



Course Syllabus

Course Code MUSP - 104	Course Title Aural Skills 4	ECTS Credits 5
Prerequisites MUSP - 103	Department Music & Dance	Semester Fall/Spring
Type of Course Core requirement	Field Music Theory	Language of Instruction English
Level of Course 2 nd Cycle	Lecturer Loizos Loizou	Year of Study 2 nd
Mode of Delivery Face to face	Work Placement N/A	Corequisites None

Course Objectives:

The main objectives of the course are to:

- The last part of four series of ear-training courses aimed to develop the aural skills of undergraduate students by means of melodic, rhythmic and harmonic dictation, sight-singing, composition, performing and improvisation.

Learning Outcomes:

By the end of the course, students are expected to be able to:

- Notate the top and bass part of a four-part dictated piece that includes all common diatonic progressions as well as the use of chromatic chords V/V, N6 and A6.
- To identify using Roman numerals the chords used in a dictated four-part music excerpt in all inversions in both major and minor keys including 6/4 progressions and the use of V/V, N6 and A6.
- To identify and be able to sing any mode of the traditional church modes using solmization or actual pitch names.
- To be able to notate correctly a modal melody played by the instructor written in the Dorian, Phrygian, Lydian or Mixolydian modes.
- To sight-sing melodies that feature skips between members of the leading tone triad, the supertonic triad, the mediant and the submediant triad.
- To sight-sing melodies that include chromaticism implying the use of secondary function, Neapolitan 6th and Augmented sixth chords.
- To sight-sing a modal melody using solmization or actual pitch names written in the Dorian, Phrygian, Lydian and Mixolydian modes.

Course Content:

The following chapters from Karpinski's *Manual for Ear Training and Sight-Singing* are essential reading and correspond to the equivalent chapters in Karpinski's *Anthology for Sight-Singing*. Each week, the students are expected to read the relevant chapters assigned by the instructor and do the dictation and sight-singing required for the particular chapters.

Chapters:

- Chapter 40 The Leading-Tone Triad: Skips to 7/ti, 2/re, and 4/fa
- Chapter 41 The Supertonic Triad: Skips to 2/re, 4/fa, and 6/la/le
- Chapter 42 The Submediant Triad: Skips to 6/la/le, 1/do, and 3/mi/me
- Chapter 43 The Mediant Triad: Skips to 3/mi/me, 5/sol, and 7/ti/te
- Chapter 44 The Dominant Seventh Chord in Harmonic Contexts
- Chapter 45 Voice Leading Techniques
- Chapter 46 Six-Four Figures
- Chapter 49 The Modes: Relative Approach
- Chapter 50 The Modes: Parallel Approach
- Chapter 54 Chords Applied to the Dominant: Skips Involving 4/fi
- Chapter 59 The Neapolitan Chord: Steps and Skips Involving 2/ra
- Chapter 60 The Augmented Sixth Chords: Steps and Skips Involving 4/fi and 6/le

Learning Activities and Teaching Methods:

Lectures, Exercises with class participation and assignments.

Assessment Methods:

Dictation Assignments, Sight-Singing Test, Mid-term Exam, Final Exam.

Required Textbooks / Readings:

Title	Author(s)	Publisher	Year	ISBN
<i>Manual for Ear Training and Sight Singing</i>	Karpinski, Gary S.	WW Norton & Co	2007	0393976637
<i>Anthology for Sight Singing</i>	Karpinski, Gary S. Richard Kram	WW Norton & Co	2007	0393973824
<i>Student Recordings for Manual for Ear Training and Sight Singing</i>	Karpinski, Gary S.	WW Norton & Co	2007	0393104370

Recommended Textbooks / Readings:

Title	Author(s)	Publisher	Year	ISBN
<i>The Rhythm Book</i>	Hoffman, Richard	Harpeth River Publishing	2009	0983728704

<i>Solfège, Ear Training, Rhythm, Dictation, and Music Theory</i>	Ghezzi, Marta A.	University of Alabama Press	2005	0817351477
<i>The Musician's Guide to Aural Skills Ear Training</i>	Murphy P, Phillips J	WW Norton & Co	2016	0393264068