

**Introduction to Musicology**

Code: 100660  
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	FB	1	2

### Contact

Name: Lidia López Gómez  
Email: Lidia.Lopez@uab.cat

### Use of Languages

Principal working language: spanish (spa)  
Some groups entirely in English: No  
Some groups entirely in Catalan: No  
Some groups entirely in Spanish: No

### Prerequisites

There are no specific prerequisites, although having a high level of musical theory is recommended.

### Objectives and Contextualisation

- To know the most relevant trends and manifestations of the historical evolution of musical discourse in the Western tradition.
- Outline the main lines of contact between musical discourse and its sociocultural, intellectual, aesthetic, and scientific context.
- Identify the disciplinary interrelationships of Musicology with other areas of artistic and cultural research.
- Evaluate the newest methodological trends within the field of Musicology.
- Offer systematic, conceptual, and terminological tools suitable for the oral and written expression of the musicological contents of the course.

### Competences

- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- 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.

### Learning Outcomes

1. Accurately describing an artistic object with the specific language of art criticism.
2. Analysing the recipients of an artistic phenomenon in a specific cultural context.
3. Apply knowledge acquired in emerging areas of musicology, both in the field of historical musicology and in that of urban , popular tradition and non-western music.
4. Conceptually analysing a work of the subject matter.

5. Drawing up an academic text using the discipline's specific vocabulary.
6. Identify the main trends in current musical research.
7. Link periods of the history of music with periods of the history of art
8. Put into practice the methodological knowledge acquired in the first phase of bibliographical and documentary research.
9. Recognise in musical praxis element of different cultures and different historical periods.
10. Recognise the main models and their application in musical works.
11. Relate concepts and information from different humanistic, scientific and social disciplines, especially the interactions established between music and philosophy, history, art, literature and anthropology
12. Relate musical creations with their different contexts, discriminating between the different social functions of the music, its role and that of the musician in society and in relation to other artistic manifestations.
13. Summarising acquired knowledge about the origin and transformations experienced in its several fields of study.

## Content

Subject Matter 1. Musicology and anthropological and sociological perspective.

Subject Matter 2. Musicology and history.

Subject Matter 3. Musicology and iconography.

Subject Matter 4. Musicology and text.

Subject Matter 5. Musicology and audiovisual media.

Subject Matter 6. Musicology and analysis.

Subject Matter 7. Evolution of the discipline: history and current trends in musicology.

Subject Matter 8. Basics of Audio Edition and Score Writing.

## Methodology

The central part of the course will consist of theoretical sessions, as well as sessions where theory and practice will be combined. It will be four sessions of eminently practical workshops of audio editing and sheet music edition.

## Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Practical seminar for digital audio editing	3	0.12	4, 3, 6, 8, 10, 12
Practical seminar for the digital edition of sheet music	3	0.12	6, 8, 10
Seminars on specific aspects of musicological research	3	0.12	3, 6, 8
Theoretical-practical sessions	39	1.56	4, 2, 3, 6, 10, 9, 11, 12, 7
Type: Supervised			
Concerts attendance / visits to recommended artistic exhibitions	12	0.48	9, 11, 12, 7
Individual and/or group tutorials	4	0.16	

Mandatory readings	25	1	5, 8, 11, 12, 13, 7
Type: Autonomous			
Organization of notes and class material	20	0.8	11, 13
Search of bibliographic information	15	0.6	8
Study of the subject of the course	23	0.92	4, 2, 3, 1, 8, 9, 11, 12, 13, 7

## Assessment

The passing of the four evaluation items is independent to complete the assessment path of the subject. In each section, you must obtain a minimum grade of 5/10. The course cannot be approved if, after the recoveries, the student does not reach this minimum grade in each evaluation element.

During the course, we will carry out the following evaluable activities:

1. A first partial exam with questions about the theoretical contents worked in class and the compulsory readings (which will be available at the Moodle). 35% of the overall score. It will take place during the last week of March. During the week after the tests, the teacher will establish specific schedules for revision.
2. A second partial exam with questions about the theoretical contents worked in class and the compulsory readings (which will be available at the Moodle). 30% of the overall score. It will take place during the last week of May. During the week after the tests, the teacher will establish specific schedules for revision.
3. A review of activities. This work will consist of writing a review/report of a musical event that the student has attended. Account for 20% of the overall score. The students will deliver the task to the Moodle during the last week of April.
4. Workshops for sheet music editing and audio editing. The second half of May will be four sessions of sound editing and sheet music edition with practices in the classroom. 15% of the overall score. The task is meant to be teamwork, and the students will deliver it to the Moodle during the last week of April.

The corrections and results of the works will be delivered to the student through the UAB mail service or the Moodle, and any revision will be by virtual means or during the established tutorial hours of the teacher.

In case of partial failure of the tasks, the student may only opt for the recovery of 2 of the evaluation items, on the date set by the Faculty and prior assessment of the situation with the responsible teacher.

The fact that the student delivers one of the tasks, or present one of the written tests will consist of an on-site event in the subject. Therefore, only the student who has not made any evaluation test during the course may be considered as "not evaluable."

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
1st Written Test (March)	35%	1.5	0.06	4, 2, 3, 1, 5, 6, 10, 9, 11, 12, 13, 7
2n Written Test (May)	30%	1.5	0.06	4, 2, 3, 1, 5, 6, 10, 9, 11, 12, 13, 7
Workshops on Sound Editing and Sheet Music Editing	15%	0	0	4, 3, 6, 10, 11, 12
Writing a review of musical activities	20%	0	0	2, 1, 5, 8, 11, 12, 7

## Bibliography

- Adorno, Th.W (2011) *Escritos Musicales, Obra Completa* Ed. Akal. S.A.
- Aguilera, M; Adell, J; Sedeño, A; eds. (2008) *Comunicación y música I. Lenguaje y medios*. Editorial UOC, Barcelona.
- Ballantine, C. (1983) *Music and its social meanings*. Gordon & Breach Science, New York.
- Berman, L. (1993) *The Musical Image. A Theory of Content*. Greenwood, London.
- Blacking, J. (2006) *¿Hay música en el hombre?* Alianza Editorial, Madrid
- Blaukopf, K. (1988) *Sociología de la música*. Real Musical, Madrid.
- Boecio (2009) *Sobre el fundamento de la música. Cinco Libros*. Editorial Gredos, Madrid..
- Calmell, C. (2006) *La música europea en el context cultural de la primera meitat del segle XIX*. Bellaterra: Universitat Autònoma de Barcelona, 2006
- Catalán, T. (2003) *Sistemas compositivos temperados en el siglo XX*. Diputació de València -Institut Alfons el Magnànim, Valencia.
- Chion, M. (1997). *La música en el cine*. Paidós Comunicación, Barcelona.
- Clayton, M; Trevor, H.; Middleton, R; eds. (2003) *The Cultural Study of Music. A Critical Introduction*. New York/London: Routledge.
- Cook, N (2001) *De Madonna al canto gregoriano. Una muy breve introducción a la música*. Alianza Editorial, Madrid.
- Cook, N. (1994) *A Guide to Musical Analysis*. Oxford University Press
- Cook, N., Everist, M (2010) *Rethinking Music*. Oxford University Press
- Cruces, F. et al., (2001) eds. *Las culturas musicales*, Ed. Trotta, Madrid.
- Dahlhaus, C. (1997) *Fundamentos de la Historia de la Música*. Editorial Gedisa
- Dahlhaus, Carl; Eggebrecht, H.H (2012) *¿Qué es la música?* Ed. Acantilado, Barcelona.
- Fubini, E. (1997) *La estética musical desde la Antigüedad hasta el siglo XX*, Alianza Editorial,
- Godwin, J. (2009) *Armonía de las esferas. Un libro de consulta sobre la tradición pitagórica en la música*. Atlanta, Girona
- Grout, D.J; Palisca, C (1996). *Historia de la Música Occidental*. Madrid: Alianza Editorial.
- Harnoncourt, N. (2009) *La música como discurso sonoro*. Ed. Acantilado, Barcelona.
- Kalinak, K. (2010) *Film Music. A very short introduction*. Oxford University Press, USA.
- Kerman, J. (1985) *Contemplating Music: Challenges to Musicology*. Cambridge: Harvard University Press.
- Kivy, P. (2002) *Introduction to a Philosophy of Music*. Oxford: Clarendon Press, 2002.
- Kramer, L. (1995) *Classical music and Postmodern Knowledge*, University of California Press, Berkeley, UEA.
- Kramer, L. (2002) *Musical meaning: toward a critical history*. University of California Press, Berkeley, UEA

- Lack, R. (1997). *La música en el cine*. Ediciones Cátedra, S. A., Madrid.
- LaRue, J. (2004) *Análisis del estilo musical*. Idea Books, S.A. Colección Idea Música, Cornellà del Llobregat.
- López Cano, R. (2007) "Semiótica, semiótica de la música y semiótica cognitivo-enactiva de la música. Notas para un manual de usuario. Texto Didáctico.
- Maconie, R. (1990) *The concept of music*. Clarendon Press, Oxford.
- Marco, T. (1982). *Historia de la música española*. Siglo XX. Alianza Música, Madrid.
- Martí i Pérez, J (1992) "Hacia una antropología de la música" *Anuario Musical* (47): p.195-225, CSIC - Institució Milá i Fontanals
- Martí i Pérez, J. (2000) *Más allá del arte. La música como generadora de realidades sociales*. Sant Cugat del Vallès: Deriva Editorial.
- Mendivil, J. (2016) *En contra de la música: herramientas para pensar, comprender y vivir las músicas*. Buenos Aires: Gourmet Musical Ediciones
- Merriam. A. P (1964) *The Anthropology of Music*, Northwestern University Press, Illinois, USA.
- Meyer, L. B. (2011) *Emoción y significado en la música*. Madrid: Alianza Música
- Mugglestone, Erica; Adler, G (1981) "Guido Adler's "The Scope, Method, and Aim of Musicology" (1885): An English Translation with an Historico-Analytical Commentary"; *Yearbook for Traditional Music*, Vol. 13 (1981), pp. 1-21.
- Nattiez, J.J. (1990) *Music and Discourse. Toward a Semiology of Music*. Princeton University Press, New Jersey.
- Olarte, M. ed. (2005) *La música en los medios audiovisuales*. Plaza Universitaria Ediciones, Salamanca.
- Pavis. P. (2000). *El análisis de los espectáculos. Teatro, mimo, danza, cine*. Paidós comunicación, Barcelona.
- Plantinga, L. (1992) *La música romántica. Una historia del estilo musical en la Europa decimonónica*. Ed. Akal, Madrid.
- Piquer, R. (2013) "Aquello que se escucha con el ojo. La iconografía musical en la encrucijada" *Síneris, Revista de Musicología*, Nº 9, Marzo.
- Quodlibet, 13 (febrero 1999) y 15 (octubre 1999). Dossier Análisis musical.
- Quodlibet, 17 (junio 2000). Dossier Estética del Romanticismo.
- Quodlibet, 25 (febrero 2003). Dossier Narración y representación en música.
- Quodlibet, 32 (junio 2005). Dossier Historia de la Música.
- Robinson, J. (1997) *Music and Meaning*, Cornell University Press, New York.
- Román. A. (2008). *El lenguaje Musivisual. Semiótica y estética de la música cinematográfica*. Visión Libros, Madrid.
- Ros-Fábregas E. (2006) "Retos de la Musicología en la España del siglo XXI: de la reflexión a la aplicación práctica en el aula" *Revista de Musicología*, XXIX, 1.
- Sadie, S (2000) *Guía Akal de la música*, Ediciones AKAL, S.A.
- Schafer, M. (2013) *El paisaje sonoro y la afinación del mundo*. Guadalajara: Intermedio Ediciones.

Scherzo, 249 (febrero de 2010). Dossier Iconografía Musical

Scruton, R. (1997) *The Aesthetics of Music*. Oxford: Oxford University Press, 1997.

Tagg, Philip (2015) *Music's Meanings. A modern musicology for non-musos*. MMMsp Publications

Vega Rodríguez, M. y C. Villar Taboada, eds. (2001) *Música, lenguaje y significado*. Valladolid: Universidad de Valladolid - Glares