ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Ear Training III

COURSE GUIDE

BACHELOR'S IN MUSIC COMPOSITION

COURSE 2026/2027

Universidad
Rey Juan Carlos

Course data

Duration	Annual
Credits	4,5 ECTS
Modality	In-person
Language	English
Faculty	Music
Teacher	Mario Quiñones

Course presentation

Listening and performance of music with high tonal chromaticism and bimodality, the musical language of the early 20th century and the Renaissance, composition of complex time signatures and rhythms and the use of all keys in polyphony of up to 4 voices in all keys.

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 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 kinds 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. Improvise, by singing or on the piano, a melody on a given base accompaniment, using tonal, modal or "exotic" scales.
2. Apply specific techniques to resolve difficulties in transcribing a sound event.
3. Recognize chords and their inversion in a harmonic sequence that includes all types of diatonic and altered triads and four-note chords, with added notes and modulations.
4. Distinguish, through hearing, compositional forms and procedures that are characteristic of the Renaissance and 20th century, and of modern music and non-european traditions.
5. Develop analytical and active listening, that allows them to appreciate and appraise works from both the historical music repertoire and pioneering new creation.

Teaching methodology

MD1	Participatory lecture.
MD2	Problem resolution and discussion of results.
MD5	Tutorials and guidance.

Course content

Content	1. **READING.** Syllable solfège with and w/o intonation. Regular and irregular beats, beats with added values. Tuplets. Polyrhythm and ostinato. Metric modulation. Transposition. 2. **SCALES.** Scale materials. Tonal, modal, synthetic and exotic scales. Rhythmic and melodic materials from the non-European tradition (Asia, Africa, Middle East and America). Micro intervals. 3. **CHORDS.** Triads, four-note chords and their inversions. Chords with added notes. Atonal three-sound notes. Single-tone and harmonic progressions, modulation. Cadence. 4. **ARTICULATIONS.** "Secondary" parameters of music: articulation, ornamentation, dynamics, pitch, texture and tempo, and their relationship to the formal structure. 5. **STRUCTURE.** Auditory analysis. Macro-structure and micro-structure. Generators of micro-structure (cell, motif, half-phrase, phrase, theme, period etc.). 6. **NEW FORMS OF LISTENING.** Music procedures predating and post-dating "common practice". Renaissance and 20th century. 4-voice vocal counterpoint. Bimodality, atonality, serialism, randomness, textural music, concrete music, and electro-acoustic music.

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.

Assessment task (*)	*Revaluable/non-revaluable*	*Minimum mark yes/no*	*% of final mark*
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

COMPULSORY BIBLIOGRAPHY

Berkowitz, S., Fontrier, G. y Kraft, L. (1997). *A new approach to sigh singing*. W.W.Norton & Co.
Sarath, Ed. (2010). *Music Theory Through Improvisation*. Routledge.
Carbonell, J.M. y 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.
Edlund, L. (1974). *Modus Novus*. Nordiska Musikförlaget.
Kühn, C. (2003). *La formación musical del oído*. Idea Books.
Romero, G. (2011). *Formar el oído.* Dinsic Publicacions Musicals.

RECOMMENDED BIBLIOGRAPHY

Copland, A. (1995). *Cómo escuchar la música*. Fondo de Cultura Económica.
Gorow, R. (2000). *Hearing & Writing Music*. September Publishing.
Károlyi, O. (2018). *Introducción a la música del siglo XX*. Alianza.
Meyer, L. B. (2005). *Emoción y significado en la música*. Alianza.
Schafer, M. (2000). *Limpieza de oídos*. Melos (Ricordi Americana).
Sloboda, J. A. (2012). *La mente musical: la psicología cognitiva de la música*. Machado Libros.

WEBSITES OF INTEREST

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