

Music 11
 Week 1, class 1

Are you sleeping? (Frère Jacques)

Are you sleeping? Are you sleeping? Brother John , Brother John?
 Morning bells are ringing, Morning bells are ringing, Ding, ding, dong! Ding, ding, dong!

Go tell Aunt Rhody

Go tell Aunt Rhody, go tell aunt Rhody, go tell aunt Rhody, the old grey goose is dead.

UT que-ant la-xis RE-so-na-re fi-bris MI-ra ges-to-rum FA-mu-li tu- o-rum
 SO-lue pol-lu-ti LA-bi-i re-a-tum san-cte lo-an-nes.

Do-Re-Mi (From the Sound of Music)

- 8 DO That will bring us back to do-oh-oh-oh!
- 7 TI Tea... a drink with jam and bread
- 6 LA La... a note to follow Sew,
- 5 SO Sew...a needle pulling thread,
- 4 FA Far...a long, long way to run.
- 3 MI Me...a name I call myself,
- 2 RE Ray...a drop of golden sun,
- 1 DO Doe...a deer, a female deer,

DO
 TI
 LA
 SO
 FA
 MI
 RE
 DO

Hand gestures: 8 (fist), 7 (pointing up), 6 (pointing down), 5 (palm up), 4 (palm down), 3 (pointing right), 2 (palm up), 1 (fist)

Interval markings:
 DO-TI: HS
 TI-LA: WS
 LA-SO: WS
 SO-FA: WS
 FA-MI: Half step
 MI-RE: WS
 RE-DO: Whole Step

Music 11

Week 1 class 1 (songs)

1. Are you slee - ping, Are you slee - ping, Broth - er John,
do re mi do

4. Broth - er John Mor - ning bells are ring - ing, Morn - ing bells are ring - ing Ding dang dong Ding dang dong!

1. Go tell Aunt Rho - dy Go tell Aunt Rho - dy
mi mi re

5. Go tell Aunt Rho - dy the old grey goose is dead.

1. Doe... a deer, a fe-male deer, Ray... a drop of golden sun, - Me... a name I call my -
self, Far... a long, long way to run. - Sew... a nee-dle pull-ing thread, -
La... a note to fol-low Sew, - Tea... a drink with jam and
bread - That will bring us back to do - oh - oh - oh!

33. Doe! Do re mi fa so la ti do!

ASSIGNMENT for WEEK 1, class 2

NAME _____

LEARN: solmization syllables and hand signs

PRACTICE: the songs (Frère Jacques, Go tell Aunt Rhody) with solmization syllables, showing hand signs simultaneously.

Practice to sing the syllables in a row.

WRITTEN ASSIGNMENT:

Copy the songs (Frère Jacques and Go tell Aunt Rhody) without the text and write the solmization syllables below the notes.

A musical staff with a treble clef and a common time signature (C). A single quarter note is written on the second line of the staff, with the syllable 'do' written below it.

An empty musical staff with five lines.

A musical staff with a treble clef and a common time signature (C). A single quarter note is written on the third line of the staff, with the syllable 'mi' written below it.

An empty musical staff with five lines.

READ: read again the Guidelines carefully. Please come to me if you have any questions
Read the Preface to *Rudiments of Music*.

PREVIEW:

To get prepared for the next class meeting, skim through the first chapter of *Rudiments of Music*. Start to do the exercises.

Come prepared with at least **two questions** about what you have read.

Please write down how much time (total) you spent with this assignment: _____

Music 11, Spring 2010
Arms Music Building 212
M/W/F 1:00-1:50

Professor Klára Móricz
Office 9, Music Building
Tel.: 542-8307
email: kmoricz@amherst.edu
Office Hours: M/F 2:00-3:00

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WARNING!

Because of over-registration, I cannot guarantee that you'll be able to get into the class this semester. Please make sure that you have **another class** to take in case you don't get into Music 11 this semester. We offer the class every semester, so if you don't get in now, you'll be able to get in next semester. Please let me know if you have any particular reason to take the class this semester (i.e. you have to take the class because of instrumental instruction you had for credit, etc.).

I will meet with everybody individually in the first few days of classes and determine who will be in the class. I will let you know by the end of the week (or earlier, if possible).

Guidelines

PLEASE READ THE GUIDELINES CAREFULLY BEFORE THE NEXT CLASS MEETING

Texts: Ottman, *Rudiments of Music* (available for purchase at Amherst Books, 8 Main Street, Amherst). If you purchase a "used" copy, make sure that it is in new condition (i.e. exercises are not filled out).

Anthology of Songs (handed out in class)

Songs on Music Library website ("find my course reserves," in the right corner)

You will also need: a notebook of music paper (available at Hastings) and an empty binder for keeping various handouts and music. Please bring ALL of the above to classes.

Goals. This is primarily a skills class. The skill you will be learning is reading and writing music through sight-singing and written assignments. Sight-singing is the ability to look at written music and accurately sing what is represented on the page. In order to do this you will also have to learn a number of technical things about music (music theory).

Prerequisites. The only prerequisite for the class is the ability to work hard and attend every class and section. This class is designed for people who are interested in music but have little experience (or have experience in singing or playing but would like to learn the fundamentals of music theory). Don't worry about your ability to sing. Music 11 is not primarily a singing class—we sing to make learning theory easier. The only thing I require is your willingness to sing.

What if you have played piano, violin, clarinet, marimba and sung in the church choir for the last 12 years? In this case, you may belong to a class that starts from a more advanced level (such as Music 12). On the other hand, you may, despite your illustrious musical achievements, not yet qualify for a more advanced class. The result of your diagnostic text and oral examination should clarify your level. If you have further questions, please talk to me.

You can also take a self-administered placement exam available on the Music Department website: <https://www.amherst.edu/academiclife/departments/music/theoryexam>

What if you have had no musical experience?

This class is designed to teach you what you need to know. But if you have never even tried to read music before or don't have a picture of the piano keyboard in your mind, these basics will require some intense work and concentration in the first couple of weeks.

What if you think you might be "tone deaf"?

No one is tone deaf, but some people have a great deal of difficulty controlling their voice to accurately reproduce pitches that they hear. This is not an insurmountable problem, but it requires lots of work at the beginning and you might decide not to take the class this semester. After the first individual meeting I will be able to tell you whether you will need to work extra hard for the class (at least initially) or will be able to improve along with the other students in the class.

Class Participation. The only way to learn how to read music is to practice it over and over again. The only way for me to know how you are progressing and how I can help you is to hear you sing individually in class. Everyone will be expected to regularly sing alone in front of the class. I strongly recommend practicing regularly with a classmate outside of class and prepare singing assignments together. Having someone to check your singing or prepare group assignments will help you improve faster (and making music together is always more fun).

Class & Section Attendance. Since this is a skills class, attending classes is crucial. I expect you to come to every class (and section). If you cannot come, please consider that after 3 missed classes 3% will be deducted from your final grade for each subsequent absence. If you miss a class, make sure that you know what the assignment is because you will be responsible for the subject we covered even if you were absent. Missed appointments will count as absences.

Assignments. You will receive a fair number of written and singing assignments for every class. Occasionally written assignments may take as long as 2 hours. It is advisable not to try to do your written assignment at the last minute—doing less at once but doing it every day would help improve your ability to write music. I also expect you to work between 20 and 30 minutes every day on your singing assignments. Overall, if you do not spread out the time for assignments over the whole week, you will not be able to improve as fast as you should. The book has the keys to the exercises, so many times you will be

asked to correct your own assignment. If you have problems and feel that you did poorly, you can always come to me for help. You will have weekly quizzes to check whether you learned the material. If your quiz grade is low, you will be required to turn in your assignments for the previous week. Your assignments won't be graded, but missed assignments will affect your final grade. There will be **NO MAKE-UPS FOR QUIZZES OR EXAMS.**

Piano. Learning to find the notes on the keyboard can be very helpful in this early stage of learning music fundamentals. You will have to learn some basic piano exercises, scales, and simple tunes as part of your weekly assignments. There are two practice rooms that are open and don't require keys. To be able to have access to a piano whenever you have time, I would advise you to get a key to the practice rooms from the Department Secretary (Suzette Farnham) in the first two weeks of classes from 9:30 to 11:30. A \$25,00 deposit will be charged to your student account (this amount will be returned to your account after you hand back the key at the end of the semester).

Sections. In addition to three class meetings, there will be one section meeting per week (time to be arranged) with the Graduate Assistant James Laff. Sections will begin in the second week of classes. The Graduate Assistant is also an important resource should you need additional individual help. Please fill out and **HAND IN** the form about your schedule.

Individual Meetings. In order to know how you are doing individually in the class I will meet with you occasionally for at least 10 minutes. Depending on your improvement you might require less or more individual meetings than your classmates.

Best of luck for a great semester!!!

Schedule until Spring Break

Week 1 (Jan. 25, 27, 29)

- Let start singing! Introduction of movable do.
- Introduction of notation (pitch, staff, musical alphabet, clefs, ledger lines, great staff): Ottman, chapter 1.
- Introduction of piano keyboard (keyboard, names of white keys, intervals, octave, half steps and whole steps, accidentals, names of black keys, enharmonic spelling); Ottman, chapter 2.

Week 2 (Feb. 1, 3, 5)

SECTIONS BEGIN

- Introducing rhythmic values (construction of notes; beamed notes, note values, notation of rests; rhythmic reading): Ottman, chapter 3.
- Differentiating between chromatic and diatonic half steps: Ottman, chapter 4.
- Introducing major scales (major scales, dotted notes, tie): Ottman, chapter 5

Week 3 (Feb. 8, 10, 12)

- Name of scale degrees (tonic, dominant, etc.) Combination of letter names, solmization, scale degrees, and names of scale degrees; perfect fifth and “bad fifth”; octave designation: Ottman, chapter 6.
- Review for midterm, playing major scales on the piano (Ottman, chapter 10)
- Self-administered midterm 1. **Lecture/demonstration with Vusi Mahlasela**

Week 4 (Feb. 15, 17, 19)

- Let’s do rhythm! Beat, tempo, measure, division of beat, meter, time signature (combined chapters 7-9); composing nursery rhymes.

Week 5 (Feb. 22, 24, 26)

- Conductor beat; anacrusis: Ottman, chapter 12.
- And finally, key signatures.... (circle of fifth and other magic methods): Ottman, chapter 11.
- Back to rhythm (beams, rests, rhythmic transcription; differentiation between 3/4 and 6/8): Ottman, chapter 13. Steve Reich’s *Clapping music*.

Week 6 (March 1, 3, 5)

- Lecture/demonstration with John Baily and Veronica Doubleday**
- Getting cloudy: introduction of minor (comparison of major and minor scales; three types of minor scales): Ottman, chapter 14.
- Names of scale degrees in minor; minor key signatures: Ottman, chapters 15-16.

Week 7 (March 8, 10, 12)

- Relationships between major and minor keys (parallel and relative keys; irregular parallel keys): Ottman, chapter 17.
- Distance between keys on the circle of fifths. Review for midterm.
- Midterm 2.

SPRING BREAK

Please fill out this form and bring it to your individual meeting. The more information you provide the better I can determine whether the class is right for you.

NAME

[print] _____
last first

email address: _____

phone # _____

year _____

Major(s) or future major _____

Other Music Department courses you are taking _____

Musical background

Have you had any kind of music theory before? (yes) _____ (no) _____

Where, for how long?

_____ Have you used (1) solmization syllables (do-re-mi etc.) _____
(2) numbers? _____

Instrument(s) played: _____

for how long: _____

where: _____

Have you sung in a choir/played in a band? _____

for how long: _____

where: _____

Other musical activity _____

Why are you taking this class? What would you like to achieve by the end of the semester?

What kinds of music are you most interested in performing and/or learning about?

Diagnostic Test (WRITTEN part)

Student's Name: _____

(Please don't spend more than 10 minutes on this test)

1. Name the parts marked on the score:

A musical score on a single staff in 4/4 time, key of B-flat major. The melody consists of quarter and eighth notes. Five numbered brackets mark the following sections:

- ①: A bracket above the staff from the beginning to the first measure.
- ②: A bracket below the staff from the beginning to the first measure.
- ③: A bracket above the staff from the first measure to the second measure.
- ④: A bracket below the staff from the second measure to the end of the piece.
- ⑤: A bracket above the staff from the second measure to the end of the piece.

2. Name the pitches under the melody:

A musical score on a single staff in 3/4 time, key of B-flat major. The tempo marking "Slowly" is written above the staff. The melody consists of quarter and eighth notes. Below the staff is a dashed line for writing the names of the pitches.

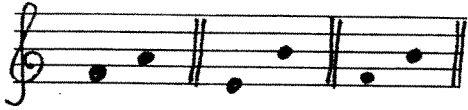
3. In what key is this melody? _____

A musical score on a single staff in 4/4 time, key of C major. The melody consists of quarter and eighth notes with slurs. The dynamic marking *f* (forte) is placed below the first measure, and the dynamic marking *p* (piano) is placed below the fifth measure.

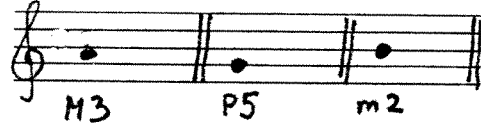
4. What is the key signature of

D Major _____ B Major _____
f minor _____ c minor _____

5. Name the following intervals:



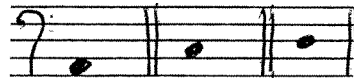
6. Notate the following intervals:



7. Name the following harmonies:

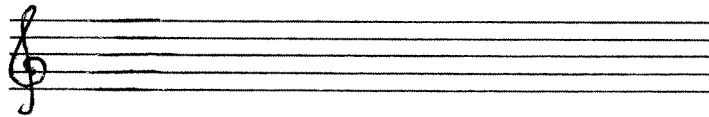


8. Notate the following harmonies:

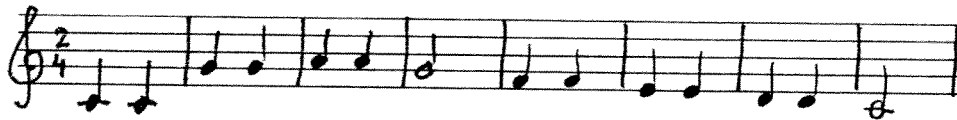


Major minor Major

9. Write a C-Major scale:



10. Do you recognize this melody? What is it? _____



Please rate how difficult this quiz was for you (1 = easy; 10 = extremely difficult) _____

Please fill in your schedule to the best of your knowledge. In a given time period, write "C" if you have a course meeting, "S" if you have a sport, "E" if you have an extracurricular activity, and "O" if other (explain below).

	M	T	W	TH	F
8:00					
9:00					
10:00					
11:00					
12:00					
1:00					
2:00					
3:00					
4:00					
5:00					
6:00					
7:00					
8:00					
9:00					

Notes: