

## Ethnomusicology in the Mediterranean Area

Code: 100647  
 ECTS Credits: 6

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

### Contact

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### Teaching groups languages

You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject. Please note that this information is provisional until 30 November 2023.

### Prerequisites

Required subjects: Músiques i Cultures, Etnomusicologia, Llenguatge musical I and Llenguatge musical II.

### Objectives and Contextualisation

Description of the main Mediterranean musical cultures in relation to social and human situation.

Main Mediterranean musical features, structures and esthetics.

Develop students' skills to situate music culturally and socially (historically and paying attention to transformation processes).

### Competences

#### Musicology

- Apply technological and informatic media (internet, data bases, specific editing software and sound processing, etc.) to the discipline of musicology.
- Recognise and appreciate musical manifestations in non-western, traditional, popular and urban cultures.
- 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.

- 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.
- 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. Apply the conceptualisation of philosophy, history, literature and anthropology to musical research.
2. Applying the knowledge of cultural variability and its genesis to avoid ethnocentric projections.
3. Define the place of musical cultures of the greater Mediterranean area in the general panorama.
4. Distinguish between the main styles and basic techniques of the main areas of Mediterranean music.
5. For work and consultations use computer tools specific to ethnomusicology and, in particular, to the Mediterranean area.
6. Interpreting the cultural diversity through ethnography.
7. Prepare oral presentations on an analytical question and adapt them to the level and expectations of the audience or group.
8. Use basic vocabulary and tools to describe and transmit knowledge acquired through effective oral presentations of musical content adapted to the audience.
9. Using the basic concepts of Social and Cultural Anthropology for the understanding of relationships between various societies and cultures.

## **Content**

Mediterranean music: an imagined subject (article Gómez-Muns).

Italy.

Alpin Arch and northern part.

Sicily, Sardinia and Corsica.

Music and festival (article Martí).

"Sant Antoni d'Artà. Cantar allò que no es pot dir." Documentary and discussion.

"Les cançons oblidades en els cançóners de Catalunya" (article Ayats).

Balkans: from Albanese polyphonies to Romanian Taraf. Aksak patterns.

Greece and Crete: Dimothikà, Rebètika i Kritikà.

Turkey: from Müsiki to Art Music. The maqamat.

From Masreq to Maghreb.

Andalusí musical instruments.

Berber music.

"Les veus de la Mediterrània". Documentary and discussion.

Oral presentation of the works.

## Methodology

The subject combines the theoretical contents with the practical sessions of listening and analysis. These activities will be both individual and collective, from the reading and subsequent discussion of readings.

Mster classes: conceptualization and synthesis of the study topics. The aim is to show the different musical and social realities of the Mediterranean area based on models and showing the most suitable means of research for each problem.

Practical session: structured from the critical analysis of music within the corresponding social context. Listening to and analyzing sound fragments, working individually or in a small group.

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.

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              |       |      |                   |
| Master class                | 30    | 1.2  | 1, 3, 4, 6, 9     |
| Reading seminar             | 15    | 0.6  | 8                 |
| Type: Supervised            |       |      |                   |
| Tutoring                    | 7     | 0.28 | 7                 |
| Type: Autonomous            |       |      |                   |
| Reading and content studies | 30    | 1.2  | 1, 2, 5           |
| Research of Information     | 15    | 0.6  | 2, 6, 5           |

## Assessment

The evaluation will be done through:

- Two written tests that will aim to show the assimilation of the theoretical concepts acquired through the master classes. They will have a weight of 66% of the total of the subject distributed in two exams, in the middle and end of the course, which will each have an assessment of 33%. It will be mandatory for the overall calculation of the mark to have passed each test separately with more than 5 out of 10.
- Carrying out a monographic work on a musical situation focused on one of the territories of the Mediterranean. 33% of the final grade. A minimum of 5 out of 10 must be obtained to pass the subject.

Those who have not taken any of the two knowledge tests will be considered "non-assessable".

Unique evaluation encompasses the three evaluation. The monographic work has to be done in 2,5 hours.

## Assessment Activities

| Title            | Weighting | Hours | ECTS | Learning Outcomes      |
|------------------|-----------|-------|------|------------------------|
| Final test       | 33%       | 1.5   | 0.06 | 2, 3, 4, 6, 7, 8, 9    |
| Midterm test     | 33%       | 1.5   | 0.06 | 1, 2, 3, 4, 6, 7, 8, 9 |
| Monographic work | 33%       | 50    | 2    | 1, 3, 8, 5             |

## Bibliography

ALSINA Iglesias, Jordi, 2012: "Los instrumentos de la música de Creta". *Cuadernos de Etnomusicología nº2*. Barcelona: Sibe, Sociedad de etnomusicología. Accessible en línia.

AYATS, Jaume, 2000: *La música popular i tradicional*, dins Història de la música Catalana, Valenciana i Balear, volum VI. Barcelona: Edicions 62.

\_\_\_\_\_, 2010: "Las canciones olvidadas en los cancioneros de Catalunya: cómo se construyen las canciones de la nación imaginada". *Jentilbaratz-Cuadernos de folklore*, núm. 12. Donostia: Eusko Ikaskuntza. Accessible en línia.

\_\_\_\_\_, 2010: "Cantar allò que no es pot dir. Les cançons de Sant Antoni d'Artà, Mallorca".

<http://www.sibetrans.com/trans/a19/cantar-allo-que-no-es-pot-dir-les-canons-de-sant-antonio-a-arta-mallorca>  
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AYATS Jaume; COSTAL Anna; GAYETE Iris; RABASEDA Joaquim, 2011: "Polyphonies, Bodies and Rhetoric of senses : latin chants in Corsica and the Pyrenees". *Transposition. Musique et sciences sociales* (1). Accessible en línia a:

<http://transposition-revue.org/les-numeros/polyphonie-et-societe/article/polyphonies-bodies-and-rhetoric-of>

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

GARCÍA Martínez, Jose María, 2002: *La música étnica*. Madrid: Alianza Ed.

GÓMEZ MUNS, Rubén, 2012: "Música Mediterránea. Una realidad imaginada". *Cuadernos de Etnomusicología nº2*. Barcelona: Sibe, Sociedad de etnomusicología. Accessible en línia.

LORTAT-JACOB, Bernard, 1994: *Musiques en fête*. París: Société d'Ethnologie Française.

MACCHIARELLA, Ignazio, 2003: *Voces de Italia*. Madrid: Akal.

\_\_\_\_\_, 2011: *Tre voci per pensare il mondo. Pratiche polifoniche confraternali in alta Corsica*. Udine: Nota.

MAGRINI, Tullia, 1995: "Ballad and gender: reconsidering narrative singing in Northern Italy",  
<http://research.umbc.edu/eol/magrini>.

MARTÍ i Pérez, Josep, 1996: *El folklorismo. Uso y abuso de la tradición*. Barcelona: Ronsel.

\_\_\_\_\_. (2000). "Música y etnicidad", capítol VIII de Más allá del arte. La música como generadora de realidades sociales, Sant Cugat del Vallès, Deriva Ed.

NETTL, Bruno; Stone, Ruth M ; Porter, James ; Rice, Timothy (eds.), 1999: *The Garland Encyclopedia of World Music*, en 10 volums.

POCHÉ, Christian, 1997: *La música arábigo-andaluza*. Madrid: Akal.

ROSVING, Miriam, 1999: *Cantos y danzas del Atlas (Marruecos)*. Madrid: Akal.

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

SHANNON, Jonathan H., 2012. "Andalusian Music, Cultures of Tolerance and the Negotiation of Collective Memories: Deep Listening in the Mediterranean". *Cuadernos de Etnomusicología nº2*. Barcelona: Sibe, Sociedad de etnomusicología. Accessible en línia.

TRANCHEFORT, François-René, 1985: *Los instrumentos musicales del mundo*. Madrid: Alianza.

#### Discography:

Calabre, Musiques de fêtes (1993, Paris: Maison des Cultures du Monde) 05063\*

Music from Italy: Genoese polyphon 06336\*

Trallalero genovese: (1995, Paris: Buda Records) 07179\*

Sardaigne Maîtres de la musique instrumentale (1995, Nanterre: Média 7) 07115\*

Sicily Music Of The Holy Week (1993, Auvidis: UNESCO) 03310\*

Voces de Italia. Cd de la col·lecció "Akal, músicas del mundo".

Grece. Musique traditionnelle (1974, UNESCO Collection Auvidis) 3263\*

Grece. Monodies vocales (1983, UNESCO Collection Auvidis) 3264\*

Continental Greek Music. Epire & Roumelie (1993, C&P Al Sur) 7110\*

Homage a Tsitsanis bouzuki. (1987 Harmonia Mundi) 464\*

Tunisie: Anthologie du Malouf, musique arabo-andalouse. (1962, Maison des Cultures du Monde) 021.1TUN+

Anthologie Al-Ala: musique andaluci-marocaine. (de 6 CD's) (1990, Maison Cultures du Monde) 021.3ORC+

Chants Et Danses De L'Atlas. Cd de la col·lecció "Akal, músicas del mundo".

Music Arabo - Andalouse. Cd de la col·lecció "Akal, músicas del mundo".

Maroc. Moyen Atlas: musique sacrée et profane. (1989 Radio France). 021.3MAR+

Le Folklore Kabyle: Musique et traditions. (1990, Club du disc). 021.3FOL+

Croatie Musiques d'autrefois: París : Harmonia Mundi, 06287\*

Hongrie: Le dernier passage (Paris : Ocora, 1994, Radio France) 07618\*

Chants et danses populaires de Turquie (France : Playa Sound, 1988) 03333\*

Fasl: Musique de l'empire Ottoman (1990, Audivis) 01742\*

Turkey: The Turkish Ney (1990, Auvidis) 03307\*

Music of the middle east: Iran, Syria, Iraq, Egypt, Turkey, Armenia. (2005 ARC Music. 020.3MUS+)

Las músicas de los Balcanes y el Cáucaso. (2001, La Fábrica de Ideas, 070.3MUS+)

The Secret Museum Of Mankind Vol. 1 (Ethnic Music Classics: 1925-48). [descatalogat]

Col·lecció de la Fonoteca de Música Tradicional Catalana.

Veus de la Mediterrània (DVD).

La festa de Sant Antoni d'Artà (DVD).

\*Disponibles a la Mediateca del Caixa Fòrum.

+Disponibles a la Biblioteca Joan Miró.

La resta disponibles a la biblioteca d'humanitats de la UAB.

## **Software**

Any specific software required.