Bachelor's Degree Final Project

Code: 100648
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OB	4	0

Contact

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Use of Languages

Principal working language: catalan (cat)

Some groups entirely in English: No

Some groups entirely in Catalan: Yes

Some groups entirely in Spanish: No

Prerequisites

It is mandatory for the registration of its TFG that the student has exceeded at least two thirds (160) of the total credits of the Degree Program of Studies.

Objectives and Contextualisation

The objective is to show the achievement of the competences acquired during the Degree in Musicology.

Competences

- Apply technological and informatic media (internet, data bases, specific editing software and sound processing, etc.) to the discipline of musicology.
- Define relevant musicological research topics and manage the appropriate methods and sources to carry out the research.
- Demonstrate sufficient knowledge of the research methodologies used in the field of musicology which can allow access to postgraduate and doctoral studies.
- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- Know and understand the historical evolution of music, its technical, stylistic, aesthetic and interpretative characteristics from a diachronic perspective.
- Producing innovative and competitive proposals in research and professional activity.
- Relate concepts and information from different humanistic, scientific and social disciplines, especially the interactions which are established between music and philosophy, history, art, literature and anthropology.
- 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 collecting and interpreting relevant data (usually within their area of study) in order to make statements that reflect social, scientific or ethical relevant issues.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills to undertake further training with a high degree of autonomy.

- 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. Accurately drawing up normative texts.
2. Analysing the recipients of an artistic phenomenon in a specific cultural context.
3. Apply knowledge acqured in emerging areas of musicology, both in the field of historical musicology and in that of urban , popular tradition and non-western music.
4. Apply scientific methodology in musicology and in the design and execution of research.
5. Apply the conceptualisation of philosophy, history, literature and anthropology to musical research.
6. Be familiar with all the computer tools specific to musicollogy and know how to apply them correctly in projects.
7. Carry out knowledge transfer projects planned and scientifically based on the area of musical management.
8. Carry out projects with musicological content, preparing a work plan and methodology appropriate to the object and timing of the research.
9. Carry out searches for the most appropriate bibliographic materials and primary sources, using the UAB search and online consultation tools.
10. Carrying out a planning for the development of a subject-related work.
11. Carrying out oral presentations using an appropriate academic vocabulary and style.
12. Consider the subject as a whole and identify the context in which the processes studied are inscribed and their interrelationship with the elements and factors that are involved in their sociohistorical development.
13. Demostrate creative and innovative skills in the area of professional application of musicological training.
14. Detect methodological procedures leading to a research project in musicology.
15. Detect possible fields of innovation and improvement for proposals of cultural and leisure management.
16. Effectively express and textual argumentative applying formal procedures and scientific texts.
17. Establishing relationships between science, philosophy, art, religion, politics, etc.
18. For work and consultations use computer tools specific to ethnomusicology and, in particular, to the Mediterranean area.
19. Identifying the main and secondary ideas and expressing them with linguistic correctness.
20. Integrate knowledge acquired in the production of clear and concise appropriate to the academic and specialist communication.
21. Manage information leading to the proposal and execution fo musicological research.
22. Prepare oral presentations on an analytical question and adapt them to the level and expectations of the audience or group.
23. Producing a written text that is grammatically and lexically correct.
24. Producing an individual work that specifies the work plan and timing of activities.
25. Propose innovation with respect to research topcs in the area of musicology.
26. Put into practice the methodological knowledge acquired in the first phase of bibliographical and documentary research.
27. Solve problems of a methodological nature in the area of musicology.
28. Solving problems autonomously.
29. Submitting works in accordance with both individual and small group demands and personal styles.
30. Use basic vocabularyand tools to describe and transmit knowledge acquired through effective oral presentations of musicological content adapted to the audience.
31. Use specific computer tools (internet and international data bases) in the study of musicology and musical iconography.
32. Use the appropriate terminology in the construction of an academic text.
33. Write critical papers on musicology that are planned and organised efficiently.

Content

- Choose a specific theme for the realization of the work, original and of an unpublished character, from the following general thematic areas:

1) Hispanic musical heritage
2) Aesthetics and musical analysis
3) Ethnomusicology and popular music
4) Music management and programming

- Bibliographic research: selection and critical analysis of the specific literature related to the chosen subject.
- Approach to the methodological framework that is suitable for the preparation of work, preferably with one of the following types:

1) Record recording notes
2) Concert hand program
3) Voice of dictionary / encyclopedia
4) Article of musical disclosure
5) Programming a musical event (cycles of concerts, season ...)

In the appropriate cases, a proposal for practical implementation of the submitted project must be added, with the implementation of the corresponding calendars, schedules and budgets.

N. B. Depending on the specific subject of work chosen, and after consultation with the assigned tutor, it will be possible to deal with types of the most purely researcher, within the extension and general criteria established.

By way of example, some lines of research proposed by the teachers of the Music Department are specified:

FRANCESC XAVIER ALERN - Music of the Renaissance, Musical theory of the sixteenth and sixteenth centuries, Music for stringed instruments.
JORDI BALLESTER - Music and visual arts (musical iconography) and organology (musical instruments both from the historical and acoustic and constructive points of view).
FRANCESC CORTÈS - Opera and lyrical repertoire, Music and national identities, Musical management, Music in Romanticism and 20th Century, Song (lied) and text-music relationship, Musical heritage ss. XIX-XX.
XAVIER DAUFÍ - The music in Catalonia in the eighteenth century.
GERMÁN GAN - Contemporary musical aesthetics, The avant-garde musical creation (1975-), Music during the Franco regime.
JOSEP MARIA GREGORI - Aesthetics of Music and Musical Heritage (recovery of authors and funds of the musical heritage of Catalonia).
LIDIA LÓPEZ - Music and audiovisual media: analysis, cinema and video games, music and conflict.
SANTOS MARTÍNEZ - Audiovisual music and narrative, Music and scenic arts, Music and new technologies.
JORDI ROQUER - Ethnomusicology, Analysis of music in the audiovisual culture, Music and technology, Analysis (s) of urban pop music.

- Written elaboration
The average extension provided for the TFG's written format is 6,000-9,000 words (20-30 pages, 2,100 characters per page), discounted chapters of acknowledgments, motivation and bibliography, as well as complementary information (images, graphics, etc.) and the documentary annexes. A standard font size and type of funds (Times New Roman-Garamond-Calibri-Arial, 11/12) will be used in the body of the text [size 10/11 in notes], as well as a spacing of space and a half.

Methodology

Given the nature of the subject, there is no directed activity.

CALENDAR GENERAL OF THE SUBJECT

June 2019 - Initial informative session with the coordinator of the subject.

September 2019 (Second fortnight) - The title will make a list of topics (and, if applicable, specific lines associated with tutors) through the Aula Moodle of the subject and the grade sheet edited in The web page, based on the information already contained in this teaching guide.

October 2019 (First fortnight). The enrolled students will formally request the subject or, at least, the thematic area of their TFG, according to the published list or, where appropriate, on their own proposal, as well as the preference of tutors. The application will be made using a common form, available in the Moodle classroom of the subject.

November 2019 (First fortnight). The coordination of the TFG will make the assignment of the subject and the tutor public. Once the proposals have been received, and after discussion in the Teaching Committee, the assignation of tutors will be given on the criteria for adaptation of the research profiles and teaching activity of the tutors and the topics or thematic areas proposed and the balance of teaching positions Associated with the tutoring.

After consultation with the tutor (s) assigned by the Degree and the Coordinator of the subject, the possibility of cotutorizations between professors with a teaching activity in the Degree of Musicology and professors of other degrees from the UAB or other Catalan universities, as long as the proposed topic can require it.

Autonomous and supervised activities of the subject (November 2018-June 2019). The tutor and the student will establish, at the beginning of the monitoring process, a specific calendar, within the general time frame indicated (cf. "Evaluation").

12/6/2020 - Deadline for definitive assignment of work to tutors

15-19 / 6/2020 - Publication of the call for oral presentation commissions

22-26 / 6/2020 - First phase of evaluation (notes of the tutors and review of qualifications)

28 / 6-3 / 7/2020 - Week of commissions for oral presentation

6-10 / 7/2020 - Second stage of evaluation (notes of the oral presentation and revision of the global qualification)

07/17/2020 - Deadline for closing the minutes of the subject

NB The professor responsible for this subject is in the capacity of general coordinator: his competences, then, refer to the preparation of the annual teaching guide, the general organization of the subject, the establishment of his calendar and the supervision of the processes of assignment of tutors, call of oral hearings and evaluation leading to the final qualification. In no case will it intervene in the selection of subjects or in the first phase of evaluation, except-obviously-of the TFGs that tutorate as a teacher.

During the month of September 2019 the Moodle Classroom will be opened for the subject, an exclusive communication channel for general matters related to its organization; the coordination of the subject will not attend any consultation or request regarding the TFG not transmitted through this route.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Supervised			
Tutored tracking process	40	1.6	2, 5, 12, 1, 23, 24, 17, 10, 16, 32, 8, 20, 29, 33, 27, 30
Type: Autonomous			
Preparation of oral defense	25	1	11, 22, 29, 6, 28

Preparation of the written version of the TFG	50	2	2, 5, 4, 12, 1, 23, 13, 7, 15, 14, 24, 17, 16, 9, 32, 21, 19, 20, 25, 6, 27, 31, 30, 18
Search for bibliographic information / Field work / Analysis of primary sources	25	1	10, 9, 21, 6, 27, 28, 31, 18

Assessment

The assessment consists of two phases:

- Qualifications of the tutors (60%). Although the internal calendar of this monitoring process must be agreed in each case between the student and his tutor, a three-stage structure that corresponds to the progressive achievement of the competencies associated with the subject:

1) Initial delivery (10%)

2) Intermediate delivery (15%)

3) Final delivery (35%), in physical format (paper) or electronic via Virtual Campus [format .doc, .docx, .pdf, .odt or any other audiovisual, in case the type of TFG so requires]

This final delivery will be made to the tutors, responsible for their evaluation and qualification; At the time of the announcement of the oral presentation committees, the student will have to send a copy of the final versions of their TFGs to the members of their commission, after consulting the delivery format (electronic or physical).

The specific criteria for evaluating these deliveries of the TFG depends on the thematic nature; However, the following are considered as the general headings for evaluating each of the proposed stages:

- Initial delivery: Originality of the proposal (40%), Initial planning of tasks (60%).

- Intermediate delivery: Self-employed and responsible work (30%), Adaptation of objectives and methodology (20%), Quality of bibliographic search and analysis, if necessary, of primary sources (20%), Correction and terminological property of Written expression and attention to the academic norms of reference (20%).

- Final delivery: Adaptation of objectives and methodology (25%), Quality of the bibliographical search and analysis, if necessary, of primary sources (25%), Correction and terminological property of the written expression and attention to the academic norms of reference (25%), Cure in the presentation and layout of the delivery (25%).

Each compulsory tutoring and delivery will be registered in a simple format recordwhich will assess the progressive progress in the achievement of the headings determined in the previous paragraph.

- Oral exposition qualifications (40%)

In the oral presentation, which will be developed before a committee / tribunal made up of a minimum of three professors from the Area - one of which will be the tutor of the exposed work -, preferences related to the exhibition are evaluated preferably Depending on the following general assessment headings: Quality of the oral expression (30%), Quality of the presentation materials (25%), Adaptation to the established duration (max. 20 minutes, usual for a communication in the framework of a research initiation seminar) and orderly structure of the exhibition (25%), Responding to the suggestions and questions raised by the commission (20%).

Ladies' distribution of students by commission shifts and their composition, dates, specific hours and classrooms will be communicated, via Moodle Classroom of the subject, with an approximate time of 10 days before the start date of the period of Established exposure (cf. "Methodology").

Although the qualification of the defense is based preferentially in the evaluation of the oral competences related to the subject, the student will have to give, after the publication of the announcement of commissions, a copy of his work to the members of the committee that belongs to him, who may, if necessary, subtract the

qualification of the tutors. In addition, the students can deliver, if they deem it appropriate, the script of the oral presentation and any other written material of support at the time of initiating the exhibition of the TFG.

GENERAL CONSIDERATIONS

1) It is necessary to pass both stages of the evaluation independently to opt for a global grade of the subject.

2) If the student expressly expresses his / her disagreement with his / her final grade, he / she will be able to attend a face-to-face review process in which the assigned tutor will take part (first stage of evaluation) and the Coordinator of the subject (second Evaluation phase), on the dates established in the calendar of the subject.

3) By general indication of the Faculty, THE FI DEGREE WORK DOES NOT HAVE ANY ASSIGNMENT after the internal process of regular review by the degree. The procedure for extraordinary review is followed by the general regulations of the Faculty for this procedure.

4) If the professor at any time of the evaluation of a TFG detects evident plagiarism, he will qualify it with a zero, in application of the commitment that the student signs at the moment of the matrícula to respect the rules on the originality of the works.

4) The student who does not give the tutor any evaluable item along the course of the subject will be considered NOT AVALUABLE.

5) For the award of the "Matrícula d'Honor", the oral presentation commissions will have to make the specific proposal at the moment of signature of the acts of oral presentation.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Oral defense	40%	0	0	2, 5, 3, 4, 12, 1, 23, 13, 7, 15, 14, 24, 17, 10, 16, 9, 32, 21, 19, 8, 20, 25, 26, 29, 6, 33, 27, 28, 31, 18
Versión definitiva del trabajo escrito	60%	10	0.4	11, 22, 29, 28, 30

Bibliography

BEARD, David - Kenneth GLOAG (eds.) *Musicology: The Key Concepts*. London: Routledge, 2005.

CHAILLEY, Jacques. *Compendio de Musicología*. Madrid: Alianza Editorial, 1991 (1958).

CHIANTORE, Luca - Áurea DOMÍNGUEZ - Sílvia MARTÍNEZ. *Escribir sobre música*. Barcelona: Musikeon Books, 2016.

ECO, Umberto. *Cómo se hace una tesis doctoral*. Barcelona: Gedisa, 2010.

GARCÍA LLOVERA, Julio Miguel. *Musicología. Campos y caminos de una ciencia*. Zaragoza: Libros Pórtico, 2005.

GONZÁLEZ GARCÍA, Juana María. *Cómo escribir un Trabajo de Fin de Grado*. Madrid: Síntesis, 2014.

FALCES-SIERRA, Marta - GÓMEZ-JIMÉNEZ, Eva María. *While the music lasts. A workbook for students of english for musicology*. Granada: Universidad de Granada, 2016.

MACONIE, Robin. *La música como concepto*. Barcelona: Acantilado, 2007.

RODRÍGUEZ SUSO, Carmen. *Prontuario de Musicología*. Barcelona: Clivis, 2002.

Cada tutor recomanarà la bibliografia necessària per al desenvolupament dels treballs específics.