

**Applied Techniques of Ethnomusicology**

Code: 43190  
ECTS Credits: 10

Degree	Type	Year	Semester
4312637 Musicology, Musical Education and Interpretation of Early Music	OT	0	2

**Contact**

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**Use of Languages**

Principal working language: catalan (cat)

**Teachers**

Jaume Ayats Abeya

Santos Martinez Trabal

Cristina Gonzalez Martin

Albert Casals Ibañez

**Prerequisites**

Throughout this module, the necessary skills will be acquired to tackle quality ethnomusicological research in accordance with the current international state of the discipline. The course will provide the student with the theoretical (paradigms, theories, concepts) and practical (field techniques and analysis, new dissemination media) tools required. The main objective is to apply this theoretical and practical corpus to the analysis of real situations that are susceptible to a better understanding, analysis and transformation through ethnomusicological research.

Musical knowledge and a basis for the practices and procedures of ethnomusicology are needed, as well as the theoretical principles of the subject. It is recommended to follow the indicated bibliography.

**Objectives and Contextualisation**

- Apply the research methodologies according to the criteria of research in ethnomusicology.
- To know the main technologies applied to research in the field of ethnomusicology.
- To understand the interrelations between ethnomusicology and education, as well as the transmission of music.
- Start and apply technical methods in the study and reproduction of music, especially in ethnographic and sociological studies.
- To differentiate the music according to cultural areas, and according to the social contexts where they are manifested and developed, to properly build the research and development of interpretative projects.
- Differentiate the distinctive characteristics of the different musical cultures.
- Relate the ethnological musical systems with their respective production and reception contexts.

-To enhance the characteristics and conditions of the musical language produced in different sociocultural areas.

## **Competences**

- Analyze music according to cultural areas and according to the social contexts in which they arise and develop by applying it to research and interpretive projects.
- Applying critical projects musicological research and interpretive projects.
- Consider innovative projects musicological research and interpretive projects.
- Develop the capacity to assess sex and gender inequalities in order to design solutions to them.
- Distinguish contexts (social, economic, historical, artistic) involved in the music profession to conduct interpretive projects
- 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 results of contextual analysis to different social realities involved in contemporary musical practice in relation to early music.
2. Apply critical capacity in musicological research projects and interpretive projects.
3. Develop the capacity to assess sex and gender inequalities in order to design solutions to them.
4. Discern distinctive features of various musical cultures
5. Mastering historiographical analysis tools adapted to ethnomusicological study
6. Music systems relate to their contexts of production and reception
7. Propose innovative projects proposed in musicological research and interpretive projects.
8. Recognise the dimension of sex and gender present in the socio-cultural contexts studied.
9. Transmitting oral and written musicological, educational and interpretive aspects of the projects.
10. Working in interdisciplinary contexts related to musicology, music education and interpretation.

## **Content**

- Historical panorama and fundamental paradigms of the discipline.
- Large cultural areas in relation to musical activities.
- Exemplary cases of research in each of the cultural areas, to face new phases of study and more specific research.
- Recent investigations that, as a whole, present a panorama of methodological and hermeneutic orientations in relation to the music of the different cultural environments of the world.
- Study of the different methodological options in relation to the specificity of each one of the research projects, and of the treated cultural area.

## **Methodology**

The module has a seminar format and requires the active participation of the students both in the classroom sessions and in the development and analysis of practical research cases.

Through the direct work with these cases, the tools presented in the bibliography and critically reviewed will be put into practice among all the participants in the classroom.

The students will be actively involved in the selection of specific materials for the elaboration of an individual work in the format of an academic paper.

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			
Practical activities and comments on texts and audiovisual material	3	0.12	1, 2, 4, 5, 7, 6, 9, 10
Teacher lectures	25	1	1, 2, 4, 5, 7, 6, 9, 10
Type: Supervised			
Practical activities and comments on texts and audiovisual material from reference	10	0.4	1, 2, 4, 5, 7, 6, 9, 10
Type: Autonomous			
Autonomous work	50	2	1, 2, 4, 5, 7, 6, 9, 10
Reflection and applied work based on the theoretical and methodological tools of the module	32	1.28	1, 2, 4, 5, 7, 6, 9, 10
Research and elaboration of the work of the module	30	1.2	1, 2, 4, 5, 7, 6, 10

## Assessment

The bibliography worked individually and discussed collectively in class will be evaluated in the class sessions, valuing: a) the comprehension of the theoretical tools proposed in the text; b) the critical and reasoned discussion of the proposals; c) the ability to extrapolate theory to practical research cases. 30% of the course assessment will be deducted from this work continued in class.

The individual work (the object of which will be proposed by the teacher or agreed between student and teacher) will be evaluated in the form of an academic article. The conditions and format will be published on the Virtual Campus. The weight of this work in the overall grade of the module will be 40%.

A minimum of two online tests are planned to assess the acquisition of the theoretical-practical skills of the module. The remaining 30% of the grade will come from these tests.

In case of not obtaining the final minimum grade to pass the module, specific work will be required as a recovery mechanism.

In the event that the student commits any irregularity that may lead to a significant variation in the grade of an assessment act, this assessment act will be graded with 0, regardless of the disciplinary process that may be instructed. In the event of several irregularities in the evaluation acts of the same subject, the final grade for this subject will be 0.

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
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Active participation in the seminars	30%	30	1.2	1, 2, 3, 4, 5, 7, 8, 6, 9, 10
Delivery of individual work	40%	30	1.2	1, 2, 3, 4, 5, 7, 8, 6, 9, 10
Punctual assessable activities (includes tests around the texts and audiovisual material of the module)	40%	40	1.6	1, 2, 3, 4, 5, 7, 8, 6, 9, 10

## Bibliography

Ayats, Jaume. 2010: Las canciones olvidadas en los cancioneros de Catalunya: cómo se construyen las canciones de la nación imaginada. Jentilbaratz, Cuadernos de folklore. Donostia: Eusko Ikaskuntza.

Ayats, Jaume; Costal, Anna; Gayete, Iris; Rabaseda, Quim. 2011 «Polyphonies, Bodies and Rhetoric of senses: latin chants in Corsica and the Pyrenees», Transposition Núm. 1

Ayats, Jaume; Marchi, Lucia. 2020: La liturgia di Francesco: un'ipotesi sul Cantico di frate Sole e la sua musica. Studi musicali Nuova serie, anno 11, 2020, n. 01

Beard, David; Gloag, Kenneth. 2005: Musicology, the key concepts. New York: Routledge.

Blacking, John. 1994: Fins a quin punt l'home és músic?, Vic, Eumo Editorial.

Cámara de Landa, Enrique. 2003: Etnomusicología, Madrid: ICCM.

Clarke, Eric, and Cook, Nicholas. 2004: Empirical Musicology: Aims, Methods, Prospects. New York: Oxford University Press.

Cook, Nicholas. 1998: Analysing Musical Multimedia. Oxford: Oxford University Press.

Cook, Nicholas. 2001: De Madonna al canto gregoriano. Una muy breve introducción a la música. Madrid: Alianza Editorial.

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Frith, Simon. 1986: Art versus Technology: the strange case of popular music. London: Media, Culture and Society.

Geertz, Clifford. 1973: The Interpretation of Cultures. New York: Basic Books.

Goebel, W. and Widmer, G. 2009: 'On the Use of Computational Methods for Expressive Music Performance', en Crawford, T. and Gibson, L. (eds) Modern Methods for Musicology: Prospects, Proposals, and Realities. Londres: Ashgate Publishing, pp. 93-113.

Gordon, Alan D. 2004. «A Survey of the Development of the Theories of Ethnomusicology from 1955 to 2003: From "Sciencing about Music" to "People Experiencing Music"».

Martí i Pérez, Josep. 2000: Más allá del arte. La música como generadora de realidades sociales, Sant Cugat del Vallès, Deriva editorial.

Merriam, Alan. 1964: The Anthropology of Music. Evanston (Illinois), Northwestern University Press. Capítol II. (n'existeix una traducció italiana).

Small, Christopher. 1980: Música. Sociedad. Educación. Madrid, Alianza editorial. Capítols 1 i 2.

Small, Christopher. 1998: Musicking: the meanings of performing and listening. Middletown: Wesleyan University Press.

Rice, Timothy. 1987: "Toward the Remodeling Ethnomusicology" (amb la trad. castellana "Hacia la remodelación de la etnomusicología", a Las culturas musicales. Lecturas de etnomusicología, Madrid, Trotta, p.155-178) dins Ethnomusicology, 31, tardor de 1987.

Roquer, Jordi. 2018: Sound hyperreality in popular music: on the influence of audio production in our sound expectations. En Sound In Motion, Cap. 2, pp. 22-45. Londres: Cambridge Scholar Press.

Roquer, Jordi; Rey, Mauricio; Sola, Gala. 2020: Remixing Merriam, Rethinking the prism. El modelo analítico de Alan Merriam para el estudio potencial de nuevos modos de escucha mediada tecnológicamente. Dins: Enrique Encabo (ed.), Bits, Cámara, acción. Castelló: El Poblet Edicions.

Tagg, Philip. 2013: Music's Meanings: A Modern Musicology for Non-Musos. New York and Huddersfield: Mass Media Music Scholars Press.

Velasco, Honorio; Rada, Ángel. 2003: La lógica de la investigación etnográfica. Madrid: Trotta.

Zagorski-Thomas, Simon. 2014: The Musicology of Record Production. Cambridge: Cambridge University Press.

## **Software**

AUDACITY

<https://www.audacityteam.org>

REAPER Digital Audio Workstation.

<https://www.reaper.fm>