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MUS 1101

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**University of New Orleans
Department of Music**

MUS 1101

**Theory &
Keyboard Applications**

Musicianship

Piano Class

Fall 2015

TABLE OF CONTENTS

MUS 1101	1
PLACEMENT EXAMS	2
THEORY & KEYBOARD APPLICATIONS	3
MUSICIANSHIP	4
PIANO CLASS	5
GRADING POLICY AND EXAM STRUCTURE	6
ABSENCE POLICY	7
JAZZ PERSPECTIVES AND LITERATURE RECOGNITION	8
REQUIRED TEXTS	9
OTHER IMPORTANT DATES	9
DISABILITY NOTICE	9
FACULTY CONTACT INFORMATION	10
WEEK-BY-WEEK SCHEDULE	12

MUS 1101

As an aspiring musician, one of the fundamental steps in your musical development is to establish a solid foundation in music theory. Through this discipline, you learn how music is constructed and how it operates. Eventually this experience will enhance your ability to express yourself better in performance, interpretation, and/or in composition.

PLACEMENT EXAMS: The music faculty at UNO wants to ensure that your learning experience is successful, rewarding, and positively challenging. Therefore, at the beginning of the Fall Semester, all students planning to take MUS 1101 will be asked to take diagnostic *Theory, Musicianship and Piano Placement Exams*. Some students will also be required to meet with the MUS 1101 faculty to determine placement in MUS 1100 or exemption until MUS 1102 in January. If you are placed in MUS 1100 (Fundamentals of Music), **you will not be able** to take MUS 1101 (Theory & Keyboard Applications, Musicianship, Piano Class) this academic year. You will need to re-take and successfully pass the Placement Exam at the beginning of the next Fall semester in order to enter the MUS 1101-1102 sequence for the next academic year. Students who have significant skills may be exempt from MUS 1101. If a student has most of the MUS 1101 skills, they may be required to take a 1- or 2-credit Special Topics class (MUS 2001) to make up the deficiencies.

MUS 1101 is comprised of three components - **Theory & Keyboard Applications, Musicianship, and Piano Class**. Together these components provide the foundation for the development of a well-rounded musician. The intensive and comprehensive approach of this course closely integrates and reinforces musical material from the cognitive, aural and practical aspects. The benefits realized from this integrated approach will contribute to the development of a competent and versatile musician who can excel in a variety of professional musical settings.

THEORY & KEYBOARD APPLICATIONS: This component will focus on cognitive aspects and musical concepts and will be presented in a series of six units. At first, you will study basic elements of notation such as intervals, scale and chord formations and their spelling. To enhance and expedite your learning in this area, most of the material will be presented and reinforced from a keyboard perspective. For example, you will learn to spell and write a scale by seeing and constructing the pattern on the keyboard. This method will give you immediate aural feedback and should help you acquire the material and skills more quickly. As you are encouraged to learn patterns in this manner, you will become more proficient - not only in spelling scales and chords, but in playing these structures on the keyboard as well. At the end of each unit, you will be given a **Keyboard Applications** test which will involve playing specific scale and chord structures on the keyboard.

MUSICIANSHIP: This component will focus on developing aural and dictation skills as well as sight-singing. You will learn to recognize, identify, and notate specific musical patterns. You will develop the ability to sing notated melodies using solfege syllables. The benefits gained will contribute to a heightened sense of musical awareness and the ability to listen to music intelligently and critically.

PIANO CLASS: This class will focus on developing functional piano skills. Unlike Keyboard Applications, this component will continue to focus on developing piano technique and repertoire. You will learn how to interpret many styles of music and gain keyboard facility.

PLACEMENT EXAMS

Used primarily for placement, these tests will assist the faculty in evaluating your knowledge of the following material. You should not feel discouraged if you do not know some of the answers or if you cannot complete the exams. Based on the outcome of these exams, you will be placed into one of two pods -- (See weekly schedule). The tests will be given on the first day of class.

THEORY

- Musical symbols, note values, rhythm, meter
- Major scales and key signatures
- Minor scales and key signatures
- Parallel/relative minor/major scale relationships
- Intervals (number and quality)
- Musical terminology
- Triad/seventh chord construction and quality
- Diatonic triads in key context
- Modes
- Species counterpoint

MUSICIANSHIP

This written diagnostic exam will help the faculty determine the level of your ability to recognize musical patterns. The following areas will be covered:

- Rhythmic and Melodic dictation
- Identification of diatonic intervals by qualitative and numerical name
- Recognition of triad quality (M, m, +, o)
- Identification of diatonic triads in a given key context (chord progressions)
- Recognition of cadences
- Identification of scales and modes

In addition to the above, you will be asked to comment briefly on an excerpt played by addressing instrumentation, meter, tonality, texture, and formal structure/phrase relationship.

PIANO CLASS

The diagnostic exam will ask you to demonstrate proficiency in the following areas:

Keyboard Skills and Technique

- Play all 12 pentachord positions in both major and minor keys with hands together
- Sight read single line pentachord-position melodies in at least one hand in an even tempo
- Play I-V-I with hands together in all 12 major keys
- Demonstrate ability to properly use the damper pedal
- Play C, G, D, A, E, B major scales and arpeggios in two octaves, hands together
- Play a, d, g, and c minor scales in natural and/or harmonic minor form in one octave, hands together
- Play 3 pieces similar in difficulty to those found in *Keyboard Strategies*, vol. 1, by Stecher and Horowitz p. 82 (*Song*), p. 121 (*A Little Joke*), p. 122 (*Texture*), and. 126 (*Scherzo*).

THEORY & KEYBOARD APPLICATIONS

THEORY COMPONENT

This component will cover the following subject areas:

- Musical symbols, note values, rhythm, meter
- Major scales and key signatures
- Minor scales and key signatures
- Parallel/relative minor/major scale relationships
- Intervals (number and quality)
- Musical terminology
- Triad/seventh chord construction and quality
- Diatonic triads in key context
- Modes
- Species counterpoint

KEYBOARD APPLICATIONS

Proficiency in keyboard application of theoretical lessons will reinforce the material and expedite the learning process; it will also develop and improve your keyboard skills. As an integral part of the theory component, this requirement is comprised of skill areas organized into six units. You must pass proficiency tests in all units. Keyboard Applications will constitute 5% of your Theory grade.

UNIT 1 TEST

- Play and spell major scales in the following keys: C, G, D, A, E, F, Bb, Eb, Ab.
- Scales are to be played in one octave, ascending and descending
- May be played with either hand or a combination of both

UNIT 2 TEST

- Play and spell minor scales - natural, harmonic, and melodic patterns in the following keys:
c, a, d, g, f, e, b.
- Scales are to be played in one octave, ascending and descending
- May be played with either hand or a combination of both

UNIT 3 TEST

- Play and spell the following triads on any note (either hand, one hand only): major, minor, diminished, augmented
- Fingerings of Right Hand (1-3-5) or Left Hand (5-3-1) only

UNIT 4 TEST

- Play and spell the chord progression I-IV-V-I in the following keys: C, G, D, A, E, F, Bb, Eb, Ab (RH - root, third, fifth, with LH reinforcing the root)

UNIT 5 TEST

- Play and spell the following seventh chords (MM, Mm, mm, dm, dd) beginning on the notes: A, B, D, E, G, F#, Eb, Ab, Db, Bb. Pay special attention to chord spellings with double flats.

MUSICIANSHIP

The ability to listen to music intelligently and critically is a fundamental skill for all musicians. The **Musicianship** component of **MUS 1101** will focus on these aural skills by giving you the tools to enable you to recognize and perform varied music patterns with emphasis on the rhythmic, melodic, and harmonic aspects of music. Written tests will be given on the following aural skills:

- Rhythmic and melodic dictation
- Identification of diatonic intervals by number and quality
- Recognition of triad quality (M, m, +, o)
- Identification of diatonic triads in a given key context
- Recognition of cadences
- Identification of modes
- Instrumentation, meter, tonality, texture, and formal structure or phrase

In addition to the above, you will be asked to comment briefly on an excerpts played by addressing instrumentation, meter, tonality, texture, and formal structure or phrase relationship.

SIGHT-SINGING

It is essential that the professional musician develop the ability to hear written musical notation both internally and be able to replicate it externally. The following sight-singing and rhythmic skills will be used to develop this ability:

- Using appropriate rhythm syllables, read rhythmic patterns in simple and compound meters.
- Use both hands to tap rhythmic patterns written in two parts.
- Using solfege syllables, sing musical excerpts in simple and compound meters. Excerpts will be in major and minor keys.
- Coordinated skills: Sight-sing a melodic excerpt using solfege while tapping the rhythm notated below this with the left hand.
- The ability to perform most of the above while conducting the beat pattern is strongly encouraged

PRACTICE POLICY

Proficiency in aural skills and sight singing can only be acquired incrementally. The most effective way to develop your skills in these areas is to practice consistently throughout the week. A minimum of 5 hours per week—excluding class sessions—will be necessary.

PIANO CLASS

The **Piano Class** component will cover materials from Chapters 1-5 in **Keyboard Strategies**. Each chapter is divided into four sections and each section addresses different skills. The following will give an overview of the type of material to be covered.

KEYBOARD SKILLS AND TECHNIQUE

- Major and minor pentachords and tonic triads; all keys, hands together
- Major scales and arpeggios: C, G, D, A, E, B, F; two octaves, hands together (HT)
- Minor scales in three forms (natural, harmonic, melodic); c, d, e, g, a, one octave HT
- Major, minor, augmented, diminished triads, and dominant seventh chords
- Chord progressions I-V-I and I-IV-I
- Introduction to triad inversions, RH only

READING

- Single-line melodies
- Melodies in parallel octaves
- Independent melodic lines
- Melodies in minor patterns

SOLO AND ENSEMBLE REPERTOIRE

- As assigned from Chapters 1-5

CREATIVE ACTIVITIES

- Pentatonic improvisation
- Harmonization using chord symbols
- Two-hand chordal accompaniments
- Improvisation using major and minor patterns

PRACTICE POLICY

- In addition to attendance and participation in class, you will need to maintain a regular practice schedule. A minimum of 5 hours outside practice per week will be necessary.

GRADING POLICY and EXAM STRUCTURE

GRADING POLICY

The scores for each component will be totaled to create a final grade for MUS 1101 (6 credit-hour class). All component grades will be numerical (i.e. 86%, not "B"). A student must pass with a D or higher in each component in order to pass the course MUS 1101. (Those in Music Education must earn a C or higher). The final grade for the entire course MUS 1101 will be based on the scores in the three components. If you fail any of the three components, you fail the entire course MUS 1101 (6 credit-hours). Below is an explanation of the MUS 1101 course grading breakdown:

COURSE GRADING

THEORY & KEYBOARD APPLICATIONS	50%	5% Keyboard Applications 40% Assignments/Tests 15% Mid term Exam 20% Final Exam <u>20%</u> Jazz Perspectives and Literature Recognition 100%
MUSICIANSHIP	25%	30% Unit Tests 10% Class Preparation and Participation 30% Midterm Exam <u>30%</u> Final Exam 100%
PIANO CLASS	25%	30% Class Preparation and Participation 30% Tests 15% Midterm <u>25%</u> Final Exam 100%
	100%	

MUSIC EDUCATION MAJORS

- Must achieve an overall grade of "C" or better in order to continue with MUS 1102 next semester. (You may receive a "D" in any one component provided your overall MUS 1101 average is "C" or better.)

ALL MAJORS

- NO ONE receiving an "F" in any component may continue with MUS 1102 next semester.

ABSENCE/TARDY/TEST MAKE-UP POLICY

ABSENCE/TARDY POLICY:

- You are allowed up to three absences from Theory & Keyboard Applications; three absences from Musicianship; and three absences from Piano Class, before points are taken off your average for that component.
- A 3-point deduction will be assessed for each absence in excess of the allowable absences in any individual course component. Any deductions will be reflected in your final course component point total.
- 3 Tardy instances = 1 Absence. You will be considered tardy if you enter the class after the instructor has begun to teach. No excuses will be accepted.

The above Absence and Tardy procedure will also apply to any Tutorial, whether it is required by the instructor or initiated by the student. Any absence or tardiness for a tutorial will be applied to its corresponding component. For example, if a tutorial is scheduled for sight singing and you are tardy, the tardy will be counted against the Musicianship component's allowance of up to three absences allowed before the point total for the component is affected.

POLICY REGARDING MISSED TESTS/EXAMS/QUIZZES:

- ONLY ONE test may be made up in each of the three course components
- Any test make-up must be taken during one of the two pre-scheduled times during the 8th or 15th week depending on whether the test was missed during the first or second half of the semester.
- With few exceptions a score received on a make up test will be lowered by 10%.
- It is the student's responsibility to request a make up test at the next class day following the missed class by contacting the appropriate faculty member directly.

THEORY ASSIGNMENT POLICY

- Assignments are due on the assigned date.
- The instructor reserves the right to refuse late assignments or to assign point deductions for those who frequently miss deadlines.
- If a student is absent on the day when an assignment is due, the assignment can be handed in on the first day that student is back in 1101 without penalty. However, if this becomes chronic, then the instructor reserves the right to refuse to accept the assignment.

JAZZ PERSPECTIVES AND LITERATURE RECOGNITION

This portion of the theory component will introduce the student to standards in both Classical and Jazz literature, and as aspiring musicians, it is important for you to know them. The Jazz Perspectives portion will provide an overview of basic jazz theory and repertoire. Critical listening to jazz literature is essential to understanding the language in which it is composed. There will be a short list of tunes that each student should be able to recognize and talk about by the end of the semester. Students will also learn scales and relate chords and melodies, and how to apply them to improvising. An effective approach to recognizing these works is to begin listening repeatedly to a small group of selections at the beginning of the semester. As you become more familiar with your initial choices, you should gradually add more selections. By the end of the semester your expanded listening repertoire would include all these Classical and Jazz standards.

In order to reinforce the importance of recognizing standard literature, **you will be tested** on half of the Listening List at the theory midterm and the entire list at the theory final. Excerpts will be played in a "drop-the-needle/name-the-work" format. You will be responsible for identifying the pieces by title and composer. For multi-movement works, you need not name the actual movement; it would be sufficient if you could recognize the excerpt as part of a larger work.

Compact Discs with these pieces are in the Media Center on the 3rd floor of the library. There is one copy on permanent reserve and several copies that may be checked out. See the detailed list in the Appendix for CD contents and the music that will be on the midterm.

CLASSICAL

J.S. Bach	<i>Brandenburg Concerto No.5</i>
Mozart	<i>Symphony No. 40</i>
Beethoven	<i>Symphony No. 5</i>
Berlioz	<i>Symphonie Fantastique</i>
Brahms	<i>German Requiem</i>
Debussy	<i>Prelude to the Afternoon of a Faun</i>
Stravinsky	<i>Rite of Spring</i>

JAZZ

Louis Armstrong	<i>West End Blues</i> <i>I'm Just a Lucky So and So</i>
John Coltrane	<i>Giant Steps</i>
Duke Ellington	<i>Caravan</i> <i>Take the A Train</i>
Herbie Hancock	<i>Watermelon Man</i>
Billie Holiday	<i>God Bless the Child</i>
Scott Joplin	<i>Maple Leaf Rag</i>
Jelly Roll Morton	<i>King Porter Stomp</i>
Bessie Smith	<i>St. Louis Blues</i>

REQUIRED TEXTS

THEORY & KEYBOARD APPLICATIONS

Clendinning and Marvin. **The musician's guide to Theory and Analysis 2nd ed.**, Norton Company

MUSICIANSHIP

Rogers and Ottman. **Music for Sight Singing 9th ed.**, Pearson

PIANO CLASS

García, Susanna and Lim, Chan Kiat, **eNovative Piano, Internet License** available in bookstore

MUS 1101 – 3 COMPONENT COURSE SYLLABUS

MUS 1101 Course Packet – available through Blackboard

OTHER REQUIRED MATERIALS

All students must subscribe to WWW. Naxos.com to access all classical required listening selections.

OTHER IMPORTANT DATES

- August 19 Regular classes begin.
- August 25 Final date to add courses, change sections, or change from audit to credit
Final date to drop course(s) or resign from all courses and receive 100% refund.
- September 8 Final date to drop course(s) and not have “W” (withdraw) recorded on transcript.
- September 8 Final date to change from credit to audit.
- September 16 Final date to receive 50% refund for dropped courses.
- October 1 Final date to receive 25% refund for dropped courses.
- October 5-9 Mid-semester exams.
- October 15-16 Mid-semester break.
- October 30 Phase I Registration begins for Summer and Spring semester.
- October 15 **Final date to drop course(s) or resign from the University**
- November 26-27 University Closed - Thanksgiving Holiday
- December 4 Last day of classes
- December 7 Final examinations begin
- December 15 Final Grades available on WebSTAR

DISABILITY NOTICE and ACADEMIC INTEGRITY

** Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <http://www.studentaffairs.uno.edu>.*

*** It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.ods.uno.edu>.*

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NOTE: Mail Messages for all faculty members may be left in faculty boxes in PAC Room 332.

MUS 1101 COURSE SCHEDULE & SYLLABUS • Fall 2015

DATE	WEEK	THEORY & KEYBOARD APPLICATIONS	MUSICIANSHIP	PIANO CLASS
	1	<ul style="list-style-type: none"> · Chapters 1-2-3 · Kybd and octave registers, staff notation · Elements of pitch and rhythm · Durational symbols, beat, tempo, meter 	<ul style="list-style-type: none"> • Introduction of major scale and solfege · concept of rhythm and meter · Sight Singing (SS) with syllables do, re, mi, fa, sol · Rhythmic Reading (RR) · Rhythmic Dictation: simple meter 	<ul style="list-style-type: none"> · Read (p.1-10, 19, 28, 30) · All major pentachord positions & tonic triads HS/HT (hands separately/hands together) - reference materials are in piano class section of CP · rhythm review (p. 25-27)
	2	<ul style="list-style-type: none"> · Simple meter, division of the beat · Tonality, major scales, major key signatures · Scale degree names 	<ul style="list-style-type: none"> · Introduce intervals: M2, m2, M3 · Introduce chromatic scale · SS & RR · introduce m3 interval · Introduce triads: major/minor · SS & RR 	<ul style="list-style-type: none"> · Continue major pentachords · Sight read selections from p.31-34, including transpositions · Black-key improvisations · Prepare KA Test Unit 1 (CP. P.5)
	3	<p>No Classes 9/3</p> <ul style="list-style-type: none"> · Circle of Fifths · Identifying the key of a piece <p>Unit Test 1</p>	<ul style="list-style-type: none"> · introduce chord progression: I and V · introduce minor scale patterns (natural, harmonic, melodic) · introduce P5 interval · review triad quality and introduce diminished triad: SS & RR <p>Test 1</p>	<ul style="list-style-type: none"> · conclude major pentachords & tonic triads · introduce I-V7-I (p.158) also found in CP · technical exercises found in CP · p.31-34 & all transpositions <p>Test 1 - major pentachords positions & tonic triads in all 12 keys</p>
	4	<p>Quiz 1 Ch. 1-3</p> <p>Chapters 4</p> <ul style="list-style-type: none"> • Compound Meters • Syncopation • Mixing Beat Divisions 	<ul style="list-style-type: none"> · introduce P4 interval & TT · introduce augmented triad; compare M, m, o, + · compare M, m, o in SATB voicing · SS & RR · dictation · introduce IV triad: compare I, IV, V 	<ul style="list-style-type: none"> · minor pentachord positions & tonic triads in 12 keys · i-V7-i in minor (p.205) · p.31-34 continued · begin p. 37-38 & transpose · prepare KA Test Unit 2 (CP. P.5)
	5	<p>Chapter 5</p> <ul style="list-style-type: none"> • Parallel Keys • Relative Keys • Scale Degrees in Minor • Modes of the Diatonic Collection <p>Unit Test 2</p>	<ul style="list-style-type: none"> · Introduce texture: monophonic, homophonic, or polyphonic · Introduce phrase relationships (AAB,ABA,ABAB, etc.) · Introduce M6, m6 · SS & Dictation · Review Aural Skills <p>Test 2</p>	<ul style="list-style-type: none"> · review (p.31-34 & 37-38) as necessary · Major, minor, augmented, diminished triads - as preparation for Unit 3 keyboard test - HS/HT (p.70-75) · Sight read (p.135) diatonic triads in major · Prepare KA Test Unit 3 (CP. P.5. Also Kybd Strat pp. 70-75)

MUS 1101 COURSE SCHEDULE & SYLLABUS • Fall 2015

DATE	WEEK	THEORY & KEYBOARD APPLICATIONS	MUSICIANSHIP	PIANO CLASS
	6	Quiz 2 Chapters 6 & 7 <ul style="list-style-type: none"> · Intervals · Interval Quality · Consonant and Dissonant · Triads Major and Minor · Figured Bass Unit Test 3	<ul style="list-style-type: none"> · introduce chord inversions · introduce cadences · review aural skills · introduce M7, m7 · introduce ii (compare ii & V) · SS& dictation · intro to classical midterm listening 	<ul style="list-style-type: none"> · simple harmonization & playing by ear (p.174) · introduce triad inversions, RH only (p.133) · introduce major scales & arpeggios (C/G) - HS; <i>see CP and p.255-256, 264-286</i> · prepare MT exam (from pp.31-34, 37-38) with transpositions & simple harmonization (p.174) · as time allows: introduce repertoire (p.45-46)
	7	MID TERM EXAMS	• MID TERM EXAMS	• MID TERM EXAMS
	8	Go over Exam results No School 10/16- 10/17 Mid-Semester Break		
	9	Chapter 8 <ul style="list-style-type: none"> · Seventh Chords · 7th Chords in Major and Minor · Less common 7th Chords 	continuation	begin major scales 1 and 2 octaves HS/HT (C/G);
	10	Chapter 8 continued Unit Test 4	<ul style="list-style-type: none"> · introduce non-chord tones · introduce seventh chord quality · introduce vi, vii dim (Compare vii & V) · SS & dictation 	<ul style="list-style-type: none"> · I-IV-V7-I (p.175-176) · Major scales continued
	11	Chapter 9 <ul style="list-style-type: none"> · Species Counterpoint · Connecting Melodic Intervals 	<ul style="list-style-type: none"> · introduce modes, Mixolydian, Lydian, Ionian, Dorian, Phrygian, Aeolian · intro to final exam classical listening 	<ul style="list-style-type: none"> · major scales & arpeggios (D, A) · continue p.45-48 · melodic improvisation (p.194-195) · prepare KA Test Unit 5 (CP. P.5)

MUS 1101 COURSE SCHEDULE & SYLLABUS • Fall 2015

DATE	WEEK	THEORY & KEYBOARD APPLICATIONS	MUSICIANSHIP	PIANO CLASS
	12	<ul style="list-style-type: none"> · Chapter 9 continued · Connecting Harmonic Intervals · Note to Note Counterpoint Unit Test 5	Test 4	<ul style="list-style-type: none"> · major scales & arpeggios (E) · p.49 · introduce one octave minor scales & arpeggios HS
	13	Chapter 10 Second Species Counterpoint Third and Fourth Species	<ul style="list-style-type: none"> · continuation Test 5	<ul style="list-style-type: none"> · major scales & arpeggios (F) · sight read from p.76-77 Test 3
	14	<ul style="list-style-type: none"> · Chapter 10 Continued Thanksgiving Holiday 11/22-11/25		
	15	<ul style="list-style-type: none"> · Final Exam preparation 	Final Exam preparation	<ul style="list-style-type: none"> · major scales and arpeggios (B) · prepare for Final · sight read from p.76-77 · Final Exam preparation
FINAL EXAM Written Musicianship Component: Thursday, Dec. 9 9:00-11:00 PAC 317 Theory Component: Wednesday, Dec. 10 8:30-12:00 PAC 317 Individual sightsinging exams – by individual appointment Piano Class finals by individual appointment				