MUSC 2700 Lab
Fall 2022

Instructor:
Dr. Cathy Chamblee (cchamblee@alumni.upenn.edu)
Office: Lerner 226
Zoom: https://upenn.zoom.us/j/8458878243

Class Meetings:
Mondays and Wednesdays, 12:00-1:00 p.m., Fisher-Bennett Rm. 406
For the first two weeks, we will meet together as a whole class (sessions on Wednesday 8/31, and Wednesday 9/7. No class on Labor Day 9/5). For the rest of the semester, please follow the schedule included in this document to learn when we will meet as a whole class versus smaller groups (more information on small groups TBA).

Office Hours:
I am the departmental tutor for all theory students as well as the lab instructor for this course. For students wishing to schedule an appointment, please consult the calendar page in Canvas. **All office hours will be posted on Canvas by Sunday night prior to the week ahead.** I will be available in my office for in-person half-hour sessions in the hours surrounding our class times each week as well as other times throughout the week. Please note that per SAS policy, we are emphasizing in-person instruction this semester. If the *posted* in-person sessions do not work for you, please let me know: we will find feasible times that fit your scheduling needs. If in-person times at any point do not work with your class or work schedule, we will try to find a zoom time that will work to get you the instructional support you desire. **You must schedule via Canvas** so I know when to be available to help. I ask that *if you need to schedule or cancel a session, please do so by 8:00 a.m.* on the day of your preferred appointment. I will not be expecting you for an appointment if you have not scheduled by this time.

Canvas scheduling:
To sign up for a tutoring session, go to the Calendar page in Canvas. Click on your music course listing on the right side of the page. Then click on "Find an Appointment" (right side, above the course list). The available appointments will then appear on your calendar. Click on an available time and follow the instructions for securing that appointment time.

COVID protocols: Please wear a mask during our class sessions and during individual office appointments. Although this requirement is optional per current University policy, there are health reasons that continuing to mask is important for me and for my family, and perhaps for you and/or those around you.

Required Materials:
*Textbook: Benjamin/Horvit/Koozin/Nelson - 3P-eBook *Music for Sight Singing, 7th edition*
|ISBN 9780357507766 1/1/2021 © 2022 (bring device with textbook access to **each** class)
*Staff paper (bring to **each** class)
*Pencil **only** for quizzes, in-class transcriptions, and other homework assignments, excluding some parts of our transcription projects. Class work in any of these categories that is done in ink will **not** be accepted.

Recommended Resources:
*Piano access (Practice room sign-up for Fisher-Bennet Hall and Lerner is available here:
https://music.sas.upenn.edu/performance/private-lessons/practice-room-sign)

*Printer access
*Optional: an app to scan documents
*Optional: metronome app (search for "metronome tap online" to find internet options)

Prerequisite Skills:
Musicianship skills from an introductory theory course or equivalent background

Course Overview:
Our 2700 lab seeks to build your analytical, listening, and performance skills that impact your ability to engage with music in a variety of ways as a recreational consumer of music, as a music creator, and as an analytical evaluator of music. The work we do in lab intersects and resonates with the concepts and skills you will be encountering in the lecture section of this class. The knowledge and skills you develop in both sections of this class will impact your interactions with music in future coursework and creative and scholarly endeavors.

This course is based largely on musical traditions and analytics of Western European classical music; therefore, the tools we use to engage with that music (staff notation, roman numeral and figured bass designations, etc.) draw from that tradition. Although the music we perform and examine will represent diverse musical traditions, the tools are still decidedly western in orientation. Our transcription projects will help us to evaluate the ways these specific tools shape our perceptions of any musical tradition as well as music we examine from the western tradition.

Learning outcomes:
*Students will prepare and perform major and minor key melodies that include skips, incidental chromaticism, and modulations to nearby keys. Rhythmic elements include simple and compound meters and syncopation at the level of sixteenth notes.
*Students will be able to sight sing major and minor key melodies that include skips and incidental chromaticism.
*Students will be able to recognize all triads and dominant seventh chords in all inversions.
*Students will be able to notate (transcribe) a dictated diatonic major or minor key melody (4-12 measures long) including chromatic inflections and syncopation.
*Students will be able to notate (transcribe) a dictated phrase of diatonic chords over a bass line using roman numeral and figured bass notation. Selections will be 5-10 measures in length and will include inversions of tonic, pre-dominant, and dominant harmonies.
*Students will be able to perform essential keyboard skills including playing scales and cadences, hymns and chorales, and improvising accompaniments for lead sheets using diatonic and some applied harmonies.

Attendance Policy:
Your attendance is recorded by your submission of in-class transcription exercises or other written classwork which will occur at every session. These activities **cannot be made up**, so if you miss the class, you miss the chance to record a grade. All such in-class written work will be **recorded for completion**, not for accuracy. Excused absences include such things as illness, religious observances, family emergencies, and job interviews. If you have to miss class for one of these reasons, please notify me as soon as possible so we may address your particular situation. Extended absences (3 or more of either excused or unexcused absences) will be addressed with your advisor and/or dean. **Follow university COVID protocols and operate with caution: if you feel ill, stay home and consult with a health care provider.**

Please use SAS's Course Absence Reports (CAR) to inform me about absences from lab class. I will receive an email notifying me of your report. For those of you new to using CARs, the College of Arts

and Sciences web page writes: "Students can log into the CAR system from Penn InTouch and send a report to one or more instructors, indicating the number of days missed (up to a maximum of five days) and the general reason for the absence . . . Students who submit CARs are still responsible for following up with the instructor about any missed work. CARs do not constitute 'excuses' . . . If a student misses or anticipates missing more than five days of class, she or he should contact the College's CaseNet team as soon as possible."

Students with Disabilities. For details regarding policy and procedure, please refer to http://www.vpul.upenn.edu/lrc/sds/fs_provost_memorandum.phpll . As stated on that site: "Students with disabilities who seek an accommodation at Penn have the responsibility to identify themselves to SDS. . . .The request for accommodation and supporting documentation must be provided in a timely manner. After documentation of disability has been approved and accommodations have been proposed, students must give permission for letters to be sent to all instructors in whose classes accommodations are being requested. Instructors should review the proposed accommodations. After there is agreement on the appropriate accommodation, students are encouraged to introduce themselves to professors directly and to initiate a dialogue about their particular needs."

Academic Honesty. Any form of cheating on any kind of work will be reported to the Director of Undergraduate Studies and in turn, to the Office of Student Conduct, and you should of course expect a failing grade for the class. For further information on the policies regarding academic dishonesty go to http://www.upenn.edu/academicintegrity/. If you have any doubts about what constitutes cheating during the course of the semester, please ask.

Graded Items and Percentages:
30% Transcription projects (two at 15% each)
40% Three (3) Performance Quizzes, held during individual appointments three times during the semester. Each quiz features one prepared melody or rhythm, one melody or rhythm at sight, and one prepared keyboard skill, drawn from three sets of keyboard and singing material addressed sequentially throughout the semester.
30% Three (3) Transcription and Identification Quizzes. These may include harmonic and/or melodic material and chord quality and inversion identifications. All items will be dictated either in-person from a piano performance or from a commercial recording

Your lab grade will be submitted to your lecture instructor to contribute to your final MUSC 2700 grade.

Performance Material for Quizzes:
Our performance material is divided into three units of singing and rhythm exercises as well as keyboard skills. You will learn **all** the content of each unit, but you will only be asked to perform at random two such prepared exercises per quiz. At the same quiz session, you will be asked to perform a melody or rhythm at sight. **(Keyboard exercises will NOT be sight read.)**

These units are designed to be corporate learning projects. Accordingly, you are encouraged to team up with each other to master the material in each unit. Your singing performance will use proper solfège syllables and conducting is encouraged. You may transpose and perform your melody into a key that is comfortable for your singing range, if needed. Rhythm exercises may be performed in any way you please (spoken neutral syllables, a note on the piano, clapped, etc.). Keyboard exercises will be performed as introduced and as individualized during class/small group sessions.

Performance quiz grading will follow this rubric:
A = no starting over; highly accurate pitch and rhythm; a musical interpretation
B = a few errors (but performance continued); one start-over; some confusion with syllables or keyboard notes
C = multiple start-overs or interruptions; no solfège syllables
D = consistent struggles in performance indicating little preparation
F = no preparation or effort
0 = no submission

Performance quizzes will occur on three given weeks throughout the semester. Unlike usual Canvas tutoring sessions, times for these quizzes will be posted on Canvas one week prior to the quiz date. Canvas times will be ==*clearly*== labeled for either tutoring or for your performance quiz so **please make sure you are signing up for a ==MUSC 2700 Lab performance quiz session== and not a normal tutoring session when you select a time on Canvas for your quiz.**

Transcription Assignments:
In each class session we will do a guided transcription as a group. You will submit these dictations for a completion (not an accuracy) grade which will serve as your attendance for that day. The music we use for our transcriptions is designed to help us learn various strategies for encoding what we hear into musical notation, and those strategies are rooted in cognitive memory theory. (We will discuss these theoretical foundations in class, and resources are available on our class Canvas page.)

In addition to these in-class guided transcriptions, we will do two extended transcription projects. These will involve musical genres or styles that will challenge us to create appropriate notated representations of them using western notation. Both projects will include a brief process paper about the challenges incurred during notation and how western music notation interfaces with the musical material transcribed. More information will follow on these projects.

Transcription quizzes will include 3-4 dictations (a combination of harmonic and melodic selections) and possibly a few chord identifications. Each transcription quiz will be qualitatively different but will be graded according to the following guidelines:

A = highly accurate pitch, rhythm, and harmonic analysis
B = a few errors in any of the three categories above
C = a moderate number of errors in the above categories
D = pervasive errors in the above categories
F = no identifiable melodic/rhythmic elements from original excerpt and/or pervasive harmonic analysis errors
0 = no submission

Please note that Canvas gradebook computes most readily with percentage/numerically quantified grades rather than letter grades, but our lab is based on performances that are difficult to quantify in this manner. All letter grades in this course, whether daily work, quizzes, or projects, will be converted to numerical or percentage representations for the purposes of Canvas records, with a careful view given toward your achievement in this conversion process. Please see me if you have additional questions about how lab grades work.

Online Resources for Practice:
http://teoria.com/
https://www.artusi.xyz/

https://www.musictheory.net/
https://tonesavvy.com/

Tentative Calendar <mark>(NOTE FULL OR GROUP SESSION DESIGNATIONS):</mark>

Week 1: 8/31   **FULL CLASS SESSION:** Introduction to class, diagnostic exam, surveys; Intro to solfège exercises for independent practice.

Week 2: 9/7   **FULL CLASS SESSION:** Introduction to sight singing and transcription strategies and transcription project #1; introduction to Unit 1 keyboard skills. Groups announced.

Week 3: 9/12, 9/14   **GROUP SESSIONS:** Unit 1 Benjamin/Horvit, et al. ("**B/H")** selections; keyboard skills, and pedaling; class transcriptions.

Week 4: 9/19, 9/21   **GROUP SESSIONS:** Unit 1 material, continued.

Week 5: 9/26, 9/28   **FULL CLASS SESSIONS:** Sign up for Performance Quiz #1 on 10/3 and 10/5 on Canvas, available on 9/26. **Transcription Quiz #1 on 9/28 (Wed.)**

Week 6: 10/3, 10/5   **Performance Quiz Unit 1 (individual appointments)**

Week 7: 10/10, 10/12   **GROUP SESSIONS:** Introduction to B/H Unit 2 material, Unit 2 progressions, and Unit 2 keyboard skills.

Week 8: 10/17, 10/19   **GROUP SESSIONS. Project #1 due on 10/19 by 11:59 p.m.** Unit 2 material, continued.

Week 9: 10/24, 10/26   **GROUP SESSIONS:** Unit 2 material, continued. Introduction to Project #2.

Week 10: 10/31, 11/2   **FULL CLASS SESSIONS. Transcription quiz #2 on 11/2.** Sign up for Performance Quiz #2 on 11/7 and 11/9, available on 10/31.

Week 11: 11/7, 11/9   **Performance Quiz #2 (individual appointments)**

Week 12: 11/14, 11/16   **GROUP SESSIONS:** Introduction to B/H Unit 3 material; Unit 3 progressions, and Unit 3 keyboard skills.

Week 13: 11/21   **Project #2 Work Session with your team.** Optional team/individual appointments with me for guidance on your project.

Week 14: 11/28, 11/30   **FULL CLASS SESSIONS:** Unit 3 material, continued. Sign up for Performance Quiz #3 on 12/5 and 12/7, available on 11/28. **Transcription Quiz #3 on 11/30 (Wed.)**

Week 15: 12/5, 12/7   **Performance Quiz #3 (individual appointments)**

Week 16: 12/12: Transcription Project #2 due by 11:59 p.m. on 12/12. No class session.