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| Course Title | Aural Skills IV | | | | |
| Course Code | MPR255 | | | | |
| Course Type | Compulsory | | | | |
| Level | Bachelor (1st Cycle) | | | | |
| Year / Semester | 2 nd Year / 4 th Semester | | | | |
| Teacher's Name | TBA | | | | |
| ECTS | 3 | Lectures / week | 3 Hours/14 weeks | Laboratories / week | None |
| Course Purpose and Objectives | This course is a continuation of Aural Skills III. The aim is to develop the students' overall musicianship, their ability to hear, understand, transcribe and, eventually, perform at sight a variety of musical tasks in melody, rhythm and harmony. The students will make use of both traditional and modern learning resources such as computer-based aural skills training aids. | | | | |
| Learning Outcomes | <p>Upon successful completion of this course students should be able to:</p> <ul style="list-style-type: none"> • Recognize all possible intervals presented melodically and harmonically regardless of musical context (traditional or modern, tonal or atonal). • Recognize a variety of rhythmic, harmonic and melodic theoretical models. • Detect errors in assigned melodies, rhythms and harmonies. • Dictate and transcribe complex: <ul style="list-style-type: none"> • Melodic passages (diatonic and chromatic) of up to two voices simultaneously and also involving modulations. • Harmonic passages of three and four voices. • Rhythmic passages in both simple and compound meters. • Develop their sight reading and sight singing skills (both in terms of rhythm and melody). • Identify and analyze various stylistic models outside the classical music genre and idiom. | | | | |
| Prerequisites | MPR245 | Co-requisites | None | | |

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| Course Content | <p>INTERVAL IDENTIFICATION: Identify all possible intervals within the Octave when presented melodically and harmonically. Dictate three intervals in succession.</p> <p>HARMONIC IDENTIFICATION: Identify all diatonic chords both individually and as part of progressions when presented in any combination and in any Major or Minor key at any position (Root, First and Second). 7th chords of any scale degree may be included. Recognize secondary 7th chords of different qualities: Major Triads with Major 7^{ths}, Major triads and Minor 7^{ths}, Minor triads and Minor 7^{ths}, Diminished triads and Minor 7^{ths} and Diminished triads and Diminished 7^{ths}. Indicate the harmonic analysis of at least 4 chords in root position that modulate, naming both the starting and finishing keys.</p> <p>ERROR DETECTION: <i>MELODY:</i> Detect errors in two-phrase tonal or modal melodies that modulate to a neighboring close key. <i>RHYTHM:</i> Detect errors in short rhythmical passages in both simple and compound meters that also include duplets and quadruplets. <i>HARMONY:</i> Detect errors naming the Voice and Chord in two or three-chord exercises that can also include 7th Chords (primary and secondary).</p> <p>MELODIC DICTATION: Dictate 4 – 8 bar two-phrase tonal or modal melodies of single and two-voice parts that modulate to a close neighboring key.</p> <p>RHYTHMIC DICTATION: Dictate rhythms in simple and compound meters with crotchets, quavers, semiquavers, dotted rhythms, triplets, sextuplets, duplets and quadruplets. Rhythmic dictation of a melody.</p> <p>HARMONIC DICTATION: Dictate short harmonic progressions of chorales using all diatonic chords in Major and Minor Keys as well as primary and secondary 7th chords that can also modulate.</p> <p>SIGHT SINGING: <i>MELODY:</i> Sing at sight short two-phrase melodies that use all intervals within the octave. Melodies might be in any Major or Minor key or a mode and will modulate to a close neighboring key. <i>RHYTHM:</i> Tap or clap at sight short rhythmical passages in simple and compound meters with crotchets, quavers, semiquavers, dotted rhythms, triplets, sextuplets, duplets and quadruplets.</p> |
| Teaching Methodology | Face to face |
| Bibliography | <p>Benward, B. and Timothy Kolosick, J., (2009). <i>Ear Training: A Technique for Listening</i>. 7th ed. New York: McGraw-Hill (with transcription CD).</p> <p>Carr, M. A. and Benward, B., (2009). <i>Sight Singing Complete</i>. 7th ed. New York: McGraw-Hill.</p> |

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| Assessment | Examinations Class Participation and Attendance Assignments | <table border="1"> <tr> <td data-bbox="990 98 1299 218">65% (40% Final + 25% Mid-term).</td> </tr> <tr> <td data-bbox="990 218 1299 254">10%</td> </tr> <tr> <td data-bbox="990 254 1299 289">25%</td> </tr> <tr> <td data-bbox="990 289 1299 325">100%</td> </tr> </table> | 65% (40% Final + 25% Mid-term). | 10% | 25% | 100% |
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| 25% | | | | | | |
| 100% | | | | | | |
| Language | English | | | | | |