

Course Unit	Auditory Training 1		Field of study	Music	
Bachelor in	Music in Community Contexts		School	School of Education	
Academic Year	2023/2024	Year of study	1	Level	1-1
Type	Annual	Semester	-	ECTS credits	10.0
Code	9175-659-1001-00-23				
Workload (hours)	270	Contact hours	T -	TP 90	PL -
			TC -	S -	E -
			OT 27	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 timbrico parameters;
2. To develop the musical auditory memory and its practical and theoretical representation;
3. Encourage auditory analysis in different musical parameters;
4. To relate skills in the field of musical theory and reading (graphics and notation) with oral and instrumental listening and reproduction practices;
5. To develop models of melodic and rhythmic improvisation of tonal and modal music;
6. To extend knowledge of musical repertoire and performance, in the genres of tonal and modal music.

### Prerequisites

Not applicable

### Course contents

1. Rhythm (listening, playback and writing).
2. Melody (audition, intonation, recognition and writing).
3. Harmony (audition, intonation, identification and writing).
4. Timbre (identification and recognition).
5. Form (identification and auditive recognition).
6. Musical Style.

### Course contents (extended version)

1. Rhythm (listening, playback and writing)
  - Simple tempo: conjugations of rhythmic figures till semiquaves, with the use of silent figures.
  - Time Units of half, quarter note and eighth note; Regular tuplets of 3, 5 and 7; Sincopation;
  - Dotted figures; rhythmic patterns of 2, 3 and 4 pulses
  - Compound tempo: conjugations of rhythmic figures to semiquaver, with the use of silent figures
  - Time units of dotted half and quarter note; regular tuplets of 2 and 4
  - Sincopation, division and subdivision dotted figures; rhythmic patterns of 2, 3 and 4 pulses.
2. Melody (audition, intonation, recognition and writing)
  - Simple intervals departing from given note in ascending and descending directions;
  - Melodic Patterns: scales, arpeggios, ornaments, intervalar sequences if 3rd, 4th and 5th
  - Major, minor and pentatonic scales; doric and mixolidian modes;
  - Modal and tonal transposition of melodic sentences
  - Répertoire score excerpts: filin of spaces.
3. Harmony (audition, intonation, identification and writing)
  - Chords: Major, minor, with inversions, augmented 5th and diminished 5th. Dominant seventh.
  - Tonal progression and cadences with I IV V(7) and vi: Perfect, imperfect, half cadence, interrupted
  - Commun harmonic pattern: 5th, 4th, 3rd
4. Timbre (identification and recognition)
  - Instruments and commun registres in different musical styles
  - Instrument groups and different musical styles
  - Transposed instruments: procedures
5. Form (identification and auditive recognition)
  - Sentence structure: from motive to period
  - Miniature forms AA', AB and tree part ABA'
6. Musical Style
  - Baroque, Classic and Romantic
  - Pop and Folk

### Recommended reading

1. Burkholder, J. & Palisca, C. (2014). Norton Anthology of Western Music. Vol 1 e 2. New York: Norton & Norton.
2. Ferreira, A. (2016). Canta Portugal – Texto e Partitura. V. N. Gaia: Meloteca.
3. AB Éditions Musicales (2017). AB Dctée 4. Saint-Cyprien: AB Éditions Musicales.
4. Taylor, E. (2012). Music Theory in Practice, vol 3 e 4. London: ABRSM.
5. Hindemith, P. (2004). Treinamento elementar para músicos. (6ªed. ). São Paulo: Ricordi Brasileira.

### Teaching and learning methods

Starting from an excerpt from a musical work, from a popular or traditional theme, students are led to chant, percussion, perceive the context. Then they check out the components of the musical language used in creating the excerpt, using them to create situations of individual and collective improvisation.

### Assessment methods

1. Continuous Assessment - (Regular) (Final)
  - Intermediate Written Test - 20% (Written test 1)
  - Intermediate Written Test - 20% (Written test 2)
  - Intermediate Oral Test - 30% (Oral test)
  - Projects - 20% (Final performance project)
  - Presentations - 10% (Works developed in class, both in writing and in practical implementation)
2. Examination assessment - (Regular, Student Worker) (Supplementary, Special)
  - Final Written Exam - 100% (Including: written test (45%) and oral test (55%))
3. Examination Assessment - (Student Worker) (Final)
  - Intermediate Written Test - 22%

Assessment methods

- Intermediate Written Test - 22%
- Intermediate Oral Test - 30%
- Projects - 26% (Final 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
28-12-2023	03-01-2024	03-01-2024	09-02-2024