

# *Ear training II*

## COURSE GUIDE

BACHELOR IN MUSIC COMPOSITION  
Course 2023/2024

## Course data

<i>Duration</i>	Annual
<i>Credits</i>	4,5 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts and Music

## Course presentation

Putting into practice of the most complex elements of musical language, and subsequent execution by means of the body and voice. Amalgamations, polyrhythms, secondary dominants, modulation and modal dictations, based on the materials assimilated in "Ear Training I".

## 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 ways 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 an 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:

01. Vocally and precisely interpret melodies and rhythms.
02. Understand how hearing works.
03. Recognize, through hearing, and reproduce orally, practical and theoretical aspects of the study of music.
04. Transfer rhythmic-melodic knowledge to improvisation through voice.
05. Distinguish and relate, through hearing, the structural elements of music.
06. See, recognize, distinguish and ultimately codify musical symbols and annotations.
07. Distinguish the various elements and styles of a given music through hearing.
08. Appraise aesthetically heard music and own compositions.

## *Teaching methodology*

MD1	Participatory lecture.
MD2	Problem resolution and discussion of results.
MD5	Cooperative and collaborative learning.

## *Contents*

<i>Content</i>	<ol style="list-style-type: none"> <li>1. MELODY. Natural, melodic and harmonic major and minor key chromaticism. Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian modes. Two-voice dictation.</li> <li>2. HARMONY. Major scale degrees (II). Modal interchange (II).</li> <li>3. RHYTHM. Precise sensation of the division of pulse into 1, 2, 3, 4, 6 and 8 parts. Equivalencies in changes in beat.</li> </ol>
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## *Learning activities*

<i>AF1</i>	Theory and combination theory-practice learning.	18 h
<i>AF2</i>	Classroom/lab exercises and practice.	12 h
<i>AF4</i>	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	9 h
<i>AF5</i>	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	45 h
<i>AF7</i>	Assessment	6 h
<i>AF8</i>	Self-study of theoretical content and autonomous assignment work and practical activities.	45 h

*\* 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/reassessment 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 offense. If one student copies the work of another student, both shall be held accountable.

## SPECIFIC ASSESSMENT CRITERIA

### REGULAR ASSESSMENT PERIOD

In this course, absence of 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		45%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Completion of the tasks and work that make up the continuous training in the competences indicated.  Regular assessment tests (approximately monthly).	15%  35%
SE5 Attitude and participation.	Direct observation of the group dynamics, individual assessment of performance and student involvement in the subject.	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). *Discover music by singing J.S.Bach* (vol. 2).
- Rivera.Dandelot, G. (1979). *Practical manual for the study of the harpsichord*. Ricordi.
- Kühn, C. (2003). *The musical training of the ear*. Idea Books.
- Molina E., López, A., Cañada, P. (2010) *Cuaderno de Audición* (Vol. 1-3). Enclave Creativa.
- Romero, G. (2011). *Forming the ear*. 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*. Píscis.
- Copland, A. (1995). *How to listen to music*. Fondo de Cultura Económica.
- Gil, V; Román, A. (2000) *Lenguaje musical creativo*, book 1. Carisch.
- Károlyi, O. (2012). *Introduction to music*. Alianza Editorial.
- Edlund, L. (1974). *Modus Vetus*. Nordiska Musikförlaget.
- Schaffer, M. (1967). *Ear cleaning*. Ricordi americana.

### RECOMMENDED WEBSITES

Rodríguez Alvira, J. (2016). Theory: Space dedicated to music theory.

Teoria.com. Retrieved from <https://www.teoria.com/es/>

Fernández de Larrinoa, R. (2015). *The harmonic ear. Harmony in small doses.*

Retrieved from <http://www.bustena.com/>

### REQUIRED MATERIALS FOR THE COURSE

Classdossier. Tuning fork 440 Hz.

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

These will be communicated throughout the course. Attendance is compulsory.