

Music Ed Barrier

As part of the Bachelor of Music Degree in Music Education all students should possess and be able to demonstrate skills in sight-reading, sight-singing, playing simple piano accompaniment, and perform at a proficient level on their primary instrument. As such, students are required to take and pass the Music Ed Barrier. Students are allotted TWO attempts. * In order to *pass*, all parts of the Barrier must be passed. The Barrier will be given every semester.

Preparing for the Barrier

- Sight-sing 1 part of a Bach Chorale or similar type piece.
- Sight-read and play on the piano a 4-part Bach Chorale or similar type piece.

- Improvise a piano accompaniment and sing a folk melody at the same time. You will be given a melody & may not write in any chords. (**Folk Melodies/ Children's songs will be selected for this portion)
***To allow adequate time to prepare, folk Melodies will be sent to the student 1 week before the Barrier.*

- Sight-read on your primary instrument 1 part from a Bach Chorale or similar piece.

- Primary instrument- Play an excerpt (not to exceed 3 minutes) from studio repertoire that is prepared ahead of time.

The Following Pages contain examples of what may appear in the Barrier as well as the Evaluation Form used to Assess each student.

Music Education Barrier

Student Name _____

Student ID# _____

Date _____

Attempt _____

PASS

FAIL

Task	Pass	Fail
Sight-Singing		
Sight-Read on the Piano		
Improvise an Accompaniment on the Piano		
Sight-Read on Primary Instrument		
Perform Excerpt on Primary Instrument		

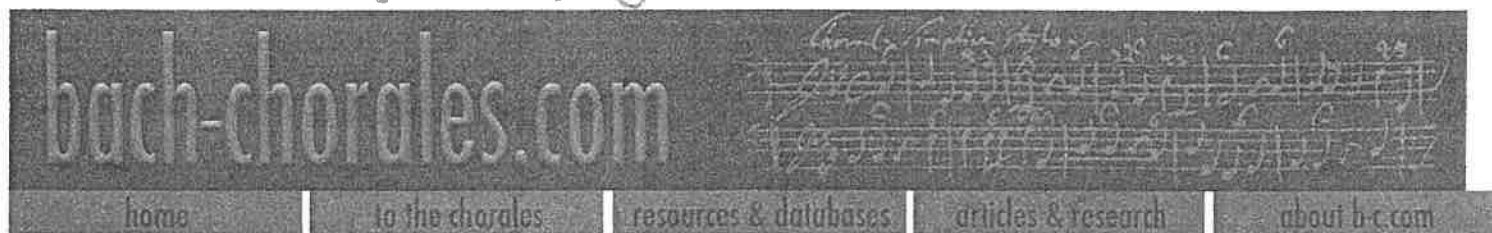
(Music Ed Faculty)

Date

(Music Ed Faculty)

Date

Example of Sight Singing #1



BWV 414

Uns ist ein Kind - lein heut ge - born von ei - ner Jung - frau aus - er - korn,
des freu - en sich die En - ge - lein, soll - ten wir Men - schen nicht fröh - lich sein?

11
Lob, Preis und Dank sei Gott be - reit für sol - che Gnad in E - wig - keit.

The image displays a musical score for BWV 414, a chorale by Johann Sebastian Bach. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in G major and 4/4 time. The lyrics are in German. The first system shows the beginning of the piece, and the second system starts at measure 11. The piano accompaniment consists of a simple harmonic support for the vocal parts.

Previous: [BWV 413](#) Next: [BWV 415](#)

Original source: Chorale, *Uns ist ein Kindlein heut geborn*, [BWV 414](#)

Chorale Text: *Uns ist ein Kindlein heut geborn**, Anon. 1579

Tune: *Danket dem Herrn, heut und allzeit*, Leipzig 1589 (Zahn 439)

First Performance: Unknown

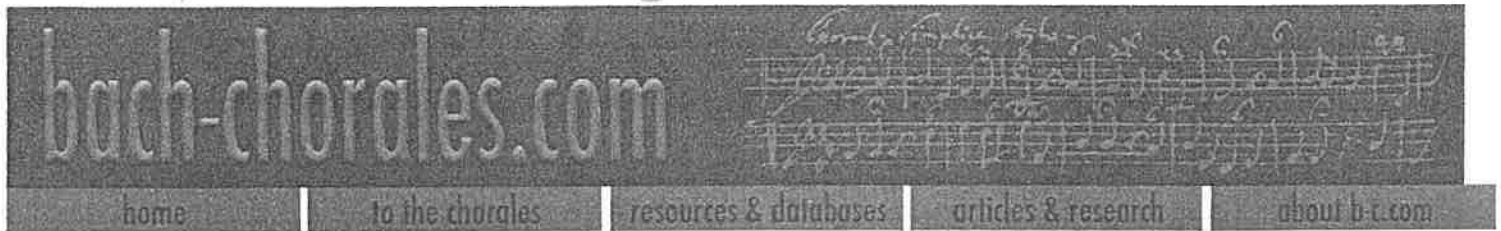
Appearance in Early Collections (**Key**): *Riemenschneider* 148; *Breitkopf* 148; *Birstiel* 152; *Amb 461II* p.134; *Penzel* 130

Other Harmonizations: [BWV 253*](#) (see note below)

Notes

This chorale survives without text. The text that appears here is the one provided by editors of the Bach Gesellschaft Ausgabe (BGA). [BWV 253](#) is identical but in A major.

Example of Sight Singing #2



BWV 159.5

Je - su, dei - ne Pas - si - on ist mir lau - ter Freu - de, dei - ne Wun - den, Kron und Hohn
mei - nes Her - zens Wei - de; mei - ne Seel auf Ro - sen geht, wenn ich dran ge -
den - ke, in dem Him - mel ei - ne Stätt mir des - we - gen schen - kel

Previous: [BWV 158.4](#) Next: [BWV 161.6](#)

Original source: Cantata, *Sehet! wir gehn hinauf gen Jerusalem*, [BWV 159](#) ([bach-digital page](#))

Chorale Text: Jesu Leiden, Pein und Tod (verse 33), by [Paul Stockmann](#) (1633)

Tune: Jesu Kreuz, Leiden und Pein, by [Melchior Vulpinus](#) (1609) (Zahn 6288b)

First Performance: 27 February 1729?, Quinquagesima

Appearance in Early Collections (**Key**): [Riemenschneider](#) 61; [Breitkopf](#) 59; [Birnstiel](#) 63; [Dietel](#) 52; [AMB 461](#) p.141 & p.265; [Levy-Mendelssohn](#) 15; [Fasch](#) p.50

Other Harmonizations: BWVs [245.14](#), [245.28](#)

Instrumentation: *Colla parte* — **S:** violin 1, oboe. **A:** violin 2. **T:** viola. **B:** continuo.

Original manuscripts

Score: no autograph survives; [D-B Mus.ms. Bach P 1048](#) (c.1770 copy; copyists: C.F. Penzel, F. Hauser)

Parts: no autograph survives; [D-B Mus.ms. Bach St 633](#) (c.1770 copy; copyists: C.F. Penzel, unknown scribe)

([Provenance details](#) at [www.bach-cantatas.com](#))

Example of Piano Sight Reading - 4 parts

Drop, drop slow tears

Phineas Fletcher
(1582-1650)

Orlando Gibbons
(1583-1625)

S
A

Drop, drop slow tears, and bathe those beau - teous feet, which

T
B

brought from heav'n the news and Prince of peace. Cease not, wet eyes, his

mer - cies to en - treat; to cry for ven - geance sin doth nev - er

cease. In your deep floods drown all my faults and

fears; nor let his eye see sin, but through my tears.

Example for Piano

*Vine and Fig Tree

Accompaniment #1-

Must Sing the melody & improvise a

piano accompaniment

1.

And ev' - ry man 'neath his vine and fig tree, Shall live in

1. 2. 2.

peace and un - a - fraid. fraid. And in-to plough-shares

1. 2.

turn their swords, na - tions shall learn war no more. war no more.

See *Lo Yissa Goy* for Hebrew text.

Lo Yissa Goy

Isaiah 2:4
Micah 4:3

Israeli

1.

Lo yis - sa goy el goy che - rev, Lo yil - me -

1. 2. 2.

du od mil - cha - mah, mah Lo yis - sa goy el

1. 2.


goy che - rev, Lo yil - me - du od mil - cha - mah, mil - cha - mah.

Translation: Nations will not raise their swords against nations. They will no longer study war.
See *Vine and Fig Tree* for paraphrased English text.

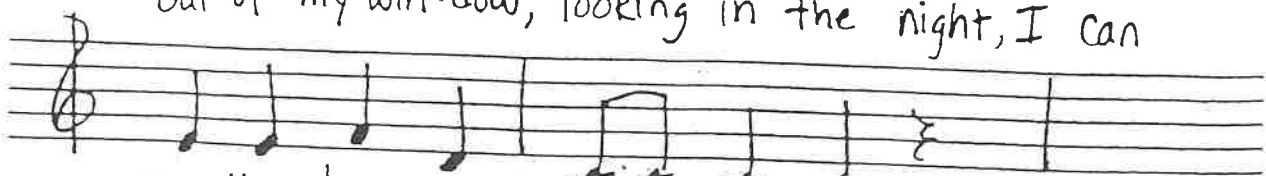
Example for Piano Accompaniment #2

CSP: F# BARGES

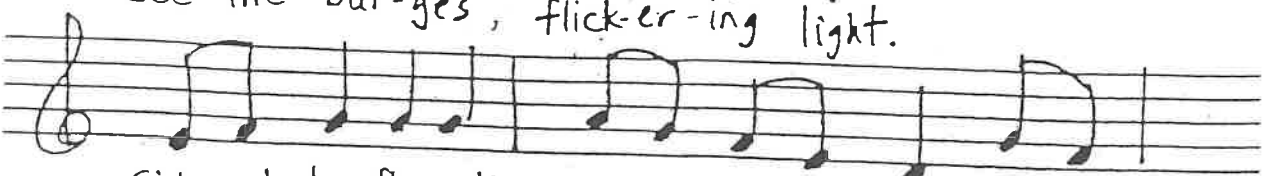
Ontario

1. 

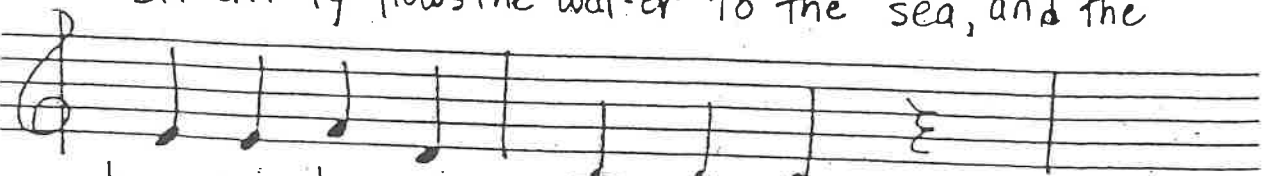
Out of my win-dow, looking in the night, I can



see the bar-ges, flick-er-ing light.



Sil-ent-ly flows the wat-er to the sea, and the

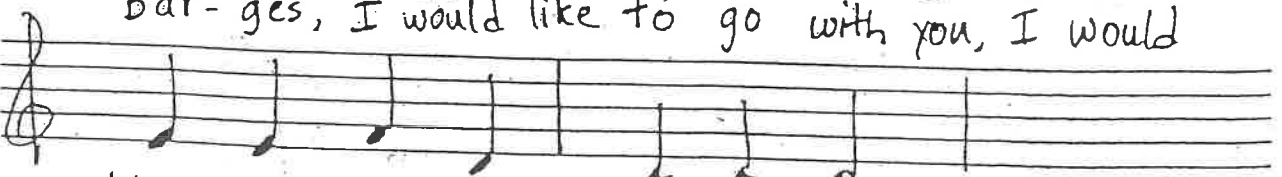


bar-ges too flow sil-ent-ly.

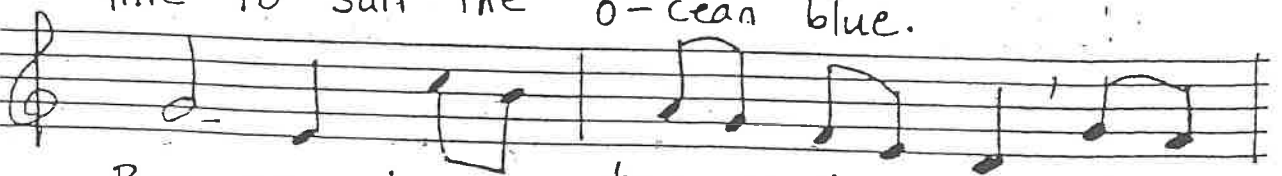
Refrain



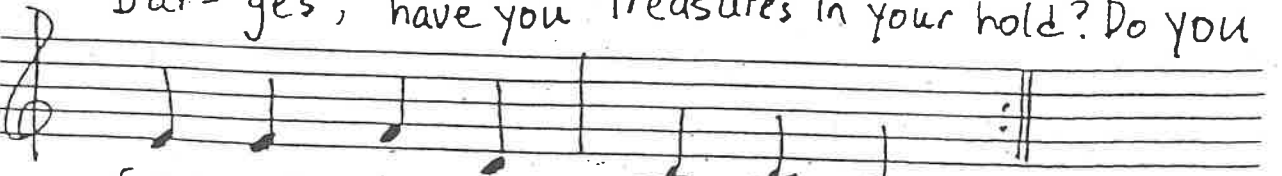
Bar-ges, I would like to go with you, I would



like to sail the o-cean blue.



Bar-ges, have you treasures in your hold? Do you



fight with pir-ates brave and bold?

2. Out of my window looking in the night,
 I can see the barges flickering light.
 Starboard showing green and port is showing red
 I can see the barges straight ahead - Refrain

Example for
Piano Accompaniment #3

* Rocky Mountain

Southern Folk Song

DRMSL

Rock - y moun - tain, rock - y moun - tain, rock - y moun - tain high,
When you're on that rock - y moun - tain hang your head and cry!
Refrain
Do, do, do, do, do re - mem - ber me.
Do, do, do, do, do re - mem - ber me.

2. Sunny valley, sunny valley, sunny valley low,
When you're in that sunny valley, sing it soft and slow.
Refrain ...

3. Stormy ocean, stormy ocean, stormy ocean, wide,
When you're on that deep blue sea, there's no place you can hide.
Refrain ...

A Sailor Went to Sea

MSLTD'

A sail - or went to sea, sea, sea, to see what he could see, see, see, But
all that he could see, see, see, Was the bot - tom of the deep blue sea, sea, sea.

2. A sailor went to knee, knee, knee...
3. A sailor went to chop, chop, chop...
4. A sailor went to sea, knee, chop...

Partner game:

Face partner and on each 8th note do the following clapping pattern:

1. clap both hands of partner
2. clap own hands
3. clap right hands
4. clap own hands
5. clap left hands
6. for key words do actions;
sea/sea ...give salute on forehead
knee ... touch knee with hand
chop... make chopping motion
on elbow

Example¹⁰ Percussion Sight Reading
(Snare)

Presto ♩ = 168-176

The musical score is written on seven staves in 3/4 time. The tempo is marked 'Presto' with a metronome marking of ♩ = 168-176. The score includes various rhythmic patterns and dynamic markings:

- Staff 1: Starts with a *pp* dynamic marking and features a series of eighth-note patterns with accents.
- Staff 2: Contains a *Molto* hairpin and a *ff* dynamic marking. It includes eighth-note patterns with accents and a triplet.
- Staff 3: Features a *ff* dynamic marking, a *pp* dynamic marking, and a *ff* dynamic marking. It includes eighth-note patterns with accents and a triplet.
- Staff 4: Includes eighth-note patterns with accents and sixteenth-note triplets.
- Staff 5: Features a *p* dynamic marking and eighth-note patterns with accents.
- Staff 6: Includes eighth-note patterns with accents and sixteenth-note sextuplets. Dynamic markings include *f*, *p*, and *mf*.
- Staff 7: Features eighth-note patterns with accents and sixteenth-note sextuplets. Dynamic markings include *p*, *mf*, *f*, and *p*.
- Staff 8: Starts with a *ff* dynamic marking and features eighth-note patterns with accents.

Marimba

Moderato

Musical staff 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff begins with a dynamic marking of *p* and a right-hand (R) instruction. The melody consists of eighth and sixteenth notes, ending with a double bar line. A left-hand (L) instruction is placed below the staff towards the end.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff continues the melody with eighth and sixteenth notes. It includes left-hand (L) and right-hand (R) instructions below the staff and ends with a double bar line.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff begins with a dynamic marking of *mf* and a right-hand (R) instruction. The melody continues with eighth and sixteenth notes, ending with a double bar line.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff begins with a dynamic marking of *p* and a left-hand (L) instruction. The melody continues with eighth and sixteenth notes, ending with a double bar line.