

Musical Language I

Code: 100659
ECTS Credits: 6

2024/2025

Degree	Type	Year
2500240 Musicology	FB	1

Contact

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Teachers

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Teaching groups languages

You can view this information at the [end](#) of this document.

Prerequisites

It is recommended for students to have completed courses on Music Harmony and Aural skills before enrolling in it

Objectives and Contextualisation

After the course the student is expected to:

- Be able to read a musical score containing multiple lines or voices
- Be able to sing annotated melodies with very little preparation
- Be able to recognize basic musical features by ear, including traits such as timbre, form, texture, pitch, time signature and rhythm
- Know how to read and write three-note chords, using modern chord notation
- Be aware of the process and development of musical aural skills
- Be able to transcribe, modify and make additions to musical scores, following basic conventions of musical notation
- Know how to improvise simple musical fragments with a given accompaniment, using voice or keyboard

Competences

- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.

Learning Outcomes

1. Conceptually analysing a work of the subject matter.
2. Critically taking part in classroom oral debates and using the discipline's specific vocabulary.
3. Demonstrate knowledge of the fundamental problems, vocabulary and concepts of music.
4. Discern equivalences and differences.
5. Discern the basic elements of the main areas of music and culture and relate them to musical praxis.
Develop the experience of cultural relativity in the act of listening.
6. Recognise the main models and their application in musical works.

Content

- Modality and Tonality
- Three-note chords and their basic functions
- Timbre, Dynamics and Texture
- Rhythm, Pulse and Tempo
- Vocal Technique
- The foundations of musical score notation and modern chord notation
- Transcription and improvisation
- Theoretical concepts of the development of musical aural skills and musical capacity

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Practice of intonation	15	0.6	3, 4
Analysis of structures and musical textures	15	0.6	3
Rhythmic and melodic reading	15	0.6	1, 2, 3, 5, 6
Type: Supervised			
Use of computer software in specific teaching laboratories	13	0.52	1, 3, 4, 6
Analysis activities and musical practice in small groups	12	0.48	1, 3, 4, 6

Type: Autonomous

Making melodies, chord symbols, cadences, harmonic functions	26	1.04	1, 3, 4
Rhythmic and melodic reading	26	1.04	1, 3, 4, 5, 6
Virtual practice of musical dictations	26	1.04	1, 3, 4, 6

The methodological approach throughout the course will be based on the following principles:

- Reflexive practice, peer review and self-evaluation
- The connection between listening, self-diagnostics, performance and creation
- Practical work both individually and in groups
- The individual use of specific software

The course Moodle will provide additional material for activities related to:

- Aural skills training
- Score reading and Analysis of musical repertoire

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Assessment

Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Continuous assessment in the class room	25%	0.4	0.02	1, 3, 4, 6
Oral Exam	35%	0.85	0.03	2, 4, 5, 6
Written exams	40%	0.75	0.03	1, 2, 3, 4, 5, 6

There will be continuous assessment of this course, divided into the following areas:

- Identification and creation of musical notation (scores, chords)
- Recognition of auditive elements (pitch, rhythm, timbre, pulse, dynamics etc.)
- Vocal reproduction of auditive elements (pitch, rhythm etc.)
- Self-assessment and peer review of aural skills
- Transcription and Improvisation
- Reflection and commentary regarding the evolution of musical capacity

Continuous assessment in the class room 25%

There will be continuous exercises in the class room during the course of the trimestre, to work on the required musical capacities. These exercises will not be obligatory and therefore will not be subject to reevaluation. Elements of self-assessment and peer review will be included.

Written exams 40%

There will be different exercises of the essential syllabus of the course. These will be mandatory with a minimum required grade of 4 over 10. In the case of receiving a lower grade, the student can choose to do the reevaluation in February.

Oral exam 35%

There will be different assignments and exercises in the class room related to vocal reproduction. These will be mandatory with a minimum required grade of 4 over 10. In the case of receiving a lower grade, the student can choose to do the reevaluation in February.

The students will be able to access the reevaluation elements if their medium grade for the course is 3/10 or higher.

Only those students who have taken the tests will have the right to access the reevaluation, and only the test or tests that have been suspended should be retaken.

Students will be given a "Not assessed" grade if they have not completed any of the written exams.

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

This subject does not incorporate single assessment.

The teaching staff will notify the students of the time and date to revise their evaluation items and their grades.

All other details of the evaluation will be communicated by the teachers at the beginning of the trimestre.

Bibliography

Candé, R. (1967). Diccionari de la música. Barcelona: Edicions 62

Edlund, L. (1963?). Modus Vetus, Sight singing and ear training in Major/Minor tonality. Stockholm; AB Nordiska Musikförlaget/Edition Wilhem Hansen.

Edlund, L. (1963). Modus Novus, Studies in reading atonal melodies. Stockholm; AB Nordiska Musikförlaget/Edition Wilhem Hansen.

Kühn, C. (1998). Tratado de la forma musical. Madrid: Span Press universitària

Michels, U. (1985). Atlas de la música 1 i 2. Madrid: Alianza

Segarra, I. (2003). Llenguatge musical/Harmonia. Grau Mitjà. Primer Curs/Segon Curs El meu llibre de música. Barcelona: Publicacions Abadia de Montserrat.

Thackray, R. (1995) The seeing ear: exercises in aural musicianship. Nedlands: The University of Western Australia Press

Toch, E. (2001). Elementos constutivos de la música. Armonía, melodía, contrapunto y forma. Barcelona: Idea Books S.A

Zamacois, J. (1986). Teoria de la música, libros I/II. Barcelona: Labor

Software

Musescore

Audacity

Specific software developed for the course

Language list

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Catalan	first semester	morning-mixed
(PAUL) Classroom practices	2	Catalan	first semester	morning-mixed