

Musicianship II Class Structure & Activity Break-Down

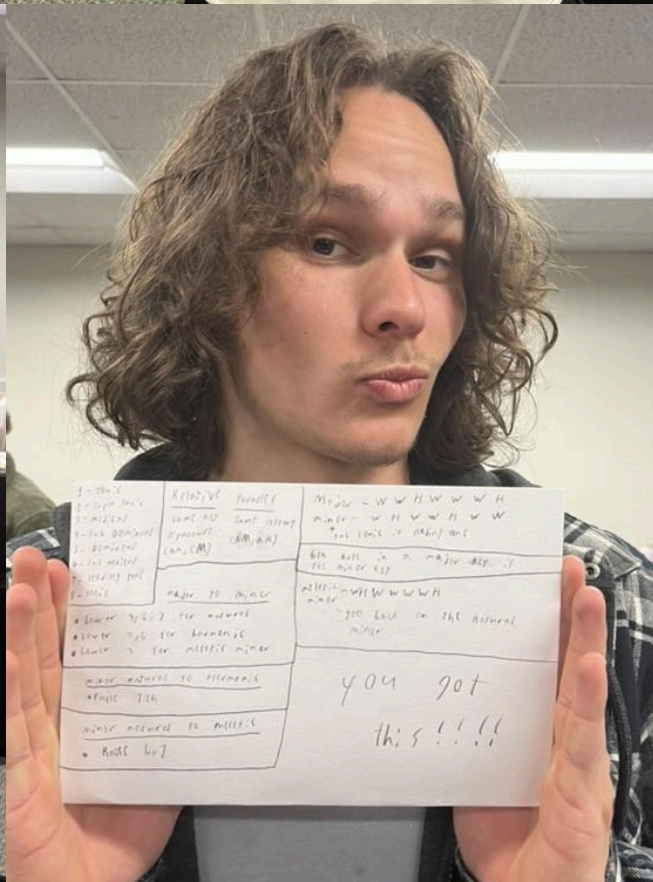
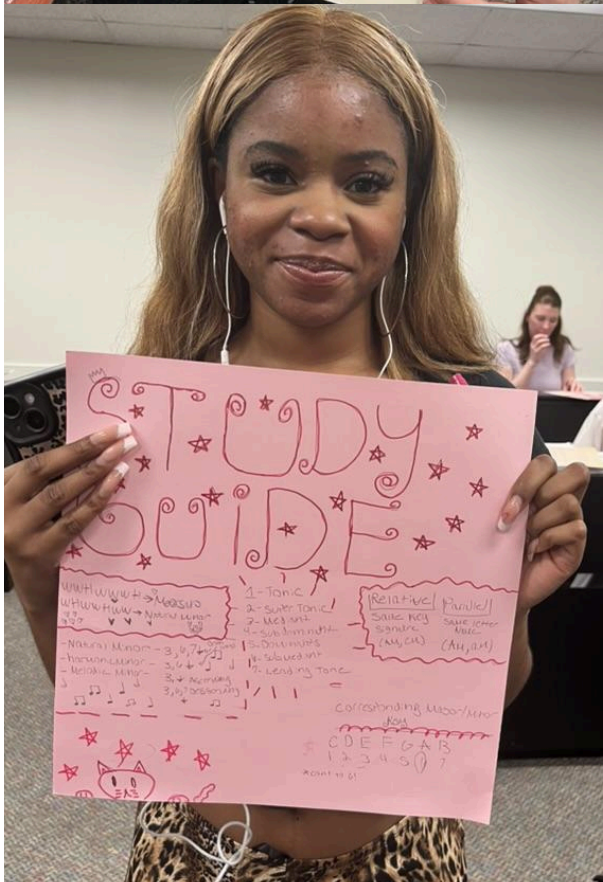
General Class Structure:

- 10 minutes- Analysis & sight-singing & playing example from the Musical Theatre canon (differentiated for student skill level).
 - Pull up a song that exemplifies the theory concept of the day (ie. on a day we discussed meter change & simple/compound & duple/triple/quadruple, I used “When the Music Plays” from *Doctor Zhivago*. Students had 5 minutes to tap out the rhythms & choose if they would be more challenged by sight singing the melody, plunking the melody on the piano, or attempting to play the piano line on the piano.
 - I do a circuit of listening to each of them practice on via the headphones so I can check in on which challenge they’re attempting.
 - Once the circuit is complete, I ask the class if there are any volunteers to share their work for each of the options & then everyone attempts to sing the passage together.
 - We engage in a brief analysis discussion where I prompt students to interrogate what the composer may intend to communicate based on the theory concept (“When the Music Plays”, there is a meter change to a waltz when the character reminisces, what may that signify? etc.).
- 10-15 minutes- Directed instruction on the theory concept.
 - I structure all of my directed instruction into a series of steps for clarity.
 - Take any questions.
- 25-30 minutes- Interactive activity, usually group/partner work. See examples below.

Assessment Preparation:

- Mock Quiz- Every quiz has an alternate version with the same structure but different questions to minimize confusion about what to prepare & expect, as well as check in on how much additional studying is needed (also helpful for me as the instructor).
- In-Class Study Guide & Review- They create an in-class study guide with craft materials. Hand-writing & clear explanation of steps to lead to success on quizzes (see photos below. Study guides were *not* allowed to be viewed during assessment, they were solely used as a study tool to hang in their rooms.
- Piano Skills incorporated into assessment- Each module has an accompanied piano-skills component. Module I: basic major scales, Module II: challenging major scales, Module 3: all major arpeggios. By the end of the class they will not only be able to plunk a melody, but also accompany themselves in vocal warm-ups and play chords along with pop songs.
- Opportunities in-class to demonstrate progress to reduce test anxiety

Study Guide Examples:



Activity Breakdown (I created all of these activities in my own brain without the assistance of AI. Connections to SLOs were done with AI assistance).

This class reinforces the following **Theatre BFA Student Learning Outcomes**:

BFA SLO 1: Students will be able to communicate clearly and effectively in written, oral, visual, and creative contexts.

BFA SLO 5: Students will learn to master fundamental skills and techniques of their chosen theatrical discipline.

By the end of this course, students will:

SLO 1: Sight-sing musical selections without the use of an instrument.

Sight-sing a melody, from the musical theatre spectrum, with rhythmic and melodic accuracy.

Sight-sing a harmony line from a SATB arrangement.

SLO 2: Play single line musical selections on a piano, keyboard, or piano app.

Play a melody, with rhythmic and melodic accuracy, on a piano, keyboard, or piano app.

Plunk out a harmony line from a SATB arrangement.

SLO 3: Analyze, using music theory, a selection from the musical theatre spectrum.

Perform a Chordal Analysis of a selection from the musical theatre spectrum

Perform an Intervallic Analysis of a selection from the musical theatre spectrum

SLO 4: Transcribe musical examples by ear (Aural Skills).

Transcribe a short melody for melodic accuracy from the musical theatre spectrum

Transcribe a short rhythmic example

Date	Title	Content	Instructions	Learning Objective
1/24/2025	Group Analysis Teaser	Beginnings of analysis with a focus on compound meter & rhythm.	See worksheet . In groups of 4, break down 16 bars of a musical theatre song in compound meter & discuss potential significance in composer's rhythmic choices. Present findings to the rest of the class.	I will analyze compound meter and rhythmic choices in musical theatre with my peers to understand composer intent <i>SLO 3 & BFA SLO 1</i>
1/27/2025	Ear Training: The Triangle of Learning	Rhythmic Dictation	Groups of 3: Phase 1- each group member creates six two-measure rhythmic patterns (2/4, 3/4, 4/4, 6/8, 9/8, 12/8).	I will compose, read, and transcribe rhythmic patterns in various meters through collaborative ear training.

			Phase 2- rotate the papers. Take turns in each of the following roles- sight-reader, transcriber, checker. The sight-reader reads the rhythm written by the checker aloud, and the transcriber writes down what they're hearing on black staff paper. The checker observes the accuracy of the Reader & Transcriber & makes any necessary corrections. Continue until all have the opportunity to experience all roles.	<i>SLO 4, BFA SLO 1</i>
1/29/2025	Duple & Triplet Teamwork Time	Duples & Triplets	In pairs, attempt to count in 2 and 3 at the same time, first without a metronome, and then with a metronome. Switch roles.	I will practice counting and internalizing duples and triplets simultaneously to improve aural skills. <i>SLO 4</i>
2/3/2025	Sight-Singing Duets	Sight-Singing Unit 3	Each pair assigned a sight singing duet passage from Unit 3 of the sight singing textbook. Each pair sight-sang their passage as a "rough draft", and then was given time to practice with one another (without using the piano), before performing for one another at the end of class. A third student conducted each pair for their performance.	I will rehearse and perform a sight-singing duet with a partner while applying conducting skills. <i>SLO 1 & BFA SLO 5</i>
2/7/2025	"What Are You Doing" game but make it Music Theory	Scale Degree names, major scales.	Each student comes to the board & writes a question with the following format: "In *insert major key*, what is the *scale degree name*. The next student in line answers the question & is the next "asker". Students watching answered the questions on paper.	I will create and answer questions about major scale degree names to deepen my theoretical understanding. <i>SLO 3 & BFA SLO 1</i>
2/10/2025	Team Transcribing	Ear Training, Transcribing	This makes sense in my head. A1, B1, A2, B2 worksheets, each	I will sing and transcribe intervals with a partner to

	Intervals	Intervals	partner gets one of each (A1 & B1 have interval name & starting pitch, A2 & B2 have only the starting pitch (corresponding with A1 or B1 respectively). Students complete A1 & B1 worksheets independently by completing the interval as described. Students sing the intervals they completed on the 1 worksheet for the other student to transcribe on their 2 worksheet.	strengthen my aural and theoretical understanding. <i>SLO 3 & SLO 4</i>
2/17/2025	Sight Singing MT Time	Sight Singing Unit 4	Class was split in half & given 2 minutes to look at their assigned duet part from Unit 4 in the sight singing textbook. Performed in 2 part harmony on Ike's ASS. After two passages from the textbook, we used "Therapy" from <i>Tick, Tick, ... Boom!</i> In two groups & they performed in groups of 4 with two on each part. Students volunteered to conduct for each performance.	I will sight-sing two-part harmonies from musical theatre selections and conduct my peers' performances. <i>SLO 1 & BFA SLO 5</i>
2/24/2025	Team Interval String Transcription	Transcribing Interval Strings	In pairs, each partner writes two diatonic melodies (4 measures in their time signature & key signature of choice) and plays it on the piano for their partner to transcribe.	I will compose and transcribe diatonic melodies by ear with a partner and play them on the piano. <i>SLO 2, SLO 4, BFA SLO 5</i>
2/28/2025	Pop Song Party Time	Piano skills (chords). Building major & minor chords.	Each student selected a pop song (with guidance from me to ensure it was a challenging but doable level of difficulty) & wrote out the chords from the piano chart to staff paper. Once written out, they practiced self-accompanying on the piano. All students performed a verse & chorus of their song on Monday, 3/3.	I will analyze and play chords from a pop song, and perform self-accompanied piano arrangements. <i>SLO 2 & SLO 3</i>
3/5/2025	Pop Song	Roman	Students used the chordal analysis	I will apply Roman

	Roman Numeral Application	Numeral Analysis	they wrote for their pop song as a starting place for roman numeral analysis (since many pop songs have a chill I, IV, V, I structure). Challenge mode: rewrite the chords for cleaner voice leading & add inversions to the roman numeral analysis	numeral analysis to a pop song and explore ways to improve voice leading using inversions. <i>SLO 3</i>
3/7/2025	Musical Sudoku	Roman Numeral Analysis, Inversions.	In pairs, they completed this worksheet with the roman numerals & inversions (pulled from a past AP Music Theory test). We did the first four chords as a class & they worked together. Students were strategically paired so students with demonstrated understanding could deepen their knowledge by teaching peers (pitched as “if you’re chilling & this is enjoyable for you, use the opportunity to reach the next level of understanding by breaking down your steps to your partner”).	I will solve Roman numeral “musical Sudoku” with a peer to reinforce understanding of chord functions and inversions. <i>SLO 3 & BFA SLO 1</i>
3/24/2025 & 3/26/2025	Sight Singing Squads	Sight Singing Unit 8	Class split into 2 groups. Group 1 was sent into practice rooms to sight-sing & prepare duet performances from Unit 8 of the textbook. Group 2 sight-sang solo passages from Unit 8 of the textbook around the piano. Group 1 returned at the end of class to perform their duets.	I will sight-sing duets and solo passages from the textbook and collaborate with peers on performance and preparation. <i>SLO 1 & BFA SLO 5</i>
3/28/2025	Mock Audition Mania	Sight Singing Application	Matte O’Brien shared a cut from <i>Peter & I</i> . The cut was sent out to students 1 hour prior to class alongside a mock audition notice. Students entered one at a time & performed the cut acapella (given their starting note) & were encouraged to focus on both accuracy & storytelling.	I will participate in a mock audition using sight-singing and storytelling skills to simulate a new work callback experience. <i>SLO 1, BFA SLO 1</i>

			<p><i>“Good day to you all,</i></p> <p><i>Thank you for your interest in Peter and I. Based on your performance in the open call, we are delighted to extend you a callback, which will take place between 2:30-3:20PM in the Piano Lab in Coulter. For the callback, you will be asked to perform measures 59-76 of "Leaving Wonderland". Please follow the line marked as "Mic." (Michael) for the entirety of the cut. You may sing in your preferred octave and will perform acapella (you will be given your starting note & basic chord assistance as needed).</i></p> <p><i>Reminders:</i></p> <ul style="list-style-type: none"> ● <i>Use your resources.</i> ● <i>Collaborate with one another.</i> ● <i>Remember to perform! This is a new work, and we want to see what you bring to the piece, in addition to your skills as a musician.</i> <p><i>Break a leg, and we look forward to seeing you in the room!</i></p> <p><i>Thanks,</i> <i>Mowgli Waffles & Co.”</i></p>	
4/2/2025	Cadence Scavenger Hunt	Cadences	<p>In pairs, students filled out this worksheet to find examples of Authentic, Plagal, Half, & Deceptive cadences in either their semester repertoire or popular music. They wrote the chord progression to show their work &</p>	<p>I will identify and analyze cadences in music using Roman numeral analysis and collaborative listening.</p> <p><i>SLO 3 & SLO 4</i></p>

			shared their findings at the end of class (pitched as a race).	
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