

Cultural Management II (Heritage)

Code: 100666
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OT	3	1
2500240 Musicology	OT	4	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: No

Some groups entirely in Spanish: No

Prerequisites

Good level of spoken and written Catalan. Good comprehension of written English and Spanish recommended.

Objectives and Contextualisation

The student is expected to:

- Be able to analyse and comment on music performance characteristics and music as sound
- Be able to manage pertinent software, such as Sonic Visualizer
- Recognize some of the most prominent styles and traditions within musical performance history
- Be able to recognise and comment on technological elements in recordings, and their history
- Elaborate written papers, in a reliable way, both critical and comparative, on topics related to musical performance
- Design and develop a performance analysis project, comparing different recordings

Competences

Musicology

- 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 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 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. Acquire skills for the organisation of working groups with adequate planning, division of tasks and methodological flexibility.
2. Analysing a contemporary fact and relating it to its historical background.
3. Carrying out a planning for the development of a subject-related work.
4. Establishing relationships between science, philosophy, art, religion, politics, etc.
5. Interpret the rules localized information on the websites of regulatory bodies on the Internet.
6. Interrelate methodological concepts and innovations of music and of humanities with the set of humanistic disciplines in activities of musical and cultural management.
7. Make a detailed assessment of the capacity for working in homogeneous or interdisciplinary research teams.
8. Solving problems autonomously.
9. Write critical papers on musicology that are planned and organised efficiently.

Content

The course syllable offers an introduction to music performance analysis, within a variety of historic and cultural contexts.

The course will have a wide scope, including basic theoretical, psicological and historical concepts of music performance, practical analysis of performance elements of different genres, styles and time periods, and the use of visualization software.

Some of the concepts analysed include;

- Style and Taste
- Tradition
- Expressivity
- Technique
- Improvisation and Transcription
- The psychology of musical performance
- Recovery and Authenticity

Methodology

Teacher-led classes, using different methodologies.

Activities in small groups, case studies, teacher-led monitoring sessions and tutoring.

During the academic period of the course, the teacher will require the completion of individual tasks related to different course topics. This work will be done in the classroom or requested as autonomous tasks online.

The final task will consist of a performance analysis group project supervised by the teacher. After the completion of the project, there will be a written and oral presentation.

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
Type: Directed			
Presentation of the Final Project	6	0.24	1, 7, 4, 3, 9, 6
Teacher-led Classes	33	1.32	2, 4, 3, 5, 6

Type: Supervised

Monitoring Sessions and Tutoring	16	0.64	1, 7, 3
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Type: Autonomous

Development of the Final Project	20	0.8	1, 2, 7, 4, 3, 5, 9, 6, 8
Personal Study of the Course Material	32	1.28	8
Reading and Assignment Preparation	40	1.6	2, 4, 3, 5, 9, 6, 8

Assessment

There will be continuous assessment of this course.

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.

TASKS (35%)

Individual tasks assessing key course knowledge will be carried out in connection with classes. These will be obligatory and a minimum grade of 5 is needed for each task. In the event of a lower grade, students can take the reevaluation exams in February.

FINAL GROUP ASSIGNMENT (45%)

The final performance analysis assignment will be done in small groups and is obligatory to pass the course. The minimum grades of 4 is required to pass. The assignment will include several submissions and a session of co-avaluation.

CLASS ROOM PARTICIPATION (20%)

This section includes different activities or proposed reading related to the classes and debates. These activities are not obligatory and in some cases will be evaluated as passed/not passed only.

The rest of the details related to course evaluation will be published at the virtual campus of the course at the beginning of the trimestre.

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 of special and completely justifiable circumstances precluding the student from regularly attending class, a meeting with the teacher will be necessary to decide how to proceed.

The presentation of two tasks or the final project means that the student has officially undertaken the course. Only students with at most one task submitted can be considered 'not presented' for this course.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Class room participation	20%	1.5	0.06	2, 4, 6, 8

Group assignment	45%	0	0	1, 2, 7, 4, 3, 5, 9, 6
Tasks	35%	1.5	0.06	2, 4, 3, 5, 9, 6, 8

Bibliography

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BROWN, Clive "Performing 19th-century chamber music: the yawning chasm between contemporary practice and historical evidence" a *Early Music*, Agost 2010, pp. 476-480.

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LEECH-WILKINSON, Daniel (2009) *The Changing Sound of Music: Approaches to Studying Recorded Musical Performances*. King's College, London.

LOPEZ-CANO, Rubén i SAN CRISTOBAL OPAZO, Ursula (2014) *Investigación artística en música Problemas, métodos, experiencias y modelos*. ESMUC, Barcelona.

PEREZ SANCHEZ, Alfonso (2013) "Líneas de investigación, fuentes y recursos en relación con la grabación sonora" a *Trans: Revista Transcultural de música*, vol. 17, pp. 2-41.

PHILIP, Robert (2004) *Performing Music in the Age in Recording*. Yale University Press, New Haven and London.

PHILIP, Robert (1992) *Early Recordings And Musical Style*. Cambridge University Press,Cambridge.

PROUTY, Kenneth (2006) "Orality, Literacy, and Mediating Musical Experience: Rethinking Oral Tradition inthe Learning of Jazz Improvisation" a *Popular Music and Society* Vol. 29, No. 3. pp. 317-344.

RINK, John "The Work of the Performer" a *Virtual Works - Actual Things: Essays in Music Ontology*, ed: Paulo de Assis. Leuven University Press, pp. 89-114.

TARUSKIN, Richard (1992) "Authority and Tradition" a *Early Music*, Vol. 20, No. 2. pp. 311-325.

TARUSKIN, Richard (1995) *Text and Act; Essays on Music and Performance*. Oxford University Press, Oxford.

Software

Sonic Visualizer

Audacity