

# UNIVERSITY OF WISCONSIN OSHKOSH

## MUS174 – Keyboard Harmony / Aural Skills II

Arts and Communications Center N217

Sec. 002L – T, Th 9:40 – 11:10 a.m.

Sec. 001L – T, Th 11:30 a.m. – 1:00 p.m.

### SYLLABUS\*

Spring Semester, 2008

#### INSTRUCTOR:

Dr. Jeri-Mae G. Astolfi  
N104 Arts and Communications Center  
920.424.1073  
astolfij@uwosh.edu (preferred)

#### OFFICE HOURS:

Office hour times will be posted on AC N104. Office hours by appointment are also encouraged.

#### REQUIRED TEXTS, MATERIALS, RESOURCES and SUPPLIES:

Benjamin, Thomas and Michael Horvit, Robert Nelson. *Music for Sight Singing*, 4<sup>th</sup> edition.  
Belmont, CA: Wadsworth Publishing Company, 2005.

Lancaster, E.L. and Kenon D. Renfrow. *Alfred's Group Piano for Adults*, Book 1, 2<sup>nd</sup> edition.  
Van Nuys, CA. Alfred Publishing Company, Inc., 2004.

*Auralia – Complete Ear-Training for All Musicians*. Rising Software.  
(version 1 available in AC S201 (music side) and all general access labs (on MACs))

Desire2Learn - <https://uwosh.courses.wisconsin.edu/>

University of Wisconsin Oshkosh email address (checked daily)

Computer Headset w/microphone (must have two 3.5mm jacks)

Tuning fork (preferably tuned to A440)

Blank audio-cassette tapes (a minimum of 3) (standard size) or (recordable CD's (a minimum of 3) – if using a computer to record)

Music manuscript paper

Pencils and erasers (assignments, quizzes, and exams MUST be written in pencil).

Supplementary materials as designated by the instructor

*\*Please bring all required course materials to each class.*

## **RECOMMENDED MATERIALS:**

Metronome

Additional solo, duet, and accompanying keyboard literature

Additional resources for sight-singing and ear-training practice

Additional ear-training software and online materials such as:

[www.good-ear.com/](http://www.good-ear.com/)

[www.ossman.com/bigears/](http://www.ossman.com/bigears/)

[www.pedaplus.com/games.html](http://www.pedaplus.com/games.html)

[www.solfege.org/](http://www.solfege.org/)

[www.musictheory.net/](http://www.musictheory.net/)

[www.emusictheory.com/](http://www.emusictheory.com/)

<http://tete.sourceforge.net/tutorial.shtml>

<http://davesmey.com/mus181/webdictation/webdictation.htm>

Reference:

[www.wmich.edu/mus-theo/etg/et\\_guide.html](http://www.wmich.edu/mus-theo/etg/et_guide.html)

[www.jimmyr.com/blog/7\\_Musicians\\_Free\\_Ear\\_Training.php](http://www.jimmyr.com/blog/7_Musicians_Free_Ear_Training.php)

<http://swik.net/eartraining>

## **COURSE DESCRIPTION and OBJECTIVES:**

The curricular emphasis of this course is on the development of both aural and keyboard skills (sight-singing, ear-training, and keyboard harmony) in coordination with its co-requisite, MUS 108 (Music Theory II).

Classes will focus on intensive drill for the development and mastery of sight-singing, a wide range of aural skills (interval identification, chord quality identification, scale degree identification, melodic and rhythmic dictation, harmonic identification and dictation and error detection, etc.), as well as functional keyboard harmony and skills (keyboard theory, technique, transposition, harmonization, sight-reading, playing by ear and improvising, solo and ensemble repertoire, etc.). The primary goals are to establish fluency in these skills, to develop the ability to use an inner ear, and to cultivate a foundation of aural perception and applied skills for life-long growth as a musician.

## **COURSE GOALS and OBJECTIVES by TOPIC:**

Included at the conclusion of this document.

## **IMPORTANT DATES:**

Quizzes (6 of each): See course outline

Last day to drop without Late Drop Appeal: March 19

Class Recital (repertoire and accompaniment projects): Week of May 5

## ATTENDANCE:

Regular attendance is mandatory. Each student is allowed one week's worth of "free" absences (two classes). Each subsequent unexcused absence will result in a deduction of 2.5% from the final grade. Please notify your instructor as soon as possible if you must miss class.

**There will be no make-ups for missed grades due to unexcused absences.** Further,

- Absence due to illness must be documented by a certified health professional.
- Absence due to official university business must be documented ahead of time.
- Other extenuating conflicts (state-mandated jury duty, serious family emergencies, etc.) must be discussed with the instructor prior to the missed class, if possible.

Habitual tardiness will translate into an absence (three tardies equal one absence). If you have special circumstances which prevent you from being on time, discuss this with your instructor as soon as possible. Grades missed due to tardiness will not be made up.

## CLASS PARTICIPATION:

Due to the practical nature of this course, each session will be conducted in lab format. Thus, the majority of class time will consist of student performances in groups and/or individually of assigned and unassigned materials. Each student will be expected to participate when called upon; however, talking, humming, playing or "fiddling" at one's keyboard when not called upon, is discourteous and should be avoided.

## GRADING POLICIES and PROCEDURES:

Grading Structure (with Basic Grading Guidelines for Vocalization):

A = 95-100	Confident and musical performance with correct elements (pitches, syllables, rhythm, conducting, etc.)
AB = 90-94	Correct elements but minor errors in one or two areas
B = 85-89	Uncertainty, minor errors in three areas
BC = 80-84	2-4 serious pitch and rhythmic errors
C = 75-79	Starting over, additional errors, modulation (with contour)
CD = 70-74	Disorientation, starting over several times, serious errors
D = 65-69	Multiple errors in all areas, poor preparation
F = 0-64	Numerous serious errors in all areas, lack of preparation

Attendance and Class Participation = 10%

Quizzes = 60%

Assignments and projects = 30%

Grading is not done on a curve.

Students must earn an overall grade of at least 75% in order to advance to the next level. **NOTE:** the following statements appear in the 2007-2009 Undergraduate Bulletin and are effective with the Fall 2007 semester (*see following page*):

*If a student earns less than a C in any Music Theory course (107/108/204/206) or any Keyboard Harmony/Aural Skills course (173/174/273/274) that course must be repeated in the next academic year or progress as a music major stops and the student can no longer declare music as a major.*

*If, in any semester after that in which a student first earns a grade less than C, the student earns another grade less than C in any of the Music Theory or Keyboard Harmony/Aural Skills courses listed above, then progress as a music major stops and the student can no longer declare music as a major.*

Grades may be posted on D2L (at the instructor's discretion); however, you are encouraged to keep record of your grades as you receive them.

This course will be conducted in lab format and will consist of frequent assessment either by assignments or quizzes (individually or in groups). It is imperative that you come to each class well prepared not only for your own benefit, but out of consideration for your peers. This is especially important as there will inevitably be a wide range of skill-level within the class. Every effort will be made to balance both the time spent and the level of difficulty of concepts; however, special assignments/projects may be given to those with prior experience (particularly with keyboard skills) as determined by the individual's background.

Each student will be matched with a drill and study partner for work on exercises outside of class and for duet performances in class and on quizzes. Schedule daily practice sessions with your assigned partner and treat these sessions as appointments. When you fail to meet your "appointment" you not only jeopardize your own success, but also that of your classmate. Please notify your instructor IMMEDIATELY if there are any problems in this regard.

Quiz topics and dates for the entire semester are provided in the accompanying MUS 174 Course Outline. Specific requirements for each quiz are listed on each quiz day. Each class period will be devoted to the practice and drill of the skills that comprise these formal assessments; therefore, it will be necessary for the student to apply the strategies acquired in class to the preparation of the quiz material. If the instructor chooses to assign specific assignments for each class period, these will be announced and posted on D2L at least one class period prior to their due date.

Whereas both the vocal and keyboard components of this class have textbook resources from which requirements are drawn, written dictation and identification ear-training assignments will predominantly utilize the software program, *Auralia – Complete Ear-Training for All Musicians*, version 1. This software is contained in the student computer lab (AC S201) and in all general access labs containing MAC computers and is available for your use during open lab hours. (For additional practice, you may want to purchase the complete version or download the reduced demo. version from [www.sibelius.com](http://www.sibelius.com)). *Auralia* consists of four main topic categories (Intervals and Scales, Chords, Rhythm, and Pitch and Melody) and various levels of difficulty. Since each student possesses a different set of strengths and weaknesses, the level and intensity with which (s)he will need to work will be self-determined; therefore, it will be up to each student to choose the appropriate skill and level necessary to prepare for each quiz. Progress will be monitored by reports (those that are written and those that are prepared by the program itself) which will be handed in on the day of each written quiz (six in total). Please provide dates, exercises drilled, and results. This constitutes part of your "assignment" grade for the class. Although these skills will be drilled during class, the greatest progress will occur when students fervently and consistently work on this aspect of the curriculum outside of class. Duet partners are also great resources for aural dictation work. If you choose to utilize this source, you may hand in written documentation of your work for credit.

Students may be required to hand-in periodic vocal assignments in addition to three of the six vocal quizzes (note that conducted rhythm assignments may be performed in class on quiz days rather than being recorded). These (assignments and quizzes) may be submitted on CD or cassette tape. A cassette recorder with a built-in condenser microphone is stationed in the "score room" of

the Music Resources Center and is available for your use during operating hours (these are posted on the door of the Center). If you have access to a computer or other recording device, you may use it and submit your work on a CD. Each recorded audio assignment/quiz must be accompanied by a completed assessment/critique/rating form (located at the end of this document).

Late assignments will not be accepted.

Spot sight-singing and sight-playing quizzes will be given throughout the semester.

Projects may be assigned throughout the semester. One such project may be in the form of a piano accompaniment exercise in which each student accompanies his/her study and drill partner on their primary instrument (repertoire choices are listed on the MUS 174 Course Outline – others may be supplied by the instructor).

Review sessions and/or tutors (if available) may be scheduled for those needing assistance and/or extra drill in any aspect of the course. Please do not let difficulties and questions go unattended. The longer you wait, the greater the difficulty becomes. Student/instructor progress conferences will be held a minimum of twice during the semester.

## **PRACTICE REQUIREMENTS:**

It is imperative that daily practice occurs, just as you would on your primary instrument. Plan to spend a **minimum** of an hour of daily practice, as assignments will be gauged accordingly. This does not have to happen in one session, depending upon your learning style, you may find that you are more productive when practice sessions are divided into shorter segments throughout the day. Ultimately, it is not the quantity, but the quality of work that renders success. Further, as in any type of skill-building exercise, “cramming” will not work – the acquisition of skills is cumulative and requires the establishment of neurological pathways developed over time by repetition and reinforcement.

## **STUDENTS WITH DISABILITIES** *(as adapted from the Americans with Disabilities Act statement):*

Students with a documented disability at the University of Wisconsin Oshkosh’s Disability Services center ([www.tts.uwosh.edu/dean/disabilities.htm](http://www.tts.uwosh.edu/dean/disabilities.htm)) may request additional assistance such as note-takers and/or extra time on exams. Please notify the instructor at the beginning of the semester if such services are needed.

## **ACADEMIC DISHONESTY:**

Academic dishonesty in *any* portion of the coursework shall be grounds for awarding a grade of “F” for that item and/or the entire course. Please refer to the University of Wisconsin Oshkosh Student handbook for more information ([www.uwosh.edu/stuaff/studenthandbook/](http://www.uwosh.edu/stuaff/studenthandbook/)).

## **STUDENT INFORMATION:**

Students are required to email their instructor with the following information (Due 2/18/08):

- Advisor
- Major Emphasis (Performance, Music Education, Recording Technology, Music Industry, etc.)
- Class Status (freshman, sophomore, junior, senior)
- Primary Instrument and Applied Instructor
- Major Ensembles and Director
- Piano Background
- Any Documented Disabilities or other pertinent information
- Indication that syllabus has been read and that its terms have been accepted.

## **ELECTRONIC PIANO LAB REQUIREMENTS:**

1. Please do not bring food or drink *of any kind* into the lab.
2. Please refrain from chewing gum in the lab.
3. Please wash your hands prior to using the lab.
4. Please treat the equipment with care.
5. Please erase over the floor rather than over the keys.
6. Please keep the lab free from obstruction as much as possible (tuck your bags under the keyboards or against the wall so that others may move about the room freely).
7. Please disengage all electronic devices (including cellular telephones, pagers, etc.) and keep them stowed for the duration of the class period.
8. Fingernails should be trimmed and not exceed two millimeters. Please see instructor for special circumstances/exceptions (ex. guitar majors).

*\*All material contained in this document is subject to modification. Students will be notified in writing should a significant change take place.*

## COURSE GOALS and OBJECTIVES by TOPIC:

### Singing:

- Intonation control
- Vocal fluidity (prepared and unprepared exercises)
- Solfege versatility (major and minor modes using the “movable do” system)
  
- Major scales, ascending and descending (including thirds and triads in a key)
- Minor scales (all forms), ascending and descending (including thirds and triads in a key for all minor forms)
- Intervals, all simple and compound, ascending and descending
- Arpeggiations of I, II, III, IV, V, V7, VI, VII (may also include secondary dominants) (major and minor)
- Triads in root position (M, m, A, d) and inversion (M, m)
- 7<sup>th</sup> Chords in root position (MM, Mm, mm, dm, dd)
- Short melodic fragments with leaps extending to a 6<sup>th</sup> and 7<sup>th</sup> (major and minor, treble and bass clefs)
- Longer melodies with leaps that outline I, II, III, IV, V, V7, VI, VII (may also contain secondary dominants) (major and minor / treble, bass, tenor and alto clefs)
- Sight-sing in solfege melodies with diatonic leaps (major and minor)
- Simple and compound meters with upbeats, dots, ties, triplets and subdivision (conducted)
- Duets (major and minor) with leaps outlining I, II, III, IV, V, V7, VI, VII (treble, bass, tenor, and alto clefs)
- Sing and play melodies and accompaniments in major and minor including theme and variation form

### Written/Identification Skills:

- Identify all simple and compound intervals, ascending, descending, melodic and harmonic
- Identify all triads in root position (M, m, A, d) and inversion (M, m)
- Identify 7<sup>th</sup> chords in root position (MM, Mm, mm, dm, dd)
- Identify errors in two-part music (major and minor)
- Dictate short scale degree patterns/solfege (stepwise and outlining I, II, III, IV, V, V7, VI, VII in major and minor)
- Dictate simple and compound meter (4-8 measures) with upbeats, ties, dotted rhythms and triplets
- Dictate melodies (major and minor) with leaps (I, II, III, IV, V, V7, VI, VII), in simple and compound meter beginning on 1, 3, or 5 (in treble, bass, tenor and alto clefs) (4-8 measures)
- Dictate harmonic progressions (outer voices and roman numerals) (I, I6, II, III, IV, V, V6, V7, VI, VII) (may contain secondary dominants) (5-8 chords)

### Keyboard Skills:

- Scales (major and all forms of minor) all white-key tonics, hands together – one octave, hands separately - two octaves
- Arpeggios (root position and inversions) in scale keys, two octaves, hands separate
- Triads in root position (major, minor, diminished, augmented) and inversion (major and minor)
- Triads – I, II, III, IV, V, VI, VII in a key, root position, major and minor scale keys
- 7<sup>th</sup> Chords in root position (MM, Mm, mm, dm, dd) on any root
- Cadential progression: I-IV6/4-V6/4-V6/5-I (root position and inversions) major and minor (scale keys), hands together
- Cadential progression: I-II6-V6/4-V6/5-I major and minor (scale keys), hands together
- Cadential progression: I-VI-IV-II6-V6/4-V6/5-I major and minor (scale keys), hands together
  
- Harmonization of melodies using I, II, IV, V, VI with simple L.H. accompaniment
- Transposition of melodies and accompaniments
- Sight-read melodies and accompaniments (I, IV, V) and simple counterpoint
- At least one memorized piece from the standard elementary piano literature
- One vocal warm up in chromatic sequence with applied dominant bridge
- Piano ensemble pieces and/or simple accompaniments
- Melodies by ear and/or improvisation

# MUS174 – Keyboard Harmony / Aural Skills II

## ASSESSMENT / CRITIQUE and RATING:

(to be filled out and submitted for **each** component of the recorded vocal quiz / assignment  
- provide both comments and rating – use other side of the sheet if necessary)

ITEM (Specify - Exercise, Melody, Duet, etc.): \_\_\_\_\_ /100

Fluidity (20 pts.)

Intonation (20 pts.)

Rhythm (20 pts.)

Solfege (20 pts.)

Musicality (20 pts.)

ITEM (Specify - Exercise, Melody, Duet, etc.): \_\_\_\_\_ /100

Fluidity (20 pts.)

Intonation (20 pts.)

Rhythm (20 pts.)

Solfege (20 pts.)

Musicality (20 pts.)

ITEM (Specify - Exercise, Melody, Duet, etc.): \_\_\_\_\_ /100

Fluidity (20 pts.)

Intonation (20 pts.)

Rhythm (20 pts.)

Solfege (20 pts.)

Musicality (20 pts.)