

De Anza College
MUSI 3C Comprehensive Musicianship
Fall 2024

Instructor: Dr. Grace (Yu Hui) Lai

Email: Laigrace@fhda.edu

In person Class Days/Time: Wednesday 9:30-11:20AM.

Online asynchronous portion: Self-directed via Tonesavvy, Noteflight, Youtube videos, and other apps submitted online.

Office Hours: Wednesday 1:30-4:30 PM

Required Text

Music in Theory and Practice, Book by Bruce Benward and Marilyn Saker.

Available from Bookstore. Online version and downloadable pdf available at

<https://parkarts.pbworks.com/w/file/attach/120179109/Music%20Theory%20and%20Practice%20Textbook.pdf>

Required Tonesavvy Account

Tonesavvy will be assigned for ear training and music theory review/exercise.

Please create an account by following the link below. After you've made an account, you will need my teacher code to log in, so please write it down somewhere so that you won't forget it. **My teacher code is 193943.** Here is the signup link: <https://tonesavvy.com/student-signup/28329/0d4021407e/>

Other Required Materials: pencil; headphones; music manuscript paper, available at bookstore or website.

Extra Help and Support is available at the Student Success Center, at <http://deanza.edu/studentssuccess/>

Welcome to Comprehensive Musicianship (Second Quarter)! This course covers principles, literacy, and parameters of music including writing elementary four-part harmony, sight-singing, rhythmic training, ear training, and keyboard work for the student with some basic skills and education in standard notation. Music majors will be encouraged to develop these to a greater extent than non-majors.

- It is extremely helpful to enroll in an “ensemble” music class, such as Chamber Orchestra, Concert Band, Chorale, or Piano class, so the concepts we cover can be related to “real world” applications.
- Weekly schedule, topics, announcements on Class Canvas site

Course Objectives

- Recognize the interaction of musical parameters, musical skill, and knowledge development by analyzing various musical problems from conception, choice, rehearsal, to performance and hypothetical critique.
- Recognize the interaction of musical parameters by sound in the music of many cultures such as Japanese, Chinese, Balinese/Javanese, Indian, Pakistani, Persian, North African/Middle Eastern, West African, East African, South African, and Latin American
- Demonstrate basic musical materials by sound and producing vocal or other acoustic performance
- Play at the keyboard basic scales (to five flats and sharps), modes, intervals, and intermediate notated melodies and respond to weekly exposure to new material and subsequent application at a keyboard instrument in preparation, ultimately for standard transfer placement exams.
- Sight sing mostly conjunct diatonic melodies in major, minor, and the diatonic modes and sight read simple and compound meter rhythms. Participate in weekly individual and group sight singing/rhythmic training sessions. Perception of scale degrees and various intervals will be reinforced by computer assisted instruction.
- Demonstrate intermediate level notating abilities by writing the solutions to various notational problems, both literal duplication and where the solution includes changes in clef and key.
- Analyze and compose in four part chorale style and technique by producing or otherwise completing numerous assignments, quizzes, and mid term and final examinations where the most of the various standard starting points for four part writing are given.
- Recall the so called "familiar" forms and elements of form determination and creation by writing a typical diagram for a given form named, outlining phrases and periods, and composing consequent phrases for given antecedents or vice versa.

Student Learning Outcomes

- Apply the stylistic principles of and normative adherence to the rules of strict four-part writing using tertian triads in root, 6, and 6/4 positions in writing short pieces in four parts SATB from a given melody, bass line, or chord progression.
- Demonstrate the use of solfeggio in accurate sight singing of melodies containing a balance of disjunct and conjunct motions.

Classroom procedure

- Our class time will be spent in lecture/demonstration, completing exercises, and ear training. The serious student will always have both lined notebook paper and staff paper at hand to take copious notes, and practice concepts during class time.
- Keyboards are a primary instrument for musical training; if you don't have a keyboard, use a keyboard app during our class time.

Attendance: Attendance and participation at **all class meetings** is required and attendance will be taken at each meeting

- Excessive attendance problems will be unfavorably reflected in your participation/preparation grade, as well as your ability to submit assignments
- Please communicate significant attendance problems with the instructor on the **first day of class**
- Learn about content covered in missed classes from classmates and Canvas, not the instructor
- Late arrivals are disruptive and mess up Dr. Lai's chi. Be on time for each class and remain in class for the entire meeting time.

Assignments, Quizzes and Final Exam:

Assignments: Practice sheets for each chapter will be assigned and must be completed by the due dates.

- Late submissions will be accepted under special circumstances, and grades will be affected from your total score. See Due Dates and additional information in classes or on Canvas site.
- Since successive chapters rely on the skills learned in the previous ones, it is imperative that you complete this work.

Test/Quiz makeup: Tests will be taken during class time. Plan your schedules carefully; contact Dr. Lai, **30 days prior**, for alternate exam date for inevitable schedule conflicts.

- The Mid-term is Wednesday, November 6th @ 9:30 Am, during class time.
- The Final Exam is Wednesday, December 11th 9:30-11:30 AM.

Communication: Dr. Lai will hold regular office hours and is happy to help with both conceptual and technical issues where she can, so please make use of the office hour. However, last minute communications before due-dates will most likely not be responded to, so please plan to give adequate time to study the materials, print and complete your assignments, and test technology well before deadlines.

Academic integrity: is the foundation of education, and a mirror of your own values and ethics. You must do your own work: Cheating on any quiz, test or assignment will constitute a "0" on that assignment, and a report to College Administration.

- When you do group work, which I encourage, you must list the individuals who worked together. Independent thinking and writing must be clear (no direct copying one another's work). It is usually obvious when a student simply copies another's (flawed) work. See college policies on academic integrity: https://www.deanza.edu/policies/academic_integrity.html

Disruptive Behavior: While this is a very rare occurrence, and generally resolved easily, you should know your responsibilities and rights. See <https://www.deanza.edu/student-development/conduct.html>.

Grading Policy (100 points total)

- Beginning second week: 5 points for each week (x10 weeks) = 50 total points
1 point for being on time and staying for the full session
1 points for participation in class exercises
3 points for successfully completing weekly assignments/projects
- Quizzes, sight singing/piano playing, dictation, midterm, and final exam = 50 total points

Final Grade		
93% and above	of total points	=A
90-92%	"	=A-
87-89%	"	=B+
83-86%	"	=B
80-82%	"	=B-
77-79%	"	=C+
70-76%	"	=C
60-69%	"	=D
59% and below	"	=F