



COURSE DATA

DATA SUBJECT

Code: 33672
Name: Musical audition
Cycle: Undergraduate Studies
ECTS Credits: 4.5
Academic year: 2025-26

STUDY (S)

Degree	Center	Acad. year	Period
1305 - Degree in Primary School Education	Facultat de Formació del Professorat	4	Second quarter
1305 - Degree in Primary School Education	Facultat de Formació del Professorat	3	Second quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1305 - Degree in Primary School Education	Specialist in musical education	ELECTIVES
1305 - Degree in Primary School Education	Specialist in musical education	ELECTIVES

COORDINATION

BOTELLA NICOLAS ANA MARIA

SUMMARY

The subject Musical Listening (Audició Musical) is part of the Specialist Pathway in Music Education within the Primary Education Teaching degree, and is taught in the second semester. It carries a workload of 4.5 credits. This theoretical and practical subject aims overall to develop students abilities to listen and to identify musical elements, as well as acquiring techniques for musical analysis and a basic repertoire of listening examples.

This subject is one of the core components of the music teacher specialist, as it helps develop essential skills for future primary school music teachers, such as perception (aural training), musical expression, analysis, and their respective teaching methodologies. It contributes directly to achieving practical competencies by linking closely with the Primary Education curriculum.

PREVIOUS KNOWLEDGE

RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE



There are no specified enrollment restrictions with other subjects of the curriculum.

OTHER REQUIREMENTS

The access to the Specialist programme in Music Education requires a level test, although those who hold a professional degree in music education or an equivalent qualification will be exempt.

COMPETENCES / LEARNING OUTCOMES

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Analyse critically the most relevant issues in today's society that affect family and school education: social and educational impact of audiovisual languages and of screens; changes in gender and inter-gender relations; multicultural and intercultural issues; discrimination and social inclusion, and sustainable development; Also, carry out educational actions aimed at preparing active and democratic citizens, committed to equality, especially between men and women.

Assume that teaching must be perfected and adapted to scientific, pedagogical and social changes throughout life.

Design, plan and evaluate teaching and learning classroom activities in multicultural and co-educational contexts.

Design and develop educational projects, programming units, environments, activities and materials, including digital materials, to ensure the adaptation of the curriculum to the diversity of students and to promote the quality of the contexts in which the educational process takes place.

Develop the harmonic and compositional concept through programs to support creation and improvisation.

Express oneself orally and in writing correctly and appropriately in the official languages of the autonomous region.

Identify and plan the resolution of educational situations that affect students with different abilities and different learning rates, and acquire resources to favour their integration.

Identify the elements of musical language through hearing by means of the analysis of works from the history of Western music, musical folklore and popular urban music.

Integrate information and communication technologies into guided and independent teaching and learning activities.

Know and apply basic educational research methodologies and techniques and be able to design innovation projects identifying evaluation indicators.

Know how to work as a team with other professionals within and outside the school to attend to each student, to plan the learning sequences and to organise work in the classroom and in the play space.

Know the processes of interaction and communication in the classroom.

Progressively develop an auditory analysis model applicable to any type of music.



Promote cooperative work and individual work and effort.

Recognise the identity of each educational stage and their cognitive, psychomotor, communicative, social and affective characteristics.

Understand that systematic observation is a basic tool that can be used to reflect on practice and reality, and to contribute to innovation and improvement in education.

Use information and communication technologies effectively as usual working tools.

DESCRIPTION OF CONTENTS

1. MUSICAL LISTENING: THEORETICAL AND METHODOLOGICAL FOUNDATIONS

- Musical listening and its importance in artistic education.
- Auditory perception.
- Listening in Primary Education.
- Musical listening commentary.

2. THE QUALITIES OF SOUND THROUGH AUDITORY ANALYSIS

- Sound: sensory perception.
- Constitutive elements of sound: pitch, duration, intensity, and timbre.
- Graphic and gestural representations of sound and its parameters.
- Spatial location: orientation and directionality of sound.

3. THE ELEMENTS OF MUSICAL LANGUAGE THROUGH AUDITORY ANALYSIS

- Melody: melodic motives, melodic line, structure.
- Musical texture: monophony, polyphony, accompanied melody, and non-melodic texture.
- Musical form: small forms and larger forms.
- Rhythm: pulse, accent, and meter. Binary and ternary rhythm. Tempo.
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4. MUSIC OF THE MIDDLE AGES THROUGH LISTENING

- Gregorian chant: characteristics.
- Secular music: troubadours and trouvères.



- Medieval polyphony: evolution.



5. MUSIC IN THE RENAISSANCE THROUGH AUDITORY ANALYSIS

- General characteristics of Renaissance music.
- Religious polyphony.
- Secular vocal music: madrigal, chanson, and villancico. Instrumental music.
- Composers of the Spanish Golden Age.

6. MUSIC IN THE BAROQUE PERIOD THROUGH LISTENING

- General characteristics of Baroque music.
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7. MUSIC IN THE CLASSICAL ERA THROUGH AUDITORY ANALYSIS

- Classicism: general characteristics.
- Great composers of the period: Mozart, Haydn, Beethoven.
- Classical forms: variation, sonata, symphony, quartet, and concerto.
- Opera in the Classical era: comic opera (bufo) and serious opera.

8. MUSIC IN THE ROMANTIC PERIOD THROUGH LISTENING

- Main characteristics of Romantic music.
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9. MUSIC UP TO WORLD WAR II THROUGH AUDITORY ANALYSIS

- Fragmentation of the artistic phenomenon: general characteristics.
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10. URBAN POPULAR MUSIC THROUGH LISTENING

- *Jazz, rock, and pop*: general characteristics.

**WORKLOAD****PRESENCIAL ACTIVITIES**

Activity	Hours
Theoretical and practical classes	45,00
Total hours	45,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	10,00
Independent study and work	12,00
Preparation of lessons	10,00
Preparation for assessment activities	25,00
Resolution of case studies	10,00
Total hours	67,00

TEACHING METHODOLOGY

The teaching methodology used throughout the sessions is based on a combination of active methods. The relevant concepts for each thematic unit are introduced by the instructor, though in a participatory manner, and are combined with the presentation of examples and practical cases that are relevant. The sessions will be of two types: theoretical and practical.

In the theoretical sessions, the instructor will introduce the key concepts to be covered, again in a participatory way, while presenting representative examples. Student participation in classroom discussions is essential for the assimilation and application of the concepts, which will be put into practice with the support of the instructor, who will guide the students throughout the learning process.

The practical sessions, which are mainly cooperative in approach, involve carrying out exercises using musical listening materials under the guidance of the teacher. Practical activities will preferably be carried out in groups and will require work both inside and outside the classroom. The theoretical content emerges through reflection on the established practice, addressing questions such as: *What have we done? Why? How?* Due to its educational nature, these sessions also focus on developing attitudinal skills, such as respect during interpretative or listening moments, cooperative work, and values implicit in the completion of practical exercises.

EVALUATION

Attendance to at least 80% of in-person sessions will be mandatory.

Assessment will be continuous and final, taking into account the practical work carried out throughout the course, assigned tasks, participation in class, and a written test covering the theoretical and practical



content of the program. Evidence of learning will be collected primarily through:

- Observation of attendance and participation (in-person classes, presentations, seminars, and completion of group activities).
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Assignments completed in class are considered non-recoverable, according to point 5 of article 6 of the University of Valencia's regulations on Assessment and Grading.

Plagiarism or misuse of artificial intelligence tools may be sanctioned in accordance with article 15 of the University of Valencia's regulations on Assessment and Grading.

Additionally, the following factors will influence the final grade:

- Correct oral and written expression by the student.
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Assessment will be continuous and comprehensive, serving as a guiding and formative tool that analyzes both individual and collective learning processes.

The final grade, as the ultimate representation of the evaluation process, must reflect the student's individual learning, understood not only as the acquisition of knowledge but also as a process involving intellectual and personal development resulting from exposure to new situations that require the development of new comprehension and reasoning skills. The evaluation process may also include an individual report detailing the student's level of learning achievement.

Exam: Students who do not attend at least 80% of the sessions will be required to take a final theoretical and practical exam on all the subject's content. This exam will account for 70% of the final grade.

REFERENCES

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