

Ear Training - course description

General information	
Course name	Ear Training
Course ID	03.2-WA-EASMP-KSL-Ć-S14_pNadGenUIDVL
Faculty	Faculty of Arts
Field of study	WA - oferta ERASMUS / Humanities and Arts, Music
Education profile	-
Level of studies	First-cycle Erasmus programme
Beginning semester	winter term 2021/2022

Course information	
Semester	1
ECTS credits to win	4
Course type	obligatory
Teaching language	polish
Author of syllabus	

Classes forms					
The class form	Hours per semester (full-time)	Hours per week (full-time)	Hours per semester (part-time)	Hours per week (part-time)	Form of assignment
Class	15	1	-	-	Credit with grade

Aim of the course

- Development of innate and acquired auditory dispositions in order to achieve fluency in using the music material, both by singing and making gestures (knocking, clapping hands, conducting etc.)
- Development of innate and acquired auditory dispositions in order to auditory recognize and write down music structures.
- Practicing the musical memory and imagination.
- Development of the sensitivity to the aesthetic qualities of a music work and its elements. - Work on the ability to overcome auditory problems independently.

Prerequisites

Semester 1 - a pass for the entrance examinations for the first year of Music Education Studies Semester 2 – a pass for this subject in semester 1

Scope

Semester 1

Major and minor scales up to three sharps or flats in various order and their three main chords. Simple intervals (1) and triads (+,o,) in root position. Reading notes in singing and performing rhythmic patterns by making gestures (1). Music dictations: simple monodic rhythmic, melodic and melo-rhythmic patterns. Children's songs. Major and minor scales, their modes and their three main chords. Simple and compound intervals (2). Triads in root position and in inversions. Chromatic structures. Reading notes in singing and performing rhythmic patterns by making gestures (2). Music dictations: monodic rhythmic, melodic and melo-rhythmic patterns. Performing melodies or songs and conducting at the same time. Work with the bass clef.

Semester 2

Medieval scales. D7, D9 without inversions. Reading notes in singing and performing rhythmic patterns by making gestures (3). Writing down rhythmic, melodic and melo-rhythmic structures consisting of 1 and 2 voices. Memory dictation: a monodic melody. Filling gaps and correction of errors in a music sheet (1). A rhythmic and melodic improvisation, led by the lecturer (1). Singing one voice and playing the second voice of a construction on a piano at the same time. Simple atonal structures. Determining the pitch of a tone with reference to a1. Auditory and visual analysis and singing of excerpts of vocal scores (1). Elements of transposition (1)

Teaching methods

- Auditory exercises: writing (symbol notation), oral (answer), using the voice (singing, recitation) and making gestures (conducting, clapping hands, knocking).
 - Auditory and oral exercises played on the piano or from a CD (in class).
 - Independent work using the voice and gestures to read music notation, in class and at home (office hours when needed).
- Memory dictations or simultaneous writing, also as exercises for filling gaps and correction of errors.

Learning outcomes and methods of theirs verification

Outcome description	Outcome symbols	Methods of verification	The class form
No outcomes found			

Assignment conditions

1) Concerning knowledge and skills:

- tests concerning the knowledge and the ability to recognize music structures (51% correct answers) - dictations concerning the use of a music material and musical memory (51% correct answers)
- sight-reading exercises assessed throughout the whole semester

2) Concerning social competencies:

Voice and gesture exercises which are to prepare independently and presented individually, assessed in class or in the office hours, in form of numbered sets (to receive a pass the student must receive minimum Grade 3).

Only the students who pass the presentation of required exercise sets can be admitted to receive the semester grade or to the exam.

The final exam and the receiving of grade have the form of a test (minimum 51% correct answers) and a presentation of the required exercises.

Recommended reading

Semester 1

J. K. Lasocki, *Solfez*, cz. I, PWM, Kraków, 1976 i późn.

F. Powroźniak – Wszyscy śpiewamy z nut, PWM, 1986 i wcześn.

J. K. Lasocki, *Solfez*, cz. I, cz. II, PWM, Kraków, 1976 i późn.

Semester 2

as above and:

M. Wacholc, Czytanie nut głosem (1-2), PWM, 1992-1994

J. Dzielska, Materiały pomocnicze do kształcenia słuchu (1), PWM Kraków, 190 i późn. M.

Dziewulska i in., Materiały do kształcenia słuchu, PWM, Kraków 2009 i wcześn.

Further reading

I. Targońska – Kształcenie pamięci muzycznej (dyktanda z CD), CEA Warszawa, 1991 i późn. D. Dobrowolska-Marucha, Dyktanda muzyczne, Kraków 1994 i późn.

Notes

Modified by mgr Wojciech Pruszyński (last modification: 26-04-2021 16:53)

Generated automatically from SylabUZ computer system