

Course Unit	Auditory Training 2	Field of study	Music
Bachelor in	Music in Community Contexts	School	School of Education
Academic Year	2022/2023	Year of study	2
Type	Annual	Semester	-
Level	1-2	ECTS credits	8.0
Code	9175-659-2003-00-22		
Workload (hours)	216	Contact hours	T - , TP 70, PL - , TC - , S - , E - , OT 20, O -

T - Lectures; TP - Lectures and problem-solving; PL - Problem-solving, project or laboratory; TC - Fieldwork; S - Seminar; E - Placement; OT - Tutorial; O - Other

Name(s) of lecturer(s) Mario Anibal Goncalves Rego Cardoso

Learning outcomes and competences

At the end of the course unit the learner is expected to be able to:

1. To develop the musical hearing in the melodic, rhythmic, harmonic and timbre parameters;
2. To develop inner audition and sound anticipation;
3. To develop the musical auditory memory and its practical and theoretical representation;
4. Encourage the auditory analysis in the different musical parameters;
5. To develop the identification and application of music forms;
6. To relate skills in the field of musical theory and reading (graphic and notation) with practices of listening and oral/instrument performance;
7. Develop models of melodic and rhythmic improvisation in tonal and modal music;
8. To extend knowledge of musical repertoire, in the genres of tonal and modal music

Prerequisites

Not applicable

Course contents

1. Rhythm in simple and compound pulse (Listening playing and writing). 2. Melody (listening, singing, recognition and writing). 3. Harmony (identification, writing, listening and intonation). 4. Timbre (identification and recognition). 5. Form (identification, aural recognition and improvisation). 6. Musical Styles.

Course contents (extended version)

1. Rhythm in simple and compound pulse (Listening playing and writing)
 - All kinds of conjugations of rhythmic figures from hole to fuse, including the use of pauses;
 - Time units from half to semiquaver; Regular tuplets of 3, 5 and 7, in time and part
 - Sincopation of one and two pulses, in part and measure; Dotted figures in pulse and part
 - Rhythmic patterns of 2, 3, 4 and 6 pulses
 - Compound time units: all kinds of conjugations in measure, pulse, division and subdivision
2. Melody (listening, singing, recognition and writing)
 - Simple intervals: melodic patterns: scales, arpeggio, melodic sequences (3^a, 4^a, 5^a e 6^a)
 - Scales: Major, minor and blues; Modes Dóric, Phrygian, mixolydian, pentatonic and tone scale.
 - Transposition of melodic phrases with and without rhythm, tonal and modal.
3. Harmony (identification, writing, listening and intonation)
 - Major and minor triads, with inversion, augmented 5th and diminished 5th
 - Seventh chords: dominant, diminished, half diminished, major and minor;
 - Tonal progressions: I – IV – V(7) – vi – ii
 - Modal progressions: i – vii – VII – III – IV - v
 - Cadences: perfect, imperfect, half, plagal and interrupted
 - Modulation to neighbor tonalities or modes
4. Timbre: identification and recognition
 - Most common instruments different music styles.
 - Instruments of different cultures
 - Most common Instrumental groups in different musical styles
 - Transposition between different instruments
5. Form: identification, aural recognition and improvisation
 - Phrasic structure: motive, demi-phrase, sentence, period
 - Forms: AA', AB, ABA', Rondo
 - Simple quarter form and enlargement
 - Suspension - relaxation - progression - enlargement.
6. Musical Styles: from medieval to modal and tonal XXth century, from pop to folk

Recommended reading

1. Burkholder, J. & Palisca, C. (2014). Norton Anthology of Western Music. Vol 1, 2 e 3. New York: Norton & Norton.
2. Taylor, E. (2012). Music Theory in Practice, vol 4 e 5. London: ABRSM.
3. Davis, M. (2000). Miles Davis – Kind of Blue. Wisconsin: Hal Leonard.
4. Ferreira, A. (2016). Canta Portugal – Texto e Partitura. V. N. Gaia: Meloteca.
5. Giacometti, M. & Graça, F. (1981). Cancioneiro Popular Português. Lisboa: Círculo de Leitores

Teaching and learning methods

Part of the audition and musical practice for the necessary theorization of the presented concepts. Starting from an excerpt from a musical work, from a pop or folk theme, students are led to chant, percussion, perceive the context. Then they check out the components of the musical theory used in creating the excerpt, using them to create situations of individual and collective improvisation.

Assessment methods

1. Continuous assessment - (Regular) (Final)
 - Presentations - 20% (Class exercises performative and written)
 - Intermediate Written Test - 30% (Written test)
 - Intermediate Oral Test - 25% (Oral test)
 - Projects - 25% (Group performance)
2. Examination Assessment - (Regular, Student Worker) (Supplementary, Special)

Assessment methods

- Final Written Exam - 100% (Composed by written part (40%) and oral part (60%))
- 3. Continuous Assessment student-worker - (Student Worker) (Final)
 - Intermediate Written Test - 40%
 - Intermediate Oral Test - 30%
 - Projects - 30% (Group performance)

Language of instruction

1. Portuguese
2. Portuguese, with additional English support for foreign students.

Electronic validation

Mario Anibal Goncalves Rego Cardoso	Jacinta Helena Alves Lourenço Casimiro da Costa	Maria Isabel Ribeiro de Castro	Carlos Manuel Costa Teixeira
05-01-2023	18-01-2023	19-01-2023	20-01-2023