# UAB
**Universitat Autònoma de Barcelona**

**Musical Language I**

Code: 100659
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

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

## 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 acompaniment, using voice or keyboard

## 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 the main models and their application in musical works.

## Content

- 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 | 5, 6 |
| Analysis of structures and musical textures | 15 | 0.6 | 5 |

| | | | |
|---|---|---|---|
| Rhythmic and melodic reading | 15 | 0.6 | 3, 5, 7, 4, 9 |
| Type: Supervised | | | |
| Use of computer software in specific teaching laboratories | 13 | 0.52 | 3, 5, 6, 9 |
| Analysis activities and musical practice in small groups | 12 | 0.48 | 3, 5, 6, 9 |
| Type: Autonomous | | | |
| Making melodies,chord symbols, cadences, harmonic functions | 26 | 1.04 | 3, 5, 6 |
| Rhythmic and melodic reading | 26 | 1.04 | 3, 5, 7, 6, 9 |
| Virtual practice of musical dictations | 26 | 1.04 | 3, 5, 6, 9 |

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

• Reflexive practice, peer review and the inverted classroom

• The connection between listening, self-diagnostics, performance and creation

• Practical work both individually and in groups

• The individual use of specific software with gamification elements

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 | 3, 1, 2, 5, 6, 8, 9 |
| Oral Exam | 35% | 0.85 | 0.03 | 7, 6, 4, 9 |
| Written exams | 40% | 0.75 | 0.03 | 3, 5, 7, 6, 4, 9 |

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 continous exercices in the class room during the course of the trimestre, to work on the required musical capacities. These exercices 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 diferents exercises of the essential syllabus of the course. These will be mandatory will 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 will 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 acces 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 a third of the evaluation elements.

The use of Artificial Intelligence (AI) is no permitted for this course. Any assignments including fragments generated by A.I. will be considered a failure of academic honesty and can result in parcial 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 does not incorporate single assesment.

The teaching staff will notify the students of the time and date to revise their evaluations 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

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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 músic. 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, melodia, 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

## 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 | first semester | morning-mixed |
| (PAUL) Classroom practices | 2 | Catalan | first semester | morning-mixed |