

GRANDE PRAIRIE REGIONAL COLLEGE
FINE ARTS DEPARTMENT

OCT 15 1998

Course Outline
Mu 1510

Aural and Keyboard Skills I

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Course Description:

This course explores the aural perception of materials covered in Mu 1550/1560 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 which 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 Solfa, 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. 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.

Rhythmic study will involve simple rhythmic units, pulse, simple and compound meter, 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. Prior to that, it is expected that students will become familiar with the keyboard and be able to read and play all notes in the treble and bass clef. Students are required to perform "Sing And Play" exercises throughout the first term. As the name implies, the student must solfegge a melody line while accompanying themselves on the piano at the same time.

Materials Required:	<i>A New Approach To Sight Singing</i> , 4th Edition Berkowitz, Fontrier, & Kraft
	<i>Studying Rhythm</i> , 2nd Edition Hall
	Pencil(s) and manuscript paper
Supplementary Material:	<i>A New Approach To Keyboard Harmony</i> Brings, Burkhart, <i>et al</i>
Evaluation:	Class tests, assignments, performances, and quizzes 25%
	October Midterm Exam 15%
	December Midterm Exam 15%
	February Midterm Exam 15%
	April Final Exam 30%

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 must 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.