

Musical Analysis

Code: 100662
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OB	2	2

Contact

Name: Santos Martinez Trabal
Email: Santos.Martinez@uab.cat

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

The subjects "Llenguatge musical I" and "Llenguatge musical II" must have been previously studied.

Objectives and Contextualisation

There are a large number of analytical strategies that at first glance may seem very different from each other. Analytical methods have been transformed over time, always depending on the cultural and aesthetic concerns that have prevailed in a specific historical moment.

The main objective of this subject is to provide students with basic tools that allow them to break down the pieces of music, dividing them into more or less independent parts, as well as finding relationships between the different parts and reflecting on the extent to which these derive their effect from the context in which they are found.

Competences

- Critically analyse musical works from any of the points of view of the discipline of musicology.
- Demonstrate a sufficient level of knowledge of historical and current musical language and theory, including the rudiments of harmony and counterpoint, to be able to correctly approach the study of composition.
- 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 develop the necessary learning skills to undertake further training with a high degree of autonomy.

Learning Outcomes

1. Assimilate rudiments of musical language (reading, harmony, counterpoint, musical forms) in their current perspective.

2. Discern the objective of musical analysis.
3. Draw conclusions for musical interpretation from the application of different analytical methods.
4. Draw hermeneutic conclusions from the analysis of scores, applying different analytical methods.
5. Establish links between musical analysis and other musicological disciplines, with the aim of understanding the complementary character of the auxiliary discipline.
6. Identify the most pertinent methodologies to use according to the objectives to be demonstrated or found through musical analysis.
7. Identifying the main and secondary ideas and expressing them with linguistic correctness.
8. Integrate knowledge acquired in the production of clear and concise appropriate to the academic and specialist communication.
9. Make correct use of the methods of musical analysis.
10. Make correct use of the terminology of each analytical system.
11. Prepare oral presentations on an analytical question and adapt them to the level and expectations of the audience or group.
12. Produce correct, precise and clear argumental and terminological writing of knowledge acquired, both in the area of musical specialisation and dissemination.
13. Recognise the main analytical models and their application in musical works.
14. Relate the different analytical methods to their principal or secondary scientific and philosophical substrata.
15. Submitting works in accordance with both individual and small group demands and personal styles.
16. Summarising acquired knowledge about the origin and transformations experienced in its several fields of study.
17. Understand the propedeutic use of musical analysis, especially in its semiological approach.
18. Use basic vocabulary and tools to describe and transmit knowledge acquired through effective oral presentations of musicological content adapted to the audience.

Content

1. Meaning, uses and functions of music.
2. Historical approach to the main analytical strategies.
3. Introduction to Schenkerian analysis.
4. Analysis of specific works based on the application of different methodologies.
5. Music and audiovisual media.
6. Introduction to the analysis of music production.
7. New technologies applied to musical analysis.

Methodology

Theoretical classes will be combined with several practical activities that can be individual or collective.

Various musical works will be analyzed in class and text comments related to the contents of the subject will be carried out.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Knowledge test class	2	0.08	1, 17, 12, 2, 5, 4, 3, 7, 6, 8, 11, 15, 13, 14, 16, 9, 10, 18

Master class	40	1.6	1, 17, 12, 2, 5, 4, 3, 7, 6, 8, 11, 15, 13, 14, 16, 9, 10, 18
Type: Supervised			
Tutorials	7	0.28	1, 17, 12, 2, 5, 4, 3, 7, 6, 8, 11, 15, 13, 14, 16, 9, 10, 18
Type: Autonomous			
Carrying out work	41	1.64	1, 17, 12, 2, 5, 4, 3, 7, 6, 8, 11, 15, 13, 14, 16, 9, 10, 18
Search for information	8	0.32	1, 17, 12, 2, 5, 4, 3, 7, 6, 8, 11, 15, 13, 14, 16, 9, 10, 18
Study and reading articles	40	1.6	1, 17, 12, 2, 3, 6, 8, 11, 15, 13, 14, 16, 9, 10, 18

Assessment

There will be two written tests, one in half and one at the end of the semester, the result of which will represent 30% of the overall grade.

Obligatory group work will be carried out on a topic that will be agreed with the teacher. The work note will represent 30% of the overall grade.

Class attendance and participation (10% of the overall grade) will also be valued.

To pass the subject, the work must be approved and each one of the two written tests with a minimum grade of 5.

The qualifications of the written and work tests will be published in the Virtual Campus. At the time the results are published, the revision dates will also be published.

In order to qualify for the second-chance test, the obligatory work must have been approved, and having passed one of the two written tests with a minimum score of 5. The test that has not been made within the set period will not have a second chance.

It will not be possible to opt for the "non-evaluable" consideration from the moment the student is present in one of the written tests or deliver the obligatory work.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Class attendance and participation in activities	10%	7	0.28	1, 17, 12, 2, 5, 4, 3, 7, 6, 8, 11, 15, 13, 14, 16, 9, 10, 18
Group task	30%	2	0.08	1, 17, 12, 2, 5, 4, 3, 7, 6, 8, 11, 15, 13, 14, 16, 9, 10, 18
Written test 1	30%	1.5	0.06	1, 17, 12, 2, 5, 4, 3, 7, 6, 8, 11, 15, 13, 14, 16, 9, 10, 18
Written test 2	30%	1.5	0.06	1, 17, 12, 2, 5, 4, 3, 7, 6, 8, 11, 15, 13, 14, 16, 9, 10, 18

Bibliography

Agawu, Kofi (2004). How we got out of analysis, and how to get back in. *Music Analysis*, 23, 267-286.

- Bent, Ian D.; Pople, Anthony (2001). "Analysis". *The New Grove Dictionary of Music and Musicians*. London: Macmillan Publishers.
- Cámara, Enrique (2003). "Metodologías de Análisis". *Etnomusicología*. Madrid: Instituto Complutense de Ciencias Musicales.
- Casetti, Francesco, & di Chio, Federico (1991). *Cómo analizar un film*. Barcelona: Paidós.
- Chion, Michel (1993). *La audiovisión: Introducción a un análisis conjunto de la imagen y el sonido*. Barcelona: Paidós.
- Clayton, Martin, Herbert, Trevor, & Middleton, Richard (Eds.). (2012). *The Cultural Study of Music. A Critical Introduction*. New York: Routledge.
- Cook, Nicholas (1994). *A Guide to Musical Analysis*. Oxford: Oxford University Press.
- Cook, Nicholas (1998). *Analysing Musical Multimedia*. New York: Oxford University Press.
- Cook, Nicholas; Everist, Mark (eds.) (2001). *Rethinking Music*. New York: Oxford University Press.
- Daniélou, Alain (2010). *The Ragas of Northern Indian Music*. New Delhi: Munshiram Manoharlal.
- Duffin, Ross W. (2008). *How Equal Temperament Ruined Harmony (and Why You Should Care)*. New York: W. W. Norton & Company.
- Forte, Allen; Gilbert, Steven E. (2003). *Análisis musical. Introducción al análisis Schenkeriano*. Barcelona: Idea Books.
- Kerman, Joseph (1980). How We Got into Analysis, and How to Get out. *Critical Inquiry*, 7, No. 2, 311-331.
- Kühn, Clemens (1998). *Tratado de la forma musical*. Barcelona: SpanPress Universitaria.
- Kühn, Clemens (2003). *Historia de la composición musical*. Barcelona: Idea Books.
- LaRue, J. (2007). *Análisis del estilo musical*. Madrid: Mundimúsica.
- Lerdahl, Fred; Jackendoff, Ray (2003). *Teoría generativa de la música tonal*. Madrid: Akal.
- Lester, Joel (2005). *Enfoques analíticos de la música del siglo XX*. Madrid: Akal.
- Messiaen, Olivier (1993). *Técnica de mi lenguaje musical*. París: Alphonse Leduc.
- Moore, Allan F. (Ed.). (2009). *Analyzing Popular Music*. New York: Cambridge University Press.
- Moorefield, V. (2005). *The Producer as Composer. Shaping the Sounds of Popular Music*. Cambridge, Massachussets: The MIT Press.
- Richardson, John, Gorbman, Claudia, & Vernallis, Carol (Eds.). (2013). *The Oxford Handbook of New Audiovisual Aesthetics*. New York: Oxford University Press.
- Supper, M. (2004). *Música electrónica y música con ordenador. Historia, estética, métodos, sistemas*. Madrid: Alianza.
- Tagg, Philip (2013). *Music's Meanings. A Modern Musicology for Non-Musos*. New York: The Mass Media Music Scholars' Press.