

Undergraduate Musicianship Program
at the Chicago College of Performing Arts
Roosevelt University

The Musicianship Program is divided into three areas of study that are interrelated: 1) Written Skills, 2) Aural Skills and 3) Piano Skills. There are four semesters of Musicianship with classes in each of these three areas. (Written and Aural Skills are taught in the same class. Piano Skills are taught separately.)

Written & Aural Musicianship

The written and aural skill portions of the Musicianship Program at the Chicago College of Performing Arts is designed to give the student musician who intends to make music a career an understanding and skillful fluency of all diatonic and chromatic harmonies, an understanding of principles governing melodic organization and harmonic progression, musical form and musical style in the common practice tonal era and in 20th- and 21st-century. These goals will be accomplished through study and cognitive, aural, and written skills. Many of these skills will be reinforced through piano musicianship.

Piano Musicianship (for non-keyboard majors only)

The objective of the piano musicianship program for non-keyboard music majors is to develop functional keyboard skills for practical situations at the keyboard, including sightreading, harmonization, accompanying, transposition, and improvisation. Acquisition of functional keyboard skills allows students to understand musical concepts, and relationships within musical structure.

Below is a summary of subjects covered in each level of musicianship:

Musicianship I:

Written Skills (MUSC 121A)

- major and minor scales
- triads, diatonic Roman numerals and dominant 7th chords
- cadences, phrases and periods
- non-chord tones
- fundamental style analysis (Sound, Harmony Melody, Rhythm as related to form and musical style)

Aural Skills (MUSC 121B)

- diatonic melodic & harmonic dictation
- ascending and harmonic Interval ID (within an 8ve)
- M/m/o/+ triad ID and dominant 7th ID in all inversions
- ID of diatonic harmonies from recordings
- sight singing of diatonic melodies and rhythmic reading in fundamental simple and compound time signatures (not tested in diagnostic exams)

Piano Skills (MUSC 121C)

- mastery of musicianship fundamentals including key signatures and basic reading in both treble and bass clef, as well as reading and playing hands together in major keys.

- Technique: playing with accurate fingering 2 octave scales and Arpeggios HS in the following major keys: C, G, D, A, E, F, G-flat, D-flat, and B.
- say and play diatonic root position chords of these keys hands together.
- Chord Progression: Play a cadence hands together with the primary chord progression in inversion style (I-IV6/4-I-V6/5-I) in all 12 Major and Minor Keys. Chords in both hands.
- Harmonization: Play a melody and create a left-hand accompaniment from lead sheet symbols and roman numerals. Demonstrate facility in various left-hand accompaniment styles such as waltz, broken chord, and alberti style. Demonstrate all three styles.
- Sightreading and Transposition: Reading and transposing a musical example that uses the primary chord progression
- Repertoire: Play a musical selection of the student's choice [Level of difficulty of at least the following: *March* by Kohler, *Minuet in F* by L. Mozart]

Musicianship II:

Written Skills (MUSC 122A)

- reinforcement of skills from Musicianship I
- diatonic 7th chords
- introduction to chromaticism (secondary dominants & secondary leading-tone chords)
- modulation to closely related keys
- partwriting with diatonic and secondary chords as well as modulation to closely related keys
- style analysis (Sound, Harmony Melody, Rhythm as related to form and musical style)

Aural Skills (MUSC 122B)

- reinforcement of skills from Musicianship I
- diatonic & chromatic melodic & harmonic dictation
- modulating melodic & harmonic dictation to closely related keys
- descending and harmonic interval ID (within an 8ve)
- M/m/o/+ triad ID, dominant 7th ID (all inversions) and diatonic 7th ID (root position only)
- ID of diatonic and chromatic harmonies from recordings
- sight singing of diatonic, chromatic and modulating melodies, and rhythmic reading in advanced simple and compound time signatures (not tested in diagnostic exams)

Piano Skills (MUSC 122C)

- playing in minor keys and using ii and vi chords
- playing of the non-dominant seventh chords, as well as demonstrating the ii6-V7-I cadence in major and minor keys hands together in a musical context.
- Technique: Mastery of playing HT with accurate fingering 2 octave scales and arpeggios in the following Minor Keys: C, G, D, A, E, F, B, F#, C#, G#. Play with accurate fingering 2-octave scales and arpeggios in the following Major Keys: E^b, A^b, and B^b.
- say and play diatonic root position chords of these keys hands together.
- Chord Progression: Play a cadence in primary chord progression in inversion style (i-iv6/4-i-V6/5-i) in minor keys hands together, as well a chord progression using secondary chords ending with the ii6-V7-cadence)
- Harmonization: Play a minor melody and create an accompaniment from lead sheet chord symbols and roman numerals using the secondary chords: ii and vi. Demonstrate facility

in playing various left-hand accompaniment styles including waltz, broken chord, and alberti. Demonstrate all three styles.

- Sightreading and Transposition: Reading and transposing at an early-intermediate level, such as Cornelius Gurlitt *Etudes, Op. 117*, classical style minuets, marches, and waltzes.
- Repertoire: Play a musical selection of the student's choice [Level of difficulty of at least: *Sonatinas* by Clementi]

Musicianship III (Jazz majors take Jazz Theory I (JAZZ 210) in place of Musicianship III, Written & Aural Skills. Jazz majors take Jazz Piano Techniques I (JAZZ 243) in place of Musicianship III, Piano Skills)

Written Skills (MUSC 221A) –

- reinforcement of skills from Musicianship I & II
- advanced chromatic harmony (mode mixture, Neapolitan, augmented sixth chords)
- art song
- binary and ternary forms
- style analysis (Sound, Harmony Melody, Rhythm as related to form and musical style)
- synthesis of analytical skills applied to complete works

Aural Skills (MUSC 221B)

- reinforcement of skills from Musicianship I & II
- diatonic & chromatic melodic & harmonic dictation
- modulating melodic & harmonic dictation to foreign keys
- M/m/o/+ triad ID, diatonic 7th ID (all inversions)
- Contrapuntal (2-voice) dictation
- sight singing of diatonic, chromatic and modulating melodies, and rhythmic reading in changing meters and tuplet rhythmic groupings (not tested in diagnostic exams)

Piano Skills (MUSC 221C)

- playing harmonizations, sightreading, and transposition skills that uses chromatic sonorities (borrowed chords, the Neapolitan, augmented sixths chords), and modulations to closely related keys.
- Technique: Mastery of playing with accurate fingering 2 octave scales and arpeggios in all keys in eighth note tempi of quarter note=80
- Chord Progression: I-V7/vi-vi-V7/IV-IV-V7/ii-ii-ii°6-I⁶₄-V7-I
- Harmonization: Harmonize melodies with varied accompaniment styles using secondary dominant chords.
- Sing & Play: Playing 2-Hand Accompaniment and singing melody on a syllable or choice, solfège, or words
- Sightreading and Transposition: 8 Measure examples of two-part score with a transposed Instrument: Bb Clarinet/ Trumpet, F Horn, Eb Saxophone in one hand
- SSA, SAB Score
- Repertoire: Play a musical selection at an intermediate level of at least J. S. Bach's "Prelude in C Minor" from *Twelve Little Preludes*.

Musicianship IV (Jazz majors take Jazz Theory II (Jazz 215) in place of Musicianship IV, Written & Aural Skills. Jazz majors take Jazz Piano II (Jazz 244) in place of Musicianship IV, Piano Skills)

Written Skills (MUSC 222A)

- non-traditional scales, modes, and sonorities
- 20th- and 21st-century adaption of traditional forms
- set theory
- analysis of atonal and serial music
- style analysis (Sound, Harmony Melody, Rhythm as related to 20th- and 21st-century composers)

Aural Skills (MUSC 222B)

- ID and dictation of non-traditional melodic gestures
- modal and atonal melodic dictation
- atonal contrapuntal (2-voice) dictation
- ID of non-traditional sonorities
- sight singing of modal & atonal melodies, and rhythmic reading in asymmetrical and changing meters (not tested in diagnostic exams)

Piano Skills (MUSC 222C)

- playing choral score (SATB), instrumental accompaniments, and two to 4-part string score, instrument transpositions.
- Technique: Mastery of playing with accurate fingering 2 octave scales and arpeggios in all keys in eighth note tempi. Hands separate Diminished 7th Arpeggios on: C, G, D, A, E, B, Eb, Bb, F, F# C#, G#
- Chord Progressions: Chord progressions that modulate to dominant, subdominant, major to relative minor, and minor to its relative major:
- Harmonize melodies with varied accompaniment styles with secondary dominant chords
- Sing & Play: Playing 2-Hand Accompaniment and singing melody on a syllable or choice, solfège, or words
- Sightreading: Play 8 measure example of SATB Score and String Quartet
- Play 8 measure example of Viola and Alto Clef in two-part score
- Repertoire: Hands in dialogue patterns, *Solfegietto* by Bach
- Vocal Accompaniment: *Ich Grolle Nicht*