

New Tendencies in Musical Creation

Code: 100661
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OT	3	0
2500240 Musicology	OT	4	0

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

Contact

Name: Germán Gan Quesada
Email: German.Gan@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: Yes

Prerequisites

Students taking this subject should have successfully completed the subjects "Anàlisi musical" i "La música dels segles XX i XXI" -or similar ones from other Musicology degrees-, because of the intimate connection and propedeutic nature of their contents with this subject.

Objectives and Contextualisation

On successfully completing this subject, students will be able to:

- Demonstrate knowledge of the main trends of academic music composition from 1968 until the present times.
- Connect the discourses of Contemporary Music with their respective sociocultural, intellectual, aesthetic and scientific contexts.
- Make use of the most recent methodological proposals within the fields of the analysis and aesthetics of Contemporary Music.
- Provide suitable and systematical concepts and terminology in oral and written expositions on the contents of the subject.
- Highlight the role of Women composers and musicians in Contemporary academic music composition.

Competences

Musicology

- Critically analyse musical works from any of the points of view of the discipline of musicology.
- Identify and compare the different channels of reception and consumption of music in society and in culture in each period.
- Know and understand the historical evolution of music, its technical, stylistic, aesthetic and interpretative characteristics from a diachronic perspective.

- Recognise and appreciate musical manifestations in non-western, traditional, popular and urban cultures.
- Recognise the role of music in current society, its function in performances, its relationship with audio-visual culture, technology and informatics, and with leisure and cultural enterprises.
- Relate musical creations with their different contexts, differentiating between the social functions of music, its roles and that of the musician in society and in relation to other artistic manifestations.
- Respecting the diversity and plurality of ideas, people and situations.
- 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 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. Address the analysis of musical creation in our time with the appropriate musicological tools and interdisciplinary approaches.
2. Analysing a contemporary fact and relating it to its historical background.
3. Analysing ideas about an artistic phenomenon in a given cultural context.
4. Contextualise new tendencies in musical creation in general historical evolution and observe its incorporation in the sociopolitical panorama in which they are framed.
5. Define the processes of periodisation and stylistic classification and usual typology in the historical conceptualisation of the musical fact.
6. Engaging in debates about historical facts respecting the other participants' opinions.
7. Examine the interrelationships between contemporary musical creation, within historical tradition, and other musical manifestations of the period under study (músicas del mundo, músicas populares urbanas).
8. Identify the connections between current musical creation and the sociopolitical and cultural circumstances in which it takes place.
9. Interrelate technological and scientific changes in each period with the creation and reception of music.
10. Localize and evaluate the role of music in the different sectors of contemporary societies according to the historical time and artistic objective.
11. Prepare oral presentations on an analytical question and adapt them to the level and expectations of the audience or group.
12. Present knowledge about the history, art or other cultural movements.
13. Solve problems of a methodological nature in the area of musicology.
14. Use basic vocabulary and tools to describe and transmit knowledge acquired through effective oral presentations of musicological content adapted to the audience.

Content

This subject is structured into the following units:

Unit 1. Dialogues with musical tradition(s): intertextual strategies.

Unit 2: The persistence of expression: Simplicity and Complexities at stake.

Unit 3. Neo- and Minimalist attitudes: towards a reinterpretation of harmonic and rhythmic systems.

Unit 4: New harmonic worlds: spectralism and microtonality.

Unit 5: Open music and new notational resources: the space in/of the score.

Unit 6: *Homo technologicus*: electronic and computer tools for music composition.

Unit 7: The importance of gestures (I): the timber microsyntax of sound

Unit 8: The importance of gestures (II): musical action and scene.

Unit 9: Crossbreeding with "other" kinds of music: only sideways?

Methodology

- Lectures will offer a general introduction (both aesthetic and stylistic) into the contents of the subject and will be complementary with the analytical commentary of a selection of scores and/or music examples in each exposed unit.

- Throughout the course, it will be suggested the attendance to concerts or performances - scheduled in the Vallès Occidental or in Barcelona, such as the Festival Mixtur or the Auditori-Sampler Sèries - related to the contents of the subject; if needed, they will be prepared through an in-class debate and discussed in it. Though not a compulsory assessment activity, students are granted the possibility of improving their final marks by up to an additional point, provided that they submit, at the end of the course, a brief report of these activities.

- Aula Moodle is the reference space for every activity of the subject and the only repository for its teaching materials (always respecting (C) laws) and related communications; any question concerning the subject is to be submitted, therefore, through Aula Moodle's mail and the lecturer will not answer enquiries sent to his main E-mail address.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Theoretical and practical sessions	42	1.68	1, 3, 2, 5, 7, 8, 4, 10, 6, 9
Type: Supervised			
General tutorials	4.5	0.18	
Tutorials for the development of analysis seminars	20	0.8	1, 3, 5, 7, 12, 8, 4, 10, 6, 11, 9, 13, 14
Type: Autonomous			
Group meetings - Analysis seminars	25	1	1, 11, 13, 14
Individual study time and checking of teaching materials	20	0.8	
Search of bibliographical and audiovisual sources	15	0.6	1, 7, 8, 4, 10, 11, 9, 13

Assessment

Assessable activities are as follows:

- Written final exam, of theoretical-practical nature [last week of May 2021].

- Review of a musicological essay or book chapter, selected from from a list which will be proposed to the students, through the subject's Campus Virtual, by the end of February 2021. At this moment, additional information on the task's deadline and main features (length, layout...) will be provided.

- Throughout the course, two analysis seminars of representative scores of the period examined in the subject will be held. The selected works will be worked in small groups of 3-4 students and the results of their discussion will be orally exposed, as an in-class activity.

All assessment activities are obligatory and independent. Following the academic schedule established by the Faculty, students may retake assessment activities they have failed or compensate for any they have missed, provided that those they have actually performed account for a minimum of 70% of the subject's final mark, and after discussing this possibility with the lecturer. The highest mark for these retaken activities is 6.

When publishing final marks prior to recording them on students' transcripts, the lecturer will provide written notification of a date and time for reviewing assessment activities. Students must arrange reviews in agreement with the lecturer.

In the event of the assessment activities a student has performed accounting for just 30% or less of the subject's final mark, their work will be classified as "not assessable" on their transcript.

IMPORTANT NOTICES

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Analysis seminars	30%	22	0.88	1, 3, 2, 5, 7, 12, 8, 4, 10, 6, 11, 9, 13, 14
Review of a musicological essay	30%	0	0	1, 5, 8, 13, 14
Written final exam	40%	1.5	0.06	1, 7, 8, 4, 10, 9, 14

Bibliography

N. B. References of dictionaries, encyclopaedias and monographic books or studies on composers are excluded from this general bibliography.

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