter 19: Diatonic Sequences, <strong>QUIZ</strong></td>
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<td>Week 14 (T only)</td>
<td>Chapter 20: Secondary Dominants and Leading Tone Chords to V</td>
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<td>Week 15 (Th only)</td>
<td>Review for Final Exam</td>
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