Objectives of the Course

The main objectives of the course are to:

1. Develop the aural recognition of all compound intervals (melodic and harmonic)
2. Develop students’ ability to deal with more advanced single- and two-voice solfege and sight-singing exercises (containing modulations and increasing chromaticism)
3. Promote the ability to cope with more complex rhythmic exercises that include changing time-signatures, tempo modulation and polyrhythms
4. Develop the aural recognition as well as the reproduction of non-diatonic modes
5. Promote the ability to cope with more advanced single- and two-voice melodic and rhythmic dictation
6. Develop the aural recognition of altered seventh chords
7. Develop students’ ability to cope with moderately difficult harmonic dictation (including secondary dominant and other non-modulatory chromatic chords)

Learning Outcomes

After completion of the course students are expected to be able to:

1. Identify and recite all compound intervals (melodic and harmonic)
2. Identify and recite altered seventh chords
3. Promote the ability to cope with more complex rhythmic patterns that include changing time-signatures, tempo modulation, and various polyrhythms
4. Sing pre-learned, single- and two-voice melodic patterns (containing modulations and increasing chromaticism)
5. Sight-sing single-voice rhythmic and melodic patterns (include modulation and increased chromaticism)
6. Identify and recite specific non-diatonic modes: octatonic scale, whole-tone scale, hexatonic scale
7. Write one- and two-part melodic dictation (including exercises that contain modulation and increased chromaticism)
8. Write harmonic dictation that includes secondary dominants and other chromatic, non-modulatory chords

Course Contents
- More complex rhythmic patterns that include changing time-signatures, tempo modulation, and various polyrhythms
- All simple and compound intervals
- Single- and two-voice melodic patterns (containing modulations and increasing chromaticism)
- Altered seventh chords
- Non-diatonic modes: octatonic scale, whole-tone scale, hexatonic scale
- One- and two-part melodic dictation (including exercises that contain modulation and increased chromaticism)
- Harmonic dictation of progressions that include secondary dominants and other, non-modulatory chords

Learning Activities and Teaching Methods
Theoretical and Practical Exercises and Assignments.

Assessment Methods
Attendance and participation, Weekly exercises and Assignments, Mid-Term, Final Exam.

Required Textbooks/Reading

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<thead>
<tr>
<th>Authors</th>
<th>Title</th>
<th>Publisher</th>
<th>Year</th>
<th>ISBN</th>
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<tbody>
<tr>
<td>Benward, B. &amp; Kolosick, J. T.</td>
<td>Ear Training (with Transcription CD)</td>
<td>McGraw Hill</td>
<td>2004</td>
<td></td>
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