

## Musical Language II

Code: 100658  
ECTS Credits: 6

**2025/2026**

Degree	Type	Year
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

In order to complete the course, previous musical studies are recommended.

Knowledge comparable to that of having successfully completed Musical Language I is considered the minimum required.

## Objectives and Contextualisation

This course develops further the knowledge of music as a language with conscious and individualised work recognising and reproducing different musical elements. It offers tools for ear training and for better comprehension of the musical discourse.

After the course the student is expected to:

- Know how to read a musical score for four voices with some complexity
- Be able to sing annotated melodies with some preparation and to sing four-part music together with other students
- Be able to recognise musical elements by ear, such as characteristics like timbre, structure, texture, pitch, tempo or rhythm
- Know how to read and write musical chords
- Be familiar with the function and process of the musical ear
- Be able to harmonise a popular melody, creating a musical arrangement with different sections for a musical ensemble

## Competences

- Make changes to methods and processes in the area of knowledge in order to provide innovative responses to society's needs and demands.
- 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.
- Take sex- or gender-based inequalities into consideration when operating within one's own area of knowledge.

## Learning Outcomes

1. Analyse a situation and identify points for improvement.
2. Communicate using language that is not sexist or discriminatory.
3. Conceptually analysing a work of the subject matter.
4. Critically taking part in classroom oral debates and using the discipline's specific vocabulary.
5. Demonstrate knowledge of the fundamental problems, vocabulary and concepts of music.
6. Discern equivalences and differences.
7. 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.
8. Identify situations in which a change or improvement is needed.
9. Recognise in musical praxis element of different cultures and different historical periods.
10. Recognise the main models and their application in musical works.

## Content

- Modality, tonality and atonality
- Musical writing (scores, functional and modern chord notation)
- Timbre, dynamics and texture
- Rhythm, pulse and tempo
- Vocal technique and expression
- Harmonic progressions and modulation
- Foundations of musical form

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Aural training	21	0.84	3, 5, 7, 6, 10
Reading and listening to musical works	22.5	0.9	6, 4
Type: Supervised			

Analysis activities and musical practice	34	1.36	3, 5, 6, 10
Type: Autonomous			
Aural and visual recognition of different musical elements	26	1.04	5, 6, 10
Reproduction work of different musical elements, such as pitch, rhythm etc. and harmonic arrangement	40	1.6	3, 5, 6, 10

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

- Reflexive practice, self-assessment and the inverted classroom
- The connection between listening, self-diagnosing, performance and composition
- Practical work individually and in groups
- Individual use of specific software with gamification elements

On Moodle the student will find a diverse range of complementary material for different activities, such as;

- Aural skills training
- Score reading and analysis

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
Composition project	30%	0	0	3, 5, 7, 6, 10, 9
Exams for aural skills and musical writing	45%	5.5	0.22	3, 1, 2, 5, 7, 6, 8, 4, 10, 9
Oral exams	25%	1	0.04	6

The assessment will be composed of the following elements:

- Identification of written musical elements (scores, chords)
- Recognition of aural elements (pitch, rhythm, timbre, tempo, dynamics etc.)
- Reproduction of aural elements (pitch, rhythm etc.)
- Creation and arrangement of melodies
- Self-assessment and peer-review of the musical ear
- Reflexion and commentary regarding the evolution of musical capacity

The assessment schedule will contain a number of different activities:

EXAMS FOR AURAL SKILLS AND MUSICAL WRITING 45%

There will be written exams related to different parts of the essential part of the course syllabus. These will be obligatory with a minimum grade of 4 to pass the course. Elements of peer review and self-assessment will be included. In the case of obtaining a lower grade than 4, the students can take the reevaluation exams in June.

#### ORAL EXAMS 25%

There will be different tasks related to vocal reproduction during the course. These will be obligatory with a minimum grade of 4/10. In the case of obtaining a lower grade than 4, the students can take the reevaluation exams in June.

#### COMPOSITION PROJECT 30%

There will be a creative assignment at the end of the trimestre consisting of writing a harmonic arrangement of a folk melody and recording a performance of the arrangement. The assignment will be obligatory but without a minimum grade.

Students with a medium score of 3/10 will have the right to take the re-evaluation exam (written assessment elements only).

Students will obtain a "Not assessed" course grade unless they have submitted more than 1/3 of the assessment items. On carrying out each evaluation activity, lecturers will inform students (on Moodle) of the procedures to be followed for reviewing all grades awarded, and the date on which such a review will take place.

Any additional details regarding assessment and other details of the course will be published on the Moodle page of the course at the beginning of the semester.

The use of Artificial Intelligence (AI) is not permitted for this course. Any assignment including fragments generated by AI will be considered as lacking in academic honesty and will result in the partial or total suspension of the grade, or greater sanctions.

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/module does not incorporate single assessment.

## Bibliography

GARCÍA, J. M., *Forma y estructura en la música del s. XX*, ed. Alpuerto, Madrid, 1996.

HINDEMITH, P., *Armonía Tradicional*, ed. Ricordi Americana, Buenos Aires, 2009.

HODEIR, A., *Cómo conocer las Formas de la Música*, ed. Edaf, Madrid, 1988.

KÜHN, C., *Tratado de la Forma Musical*, ed. Labor, Barcelona, 1992.

MICHELS, U., *Atlas de Música, I*, Alianza Editorial, Madrid, 1985.

MICHELS, U., *Atlas de Música, II*, Alianza Editorial, Madrid, 1992.

PISTON, WALTER, *Armonía*, Labor, Barcelona, 1992.

SCHOENBERG, A., *Funciones Estructurales de la Armonía*, ed. Labor, Barcelona, 1990.

SEGARRA, I., *El Meu llibre de Música V*, ed. Publicacions de l'Abadia de Montserrat, 1986.

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

XUCLÀ, T., Harmonia popular i moderna, Edicions El mèdol, Tarragona, 1998.

ZAMACOIS, J., Tratado de Armonía, ed. Labor, Barcelona, 1982 (3 volums).

ZAMACOIS, J., Curso de formas musicales, ed. Labor, Barcelona, 1994.

(There will be complementary information on Moodle for this course: harmony material, websites of exercises and musical theory etc ...)

## Software

Musescore/Finale/Sibelius

Audacity or sim.

Aural skills training apps

## Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

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