



Universitat de Lleida

DEGREE CURRICULUM
MUSICAL LANGUAGE

Coordination: TOLMOS TENA, ANTONIO

Academic year 2023-24

Subject's general information

Subject name	MUSICAL LANGUAGE			
Code	100977			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Primary Training	4	OPTIONAL	Attendance-based
	Double bachelor's degree: Degree in Pre-school Education and Degree in Primary Training	5	OPTIONAL	Attendance-based
	Double bachelor's degree: Degree in Primary Training and Degree in Physical Activity and Sports Sciences	5	OPTIONAL	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	1.8		4.2
	Number of groups	1		1
Coordination	TOLMOS TENA, ANTONIO			
Department	EDUCATION SCIENCES			
Important information on data processing	Consult this link for more information.			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
TOLMOS TENA, ANTONIO	antoni.tolmos@udl.cat	6	

Learning objectives

Develop musical skills.
 Understand music theory.
 Improve reading of sheet music.
 Learn to play musical instruments.
 Create original compositions.
 Perform music accurately.
 Participate in musical groups.
 Apply musical concepts in improvisation.

Competences

1. Basic competencies (Royal Decree 861/2010)

CB1. Possess and understand knowledge in an area of study - Education - that is based on general secondary education, and is usually found at a level that, although supported by advanced textbooks, also includes some aspects that involve knowledge from the cutting edge of their field of study.

CB2. Apply their knowledge to their work or vocation in a professional manner and possess the skills that are usually demonstrated through the development and defense of arguments and the resolution of problems within their area of study.

2. General powers (ECI Ministerial Order / 3854/2007)

CE2. Design, plan and evaluate teaching and learning processes, both individually and in collaboration with other teachers and school professionals.

CE4. Promote reading and critical commentary of texts from the various scientific and cultural domains contained in the school curriculum.

CE8. Know the organization of primary schools and the diversity of actions that comprise their operation. CE10. Collaborate with the different sectors of the educational community and the social environment.

3. Transversal Competencies of the UdL

CT3. Implement new technologies and information and communication technologies.

CT5. Apply essential notions of scientific thinking.

Subject contents

Lectures in clau de sol and clau de fa.

Lectures on polyrhythms from fins to three elements.

Audit recognition.

Formal analysis.

Basic harmony.

Methodology

Master classes.

Solo singing.

I sing in a group

Video work.

Practical and theoretical exercises.

Development plan

Week 1 to 3: Melodic readings.

Week 4 to 7 Rhythmic readings.

Week 8 to 12 Basic harmony.

Week 13 to 15 Auditory recognition.

Evaluation

100% MUSICAL LANGUAGE

OUT OF 10

Theory 0.5

Ditch. auditory 0.5

Lec. Honey. 3

Lec. at sight 3

Lec. Rhythm 3

Final test with Level 4 of Readings and Rhythms.

The readings and rhythms have to be overcome.

Not passing it means not passing the subject.

Bibliography

ALSINA, P. (1997): El área de educación musical. Barcelona: Graó.

AMADES, JOAN (1982): Cançoners. Barcelona: Selecta.

BACHMANN, M.-L. (1998): La rítmica Jacques-Dalcroze. Madrid: Pirámide.

BERNSTEIN, L. (2002): El mestre us convida a un concert. Madrid: Siruela.

BIBILONI, B. (1998): Cançons per a instrumentació Orff. Amalgama.

BONAL, M. D.; MARTORELL, M. (1967): L'esquitx 1. 41 cançons per a infants. Barcelona: DINSIC.

- BONAL, M. D.; MARTORELL, M. (1967): L'esquitx 2. 47 cançons per a infants. Barcelona: DINSIC.
- BONAL, M. D.; MARTORELL, M. (1967): L'esquitx 3. 39 cançons per a infants. Barcelona: DINSIC.
- BUSCH, B. (1995): El director de coro. Gestos y metodología de la dirección. Madrid: Real Musical.
- CASSO, E.: Cançons de dues a cinc notes (adaptació de l'obra anterior). Fribourg: Pro Musica.
- CHAPUIS, J. (1996): Canciones de intervalos y acordes. Barcelona: Pro Musica.
- DENNIS, B. (1991): Proyectos sonoros. Buenos Aires: Ricordi.
- DESPINS, J. P. (1989): La música y el cerebro. Barcelona: Gedisa.
- DÍAZ, M.; FREGA, A. L. (1998): La creatividad como transversalidad al proceso de educación musical. Vitoria-Gasteiz: Agruparte. Col. Música, arte y proceso.
- ESCUADERO, M. P. (1972): Canciones instrumentadas I y II. Madrid: Unión Musical Española.
- FERRER SERRA, J. (2001): Teoría y práctica del canto. Barcelona: Herder.
- GALLO, J. A.; GRAETZER, G.; NARDI, H.; RUSSO, A. (1979): El director de coro. Buenos Aires: Ricordi.
- HEMSY DE GAINZA, V. (1982): Ocho estudios de psicopedagogía musical. Buenos Aires: Paidós.
- HEMSY DE GAINZA, V. (1983): La improvisación musical. Buenos Aires: Paidós.
- HEMSY DE GAINZA, V. (1990): Nuevas perspectivas en educación musical, Buenos Aires: Guadalupe.
- HERRERA, L.-M.; MOLAS, S. (2000): Música de hoy para la escuela de hoy. Barcelona: Graó.
- HEYMEL, P. (1972): Viaje a través del mundo. Los instrumentos Orff en conjunto. Barcelona: Artison.
- KODALY, Z. (1963): 333 elementary exercises in sight singing. London: Boosey & Hawkes.
- KODALY, Z.; YOUNG, P. M. (1962): Bicinia hungarica. London: Boosey & Hawkes.
- MAIDEU, J. (1988): Assaig. Cançons i exercicis. Vic: Eumo.
- MANSION, M. (1947): El estudio del canto. Buenos Aires: Ricordi.
- MARTENOT, M. (1970): Principes fondamentaux de formation musicale et leur application. Paris: Magnard.
- MOLAS, S.; HERRERA, M. A. (2003): Baquetas. Percusión en la escuela. Lleida: Universitat de Lleida.
- MUÑOZ CORTÉS, L. (1996): «La música contemporánea en el aula». Eufonía, 4, 117-126.
- MURRAY SCHAFER, R. (1965): El compositor en el aula. Buenos Aires: Ricordi.
- MURRAY SCHAFER, R. (1967): Limpieza de oídos. Buenos Aires: Ricordi.
- MURRAY SCHAFER, R. (1969): El nuevo paisaje sonoro. Buenos Aires: Ricordi.
- MURRAY SCHAFER, R. (1970): Cuando las palabras cantan. Buenos Aires: Ricordi.
- MURRAY SCHAFER, R. (1975): El rinoceronte en el aula. Buenos Aires: Ricordi.
- PAYNTER, J. (1972): Oír aquí y ahora. Buenos Aires: Ricordi.
- PAYNTER, J. (1993): La música moderna en la escuela, Buenos Aires: Guadalupe.
- PAYNTER, J. (1999): Sonido y estructura. Madrid: Akal.
- RANSOM, L. (1994): Los niños como creadores musicales. México, D.F.: Trillas.

SANUY, M.; GONZÁLEZ-SARMIENTO, L. (1969): Orff-Schulwerk (música para niños). Madrid: Unión Musical Española.

SECRETARIAT DE CORALS INFANTILS DE CATALUNYA (1998): Cançoners 1 i 2. Barcelona: Clivis.

SECRETARIAT DE CORALS INFANTILS DE CATALUNYA (1998): Cançoners 3. Barcelona: Clivis.

SELF, G. (1991): Nuevos sonidos en clase. Buenos Aires: Ricordi.

SZÖNYI, E. (1976): La educación musical en Hungría a través del método Kodály. Budapest: Corvina.

WILLEMS, E. (1976): La preparación musical de los más pequeños. Buenos Aires: Eudeba.

WILLEMS, E. (1984): Las bases psicológicas de la educación musical. Buenos Aires: Paidós.

WILLEMS, E. (1994): El valor humano de la educación musical. Barcelona: Paidós.

WILLEMS, E. (1995): Solfeo. Curso elemental. Libro del maestro. Fribourg: Pro Musica.

WUYTACK, J. (1970): Música viva. Pour une éducation musicale active. París: Leduc.