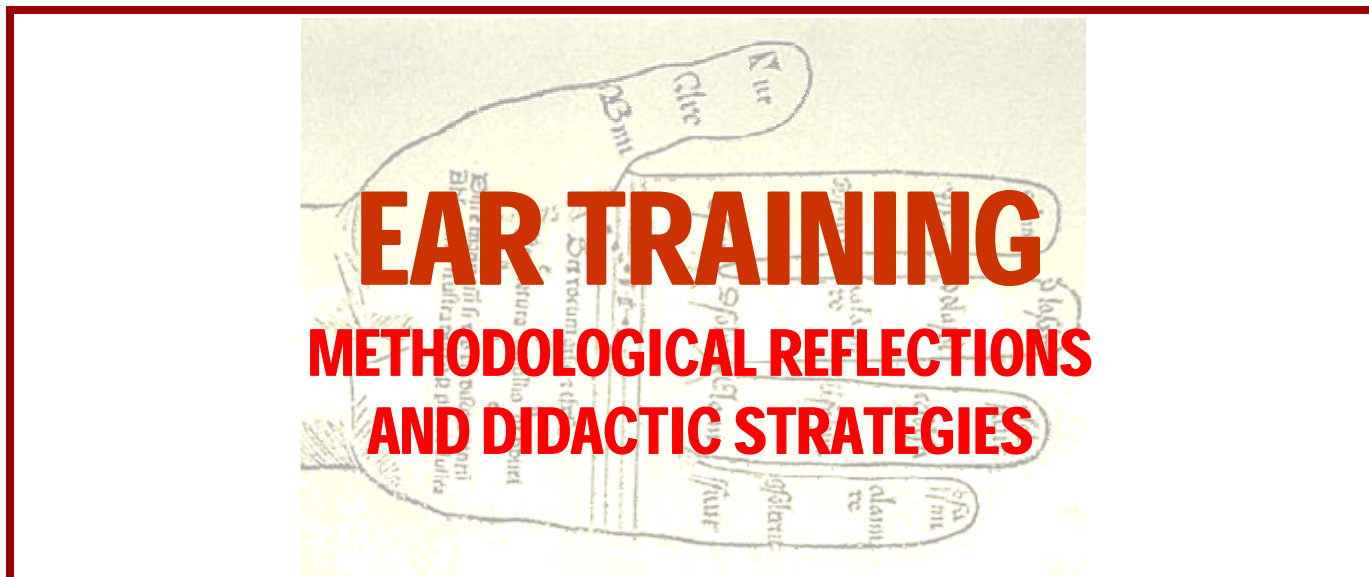


Alberto Odone – Conservatoire of Como (Italy)



Beyond the mere ability of recognising musical elements, such as intervals and chords, Ear Training has two main pedagogical targets.

*Firstly, it is meant to develop in the (young) musician the fundamental ability to **audiate sounds internally**.*

*Secondly, on the basis of the previous skill, it provides the cognitive tools useful for the **aural analysis**, the ability to deal with a musical piece as a whole, understanding, in a perceptual approach, its structures.*

How can we develop internal hearing? How can instrumental training contribute to this aim? What does aural analysis mean? Which is the proper perceptual approach to the music piece?

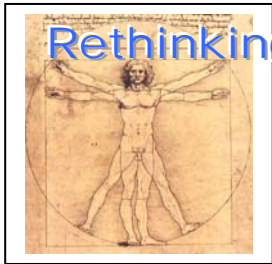
These are some among the questions we will try to consider in the course.



Main topics:

- ② Rethinking Ear Training
- ② Importance of internal Hearing in Music Education
- ② The cognitive Ear: patterns of aural understanding
- ② Contextual Hearing
- ② Aural Analysis: hearing the Musical Work

Contents:



Rethinking Ear Training

The aural needs of the musician

Traditional methods

What is the Musical Ear?

The involvement of the different sensory channels

The “Informed Choice”: explicit knowledge and aural understanding

Small and Large Dimensions of Hearing



Fundamental Aural Education and Small-Scale Analysis

Diversification and segmentation of aural activities

Recognizing

Setting parts

Correcting

Completing

The importance of the context

Didactic strategies and training activities



Large-Scale Aural Analysis

Aural Analysis: building the subject, building the object

Fundamental processes of music

Texture

Musical Directionality

Setting principles

Musical Objects

Didactic strategies and training activities