

**GRANDE PRAIRIE REGIONAL COLLEGE
FINE ARTS DEPARTMENT**

Course Outline

Mu 1510

Aural and Keyboard Skills I

**Transfers to: Athabasca MUSI 2xx (3), Concordia UC MUS 152/153 (3), U of C Jr. MUTC (3),
Augustana UC MUS 162/1xx (3), King's UC MUSI 2xx (3), U of L MUSI 2161/2261 (3), Canadian UC
MUCT 2xx (3), U of A MUSIC 151 (3)**

Instructor: John Murray, BMus (Hon), MMus
Office: L114
Phone: 539-2812 (office)
E-mail: murray@gprc.ab.ca

Course Description:

This course explores the aural perception of materials covered in Mu1550/1560 through the practice of sight singing, dictation, and keyboard harmony.

In this course, students will increase their ability to read music by learning to "hear with their eyes," and to "see with their ears." There are several skills that will be developed during this course:

1. Mastery of the skill of sight singing.
2. Mastery of reading music.
3. Mastery of transcribing music (melodic, rhythmic, and harmonic dictation).
4. Mastery of basic keyboard skills.

Prerequisite: Mu 1000, Rudiments of Music, or satisfactory completion of Music Theory Placement and Aural Skills examinations.

Corequisite: Mu 1550/1560, Music Theory I and II.

Course Content and Criteria:

This course requires the acquisition of both knowledge and skills, therefore, a considerable amount of repetition, practice, and rote learning is necessary. Daily practice is expected of all students. Regular attendance in class is also required, and will be a factor in determining the final grade.

Students will frequently sing in class, both as a choir and as vocal soloists. The Tonic Sol-Fa, or moveable *do* system, will be used to sing all exercises in class and for all oral examinations. Duet partnerships will be established for the purpose of rehearsing and performing rhythmic and melodic duets. Sight singing exercises will be tested in class. Material to be prepared will be assigned often for graded performance in class. Material assigned as homework in one class may be tested in the following class without prior notice being given (surprise quiz). In this case, a mark will be assigned and will be a factor in determining your final grade. A make-up exam, for any of the surprise quizzes, will only be given if the student presents the instructor of the course with a medical certificate. Test times will only be deferred if the student presents the instructor with a doctor's certificate. Late assignments will not be accepted.

Rhythmic study will involve simple rhythmic units, pulse, simple and compound meter, division, subdivisions, syncopation, and polyrhythms.

Harmonic study will include all diatonic intervals and triads, and the dominant seventh chord, all inversions, open and close position.

The keyboard component will begin in January. It is expected that students who enter this course have a basic familiarity with the keyboard and are able to read and play all notes in the treble and bass clef. Students are required to perform "Sing And Play" exercises throughout the year. As the name implies, the student must solfegge a melody line while playing a simple accompaniment on the piano at the same time.

Please note: Course material or assignments not covered in the textbook for this course or in this course outline may be added to this course.

Materials Required: *A New Approach To Sight Singing*, 4th Edition.
Berkowitz, Fontrier, & Kraft
Studying Rhythm, 2nd Edition.
Hall
Pencil(s) and manuscript paper
Head-phone set and 1/4" adaptor

Supplementary Material: *A New Approach To Keyboard Harmony*.
Brings, Burkhart, *et al*

Evaluation:	Class tests, assignments, performances, and quizzes	25%
	October Midterm Exam (dictation only)	7.5%
	December Midterm Exam	30%
	February Midterm Exam (dictation only)	7.5%
	April Final Exam	30%

Please note: You are not given marks -- you earn marks.

The marking scheme for surprise quizzes and all other graded assignments will be based on the Alpha Grading System. See the college calendar for details.

December and April exam content:		
i. Prepared Work:	Solfegging prepared melodies, intoning prepared rhythms, and performing intervals above and below a given note.	25%
ii. Piano Lab:	Piano lab assignments.	25%
iii. Sight Singing:	Perform, at sight, a previously unseen melody and rhythm.	25%
iv. Dictation:	Melodic, rhythmic, interval identification, two-part, four-part (Winter).	25%

		/100%

Progression Policy:

All students in a Fine Arts Department course who are absent from more than 20% (6 in this course) of one of their classes may be told to leave that class and will receive a failing grade of DB (debarred). Further, if students fail to complete and submit 85% of the graded requirements of the term mark, they will not be allowed to write the final exam, or complete the course. In such a case, the student will automatically receive a failing grade of DB (debarred). Students should receive timely notice of class attendance problems or if they are about to fall below the 85% submission requirement. They have the right to appeal to the registrar should they be told to leave the class.

It is a Fine Arts Department guideline that students will lose 10% a calendar day for submitting projects after the due date. In this class, however, late assignments will not be accepted.

Should there be a disagreement between what this instructor says to you, at any time, and what the course outline states, the course outline will serve as the arbiter between the two conflicting statements.

PIANO LAB REQUIREMENTS

1. Sing and Play exercises
 - a) Students will be asked to perform Sing and Play exercises throughout the first and second term.
2. Scales
 - a) The first seven major keys up to and including three sharps and flats, plus all three forms (natural, harmonic, and melodic) of their relative minor keys.
 - b) Two octaves ascending and descending.
 - c) Correct fingering should be used.
 - d) Hands separately for non-piano majors. Hands together for piano majors or those with considerable piano experience.
3. Cadences
 - a) Incomplete Authentic and Complete Authentic cadential progressions in all major and minor keys up to and including three sharps and flats.
4. Figured Bass
 - a) Realization of a figured bass passage in both a major key and a minor key.
5. Score Reading
 - a) Choral style - open score.
 - b) Orchestral style - open score.
6. Accompany a simple melody.
 - a) Choose an appropriate accompaniment style.
 - b) Choose the correct chords.
 - c) Sing the melody while you play the accompaniment part.