

SUBJECT: Ear training II

SUBJECT IDENTIFICATION

Code	CS2N04	
Type	BT (Basic Training)	
Character	Group tuition	
Speciality/itinerary/instrument	Composition/Performance /Jazz and Contemporary Music / All instruments and voice	
Main subject	Music language and techniques	
Period of time	2 nd Course	
Number of credits	2 ECTS	
Number of hours	Total number: 60 hours	In-person: 36 hours
Department	Music Theory	
Previous requirements	Ear training I	
Instruction language	Spanish	

RESPONSIBLE INSTRUCTOR(S)

Surname and name	Email address
Antón, Víctor	victorat84@hotmail.com

COURSE LEARNING OUTCOMES

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

- develop their inner ear as their main tool, being able to anticipate aurally and reinforcing the connection ear-voice;
- use a correct vocal tuning to reproduce sounds, intervals and melodic designs from given guidelines;
- make use of their memorization capacity as an strategy to reinforce the auditive development;
- transcribe in writing the diverse musical designs in a correct way,
- recognize the music designs by reading in score;
- differentiate melodic, rhythmic, and timbrical patters given at the same time;
- develop the auditive disassociation needed to listen independently the different patterns;
- recreate the worked content using other contexts in a practical may.

COURSE CONTENT

Thematic block	Theme/Repertoire
I. Height	Intervals: simple y composed. In tonal and atonal context.
	Harmonic functions: cadential processes, secondary dominants, Chords progressions.
	Altered chords. Introduction to superimposed triads.
	Modulations, relation scale-chord, exotic modes. Chromatisms. Introduction to polytonality, dodecaphonism.
	Simple and compound bars. Prolongation slurs, dotted quarters, syncopation and upbeats.
II. Rhythm	Rhythm changes, polyrhythm, irregular values, double speed and motive slowness. Polymetrics.
	Auditive recognition of acoustic and electro-acoustic sound sources
III. Timbre	Recognition of diverse aesthetics and music styles.
	Auditive analysis focused on texture, structure, dynamics, movement and articulation in different pieces.
IV. Form	Group singing work and interiorization of harmonic sequences.

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	12 hours
Practice preparation	12 hours
Total studying hours	24+36 = 60 hours

METHODOLOGY

The methodology will be practical, participative and it 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 two sides:

- Auditive analysis of music pieces, from which to extract music contents to work on.
- Concrete auditive exercises focused on the development of the earing ability and on the recognition of music elements in real auditions.

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

ASSESSMENT TOOLS

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

Theoretical activities	To prove the knowledge acquired throughout the course and to prove its integration in the composition and analysis of music pieces.
Practical activities	To apply with ease the harmonic and compositive tools studied through exercises of analysis, free composition, and the given harmonic structures.
Other training mandatory activities (workshops, seminars, etc.)	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 MATERIAL

Campus virtual <https://musicacreativa.classlife.education/>

Bibliography

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

Title	Berklee Music Theory vol 2
Author	Paul Schmeling
Publisher	Hal Leonard

Title	Educación auditiva: dictados musicales
Author	E.Lopez de Arenosa
Publisher	Enclave creativa

Complementary bibliography

Title	The Jazz Theory Book
Author	Mark Levine
Publisher	Sher. Music Co.

Title	El oído musical
Author	Willems, E.
Publisher	Paidós Educador

Title	Ear training for Twentieth-Century Music
Author	M.L.Friedmann
Publisher	Yale University Press

Webpages of interest

Address	www.teoria.com
Address	www.armoniaaplicada.com

Other materials and didactic resources

Programme	Ear Master
App	Ireal