

## SUBJECT: Ear training I

### SUBJECT IDENTIFICATION

<b>Code</b>	CS1N03	
<b>Type</b>	BT (Basic Training)	
<b>Character</b>	Group tuition	
<b>Speciality/itinerary/style/instrument</b>	Composition/Performance /Jazz and Contemporary Music / All the instrument for Big Band and Voice	
<b>Main subject</b>	Music language and techniques	
<b>Period of time</b>	Course 1º	
<b>Number of credits</b>	2 ECTS	
<b>Number of hours</b>	Total number: 120 hours	In-person: 36 hours
<b>Department</b>	Music Theory	
<b>Previous requirements</b>	-	
<b>Instruction language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

<b>Surname and name</b>	<b>Email address</b>
Cañada, Pedro	pedrocanada@yahoo.es

### COURSE LEARNING OUTCOMES

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

- listen conscientiously to the music structures studied within a determinate sound context
- imitate using their voice or instrument the different types of music structures, memorized through ear training
- recognize by ear and transcribe music aspects related to the shape, harmony, melody, rhythm, texture and the timbre
- read and write music with a strong sound awareness, associating through inner ear the music graphical symbols with their sonority
- assess by ear the most significant idiomatic aspects of jazz's music language

## COURSE CONTENT

Thematic block	Theme/Repertoire
I. Harmony	<ul style="list-style-type: none"> <li>• Harmonic intervals</li> <li>• Triad chords in roots state and inversions</li> <li>• Dominant chords</li> <li>• Tonal system: harmonic functions, types of cadences, guide tones, basic links, chords symbols and symbols with degrees</li> <li>• 4-part chords</li> <li>• Harmonic structures in major and minor mode: <ul style="list-style-type: none"> <li>- Diatonic harmony</li> <li>- Secondary dominants</li> <li>- Dominants chords by extension</li> <li>- Pedal tone</li> <li>- Substitute Dominant chords</li> <li>- Modal chords</li> <li>- Chords diminished in 7<sup>th</sup></li> </ul> </li> <li>• Blues harmony</li> </ul>
II.- Melody	<ul style="list-style-type: none"> <li>• Melodic intervals</li> <li>• Arpeggios of triad chords and 4-part chords</li> <li>• Tonal scales: major and minor modes</li> <li>• Phases and melodic motives in 1 voice, upon the chords and the harmonic sequences studied</li> <li>• Modal scales; ionian, dorian, phygian, lydian, mixolydian (or mixo), aeolian, locrian.</li> <li>• Pentatonic scales: major and minor, Blues scale</li> <li>• Phases and melodic motives in 1 voice in a modal context</li> <li>• Other dominant scales</li> </ul>
III.- Rhythm	<ul style="list-style-type: none"> <li>• Rhythmic principles</li> <li>• Types of musical forms: binary, ternary, different subdivisions and alternative forms</li> <li>• Common figures within each form, prolongation signs, special valuation groups, upbeats, anticipations, hemiolas, etc.</li> <li>• Phrases and rhythmic patterns</li> </ul>
IV.- Form, shape and timbre	<ul style="list-style-type: none"> <li>• Formal auditive analysis: representation of the shape through schemes and graphics</li> <li>• Most frequent formal structures: AABA, ABAC, form blues</li> <li>• Parts or sections: introduction, theme, interlude, solos, coda</li> <li>• Instrumentation</li> </ul>

## 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	60 hours
Practice preparation	24 hours
<b>Total studying hours</b>	<b>36+84 = 120 hours</b>

## METODOLOGY

The Methodology will be practical and participative and will be developed through the following activities:

- Memorization, interiorization and imitation (vocal and with instrument)
- Recognition and transcription
- Intonation
- Writing
- Vocal and instrumental improvisation

The work process will have a double dimension:

- Analysis by ear of music pieces, from which the student will extract music content to work
- Análisis auditivo de obras, de las que extraer contenidos musicales a trabajar.
- Concrete earing exercises that will develop the students listening capacity and the recognition of musical elements in real auditions.

<b>Theoretical activities</b>	Theoretical/conceptual explanations and analysis of different examples coming from all the most relevant music styles.
<b>Practical activities</b>	Practical application of what has been studied in class through transcriptions, collective group intonation, performance with instrument, sight-reading, rhythms and melodies composition
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	Thematic sessions with visiting professors

## ASSESSMENT TOOLS

<b>Theoretical activities</b>	<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>
<b>Practical activities</b>	<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>
<b>Other educational mandatory activities (workshops, seminars, etc.)</b>	<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

<b>Theoretical activities</b>	To develop a conceptual-theoretical framework and analyse consequently examples from the most relevant music styles
<b>Practical activities</b>	To apply practically the skills developed in class through transcriptions, group intonation, instrument performance, sight-reading and through rhythms and melodies composition.
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	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%

### 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

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

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

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

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

### Complementary Bibliography

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

### Webpages of interest

<b>Address 1</b>	<a href="http://www.teoria.com">www.teoria.com</a>
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### Other materials and didactic resources

<b>Programme</b>	Ear Master
<b>App</b>	Ireal