

**Score Study, MUMS 375—Fall**  
**A Quad, Time TBD**  
**Paul Wiens, Professor**  
**Syllabus online: paulwiens.com**  
**Revised: 10/15/09**

Schedule: One hour of class per week (time TBD in consultation with students), One hour private study per week private study with instructor.

Goal of the course: As a result of the student's participation in Score Study I, the student will be able to demonstrate advanced audiation\* skills through the study of choral and choral/orchestral scores using solfeggio as the primary tool. \*[Audiation is the ability to hear music 'inside one's head' without audible sound stimuli]

Pre-requisite for the course: the successful completion of four levels of aural skills (MUMS 364) or the consent of the instructor.

Outcomes of the course:

1. Students will develop solfeggio skills in order to:
  - a. Audiate in a tonal environment with chromatic ambiguity
  - b. Audiate in an atonal environment with intervallic density and complexity
  - c. Audiate among treble, bass, alto and tenor clefs at concert pitch
  - d. Audiate standard transpositions at concert pitch
2. Students will apply solfeggio singing and audiation skills to a cappella and choral/orchestral scores.
3. Student will be able to move from one vocal or instrumental part to another while singing at concert pitch, incorporating clefs and transpositions (with as little interruption of tempo as possible)
4. Students will be able to sing and audiate chordal entities at concert pitch incorporating clefs and transpositions. (i.e. vertical/harmonic singing)

Outline for the course:

1. Tonal sight singing with chromatic ambiguity beginning with a review of Section IV from *A New Approach to Sight Singing* and culminating with an orchestral/choral score (Brahms *Requiem*).
2. Atonal sight singing beginning with a review of *Modus Novus* and culminating with an orchestral/choral score (Britten *War Requiem*).
3. Clef study beginning with alto and clef melodies from *A New Approach to Sight Singing* and culminating in reading of instrumental parts in clefs in orchestral/choral scores (Brahms & Britten).
4. Transposing parts beginning with examples from *Expressive Conducting 3.0* and culminating with instrumental parts in orchestral/choral scores.
5. Chordal audiation beginning with chorales in *101 Chorales*, chorales from Bach's *St John Passion* and *St Matthew Passion* as well as examples in *Modus Novus* and culminating with instrumental parts in 20<sup>th</sup> century scores (Stravinsky).

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Required materials for the course:

1. Pitch pipe: Master Key or Pocket Tones brands are recommended
2. *101 Chorales*, Buszin
3. *A New Approach to Sight Singing*, Berkowitz, Fontrier, Kraft
4. *Modus Novus*, Edlund

Materials provided by the instructor:

5. A cappella choral scores as assigned (Bach, Brahms, Reger, Stravinsky, Britten)
6. Choral/orchestral scores as assigned (Mozart, Brahms, Verdi, Stravinsky, Britten)

Selected bibliography:

1. Choral Ensemble Intonation, James Jordan & Matthew Mehaffey
  2. *Expressive Conducting 3.0*, Wiens
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Procedures:

Since the class will be quite small, it will meet once each week at a time TBD. Then each student will be scheduled for a 1-hour private tutoring with the instructor. Performance of assigned material will be tested at mid-term and end-term.

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Grades:

Your final grade will be computed following these guidelines:

$$\begin{aligned} \text{performance exams} &= 70\% \\ \text{level of preparation/performance on weekly assignments} &= 20\% \\ \text{Attendance} &= 10\% \end{aligned}$$

At the conclusion of the semester, *grades will be curved and decompressed* with the result that your final grade will more accurately reflect summative evaluation and meet normative standards. . . thus you should anticipate some difference between your personal calculation based on running totals and the final grade.