



ESCUELA UNIVERSITARIA
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RECOLETOS-22 MADRID



Universidad
Rey Juan Carlos

Ear training I

DIDACTIC GUIDE

BACHELOR IN MUSIC COMPOSITION
Course 2022/2023

Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts and Music

Course presentation

Ear training techniques, exercises and other knowledge to develop and use this skill in musical activity. Listening processes and connection of internal-external hearing through voice: natural major and minor scale notes. Rhythms and beats. Regular rhythmic figures, duplets and triplets.

Student competencies

<i>Competency Code</i>	<i>Description</i>
CG03	Apply the most appropriate working methods to overcome the challenges of the study and practice of individual and/ or collective music, seeking excellence and quality.
CG04	Know the technological resources typical for the discipline and its applications in the musical creation, assimilating innovations that appear
CG06	Develop in professional practice a professional ethic based on esthetic, environmental and diversity observation and sensibility.
CG09	Know different study and research methodologies for expanding the ability to a continuous development and innovation in one's activity within the performing arts and audiovisual industries.
CG10	Develop critical discourses towards personal and interpersonal activity adapting to cultural, social, artistic and professional changes.
CE01	Develop skills for identifying, understanding and memorizing of the musical material
CE02	Identify and appreciate in auditory and intellectual way different types of musical and sound structures.
CE03	Know the fundamentals and structure of musical language and apply them to interpretative, creative and research practice.
CE06	Interpret in analytical way all the musical resources of a piece of any style, as well as connect and apply those features in one's own and others' music.

CE07	Identify the fundamentals of musical acoustics, the acoustic characteristics of the instruments, their technical, sound and expressive possibilities, as well as their combinations and results.
CE08	Use new technologies in the area of music and acoustics in all kind of contexts and formats, in order to apply them to specific needs of the project.

Learning outcomes

Upon completion of this course, each student must be able to:

1. Understand how hearing works.
2. Recognize, through hearing, and reproduce orally, practical and theoretical aspects of the study of music.
3. Transfer rhythmic-melodic knowledge to improvisation through voice.
4. Distinguish and relate, through hearing, the structural elements of music.
5. Use the different aspects of hearing to develop the ability to understand and recreate musical texts with the voice.
6. Develop a sensibility for different artistic manifestations, expression and aesthetic realities.
7. Voice or instrument interpretation of music pieces according to established conventions.
8. Composition of short fragments, using the melodic, rhythmic and harmonic resources seen in the course.
9. Knowledge and use of different music notation systems and their correct application according to context.
10. Qualitative appraisal of music, on technical and stylistic grounds.

Connection between Competencies and Learning Outcomes

<i>Competency Code</i>	<i>Learning Outcome Code</i>
CG03	RA03, RA06, RA07
CG04	RA06, RA08
CG06	RA03, RA05
CG09	RA04, RA09
CG10	RA02, RA10
CE01	RA06
CE02	RA01

CE03	RA01, RA05, RA06
CE06	RA04
CE07	RA02, RA05
CE08	RA06

Teaching methodology

<i>MD1</i>	Participatory lecture.
<i>MD2</i>	Problem resolution and discussion of results.
<i>MD5</i>	Cooperative and collaborative learning.

Contents

<i>Content</i>	<ol style="list-style-type: none"> 1. MELODY. Listening process, and connection of internal-external hearing through voice. Notes in natural, harmonic and melodic major and minor keys. Chromaticism in major and minor keys. 2. HARMONY. Major and minor scale degrees. Basic modal interchange. Secondary dominants. 3. RHYTHM. Different types of beats and their names. Regular rhythmic figures, duplets and triplets. 4. OTHER ASPECTS OF SOUND. Identification of structures, textures, timbres, tempos and articulation. 5. INTERVALS. Perception and intonation of intervals.
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Learning activities

<i>AF1</i>	Theory and combination theory-practice learning.	12 h.
<i>AF2</i>	Classroom/lab exercises and practice..	31,5 h.
<i>AF4</i>	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 h.
<i>AF5</i>	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	20 h.
<i>AF7</i>	Assessment	4,5 h.

<i>AF8</i>	Self-study of theoretical content and autonomous assignment work and practical activities.	100 h.
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** The hours assigned to the different learning activities may vary depending on the academic needs of the course, the group or the teaching team.*

Assessment

GENERAL ASSESSMENT CRITERIA

CONTINUOUS ASSESSMENT SYSTEM

Non-attendance to more than 20% of class sessions and activities may lead to failure of the course and disqualification from the regular assessment period. The teaching team decides how this rule is applied.

MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

SPELLING AND EXPRESSION

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offence. If one student copies the work of another student, both shall be held accountable.

SPECIFIC ASSESSMENT CRITERIA

REGULAR ASSESSMENT PERIOD

In this course, absence to more than 20% of class sessions and activities will lead to failure of the course and disqualification from the regular assessment period. SÍ NO

A minimum mark of 5.0 on all assessment tasks is required. If the mark obtained on any one of the assessment tasks is below that minimum, the weighted average mark for this course will not be calculated.

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

In submitting assignments, students must meet the deadlines set by the teaching team.

<i>Assessment task (*)</i>	<i>Task description</i>	<i>% of final mark</i>
SE1 In-class tests and examinations	SE1A: Mid-course examination (approximate date: January) SE1B: Final examination (approximate date: May) SE1C: Periodic assessment tests (more or less on a monthly basis) Examination tasks: exercises on content seen up to the date of the examination (harmonic and melodic dictations, auditory analysis) All examinations are compulsory. Examinations not taken in the regular assessment period must be taken in the extraordinary/re-assessment period.	SE1A: 20% SE1B: 25% SE1C: 15% (Total: 60%)
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Performance of continuous training tasks in the course competencies.	35%
SE5 Attitude and participation.	Active participation and personal effort during the course.	5%
		100%

(*) *Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.*

EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the particular characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

Resources

RECOMMENDED BIBLIOGRAPHY

- Berkowitz, S., Fontrier, G., Kraft, L. (1997). *A new approach to sight singing*. W.W.Norton & Co.
- Sarath, Ed. (2010). *Music Theory Through Improvisation*. Routledge.
- Carbonell, J.M., Gimeno, C. (1994). *Descubre la música cantando a J.S.Bach* (vol. 2). Rivera.
- Dandelot, G. (1979). *Manual práctico para el estudio de las claves*. Ricordi.
- Kühn, C. (2003). *La formación musical del oído*. Idea Books.
- Molina E., López, A., Cañada, P. (2010) *Cuaderno de Audición* (Vol. 1-3). Enclave Creativa.
- Romero, G. (2011). *Formar el oído*. Dinsic Publicacions Musicals.
- Sierra, F. (2010). *Educación auditiva vol. 1*. Real Musical.
- Zamora, C. (2008). *La Educación Musical Auditiva en casa*. Boileau.

SPECIFIC BIBLIOGRAPHY

- Abad, F. (2008). *¿Do, Re, Qué? Guía práctica de iniciación al Lenguaje Musical*. Berenice.
- Aguilar, M. (2004). *Método para leer y escribir música a partir de la percepción*. Piscis.
- Copland, A. (1995). *Cómo escuchar la música*. Fondo de Cultura Económica.
- Gil, V; Román, A. (2000) *Lenguaje musical creativo*, libro 1. Carisch.
- Károlyi, O. (2012). *Introducción a la música*. Alianza Editorial.
- Edlund, L. (1974). *Modus Vetus*. Nordiska Musikförlaget.
- Schaffer, M. (1967). *Limpieza de oídos*. Ricordi americana.

RECOMMENDED WEBSITES

- Rodríguez Alvira, J. (2016). *Teoría: Espacio dedicado a la teoría musical*. Teoria.com.
Recuperado de <https://www.teoria.com/es/>
- Fernández de Larrinoa, R. (2015). *El oído armónico. Armonía en pequeñas dosis*.
Recuperado de <http://www.bustena.com/>

REQUIRED MATERIALS FOR THE COURSE

- Class dossier.
- 440Hz tuning fork.
- Piano / Keyboard.
- Spotify account.

Music notation software (Sibelius, Finale or similar).

Audio editing software (Logic Pro, Cubase, Reaper or similar).

My Piano Phone or similar (App. Available in Android Store).

BlocNote (App. with Scanner function.)

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Programmed by TAI and related to the course.