

# **2101EBL**

## **Musicianship 2**

### **Semester 1 2009**

Academic Organisation:	School of Education and Professional Studies
Faculty:	Faculty of Education
Credit point value:	10
Student Contribution Band:	Band 1
Course level:	Undergraduate
Campus/Location/Learning Mode:	Mt Gravatt / On Campus / In Person
Convenor/s:	Dr Scott Harrison (Mt Gravatt)
Enrolment Restrictions:	Nil
This document was last updated:	16 January 2009

#### **BRIEF COURSE DESCRIPTION**

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This course extends students' knowledge of basic harmony and composition, introduces them to arranging for orchestral instruments using music technology and continues to develop their musical skills through aural work, singing and practical music making. It is expected that students will attend choir, perform on their solo instrument or take part in an ensemble performance at the end of the semester.

Incompatible: TT32502 Musicianship 2

Advised Prerequisite: TT32501 Musicianship 1 OR VTA1102 Musicianship 1

Restriction: Student must be enrolled in one of the following programs: 1050 BEd Primary, 1060 BEd Primary, 1051 BEd Secondary, 1053 BEd Drama

## SECTION A – TEACHING, LEARNING AND ASSESSMENT

### COURSE AIMS

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#### Course Aims

This course extends students' knowledge of basic materials of music, introduces them to arranging for orchestral instruments using music technology and continues to develop their musical skills through aural work, singing and practical music making. It is expected that students will attend choir, perform on their solo instrument and take part in an ensemble. On completion of this course students should have developed their musical skills, aural awareness, and understanding and appreciation of music, beyond the levels attained in Musicianship I. They should have an understanding of basic orchestration and be able to make simple transcriptions for various ensembles. Musicianship II is a continued development of various skills learnt in both Musicianship I and Practical Studies.

### LEARNING OUTCOMES

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On completion of this course, students should be able to:

1. directly and practically engage in music;
2. improve their knowledge of music materials and technology;
3. develop aural awareness;
4. develop expertise in collaborating with other music educators
5. Apply musical skills in practical settings, including performance and composition

### CONTENT, ORGANISATION AND TEACHING STRATEGIES

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The course material is vital in the development of quality musicians. The skills learnt contribute to overall ability as a musician and assist in the development of teaching skills. The course allows for varied modes of delivery including aural, visual and kinaesthetic. The materials for the course are available and presented in a variety of formats including print, on-line, and face-to-face. Working in the music computer lab is also an integral component of the course. Within this course a range of teaching methods will be employed to best address the needs of the students and delivery of course content. Students will be involved in individual and group work and will be provided with varied approaches to the teaching and learning of music.

#### Contact Summary

Students are expected to attend all classes. Choir, Repertoire and Ensemble have a graded attendance and contribution component.

### CONTENT SUMMARY

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Students will sequentially cover theoretical, aural and practical skills through:

- Continuing studies in harmony and composition
- Regular aural training, sight singing practise and dictation
- Arrangement techniques including generic arranging skills and skills for instruments using various music software
- Performance of arrangements
- Practical experience in ensemble work
- Choir participation

Topic	Lecture Content	Laboratory Content	Practical Workshops and Rehearsals
1.	Introduction to course materials	Introduction to Computer Lab/Arranging Skills	Repertoire selection, rehearsal and development
2.	Revision of existing Theoretical and aural concepts	Arranging for Strings	Repertoire selection, rehearsal and development
3.	New Theoretical concepts	Arranging for Woodwind	Repertoire selection, rehearsal and development
4.	Diagnostic test of aural skills	Arranging for Brass	Repertoire rehearsal and development
5.	New Theoretical concepts	Consultation time for arrangements	Repertoire rehearsal and development
6.	New Theoretical concepts	Consultation time for arrangements	Repertoire rehearsal and development
7.	Revision of new Theoretical and aural concepts	Consultation time for arrangements	Repertoire rehearsal and development
8.	Practical Assessment (a)	Consultation time for arrangements	Repertoire polishing and performance preparation
9.	Public Holiday	Public Holiday	Performance
10.	Repertoire development		
11.	Repertoire development		
12.	Repertoire development		
13.	Practical Assessment (b)		

## ASSESSMENT

### Summary of Assessment

Item	Assessment Task	Length	Weighting	Total Marks	Relevant Learning Outcomes	Due Day and Time
1.	Composition		35%	35	2,3,5	In class, Monday Week 10
2.	Practical Assessment		65%	65	1, 2, 3, 5	Part A In class, Monday Week 8, Part B In class Monday Week 13

It is a requirement of the course that all enrolled students participate in choir and attend 80% of rehearsals and the performance.

### Assessment Details

Each section of the assessment for this subject must be completed.  
Failure in any section will result in a maximum grade of PASS.

## 1. COMPOSITION

## **CHOOSE EITHER A, B OR C (35%)**

### **A: STRING ASSIGNMENT**

Select a short piano piece, or song with piano accompaniment, and arrange it for strings, as follows:

Violin 1

Violin 2 – normal second violin part

AND/OR Simple violin part (open strings and first fingers)

Cello

Double Bass

### **Or B: WOODWIND ASSIGNMENT**

Make a transcription for woodwind ensemble using flute, oboe, clarinet, bassoon, and alto and tenor saxophones. It might be a good idea to write the same bass part out for bassoon and bass clarinet as the bassoon is not always available in school ensembles.

Choose a suitable key for woodwind instruments and select a piece of music which will allow you to demonstrate your knowledge of the range of each instrument and its particular timbre.

Write in full score and submit your original. Suggested length 24 -32 bars.

### **Or C: BRASS ASSIGNMENT**

Choose a Christmas Carol in a suitable key for brass instruments. Write for trumpet in Bb, horn in F, trombone and tuba. Parts may be divided if necessary. Please write the same horn part out for both a horn in F and a horn in E flat.

Usually a choral version of a Carol is useful as an original because the parts are already allocated. It would be an advantage in your arrangement to have the melody line played at some time other than in the top part, to show your ability to create variety in a short piece.

Write in full score and submit your original. Suggested length 24 – 32 bars.

#### **Criteria**

- Inclusion of all parts and correct order on staff, score and parts correct. Accurate writing skills for instrumentation
- Correct grouping of notes, selection of clef, time signature etc.
- Correct melodic and harmonic elements, form etc.
- Use of musical elements – eg. Dynamics, articulation
- Overall effect and unity of the arrangement

## **2. Practical Assessment (65%)**

### **a) Aural**

Students will be required to

- discriminate between simple and compound time in writing and listening
- recognise and write rhythmic patterns
- identify and use anacruses
- recognise and write major, minor, augmented and diminished intervals and triads
- distinguish and write major and minor triads in root position and inversions
- identify and write diatonic chords in set progressions
- identify and write perfect, plagal, imperfect and interrupted cadences
- recognise and write modulations to the relative major or relative minor within melodies and harmonic passages
- write dictated rhythms up to 4 bars in length with a given time signature
- melodies in treble or bass clef in a number of keys (C, G, D, A, E, F, Bb, Eb major; A, E, B, F#, C#, D, G, C minor)
- sing and write major, minor (all forms), pentatonic, whole tone, and chromatic scales, Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian modes

- sing perfect, major, minor, augmented or diminished intervals above a given note
- maintain a part within a choral work for SATB
- clap rhythmic passages at sight
- sing melodies to solfa in specified keys
- sightsinging an individual part in an instrumental or choral work

The computer program “Auralia” should be used to supplement the workshops.

## b) Repertoire (35%)

Students will perform (sing and play on instruments) pieces of repertoire relevant to secondary music classrooms. Repertoire will be selected in Week 1 and posted on the course [Learning@Griffith](#) site

Criteria for Practical Assessment

Accuracy in

Pitch

Rhythm

Dynamics

Phrasing

Sensitivity to style and genre

Aesthetic awareness

### Return of Assessment Items

Tests will be returned in the week after they have been given. Compositions will be available in week 9

### Notification of Availability of Feedback on Assessment

Worksheets and Tests results will be provided in the week after they have been given. Composition and Practical results will be available in week 15

### Extensions

Extension to assessment will only be granted by the course convenor on medical grounds supported by appropriate documentation.

## GRADUATE SKILLS

The [Griffith Graduate Statement](#) states the characteristics that the University seeks to engender in its graduates through its degree programs.

Graduate Skills	Taught	Practised	Assessed
Effective communication (written)	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Effective communication (oral)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Effective communication (interpersonal)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Information literacy	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Problem solving	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Critical evaluation	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Work autonomously	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

Work in teams	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Creativity and innovation	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Ethical behaviour in social / professional / work environments	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Responsible, effective citizenship	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

## TEACHING TEAM

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### Course Convenor and lecturer

Convenor Details	Mt Gravatt
Campus Convenor	Dr Scott Harrison
Email	Scott.Harrison@griffith.edu.au
Office Location	M091.123
Phone	37355734
Fax	37356868
Consultation times	Scott Harrison is available at Mt Gravatt all day Monday, Wednesday morning and Thursday morning. Please make an appointment.

## COURSE COMMUNICATIONS

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Please direct all communications to

Course Convenor	Dr Scott Harrison
Email	Scott.Harrison@griffith.edu.au
Office Location	M091.123
Phone	37355734
Fax	37356868
Consultation times	Scott Harrison is usually available at Mt Gravatt all day Monday, Wednesday morning and Thursday morning. Please make an appointment.

Scott is best contacted via email, as he also has teaching and research duties at the Southbank campus.

PowerPoints from the lectures will be placed on Learning@Griffith site, and students are expected to check both the site and their university email account regularly for course information and updates.

## TEXTS AND SUPPORTING MATERIALS

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### REQUIRED MATERIALS

Headphones for use in the laboratory available from the bookshop  
 Manuscript paper  
 Blank media

### REQUIRED TEXTS

- Bolkovac, E. & Johnson, J. (Eds) (1996). *150 Rounds for Singing and Teaching* Sydney: Boosey & Hawkes
- *Composer Notes* and *Sibelius* are available in the computer lab –

- MO9 Room 1.126
- Descant and Treble Recorder (Yamaha recommended)
- ABC Sing Book

## RECOMMENDED TEXTS

Bennett, R. (1989) *Instruments of the Orchestra*. Cambridge: Cambridge University Press

Cowling, C. (1975) *The Cello*. London: Batsford

### Reference books available in the Library:

*Musical Instruments of the World* (1976) New York: Diagram Group, Paddington Press

*The New Grove Dictionary of Music and Musicians* (1980) ed. Stanley Sadie. London: Macmillan

*The New Oxford Companion to Music* (1983) ed. Denis Arnold. Oxford: Oxford University Press

## SECTION B – ADDITIONAL COURSE INFORMATION

Students should refer to the Learning@Griffith website for further information about this course

## SECTION C – KEY UNIVERSITY INFORMATION

### ACADEMIC MISCONDUCT

Students must conduct their studies at the University honestly, ethically and in accordance with accepted standards of academic conduct. Any form of academic conduct that is contrary to these standards is academic misconduct and is unacceptable.

Some students engage deliberately in academic misconduct, with intent to deceive. This conscious, pre-mediated form of cheating is one of the worst forms of fraudulent academic behaviour, for which the University has zero tolerance and for which penalties, including exclusion from the University, will be applied.

However the University recognises many students commit academic misconduct without intent to deceive. These students may be required to undertake additional educational activities to remediate their behaviour.

Specifically it is academic misconduct for a student to:

- ***Cheat in examinations and tests*** by communicating, or attempting to communicate, with a fellow individual who is neither an invigilator or member of staff; by copying, or attempting to copy from a fellow candidate; attempting to introduce or consult during the examination, any unauthorised printed or written material, or electronic calculating or information storage device; or mobile phones or other communication device, or impersonates another.
- ***Fabricate results*** by claiming to have carried out tests, experiments or observations that have not taken place or by presenting results not supported by the evidence with the object of obtaining an unfair advantage.
- ***Misrepresent themselves*** by presenting an untrue statement or not disclosing where there is a duty to disclose in order to create a false appearance or identity.
- ***Plagiarise*** by representing the work of another as their own original work, without appropriate acknowledgement of the author or the source. This category of cheating includes the following:
  1. collusion, where a piece of work prepared by a group is represented as if it were the student's own;

2. acquiring or commissioning a piece of work, which is not his/her own and representing it as if it were, by
  - purchasing a paper from a commercial service, including internet sites, whether pre-written or specially prepared for the student concerned
  - submitting a paper written by another person, either by a fellow student or a person who is not a member of the University;
3. duplication of the same or almost identical work for more than one assessment item;
4. copying ideas, concepts, research data, images, sounds or text;
5. paraphrasing a paper from a source text, whether in manuscript, printed or electronic form, without appropriate acknowledgement;
6. cutting or pasting statements from multiple sources or piecing together work of others and representing them as original work;
7. submitting, as one own work, all or part of another student's work, even with the student's knowledge or consent.

A student who willingly assists another student to plagiarise (for example by willingly giving them their own work to copy from) is also breaching academic integrity, and may be subject to disciplinary action.

Visit the University's Institutional Framework for Promoting Academic Integrity Among Students for further details.

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## PLAGIARISM DETECTION SOFTWARE

The University uses plagiarism detection software. Students should be aware that your Course Convenor may use this software to check submitted assignments. If this is the case your Course Convenor will provide more detailed information about how the detection software will be used for individual assessment items.

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## HEALTH AND SAFETY

Griffith University is committed to providing a safe work and study environment, however all students, staff and visitors have an obligation to ensure the safety of themselves and those whose safety may be affected by their actions. Staff in control of learning activities will ensure as far as reasonably practical, that those activities are safe and that all safety obligations are being met. Students are required to comply with all safety instructions and are requested to report safety concerns to the University.

General health and safety information can be obtained from [http://www.griffith.edu.au/hrm/health\\_and\\_safety/](http://www.griffith.edu.au/hrm/health_and_safety/)

Information about Laboratory safety can be obtained from [http://www.griffith.edu.au/ots/secure/health/content\\_labsafety.html](http://www.griffith.edu.au/ots/secure/health/content_labsafety.html)

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## KEY STUDENT-RELATED POLICIES

All University policy documents are accessible to students via the University's Policy Library website at: [www.griffith.edu.au/policylibrary](http://www.griffith.edu.au/policylibrary). Links to key policy documents are included below for easy reference:

[Academic Calendar](#)

[Academic Standing, Progression and Exclusion Policy](#)

[Assessment Policy](#)

[Examinations Timetabling Policy and Procedures](#)

[Guideline on Student E-Mail](#)

[Health and Safety Policy](#)

[Institutional Framework for Promoting Academic Integrity Among Students](#)

[Policy on Student Grievances and Appeals](#)

[Student Administration Policy](#)

[Student Charter](#)

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## UNIVERSITY SUPPORT RESOURCES



The University provides many facilities and support services to assist students in their studies. Links to information about University support resources available to students are included below for easy reference:

[Learning Centres](#) - the University provides access to common use computing facilities for educational purposes. For details visit [www.griffith.edu.au/cuse](http://www.griffith.edu.au/cuse)

[Learning@Griffith](#) - there is a dedicated website for this course via the Learning@Griffith student portal.

[Student Services](#) facilitate student access to and success at their academic studies. Student Services includes: Careers and Employment Service; Chaplaincy; Counselling Service; Health Service; Student Equity Services (incorporating the Disabilities Service); and the Welfare Office.

[Learning Services](#) within the Division of Information Services provides learning support in three skill areas: computing skills; library skills; and academic skills. The study skills resources on the website include self-help tasks focusing on critical thinking, exam skills, note taking, preparing presentations, referencing, writing, proof reading, and time management.