

Course Name	Ear Training	ECTS Credits	6
Course Coordinator	dr Anna Kędzierska	Credit Hours Total	150
Faculty of	Composition, Conducting, Vocal Studies, Music Theory and Artistic Education	Course Type	Lecture/Applied Course
Institute of	Composition and Music Theory	Mode of Study	Full-Time Programme
Major	Composition and Music Theory	Profile of Study	General Academic
Specialisation	Electroacoustic Composition, Music Journalism	Language of Instruction	English
Cycle	First-Cycle Studies	Course Group	Core

COURSE PLACEMENT IN THE STUDY PLAN

Semester 1	30 hours, Pass/Fails basis, 1 ECTS)	Semester 2	30 hours, Graded Test, 1 ECTS)
Semester 3	30 hours, Graded Test, 1 ECTS)	Semester 4	30 hours, Graded Test, 1 ECTS)
Semester 5	30 hours, Exam, 2 ECTS)	Semester 6	

Instructor	dr Anna Kędzierska
Learning Aims and Objectives	Developing the listening skills necessary for conscious perception, performance, and creation of music in the work of an educator and artist
Prerequisites	<ul style="list-style-type: none"> • Passing the competitive entrance exam • General knowledge of music

COURSE CONTENT

Semester 1

- Exercises developing tonal awareness within the scale. Group exercises in dialogue with the lecturer
- Leading tones and intervals based on the major and minor scales. Variations of scales
- Resolutions of dominant seventh, seventh without prime, ninth, and ninth without prime.
- Simple and complex intervals, melodic and harmonic (recognition and intonation)
- Recognition of triads, tetrads, and pentads in their basic form and inversions
- Tasks based on simple atonal structures. Correction of errors in atonal melodies
- Identifying chords and their function in a key (main and secondary chords, taking into account scale variations)
- Musical memory and transposition exercises
- Writing down monophonic melodies (tonal and in extended tonality)
- Working with scores. Completing a selected voice from polyphonic parts
- Performing and creating rhythmic progressions and writing them down. Rhythmic improvisation
- Aural and aural-visual analysis of examples from music literature (in terms of texture, form, harmony, melody, stylistic features)

Semester 2

- Developing a sense of tonality in the major-minor system
- Relationships between chords. Combining triads while maintaining common tones
- Pitch in horizontal and vertical structures, tonal and atonal
- Intonation and recognition of triads, tetrads, and pentads, and determining their form and position
- Aural analysis of harmonic progressions (main, secondary, and characteristic chords)
- Transposition of written and memorized melodies
- Correcting errors in atonal and tonal tasks, single and two-part
- Working with scores in selected musical parts
- Aural analysis of pieces at the macro- and micro-form level
- Realization, improvisation, and notation of rhythmic progressions. Polyrhythm and polymetry
- Notation of two-part musical pieces
- Reading single-voice tonal and extended tonality melodies aloud
- Improvisation of melodies and simple accompaniment

Semester 3

- Scales outside the major-minor system (modal, pentatonic, whole-tone, highlander, gypsy)
- Auditory recognition of scales in musical examples and creation of melodies and simple accompaniment based on scales
- Correcting errors in single- and polyphonic tasks from music literature
- Notating selected voices from three-part musical works
- Modern metrorhythmics (Stravinsky, Messiaen, others). Realization and notation of rhythm from musical fragments
- Determining the pitch of sounds in horizontal and vertical structures in different registers
- Filling in missing sounds and phrases in atonal two-part tasks
- Performing prepared two-part tasks in extended tonality (singing with playing)
- Harmonic analysis of pieces (main chords, secondary chords, characteristic chords, progressions, extended tonality)

Semester 4	
	<ul style="list-style-type: none"> Olivier Messiaen's Modi (selected) and harmony Listening exercises based on scales. Creating students' own musical scales Recognizing sounds in unusual structures in different registers (clusters, quartal harmony, etc.) Memory, melodic, and harmonic group exercises on keyboards (in dialogue with the lecturer) Performing three-part tasks in extended tonality (singing while playing) Aural analysis of pieces at the micro- and macro-form levels Filling in missing fragments of the score Performing two-part rhythms Notation of harmonic progressions (soprano and bass and harmonic content) Notation of three-part musical pieces from different eras
Semester 5	
	<ul style="list-style-type: none"> Pitch in horizontal and vertical structures, tonal and atonal Aural analysis and notation of harmonic progressions Creating students' own harmonic progressions; melodic improvisation based on harmony Improvising monophonic melodies in dialogue (group work) Performing more difficult two-part rhythms (atonal music, irregular division of values, etc.) Notation of rhythms from fragments of musical works Sight-reading atonal melodies Notation of one-, two-, and three-part fragments of pieces outside the major-minor system Filling in missing fragments of scores from different eras Correcting errors in melodic, rhythmic, and harmonic tasks

	Learning Outcome Reference Code	LEARNING OUTCOMES	Descriptors	
			STAGE 2 OF PQF	STAGE 1 OF PQF
Knowledge	KTM1_W05	Student knows basic music terminology.	P6S_WG	P6U_W
Skills	KTM1_U07	Student has basic skills in aural recognition of musical material, memorizing it, and working with it.	P6S_UW	P6U_U
Competence	KTM1_K01	Student is ready to collect, analyse, and interpret necessary information.	P6S_KK	P6U_K

TEACHING METHODS
task solving, individual work, group work, presentation of recordings, distance learning

LEARNING OUTCOME VERIFICATION METHODS	
Final Requirements – Successfully completed year, grading criteria	Learning Outcome Reference Code
Observation of students' performance in classes in individual semesters	KTM1_U07; KTM1_K01
Oral Graded Test	KTM1_U07; KTM1_K01

ASSESSMENT METHODS AND CRITERIA	
Course Completion Requirements	Attendance check, mastering listening skills, completing prepared tasks
Exam Requirements	Attendance check, mastering listening skills, completing prepared tasks

STUDENT WORKLOAD	Credit Hours Total	ECTS Credits
Contact hours with the instructor <i>(classes, consultations)</i>	150	6
Hours of independent student work <i>(preparing for classes, graded test, exam, presentation, concert)</i>	60	

Recommended Reading
Music literature from the Middle Ages to the present day
Supplementary Reading

- E. Stachurska, Ćwiczenia do realizacji przebiegów muzycznych, Warszawa 2005.
- O. Gartenlaub, Lectures d'auteurs chanter, t. I-III, Paris 1985.
- E. Wilczyńska, Ćwiczenia do kształcenia słuchu: wybór z utworów K. Szymanowskiego, Warszawa 2003.
- Przestrzenie wyobraźni muzycznej, od tonalności po atonalność, Praca zbiorowa. Gdańsk 2011.
- F. Wesołowski, Materiały do nauki o skalach muzycznych, Kraków 1997.
- B. De Mezer, D. Wilczak, Materiały nie tylko do kształcenia słuchu: muzyka wokalna XIII-XX w., Warszawa 2006.
- Inne

Virtual Libraries and On-Line Resources (optional)