



**M: Course Objectives / Learning Outcomes:**

At the end of the course the successful student should be able to demonstrate satisfactory skill and musicianship in aural recognition and sight performance of tonal melodies, harmonies, and rhythms as outlined in section N.

**N: Course Content:**

1. Aural Recognition
  - a) Melodic intervals within a tonal context. Speed recognition will be stressed.
  - b) Harmonic intervals within two octaves. Speed recognition will be stressed.
  - c) Simple two-part textures with non-chord tones.
  - d) Triads and four-note chords in all positions.
  - e) Six-four chord types: cadential, passing, pedal.
  - f) Dominant seventh chords in all positions.
  - g) Diatonic melodies which include more complex rhythms, larger intervals and sequences.
  - h) Soprano and bass factors, quality, and position of chords in diatonic progressions which include: diatonic triads and dominant seventh chords.
  - i) More complex rhythmic patterns in both simple and compound meters including syncopation, duplets and triplets
2. Sight Singing
  - a) Diatonic melodies which contain more complex rhythms.
  - b) One- and two-part rhythm exercises.
3. Musicianship Skills Performance
  - a) Diatonic intervals with emphasis on speed and accuracy.
  - b) Triads and dominant seventh chords in broken chord progressions.
  - c) Increased fluency with a relative pitch labelling system (movable-doh solfège or scale degree numbers).
  - d) Increased fluency with Kodály hand signs.
  - e) Ensemble exercises emphasizing timing and tuning.

**O: Methods of Instruction:**

Presentation of concepts, demonstration of learning strategies and modelling of skills by the instructor, integrated with drills and practice exercises by the students. Skill reinforcement through assigned use of auxiliary online and/or computer aural skills resources.

**P: Textbooks and Materials to be Purchased by Students:**

Required texts such as the following:

## 1. Ear Training Textbook

Horvit, Michael, Timothy Koozin and Robert Nelson. Music for Ear Training: CD-ROM and Workbook. 3<sup>rd</sup> ed. Belmont, CA: Wadsworth/Thomson Learning, 2009.

OR

Karpinski, Gary S. Manual for Ear Training and Sight Singing. New York: W. W. Norton, 2007. Plus accompanying CD-ROM.

## 2. Sight Singing Textbook

Berkowitz, Sol, Gabriel Fontrier and Leo Kraft. A New Approach to Sight Singing. 4<sup>th</sup> ed. New York: W. W. Norton, 1997.

**Q: Means of Assessment:**

Sight Singing Tests (minimum 4)	40%
Melodic, Rhythmic and Harmonic Dictation Tests (minimum 4)	50%
Weekly homework assignments	<u>10%</u>
	100%

**R: Prior Learning Assessment and Recognition: specify whether course is open for PLAR**

Yes.

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Course Designer(s): Joy Ollen

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Education Council / Curriculum Committee Representative

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Dean / Director: Dr. David G. Duke

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Acting Registrar: Brenda Walton