

# Hoff-Barthelson Music School

## K-12 Musicianship Program 2019-2020

Music Theory, Aural Skills, Music History, Composition, Conducting, Improvisation, Songwriting, and Music Technology

Our comprehensive, sequential musicianship training is designed to develop a learner's practice, performance, and understanding of music. Our classes provide instruction in subject areas central to every student's development: musical notation, theory fundamentals, sight-singing, dictation, Dalcroze eurhythmics, improvisation, composition, and analysis of musical form. Students may participate in periodic assessments that provide a national standard for students, parents, and teachers to track progress and measure achievement. Students learn alongside their peers in age-appropriate classes. Classes are included in the price of our comprehensive tuition. They meet once a week for 40, 55, or 70 minutes. 15 weeks per semester. Registration deadline: November 1.

### **BEGINNING: Grades Pre-K-K**

*Enrollment at the discretion of the instructor.*

#### **Pre-K & Kindergarten**

Develop listening skills, familiarity with simple rhythmic motifs, and pitch matching. Features singing and movement games, small percussion instruments, basic note reading.

### **EARLY ELEMENTARY: Grades 1-4**

#### **Level 1: Grades 1 & 2**

Movement, ear training, note reading, rudimentary sight-singing. Introduction to basic written symbols and major scales. Taught by certified Dalcroze Eurhythmics teachers.

#### **Level 2: Grades 2 & 3**

Continuation of Level 1. Introduction of the grand staff, notation of rhythm patterns, subdivisions of the beat, phrase, intervals within the major scale.

#### **Level 3: Grades 3 & 4**

Continuation of Level 2. Link from listening, singing, and clapping to notation. Writing skills, beginning with simple note values and combinations to simple rhythm patterns and melodies. Work with major and minor scales to two sharps and flats. Simple rhythmic and melodic dictation.

#### **Time for Chimes: Grades 2-5**

For students who enjoy learning concepts through a hands-on approach. The focus is on pitch, rhythm, and rudimentary notation while learning to play tone chimes which produce beautiful bell-like sounds. *Requires completion of Elementary Levels I and II or permission of the instructor.*

#### **Improvisation for Pianists, Grades 2-6**

*Level 1: 40 minutes per week*

*Level 2: 55 minutes per week*

Children love to experiment at the piano, a perfect instrument for imaginative exploration. Through improvising, students will have the opportunity to create and explore melody, harmony, and rhythm in action. Students may repeat Level 1 until they are ready to advance to Level 2.

### **UPPER ELEMENTARY: Grades 4-6**

#### **Level 1: Grades 4-6**

Ear training, simple and compound meters. Work with major and minor scales, key signatures. Study of major and minor relationships. Arpeggios, study of intervals and their inversions. Triads, chord types (major, minor, diminished, augmented).

#### **Level 2: Grades 4-6**

Continuation of Level 1. Work with major and minor scales to four sharps and flats. Study of basic harmonies. Exploration of dynamics, phrasing, and articulation. Rhythmic and melodic dictation.

#### **Level 3: Grades 5-6**

Continuation of Level 2. Introduction to cadences and simple forms, including echo (imitation) and question-answer. Review of key signatures, introduction to circle of fifths. Intervals in major scale from tonic, ascending and descending.

#### **Time for Chimes: Grades 2-5**

*See description in Early Elementary*

#### **Piano History and Literature**

*See description in Music History*

### **JUNIOR: Grades 6-9**

#### **Level 1**

Circle of fifths: review of key signatures, all major and minor scales. Rhythmic, melodic dictation. Study of scales and modes. Work on basic chord progressions and cadences.

#### **Level 2**

Continuation of Level 1. Ear training. Elementary composition techniques, including use of motives and their development. Harmonization of melodies. Forms: imitation, question-answer, A-B-A. Half and whole steps in intervals. Introduction to use of Roman numerals in harmonic analysis. Applications to repertoire, styles.

#### **Level 3**

Continuation of Level 2. Definition and general understanding of tonality. Relative major-minor relationship. Recognition of chords, enharmonic intervals, visually and aurally. Composition using modes. Syncopated rhythms.

### **Jazz Theory**

The study of music theory as it relates to jazz: diatonic harmony, music notation, chord nomenclature, composition and ear training. Students learn the historical context of jazz music and the function of each instrument in a jazz ensemble. Requirements – Grades 7 and higher, basic knowledge of diatonic major scales.

### **Piano History and Literature**

*See description in Music History*

### **Improvisation for Everyone!**

*See description in Improvisation*

### **Chime On! Grades 5-8**

Ensemble for students who wish to play and perform on chimes in a group setting.

## **SENIOR: Grades 9-12**

### **Level 1**

Clef reading: treble, alto, bass. Exploration of intervals: major, minor, perfect, consonant, dissonant. Work with triads and their inversions; scale construction. Study of polyrhythms, ostinato. Sight singing in major and minor scales.

### **Level 2**

Continuation of Level 1. Transposition and analysis of four modes. One- and two-part melodic and rhythmic dictation; ear training. In-depth study of diatonic harmony, functional tonality, figured bass, chorale study of voice-leading principles. Harmonic analysis; analysis of forms. Historical overview of style and structure. Exposure to simple four-part harmony.

### **Jazz Theory**

*See description in Junior*

### **Piano History and Literature**

*See description in Music History*

### **Improvisation for Everyone!**

*See description in Improvisation*

### **Advanced Placement Prep**

Preparatory course for Advanced Placement Music Theory course. Review of all keys and key signatures. Scale structure: meaning and formation. Diatonic and chromatic scales and modes: similarities and differences. Modes: listening, writing, playing, transposing, composing. Ear training. Continuing to develop ease and expertise with notation. *Enrollment at discretion of the instructor.*

### **Advanced Placement**

*Preparation for Advanced Placement Music Theory Exam*

This course examines diatonic and chromatic music and functional tonality in concert with ear training skills.

1. Intensive study of phrase structure, musical forms, intervals, scale formations, triads, seventh chords with inversions.

2. Ear Training: Sight singing diatonic melodies in all keys; simple and compound meters.
3. Dictation: 1- and 2-part melody/rhythm; four-part harmony.
4. Bach Chorale study: Harmonic analysis, voice-leading principles, nonharmonic tones, cadences; modulation.

*Pre-requisite: AP Prep or discretion of the instructor.*

## **ADVANCED THEORY STUDIES**

### **Chopin to Ligeti: Analysis and Advanced Harmony**

Introduction to expanding chromatic harmony of 19th-century composers, including Chopin, Berlioz, Wagner, and the 20th-century worlds of Stravinsky, Debussy, Schoenberg, and Ligeti. Analysis of related scores.

### **Sight Singing**

Major and minor scales, intervals, simple modulations. Increasingly challenging solo songs, rounds, and part singing. Ensemble skills and strategies for experienced readers, with emphasis on phrasing, balance, and interpretation.

### **Keyboard Skills**

Learn the skills necessary for collaboration with instrumentalists, vocalists, and ensembles. These include sight-reading, reading of clefs, transposition, and accompaniment skills. This class is an important complement to any advanced pianists' studies, particularly those who plan to study music in college or aspire to musical collaboration. This class is suitable for teens and adults who are advanced players. The class will occur in the School's new keyboard lab.

## **IMPROVISATION**

### **Improvisation for Pianists, Grades 2–6**

*See description in Early Elementary*

### **Improvisation for Everyone!**

Musicianship training in practice: students develop aural skills, technical ability, and knowledge of music theory through the art of improvisation. This class is designed for instrumentalists and vocalists pursuing classical music instruction. This hands-on class engages students in performing with others, and exploring one's own creative potential. *Suitable for students at the Junior and Senior Musicianship Levels.*

## **CONDUCTING**

Fundamentals of conducting and baton technique; introduction to basic conducting patterns. Work in 2- 3-, and 4-beat meters. Phrasing and cueing. Skills in communicating dynamic color, mood, and expression through gesture. *Enrollment at discretion of the instructor.*

## MUSIC HISTORY

### Through the Ages: A Survey of the History of Music

An exploration of the evolution of music from 4th-century Gregorian chant through the dawn of 13th-century polyphony, the Renaissance, the glories of the Baroque, the 18th-century Classical period, the Romantic age of the 19th century, and concluding with the exciting developments of the 20th and 21st centuries. Students are encouraged to play examples of the styles studied.

### Piano History & Literature

This class brings piano students together to learn about the piano's history, literature, and performance traditions. A central aim of this class is to deepen a student's love of music—the piano and its repertoire in particular. Students develop critical listening skills, knowledge of repertoire, and the ability to communicate about music. Piano faculty lead discussions about in-class and at-home listening assignments and make connections between the piano's repertoire, society, and other art forms. Special projects encourage individual exploration and discovery that lead students to find their own "favorite" aspects of the piano's repertoire.

*Sections of this class available for Upper Elementary, Junior, Senior, and Adult students.*

## COMPOSITION AND ANALYSIS

The creation of original works through analysis of traditional and contemporary solo, chamber, and orchestral literature. Available to students who have completed Elementary Musicianship Level 3, have knowledge of major keys and scales to 3 sharps and flats, and definition of a minor scale.

### Composition 1: Grades 4-6

Review of music theory concepts. Exploration and analysis of writing techniques, and forms in different styles. Weekly hand-written assignments, played in class.

*Pre-requisite: completion of two years of Elementary Musicianship Level 3 or one year of Upper Elementary Musicianship Level 2, or at the discretion of the instructor.*

### Composition 2: Grades 7-9

Analysis of students' instrumental and vocal repertoire. Review of forms and introduction to contrapuntal techniques. Study of a range of composed works, from Bach to Varèse. Collaborative compositions by the class. Individual work by students; critiques from teacher. *Pre-requisite: completion of Junior Musicianship Level 2 or at discretion of the instructor.*

### Composition 3: Grades 9-12

Review of basic forms. Composition of pieces for unaccompanied solo instruments and ensembles. Exploration of works by composers including Copland, Debussy, Fauré, Gorecki, Pärt, Bolcom, and Adams. *Enrollment at discretion of the instructor.*

### The Compose Yourself! Project

A project that begins in the fall and culminates in the spring to encourage students to create original works worthy of performance in the School's *Contemporary Music Festival*.

Copland House Fellows and other distinguished guest composers give valuable feedback to participating students. *Open to all composition students.*

### Songwriting Workshop: Grades 9-12

A weekly forum for aspiring songwriters. Learn to develop your own creative ideas while studying songs by great artists in a variety of musical styles. Singers and instrumentalists are invited to participate. Bring your instrument and enjoy collaborating and sharing your ideas in a workshop environment.

## MUSIC TECHNOLOGY LAB

Hoff-Barthelson's state-of-the-art lab includes 10 Macintosh stations with Finale, Sibelius, ProTools, Logic Pro X and Max/MSP software as well as a fully equipped Digi001 recording system.

### Introduction to Music Technology Lab: Grades 7-9

Introduction to Sibelius and Finale music-writing programs and their applications to the creative process of composition. Review of basic music theory, including exploration of melodic contour, harmonic progressions, and forms. *Pre-requisite: Composition 1 or at the discretion of the instructor.*

### Music Technology Lab: Grades 9-12

For students who wish to apply various hardware and software technologies in composition. Students in these exciting classes produce standard computer notated scores, prepare and use MIDI files with software samples, record, process and mix digital audio files, and create a live-interactive computer performer setup. *Pre-requisite: Composition 2 or at the discretion of the instructor.*