

Master's Degree Dissertation

Code: 43188
ECTS Credits: 15

Degree	Type	Year	Semester
4312637 Musicology, Musical Education and Interpretation of Early Music	OB	0	A

Contact

Name: Lidia López Gómez

Email: lidia.lopez@uab.cat

External teachers

Lluís Coll i Trulls (coord. ESMUC)

Use of Languages

Principal working language: catalan (cat)

Prerequisites

For the enrolment into this course, it is advisable that the student has signed up for the 60 credits of its official curriculum, or at least approved 45 credits before the exposition of his/her Master's Degree's Dissertation.

In the case of the Early Music Performance area, students must choose an instrument which speciality is covered by the teachers of the Escola Superior de Música de Catalunya.

Objectives and Contextualisation

The Master's Degree's Dissertation (Treball de Fi de Màster, TFM) is the main tool to evaluate the achievement of the competencies associated with the degree. In this way, the TFM is conceived in order to allow for a general and synthetic assessment of the degree's specific and transversal competencies, by means of a research work that demonstrates the student's ability to apply them to his/her forthcoming teaching, researching or performing tasks. It will show, therefore, the achievement of contents, strategies, resources and methodological tools suitable to express the results of research in a proper and correct structural and terminological way.

Henceforth, the formation aims of the TFM are the following:

- Initiating the student in the development of unpublished research.
- Carrying out an academic research project, in a complete way and according to the more recent and normative methodological standards.
- To become aware of research problems, through the development of practical tasks.
- Demonstrate the student's competence in the use of different research resources in the field of Musicology and Music Education (Musicology and Music Education line).
- Organize a concert program, according to the criteria of Historically Informed Performance (Early Music Performance area).

Competences

- Analyze and interpret historical sources and documents relating to music.
- Applying critical projects musicological research and interpretive projects.
- Conduct research archive, periodicals and literature related to the field of music.
- Demonstrate self-learning skills in the field of study of musicology, music education and interpretation.
- Develop high-level international events in the field of interpretation of early music.
- Develop the capacity to assess sex and gender inequalities in order to design solutions to them.
- Developing research in the disciplines of musicology and music education, and to collaborate in group projects.
- Distinguish and apply different orientations performing early music
- Distinguish contexts (social, economic, historical, artistic) involved in the music profession to conduct interpretive projects
- Exhibiting written designing a research project.
- Transmitted orally and written musicological aspects, educational and interpretive projects carried out.
- Working in interdisciplinary contexts related to musicology, music education and interpretation.

Learning Outcomes

1. Adapt the knowledge of the contexts in developing the final project work
2. Apply critical capacity in musicological research projects and interpretive projects.
3. Apply in the final project work the results of archival research and literature hemerographic.
4. Apply in the final project work the results of the analysis of historical and documentary sources relating to music.
5. Consider the development of early-music performance proposals from an inclusive perspective according to sex and gender criteria.
6. Critically interpret the data offered by the various historical sources in each project on early music
7. Demonstrate self-learning skills in the field of study of musicology, music education and interpretation.
8. Design and develop the technical and vocational corresponding style production demand Early Music
9. Designing and developing all the elements of an investigation
10. Develop the capacity to assess sex and gender inequalities in order to design solutions to them.
11. Distinguish the adequacy and implementation methodologies appropriate to each type of interpretative research project on early music.
12. Identify the basic methodological procedures apply different perspectives to research on early music.
13. Implement appropriate procedures for drafting the quality of a scientific journal the corresponding area all the elements of an investigation
14. Transmitting oral and written musicological, educational and interpretive aspects of the projects.
15. Use language in an inclusive and non-sexist manner in the written presentation.
16. Working in interdisciplinary contexts related to musicology, music education and interpretation.

Content

Musicology and Music Education areas

The TFM's topic will be original, or a full critical revision of previous researches -together with a reasoned reworking proposal-, within an already established research line and according to the contents dealt with in the different subjects of the Master.

The scope of the written text will have to be adjusted to the theme and the methodology of the study. For this reason, and as a guideline only, it is recommended that the TFM comprehend between 21.000 and 27.000 words (70-90 pages, 2.100 characters per page) if adhering to the Musicology area of study, and to comprehend between 15.000 and 16.500 words if adhering to the Musical Education area of study.

It will use a standard font size and style (Times New Roman-Garamond-Calibri-Arial, 11/12) in its main text [size 10/11 for footnotes], as well as a 1.5 line spacing.

Early Music Performance area

For the Early Music Performance area, students must choose an instrument covered by the teachers of the Escola Superior de Música de Catalunya. The concert must use that instrument as the protagonist.

Written thesis

- Possible languages for the written TFM are Catalan, Spanish and English.
- The minimum required length of the written text is 83,000 characters with spaces ie 13,500 words, bibliography and attachments aside. It is recommended to provide an extension higher than the minimum requirement.
- If the thesis is written by more than one author, the minimum length will be 50 pages.
- A complete bibliography and table of sources are key elements to support the written thesis.
- The format and style instructions for the thesis will be specified in the file delivered on the first day of the Master's course.

Defence

- The oral defence of the project will last approximately 60 minutes and will consist of:
 - Presentation and justification (defence) of the project with a duration of 20-30 minutes.
 - Questions phase for the jury (reply).
 - Additional answers and clarifications from the student (counter-reply).

Methodology

The students will apply in their TFM the contents and methodologies approached in the different subjects of the Master, and it will be also valued the use of specific methodologies straightly connected with their research topics. Even so, each student will agree with his/her Tutor the methodology more suitable for the correct development of his/her TFM.

Musicology and Music Education areas

ACADEMIC YEAR 2022-2023 - GENERAL SCHEDULE

November 2022 [first half]: Publication (Aula Moodle) of the Tutorial assignment for each topic chosen by the student and previously communicated to the Master's coordinator. This assignment will be approved by the Comissió de Docència del Màster, on grounds of the appropriacy of the research profiles of its members, the teaching tasks of each tutor and the proper balance of docent responsibilities associated to the tutorial supervision.

If necessary (and in agreement with the assigned tutor), it is possible to develop the TFM with a co-tutor, member of other Catalan universities or higher education institutions. On the other hand, the TFM can be written in Catalan, Spanish or English, with previous agreement with the assigned tutor; other languages could be considered, only provided that the Tutor and the members of the defence jury have the required language skills for suitable supervision and assessment.

Students and tutors will establish, at the beginning of the supervision process (November 2021), the specific agenda of the development of the TFM, that can imply the revision of one or several partial versions of the text, as well as the needed tutorial meetings for the correct development of the autonomous tasks of the student.

Early June 2023: deadline for the delivery of the final version of the TFM to each tutor (concrete dates will be published on the Aula Moodle by the middle of the second semester).

After the end of the tutorial supervision, each student will provide its tutor with a final version of his/her TFM, either on paper or on electronic (.doc, .docx, .pdf, .odt) or audiovisual format, if needed.

This final delivery will be made to each tutor, as well to the coordination of the subject via Aula Moodle. On the other hand, each student will deliver a copy of his/her TFM to the members of his/her defence jury, at least 10 days in advance to its defence.

Mid-June 2023: publication of the calls of the defence juries (via Aula Moodle) and development of the defence

juries (due dates: last week of June 2023).

Mid-July 2023: deadline for completing the grade record for this module.

Early Music Performance area

During the first term, a Tutor shall be assigned to each student. Students will need to provide a general orientation of their Final Project ie perform a concert with the Instrument chosen for the Master's Degree and the preparation, delivery and presentation of a research paper.

In the case of the Early Music Performance area, the student's ability to perform in public will be assessed in a concert open to the public.

Before the month of December, the tutor will be assigned to guide the student in the elaboration of their project.

During the course, the student shall present the preliminary project and several drafts on the dates specified in the file delivered on the first day of the Master's course.

Following the submission of the work, the student must defend it before a panel of experts.

The final concert of the Master's Degree can be performed in several spaces, depending on availability (usually the Master's Degree concerts are held in the Museu de la Música or in Hall 4 of the Auditorium). The concert shall be public and its format/duration which correspond to those of a professional concert.

Both the delivery of the Work and the defence and the concert can be performed during 3 periods:

- February: this option is only possible for 2nd- and 3rd-year students and must be requested in advance at the ESMUC and the UAB.
- June-July: This is the recommended option for all students.
- September: This option is possible for 1st-year students only.

Specific dates within these periods will be announced once the Master's degree has begun.

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: Supervised			
Tutorials (and instrument masterclasses - Early Music Performance speciality)	75	3	1, 13, 4, 3, 2, 11, 7, 12, 8, 9, 14, 16
Type: Autonomous			
Individual study, research and preparation of the Master's thesis (or of the Master's Final Concert - Early Music Performance speciality)	294	11.76	1, 13, 4, 3, 2, 11, 7, 12, 8, 9, 14, 16

Assessment

MUSICOLOGY AND MUSIC EDUCATION AREAS

The assessment of the TFM will be made by a jury (80%), through a public oral defence that will also assess the oral exposition of the results of the research (10%) and the tutor's report on the final version of the TFM and the tutorial follow-up reports (10%). The specific criteria for the assessment of the final version of the TFM vary accordingly to its thematic features; however, the following general criteria will be used: 1) Appropriacy of research objectives and methodology (25%), 2) Quality of the bibliographical research and analysis and, whenever the case, of primary sources (25%), 3) Writing correction, terminological accuracy, and respect to academic reference guidelines, 4) Quality of the layout of the final version of the TFM (25%).

Each jury will be made up by three members -teachers of the UAB's Musicology and/or Music Didactics areas or external tutors-, designed by the coordinator of the subject, who will fix also the date and time of the public defences, previously agreed with the members of each jury.

Before the publication of the jury calls, each tutor has to authorise the defence of the TFM and provide a short tutor's report on its final version, as well as a description of the tutorial follow-up process.

Once the public oral defence of the TFM has finished, the jury will deliberate its assessment, communicating its result to the students through the coordinator of this course. The final grade can be reviewed through the usual procedures established by the Faculty, under the joint responsibility of the tutor and the coordination of the subject. The public defence has to show the achievement of the main competencies associated with oral exposition skills, according to the following criteria: 1) Accuracy in oral expression (30%), 2) Quality of the presentation (25%), Ordered structure of the exposition (25%), Abilities of a reasoned answer to the suggestions, comments and questions proposed by the jury (20%).

OTHER REMARKS

1) As established by the Faculty, the TFM CANNOT BE REASSESED after the ordinary review process undertaken by the coordination. Any further extraordinary reviews will be developed according to the general normative established by the Faculty.

3) The "cum laude" ("Matrícula d'Honor") grade has to be unanimously and expressly proposed by the oral defence jury at the moment of signature of the jury's act. The Coordination of the Master will designate a commission made up by three members to decide the granting of the "cum laude" grade, according to these criteria:

- a. Global assessment of the TFM (up to 60%).
- b. Transcript with average grade of the student in the Master (up to 20%).
- c. Proofs of the follow-up process and fulfilment of the required features, requirements and layout guidelines of the TFM (up to 20%).

EARLY MUSIC PERFORMANCE AREA

In the Early Music Performance area, students will be required to perform a public concert of the program they have elaborated.

Students will also deliver and defend a Research Thesis.

The Evaluation will be performed as follows:

- a) Instrument teacher follow-up report (10%).
- b) Presentation of a performance in a public concert with a professional format (50%). This activity will be assessed by a panel of experts that will designate the coordination of the Master.
- c) Report of the director responsible for research work (10%).
- d) Public defence of a research thesis (30%). This activity will be assessed by a panel of experts designated by the coordination of the Master (ESMUC) and will follow the description showed in the "Contents" section of this syllabus.

IMPORTANT INFORMATION:

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/ESMUC'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
Assessment, exposition and public oral defence of the TFM (jury)	90%	4	0.16	1, 13, 4, 3, 2, 11, 7, 10, 15, 12, 6, 5, 8, 9, 14, 16
Tutors's report on the final version of the TFM and tutorial follow-up reports	10%	2	0.08	1, 13, 4, 3, 2, 11, 7, 10, 15, 12, 6, 5, 8, 9, 14, 16

Bibliography

ALÍA MIRANDA, Francisco. *Técnicas de investigación para historiadores: las fuentes de la historia*. Madrid, Síntesis, 2005.

BEARD, David; GLOAG, Kenneth. *Musicology: The Key concepts*. London, Routledge, 2005.

BELL, Judith. *Cómo hacer tu primer trabajo de investigación. Guía para investigadores en ciencias sociales*. Barcelona, Gedisa, 2002.

BLAXTER, Lorraine; HUGHES, Christina; TIGHT, Malcolm. *Cómo se hace una investigación*. Barcelona, Gedisa, 2001.

CHAILLEY, Jacques. *Compendio de Musicología*. Madrid, Alianza Editorial, 1991.

CHIANTORE, Luca; DOMÍNGUEZ, Áurea; MARTÍNEZ, Sílvia. *Escribir sobre música*. Barcelona, Musikeon Books, 2016.

COOK, Nicholas; EVERIST, Mark (eds). *Rethinking Music*. Oxford, Oxford University Press, 1999.

DÍAZ, Maravillas (coord.). *Introducción a la investigación en educación musical*. Madrid, Enclave Creativa, 2006.

DUKLES, Vincent; REED, Ida. *Music reference and research materials*. New York, Schirmer Books, 1997 (5a ed).

ECO, Umberto. *Cómo se hace una tesis doctoral*. Barcelona, Gedisa, 2010.

FALCES-SIERRA, Marta; GÓMEZ-JIMÉNEZ, Eva María. *While the music lasts. A workbook for students of english for musicology*. Granada, Universidad de Granada, 2016.

FIORE, Carlo. *Preparare e scrivere la tesi in musica*. Milano, RCS Libri, 2000.

GARCÍA LLOVERA, Julio Miguel. *Musicología. Campos y caminos de una ciencia*. Zaragoza, Libros Pórtico, 2005.

GONZÁLEZ GARCÍA, Juana María. *Cómo escribir un Trabajo de Fin de Grado*. Madrid, Síntesis, 2014.

GREER, David (ed). *Musicology and sisterdisciplines: past, present and future*. Oxford, Oxford University Press, 2000.

KERMAN, Joseph. *Contemplating Music: Challenges to Musicology*. Cambridge, Harvard University Press, 1985.

MACONIE, Robin. *La música como concepto*. Barcelona, Acantilado, 2007.

Mc ADAMS, Stephen. *The cognitive psychology of human audition*. New York, Oxford University Press, 1993.

RODRÍGUEZ SUSO, Carmen. *Prontuario de Musicología*. Barcelona, Clivis, 2002.

TREVOR, Herbert. *Music in words. A guide to researching and writing about music*. London, The Associated Boards, Royal Schools of Music, 2001.

Each tutor will be responsible for providing the specific bibliographical references needed for the development of each TFM, according to its concrete features.

Software

Not applicable