



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Ear Training II

COURSE GUIDE

BACHELOR'S IN MUSIC COMPOSITION

COURSE 2026/2027



Universidad
Rey Juan Carlos

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
<i>Teacher</i>	

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

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 musical industry.
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.
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Learning outcomes

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

1. Vocally and precisely interpret melodies and rhythms.
2. Understand how hearing works.
3. Recognize, through hearing, and reproduce orally, practical and theoretical aspects of the study of music.
4. Transfer rhythmic-melodic knowledge to improvisation through voice.
5. Distinguish and relate, through hearing, the structural elements of music.
6. See, recognize, distinguish and ultimately codify musical symbols and annotations.
7. Distinguish the various elements and styles of a given music through hearing.
8. 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

Content	1. MELODY. Natural, melodic and harmonic major and minor key chromaticism. Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian modes. Two-voice dictation. 2. HARMONY. Major scale degrees (II). Modal interchange (II). 3. RHYTHM. Precise sensation of the division of pulse into 1, 2, 3, 4, 6 and 8 parts. Equivalencies in changes in beat.
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Learning activities

AF1	Theory and combination theory-practice learning.	18 h
AF2	Classroom/lab exercises and practice.	12 h
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	9 h
AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	45 h

AF7	Assessment	6 h
AF8	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

ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

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

The grading of written examinations and assignments will consider spelling, grammar, and clarity of expression. Errors in spelling, punctuation, and writing style may negatively affect the final grade, depending on their nature, frequency, and severity.

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

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*).

Assignments not submitted by the deadlines set by the teaching team will receive an assessment mark of 0.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE1 In-class tests and examinations (oral and/or written).	Block I: Yes Block II: Yes	No Yes (minimum mark 5)	20% 40% (Total: 60%)
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Block I: No Block II: No	No No	25% 10% (Total: 35%)
SE5 Attitude and participation.	No	No	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 who have not passed the course during the regular assessment period may choose one of the following extraordinary assessment options:

- **Option 1: Criterion-based reassessment.** Assessment will be limited exclusively to the reassessable criteria that were not passed during the regular assessment period. The reassessment activity will be of the same nature as the original one (exam, assignment, etc.). The grades obtained in the ordinary assessment period for non-reassessable criteria (provided the minimum passing grade was achieved) will be retained and included in the weighted calculation of the final extraordinary assessment grade.
- **Option 2: Comprehensive reassessment.** Students may complete a single assessment activity accounting for 100% of the extraordinary assessment. The nature of this activity will be determined by the instructor and may include an oral or written examination, submission of a portfolio, theoretical and/or practical assignments, or other equivalent forms of assessment.

The instructor must communicate both Option 1 and Option 2 for the extraordinary assessment through the course notice board on the virtual campus at least 10 days prior to the extraordinary assessment date.

Students must respond to this communication via the virtual campus notice board, indicating their choice of Option 1 or Option 2, at least 3 days prior to the extraordinary assessment date. If a student does not respond, the instructor will automatically apply Option 2 (a single assessment activity accounting for 100% of the extraordinary assessment).

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*. Piscis.
- 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.)



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VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

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