

Course:	<b>MU2510–Aural and Keyboard Skills II</b>	
Session:	<b>Full Year 2008-2009</b>	
Credit/Hours:	<b>3 (0-3-0) 90 Hours</b>	Delivery Mode: Lecture
Transfer:	UA, UC, UL, AU, AF, CU, CUC, KUC	
Pre/co requisite:	Prerequisites: MU1510 and MU1560. Co requisites: MU2550 and MU2560.	
Instructor:	John Murray, BMus (Hon), MMus Office: L114. Phone: 539-2812 (office) E-mail: murray@gprc.ab.ca	
Calendar Description:	The aural perception of materials covered in MU2550 and MU2560 through the practice of sight-singing, dictation, and keyboard harmony is explored.	
Course Content:	<p>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. Students will be examining melodies that contain a considerable amount of chromatically altered notes. When solfegging this chromatic literature, it is expected that students will be able to correctly tune all diatonic and non-diatonic melodic pitches. Students should be able to provide suggestions as to the possible harmonic or non-harmonic implications of the melodic notes and intervals found in the prepared melodies. Students will frequently use melodic analysis skills to determine tonal shifts, or modulations, found in their assigned melodies. Rhythm studies will continue with chapters 17-30 in the rhythm textbook. 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. The Tonic Sol-Fa, or moveable <i>do</i> system, will be used to perform all melodic exercises in class and for all oral examinations. 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. Please note: Material or assignments not covered in the textbook for this course or in this course outline may be added to this course.</p>	
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%
Timeline:	A make-up quiz, exam, or deferred exam will only be given if the student presents the instructor of the course with a medical certificate or makes prior arrangements with the instructor.	
Required Materials:	Berkowitz, Sol, Gabriel Fontrier, and Leo Kraft. <i>A New Approach To Sight Singing</i> , 4th ed New York: W.W. Norton and Company, 1997. Hall, Anne Carothers. <i>Studying Rhythm</i> , 3rd ed. Upper Saddle River, New Jersey: Prentice Hall, 1998. Pencil(s) and manuscript paper. Head-phone set and 1/4" adaptor	
Release:	For the purpose of promoting the achievements of Grande Prairie Regional College and the success of students, staff, faculty and the College community, each student should be prepared to grant the college the right to use: his/her name, his/her projects (scores, digital files, artwork, recordings, videos, etc.) his/her statements, photos and/or testimonials.	
Attendance:	More than 20% absenteeism (12 classes) may constitute a failure except for medical or extenuating circumstances in which case a doctor's letter may be required.	
Plagiarism:	Plagiarism is cheating. The instructor reserves the right to use electronic plagiarism detection services. See P. 40-50 of the Calendar for more details, and for explanation of many other policies and regulations.	

Reviewed: August, 2008

## MU2510 Piano Lab Requirements

Sing and Play:	<ul style="list-style-type: none"> <li>• Students will be asked to perform Sing and Play exercises throughout the first and second term.</li> </ul>
Scales:	<ul style="list-style-type: none"> <li>• E Major, B Major, A-flat Major, D-flat major, plus their relative minor keys (natural, harmonic, and melodic minor forms). <ul style="list-style-type: none"> <li>○ Two octaves ascending and descending.</li> <li>○ Correct fingering should be used.</li> <li>○ Hands separately for non-piano majors, hands together for piano majors or those with considerable piano experience.</li> </ul> </li> </ul>
Cadences:	<ul style="list-style-type: none"> <li>○ 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).</li> <li>○ Neopolitan 6th chord in a cadential progression (one tonic chord starting position only – root, third, or fifth in soprano voice). <ul style="list-style-type: none"> <li>○ Major keys (C, F, G): I - N<sup>6</sup> - V - I</li> <li>○ Minor keys (a, d, e): i - N<sup>6</sup> - V - i</li> </ul> </li> <li>○ Augmented 6th chords in a cadential progression (one tonic chord starting position only – root, third, or fifth in soprano voice). <ul style="list-style-type: none"> <li>○ Major keys (C, F, G): I - (It<sup>6</sup>, Fr<sup>6</sup>, Gr<sup>6</sup>) - (I 6/4) - V - I</li> <li>○ Minor keys (a, d, e): i - (It<sup>6</sup>, Fr<sup>6</sup>, Gr<sup>6</sup>) - (i 6/4) - V - I</li> </ul> </li> <li>○ For IAC and CAC: <ul style="list-style-type: none"> <li>○ 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).</li> <li>○ Non-piano majors start with tonic chord in one position only (root, third, or fifth in soprano voice).</li> </ul> </li> <li>• Close position only must be used for all chord tones played in the right hand.</li> </ul>
Figured Bass Realization:	<ul style="list-style-type: none"> <li>• Realization of a figured bass passage in both a major and a minor key. <ul style="list-style-type: none"> <li>○ Each passage will be of considerable length and involve both diatonic (key-related) and non-diatonic (chromatic) chord types.</li> </ul> </li> <li>• Start each exercise with the notes of the first chord played in close position in the right hand.</li> </ul>
Score Reading:	<ul style="list-style-type: none"> <li>• Choral style, open score.</li> <li>• Orchestral style, open score. <ul style="list-style-type: none"> <li>○ Note: Both the choral selection and the orchestral selection will involve considerable use of chromatic harmony.</li> </ul> </li> </ul>
Accompany a simple, but extended, melody:	<ul style="list-style-type: none"> <li>• Choose an appropriate accompaniment style.</li> <li>• Choose chords and progressions that both suit the melody (provide harmonic support) and provide color (harmonic interest) to the melody.</li> <li>• Sing the melody while you play the accompaniment part on the piano.</li> </ul>