

**GRANDE PRAIRIE REGIONAL COLLEGE  
FINE ARTS DEPARTMENT**

**Course Outline  
Mu 2510**

**Aural and Keyboard Skills II**

- Instructor:** John Murray BMus (Hon), MMus  
Office: L114  
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- Course Description:** The aural perception of materials covered in Mu 2550 and Mu 2560 through the practice of sight singing, dictation, and keyboard harmony.
- Prerequisite:** Mu 1510 and Mu 1560
- Corequisite:** Mu 2550 (Music Theory III) and Mu 2560 (Music Theory IV)

**Course Content and Criteria:**

The student of advanced ear training will be building upon the solid foundation of aural and keyboard skills that they acquired during their first year of ear training (Mu 1510). Students will be examining melodies, in *A New Approach to Sight Singing* (Berkowitz et. al.), that contains a considerable amount of chromatically altered notes. When solfegging this chromatic literature, it is expected that the student will be able to correctly tune all diatonic and non-diatonic melodic notes. Students should be prepared to provide suggestions as to the possible harmonic or non-harmonic implications involved in any or all of the melodies studied in class.

Rhythm studies will continue with chapters 17-30 in *Studying Rhythm*, Second Edition, A.C. Hall.

Melodic, rhythmic, and harmonic dictation exams will be based on most of the elements of melody, rhythm, and harmony examined during the duration of this course.

The keyboard component will begin in January. Each student, at this point in their musical studies, must possess the ability to read and play the piano accompaniment part for any "Sing and Play" exercises assigned during this course.

The Tonic Sol-Fa, or moveable *do* system, will be used to perform all melodic exercises in class and for all oral examinations. Duet partnerships will be established for the purpose of rehearsing and performing rhythmic and melodic duets. 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. In this case, a mark will be assigned and will be a factor in determining your final grade. A make-up exam for any missed

surprise quiz will only be given if the student is ill and provides the instructor with a medical certificate.

**Materials Required:** *A New Approach To Sight Singing*, 4th Edition. Berkowitz, Fontrier, & Kraft.

*Studying Rhythm*, 2nd Edition. A.C. Hall.

Pencil(s) and manuscript paper

**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.**

Marking scheme for surprise quizzes and all other graded assignments:

Marking system	0	1	1	1
	(1-3)	(4-5)	(6-7)	(8-9)
	Fail			

Effect on final grade

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, chord, and cadence identification; two-part, four-part.	25%
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**PIANO LAB REQUIREMENTS  
AURAL AND KEYBOARD SKILLS II  
MU 2510**

- I. Scales
- a) E Major, B Major, A-flat Major, D-flat major, plus their relative minor keys (natural, harmonic, and melodic minor forms).
- i. Two octaves ascending and descending.
  - ii. Correct fingering should be used.
  - iii. Hands separately for non-piano majors, hands together for piano majors or those with considerable piano experience.
- II. Cadences
- a) Incomplete Authentic [(I,i)-V-I(i)] and Complete Authentic [(I,i)-IV(iv)-V-I(i)] cadential progressions (all major and minor keys from four sharps and flats to five sharps and flats).
- b) Neapolitan 6th chord in a cadential progression (one tonic starting position only – root, third, or fifth in soprano voice).
- i. Major keys (C, F, G): I - N<sup>6</sup> - V - I
  - ii. Minor keys (a, d, e): i - N<sup>6</sup> - V - i
- c) Augmented 6th chords in a cadential progression (one tonic starting position only – root, third, or fifth in soprano voice).
- i. Major keys (C, F, G): I - (It<sup>6</sup>, Fr<sup>6</sup>, Gr<sup>6</sup>) - (I 6/4) - V - I
  - ii. Minor keys (a, d, e): i - (It<sup>6</sup>, Fr<sup>6</sup>, Gr<sup>6</sup>) - (i 6/4) - V - I

For IAC and CAC:

Piano majors must be prepared to start with the tonic chord in any of the three possible positions (root, third, or fifth in soprano voice).

Non-piano majors start with tonic chord in one position only (root, third, or fifth in soprano voice).

- III. Figured Bass
- a) Realization of a figured bass passage in both a major and a minor key.
- i. Each passage will be of considerable length and involve both diatonic (key-related) and non-diatonic (chromatic) chord types.
- IV. Score Reading
- a) Choral style, open score.
- b) Orchestral style, open score.
- Note: Both the choral selection and the orchestral selection will involve considerable use of chromatic harmony.
- V. Accompany a simple, but extended, melody.
- a) Choose an appropriate accompaniment style.
  - b) Choose chords and progressions that both suit the melody (provide harmonic support) and provide color (harmonic interest) to the melody.
  - c) Sing the melody while you play the accompaniment part on the piano.
- VI. "Sing and Play" exercises.