

**Musics and Cultures**

Code: 100657  
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	FB	1	1

**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 desirable (but not strictly necessary) to have a basic musical knowledge.

**Objectives and Contextualisation**

The aim of the subject is to make students know the link between the music and the context of the culture they manifest themselves. This connection makes evident the difference of cultural and organizational environments of organization of the society, in correspondence with the various logic of musical structure and the different environments of activity where each music is produced.

The educational outcome must be a broad enough picture of music that is located and explained from the corresponding human environment. On the other hand, this will allow to perceive the great cultural areas with respect to the music and to show the basic elements of the culturalist approach in the study of the music.

**Competences**

- 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. Analysing the recipients of an artistic phenomenon in a specific cultural context.
2. Apply and transmit knowledge acquired to the social demands related to the musics of other cultures.
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. Conceptualize the notion of music as a vision between cultures and in a critical position present in our social surroundings.
5. Critically taking part in classroom oral debates and using the discipline's specific vocabulary.

6. Discern the basic elements of the main areas of music and culture and relate them to musical praxis. Develop the experience of cultural relativity in the act of listening.
7. Drawing up an academic text using the discipline's specific vocabulary.
8. Identify the main trends in current musical research.
9. Recognise in musical praxis element of different cultures and different historical periods.
10. Recognise the role of music and art in today's society, its function in performing arts, its relation to audio-visual culture, technology and informatics, as a well as with culture and leisure companies.
11. 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.
12. Summarising acquired knowledge about the origin and transformations experienced in its several fields of study.

## Content

Music as a communicative process. Implications in thinking about musical activity.

The logics of the sound order. The clash between cultural paradigms.

Tour of the sung and spoken polyphonies in Europe.

Eastern Europe: from the Albanian Isopolifonia to the Aksak models.

Music in central Asia: singing of throats and multifonics.

The music of the aborigines in the Arnhem region: didjeridoo, songlines and dreamtime.

The cultural logics of Balinese music.

South Africa and apartheid: music and politics; music and resistance.

The cult / popular dichotomies; orality / writing; anonymous / author

Gender issues in music.

The cultural basis and the biological foundation of music in the works of John Blacking.

The basic concepts of ethnomusicology: ethical / unethical; purpose / function; ethnicity; inculturation / acculturation; appropriation; genre; social relevance; ethnicity; waste patterns, narrativity; synchronous / diachronic.

Introduction to technology applied to musicology research.

## Methodology

The subject combines theoretical and practical concepts. Thus, expository sessions of general theoretical training will be alternated with others where the theoretical concepts are debated collectively. These discussions can be carried out both in class and online if necessary.

The achievement of the concepts related to ethnomusicology and culturalism within the context of the social sciences and humanities as well as the ability to situate the major musical and cultural areas studied will be assessed.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Activities

Title	Hours	ECTS	Learning Outcomes
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Type: Directed

Seminarios de debate sobre lecturas	15	0.6	3, 6, 5
Study of class contents	70	2.8	1, 3, 4, 6, 10, 12
Theory sessions	30	1.2	1, 3, 4, 6, 8, 10, 9, 11
Type: Supervised			
Tutory	2	0.08	3, 2, 12
Type: Autonomous			
Búsqueda de información	30	1.2	1, 2, 6, 8, 11, 12

## Assessment

The evaluation of the subject is based on:

Two written tests that will aim to show the assimilation of the basic theoretical concepts acquired through the expositive classes. These two exams, distributed in the middle and end of the course, will each have an evaluation of 50%. It will be compulsory for the overall calculation of the note to have passed each test separately with more than 5 out of 10.

"No evaluablet" will be considered as a student who has not been submitted to any of the two proofs of knowledge. A re-evaluation is foreseen for those students who do not reach the minimum of qualification.

Tests may be reviewed on a date and place advertised by the teacher on the Virtual Campus.

An initial evaluation will be done that will not be counted in any case in the final grade of the subject.

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Final exam	45%	1	0.04	1, 3, 2, 4, 6, 7, 8, 5, 10, 9, 11, 12
Mid term exam	45%	1	0.04	1, 3, 2, 4, 6, 7, 8, 5, 10, 9, 11, 12
Participation and collective exercises	10%	1	0.04	5

## Bibliography

DE LECTURA OBLIGADA:

COOK, Nicholas (2001). *De Madonna al canto gregoriano. Una muy breve introducción a la música*, Madrid: Alianza editorial.

MARTÍ, Josep (2000). *Más allá del arte. La música como generadora de realidades sociales*. Sant Cugat del Vallès: Deriva editorial.

DE LECTURA RECOMANADA O CONSULTA:

BEARD, David; GLOAG, Kenneth (2005): *Musicology, the key concepts*. New York: Routledge.

BUCCIARELI, M. i JONCUS, B. (ed) (2007). *Music as social and cultural practice*. New York: The Boodle Press.

CÁMARA DE LANDA, Enrique (2003): *Etnomusicología*, Madrid: ICCM

FRITH, Simon (1986): *Performing Rites. On the value of popular music*. Harvard University Press.

NETTL, Bruno; STONE Ruth; PORTER James; RICE, Timothy (eds), (1999): *The Garland Encyclopedia of World Music*, en 10 volums.

NETTL, Bruno (1996). *Música folklórica y tradicional de los continentes occidentales*. Madrid: Alianza Ed.

MALM, W. P., 1985, *Culturas musicales del Pacífico, el Cercano Oriente y Asia*, Madrid, Alianza editorial.

MERRIAM, Alan (1964): *The Anthropology of Music*. Evaston (Illinois): Northwestern University Press.

SCARNECCHIA, Paolo (1998). *Música popular y música culta*. Barcelona: Icaria Ed.

SMALL, Christopher, 1980: *Música. Sociedad. Educación*. Madrid, Alianza editorial.

Col·lecció Akal de llibres i CD sobre diferents cultures musicals. En aquest moment, han estat publicats 11 volums.

## **Software**

AUDACITY

<https://www.audacityteam.org>

REAPER Digital Audio Workstation.

<https://www.reaper.fm>