

SUBJECT: Ear training II

SUBJECT IDENTIFICATION

Code	CS2C05	
Type	BT (Basic Training)	
Character	Group tuition	
Speciality	Composition	
Main subject	Music language and techniques	
Period of time	2 nd Course	
Number of credits	2 ECTS	
Number of hours	Total number: 60 hours	In-person: 36 hours
Department	Music Theory	
Previous requirements	-	
Instruction language	Spanish	

RESPONSIBLE INSTRUCTOR(S)

Surname and name	Email address
Antón, Víctor	victorat84@hotmail.com

COURSE LEARNING OUTCOMES

Upon completion of this course, the students will be able to:

- Develop the inner ear as the main tool, being able to anticipate by ear and reinforce the connection ear-voice;
- Use a correct voice emission in tune to reproduce sounds, intervals and melodic designs from a given guideline;
- Make use of the memorising capacity as an strategy to reinforce the earing development;
- Transcribe diverse music designs in a correct way;
- Recognise the music designs from reading its score,
- Differentiate melodic, rhythmic and timbral patterns happening at the same time:
- Listen with independence the different musical patterns;
- Recreate the content covered using it in a practical way in other contexts.

COURSE CONTENT

Thematic block	Theme/Repertoire
I. Height	Theme 1. Intervals: simples and composed. In tonal and atonal context.
	Theme 2. Harmonic functions: cadential processes, secondary dominants, chords progressions.
	Theme 3. Altered chords: introduction to the superimposed triads.
	Theme 4. Modulations, relation scale/chord, exotic modes. Chromatisms. introduction to polytonality and dodecafonism.
II. Rhythm	Theme 1 Simple and composed rhythms. Prolongation links, syncopation, upbeats.
	Theme 2. Changes of rhythm, polyrhythm, irregular values, double speed and slowness of motives. Polymetric.
III. Timber	Theme Recognition of acoustic and electroacoustic sound sources.
	Theme 2. Recognition of diverse aesthetics and music styles
IV. Form	Theme 1. Auditive analysis of texture, structure, dynamics, movement and articulation in diverse music pieces.
	Theme 2. Group singing work and interiorization of harmonic sequences.

STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	8 hours
Practice activities	26 hours
Other mandatory training activities (seminars, workshops etc.)	-
Test taking	2 hours
Student self-study hours	12 hours
Practice preparation	12 hours
Total studying hours	36+84 = 120 hours

METHODOLOGY

Theoretical activities	Theoretical/conceptual explanations
Practical activities	<ul style="list-style-type: none"> • Memorization, interiorization, vocal and instrumental imitation. • Recognition and transcription. Intonation. Writing. • Vocal and instrumental improvisation • Auditive analysis of pieces from which to extract music content in order to work • Concrete ear exercises in order to develop the listening capacity and the recognition of music elements in real auditions.

Other training mandatory activities (workshops, seminars, etc.)

Workshops, Meet the Artist sessions and other events related to the subject topics.

ASSESSMENT TOOLS

Theoretical activities	<p><u>Participation</u>: The students must actively participate in class, proving interest and/or understanding of the content covered.</p> <p><u>Continuous evaluation</u>: The students must fulfil the requested assignments during the whole academic course, proving research ability and practice synthesis skills concerning theoretical concepts in performance.</p>
Practical activities	<p><u>Participation</u>: The students must actively participate in class, proving interest and/or understanding of the content covered.</p> <p><u>Continuous evaluation</u>: The students must fulfil the requested practical assignments during the whole academic course based on to team-work dynamics and also prove writing and oral skills.</p> <p><u>Performance exams</u>: The students must take at least two exams during the academic course in order to show the practical skills acquired and the practical assimilation of the course contents, following the tests instructions.</p>
Other educational mandatory activities (workshops, seminars, etc.)	<p><u>Participation</u>: The students must actively participate in the different relevant events as considered by the instructor or by the degree coordinators.</p>

ASSESSMENT CRITERIA

Theoretical activities	To develop a conceptual-theoretical framework and analyse consequently examples from the most relevant music styles
Practical activities	To apply practically the skills developed in class through transcriptions, group intonation, instrument performance, sight-reading and through rhythms and melodies composition.
Other training mandatory activities (workshops, seminars, etc.)	To attend and participate in the relevant events for their education (Meet the artists sessions, invited professors sessions, concerts and rehearsals)

GRADE DETERMINATION SYSTEM

Grade determination system in continuous assessment

	Grade percentage
Participation	10%
Continuous assessment	20%
Mid-term exam	30%
Final exam	40%

Total	100%
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Grade determination system in cases of loss of continuous assessment right

	Grade percentage
Final exam	80%
Total	80%

Grade determination system for the extraordinary assessment call

	Grade percentage
Retake exam	100%
Total	100%

Grade determination system for students with disabilities

In principle, the grade determination system for students with disabilities will be carried out following the criteria set for the rest of the students, ensuring equal opportunities and conditions for all the students. However, if necessary, the instructor in charge will take into account the type of disability of the concerned student. Should the situation apply, the assessment conditions will be adapted in accordance to the limitations of the corresponding disability.

These considerations will be established once the concerned student enrolls in the corresponding courses. For the official records, the student and/or the student representative will be requested to present the corresponding disability report for the official accreditation.

	Grade percentage
Participation	10%
Continuous evaluation	20%
Mid-term exam	30%
Final exam	40%
Total	100%

RESOURCES AND DIDACTIC MATERIALS

Campus virtual <https://musicacreativa.classlife.education/>

Bibliography

Title	<i>Jazz Ear Training</i>
Author	AEBERSOLD, J.
Publisher	Jamey Aebersold, Jazz, 1999

Title	<i>Contemporary Ear Training, 2 vols.</i>
Author	Harrison, M.
Publisher	Los Angeles, Hal-Leonard, 1994.

Title	<i>Performance Ear Training.</i>
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Author	MIXON, D
Publisher	Advance Music, 1998

Title	<i>Ear training for jazz, rock and pop musician</i>
Author	VAN DER GELD, T
Publisher	Colonia, Schott, 1996

Complementary Bibliography

Title	<i>La formación musical del oído.</i>
Author	KÜHN, C.
Publisher	Barcelona, Editorial Labor, 1994

Webpages of interest

Address 1	www.teoria.com
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Other materials and didactic resources

Programme	Ear Master
App	Ireal