2023/2024

Bachelor's Degree Final Project

Code: 100648
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OB	4	0

Contact

Name: Francesc d'Assis Cortes Mir

Email: francesc.cortes@uab.cat

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

It is mandatory for the registration of its TFG that the student has exceeded at least two thirds (160) of the total credits of the Degree Program of Studies.

Objectives and Contextualisation

The final degree project is the main instrument for students to demonstrate that they have acquired the skills associated with the Degree. In this sense, the work must allow a global and synthetic evaluation of the specific and transversal competences associated with the degree, through a work that demonstrates the ability to apply them to their future teaching, research or professional work. The final degree project, in its written and oral parts, must show that they have been acquired not only from content, but also from strategies, resources and methodological tools suitable for expressing content and results with correctness and structural and terminological property.

Competences

- Apply technological and informatic media (internet, data bases, specific editing software and sound processing, etc.) to the discipline of musicology.
- Define relevant musicological research topics and manage the appropriate methods and sources to carry out the research.
- Demonstrate sufficient knowledge of the research methodologies used in the field of musicology which can allow access to postgraduate and doctoral studies.
- Know and understand the historical evolution of music, its technical, stylistic, aesthetic and interpretative characteristics from a diachronic perspective.

- 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 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 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. Accurately drawing up normative texts.
2. Analysing the recipients of an artistic phenomenon in a specific cultural context.
3. Apply knowledge acqured in emerging areas of musicology, both in the field of historical musicology and in that of urban , popular tradition and non-western music.
4. Apply scientific methodology in musicology and in the design and execution of research.
5. Apply the conceptualisation of philosophy, history, literature and anthropology to musical research.
6. Be familiar with all the computer tools specific to musicollogy and know how to apply them correctly in projects.
7. Carry out searches for the most appropriate bibliographic materials and primary sources, using the UAB search and online consultation tools.
8. Carrying out a planning for the development of a subject-related work.
9. Carrying out oral presentations using an appropriate academic vocabulary and style.
10. Consider the subject as a whole and identify the context in which the processes studied are inscribed and their interrelationship with the elements and factors that are involved in their sociohistorical development.
11. Effectively express and textual argumentative applying formal procedures and scientific texts.
12. Establishing relationships between science, philosophy, art, religion, politics, etc.
13. For work and consultations use computer tools specific to ethnomusicology and, in particular, to the Mediterranean area.
14. Integrate knowledge acquired in the production of clear and concise appropriate to the academic and specialist communication.
15. Manage information leading to the proposal and execution fo musicological research.
16. Producing a written text that is grammatically and lexically correct.
17. Producing an individual work that specifies the work plan and timing of activities.
18. Propose innovation with respect to research topcs in the area of musicology.
19. Put into practice the methodological knowledge acquired in the first phase of bibliographical and documentary research.
20. Solve problems of a methodological nature in the area of musicology.
21. Solving problems autonomously.
22. Submitting works in accordance with both individual and small group demands and personal styles.
23. Use specific computer tools (internet and international data bases) in the study of musicology and musical iconography.
24. Use the appropriate terminology in the construction of an academic text.
25. Write critical papers on musicology that are planned and organised efficiently.

Content

Reasoned choice of a specific topic for carrying out the work, original and unpublished, from among the following general thematic areas:

1) Hispanic musical heritage
2) Aesthetics and musical analysis
3) Ethnomusicology and popular music
4) Music management and programming

The following are the areas of specialization for teachers in the Music Area:

FRANCESC XAVIER ALERN - Renaissance Music; Musical theory of the 15th and 16th centuries; Music for plucked string instruments.

JAUME AYATS - Ethnomusicology, collective singing and history.

JORDI BALLESTER - Music and visual arts (musical iconography) and organology (musical instruments from both a historical and acoustic and constructive point of view).

MARIA INCORONATA COLANTUONO - Medieval music; Medieval notations; Liturgical singing and its ritual context; Liturgical-musical books; Liturgical and devotional repertoires of oral traditions.

FRANCESC CORTÈS - Opera and lyrical repertoire; Music and national identities; Music management; Music in Romanticism and the 20th Century; Song (lied) and text-music relationship; Musical heritage ss. XIX-XX.

XAVIER DAUFÍ - Music in Catalonia in the 18th century; Musical rhetoric in the Catalan Baroque; Studies on the carol and related sorts; Music in the Age of Enlightenment.

PUBLIO DELGADO - Jazz and modern music; Musical cinema; Symphonic analysis and orchestration techniques; The popular music of Brazil; Music management and production.

GERMÁN GAN - Contemporary musical aesthetics; The avant-garde musical creation (1975-); Music during the Franco regime.

JOSEP MARIA GREGORI - Aesthetics of Music and Musical Heritage (recovery of authors and funds of the musical heritage of Catalonia).

GABRIELLE KAUFMAN - Analysis of musical performance, Historical recordings, String instruments in the twentieth century.

LIDIA LÓPEZ - Music and cinema; Music and audiovisual media; Music andwar conflicts.

SANTOS MARTÍNEZ - Music and audiovisual narrative; Music and performing arts; Music and new technologies.

SÍLVIA MARTÍNEZ - Ethnomusicology; Research in urban popular music; Music and genre; Postcolonial and decolonial perspectives in the study of music.

MAURICIO REY - Music and education; Ethnomusicology; Music consumption in the 21st century; Latin American popular music.

JORDI RIFÉ - Music of the 17th and 18th centuries; Aesthetics of Music.

JORDI ROQUER - Urban popular music; Music Production; Relationships between music and technology; Analysis of music in audiovisual culture.

The average length planned for the written format of the TFG is 6,000-9,000 words (20-30 pages, 2,100 characters per page), excluding the chapters of thanks, motivation and bibliography, as well as additional information (images, graphics, etc.) and the documentary annexes. A standard font and font size (Times New Roman-Garamond-Calibri-Arial, 11/12) will be used in the body of the text [size 10/11 in notes], as well as a space spacing i mig.

Methodology

Given the nature of the subject, there is no directed activity.

GENERAL CALENDAR OF THE SUBJECT FOR THE 2021-22 ACADEMIC YEAR

May (2021): information session for third year students by TFG coordinator.

Second fortnight of September: the coordinator will disseminate an indicative list of topics (and in the case of specific lines associated with tutors) through the Moodle Classroom of the subject and the degree file published on the website.

First fortnight of October: enrolled students will formally apply for the topic or thematic area of their TFG, according to the published list. If necessary, you can submit your own proposal, as well as the preference of tutors. The application will be made using a common form, available in the Moodle Classroom of the subject. The student must duly fill in this form and upload it again to the Moodle Classroom.

First fortnight of November: the TFG coordinator will make public (via Moodle) the assignment of the topic and the tutor. Once the proposals have been received and discussed in the Teaching Committee, tutors will be assigned on the criteria for adapting the research profiles, the teaching activity of the tutors, the topics or thematic areas raised and the balance of teaching loads associated with tutoring.

After consultation with the tutor (s) assigned by the degree and the TFG coordinator, the possibility of co-authorizations between teachers with teaching activity in the degree in Musicology and professors of other degrees at the UAB or other Catalan universities, whenever the proposed topic may require it.

The tutor and the student will establish, at the beginning of the follow-up process (November), a specific schedule that may involve one or more partial deliveries.

Mid-June: Deadline for final submission of work to tutors (the specific date will be published in Moodle one month in advance).

Mid-June: Publication of the oral presentation courts (dates and times will be published in Moodle oneweek in advance).

Second half of June: first phase of assessment (notes from tutors and review of grades).

Late June / early July: oral defenses.

First week of July: second phase of evaluation (notes of the oral presentation and review of the global qualification).

Mid-July: closing of proceedings of the subject.

NB The teacher responsible for this subject is the general coordinator: his / her competencies refer to the preparation of the annual teaching guide, the general organization of the subject, the establishment of his / her calendar and the supervision of the processes. of assignment of tutors, summons of courts of oral exhibition and evaluation conducive to the final qualification. In no case will he intervene in the choice of subjects or in the first phase of evaluation, except -obviously- of the TFG that he tutors as a teacher.

Throughout the month of September 2021, the Moodle Classroom of the subject will be opened, an exclusive communication channel for general matters related to its organization; the coordination of the subject will not attend any consultation or request relative to the TFG not transmitted through this route.

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			
Tutored tracking process	40	1.6	2, 5, 10, 1, 16, 17, 12, 8, 11, 24, 14, 22, 25, 20
Type: Autonomous			
Preparation of oral defense	25	1	9, 22, 6, 21
Preparation of the written version of the TFG	50	2	2, 5, 4, 10, 1, 16, 17, 12, 11, 7, 24, 15, 14, 18, 6, 20, 23, 13
Search for bibliographic information / Field work / Analysis of primary sources	25	1	8, 7, 15, 6, 20, 21, 23, 13

Assessment

The assessment consists of two phases:

- Qualifications of the tutors (60%). Although the internal calendar of this monitoring process must be agreed in each case between the student and his tutor, a three-stage structure that corresponds to the progressive achievement of the competencies associated with the subject:

1) Initial delivery (10%)

2) Intermediate delivery (15%)

3) Final delivery (35%), in physical format (paper) or electronic via Virtual Campus [format .doc, .docx, .pdf, .odt or any other audiovisual, in case the type of TFG so requires]

This final delivery will be made to the tutors, responsible for their evaluation and qualification; At the time of the announcement of the oral presentation committees, the student will have to send a copy of the final versions of their TFGs to the members of their commission, after consulting the delivery format (electronic or physical).

The specific criteria for evaluating these deliveries of the TFG depends on the thematic nature; However, the following are considered as the general headings for evaluating each of the proposed stages:

- Initial delivery: Originality of the proposal (40%), Initial planning of tasks (60%).

- Intermediate delivery: Self-employed and responsible work (30%), Adaptation of objectives and methodology (25%), Quality of bibliographic search and analysis, if necessary, of primary sources (25%), Correction and terminological property of Written expression and attention to the academic norms of reference (20%).

- Final delivery: Adaptation of objectives and methodology (25%), Quality of the bibliographical search and analysis, if necessary, of primary sources (25%), Correction and terminological property of the written expression and attention to the academic norms of reference (25%), Cure in the presentation and layout of the delivery (25%).

Each compulsory tutoring and delivery will be registered in a simple format recordwhich will assess the progressive progress in the achievement of the headings determined in the previous paragraph.

- Oral exposition qualifications (40%)

In the oral presentation, which will be developed before a committee / tribunal made up of a minimum of three professors from the Area - one of which will be the tutor of the exposed work -, preferences related to the exhibition are evaluated preferably Depending on the following general assessment headings: Quality of the oral expression (30%), Quality of the presentation materials (25%), Adaptation to the established duration (max. 20 minutes, usual for a communication in the framework of a research initiation seminar) and orderly structure of the exhibition (25%), Responding to the suggestions and questions raised by the commission (20%).

Ladies' distribution of students by commission shifts and their composition, dates, specific hours and classrooms will be communicated, via Moodle Classroom of the subject, with an approximate time of 10 days before the start date of the period of Established exposure (cf. "Methodology").

Although the qualification of the defense is based preferentially in the evaluation of the oral competences related to the subject, the student will have to give, after the publication of the announcement of commissions, a copy of his work to the members of the committee that belongs to him, who may, if necessary, subtract the qualification of the tutors. In addition, the students can deliver, if they deem it appropriate, the script of the oral presentation and any other written material of support at the time of initiating the exhibition of the TFG.

OTHER CONSIDERATIONS

1) It is necessary to pass both phases of the evaluation independently to opt for a global qualification of the subject.

2) In the event that the student expressly disagrees with his / her final grade, he / she will be able to take part in a review process in which the assigned tutor and the coordinator of the subject will take part.

3) By general indication of Faculty, THE FINAL WORK OF DEGREE DOES NOT HAVE ANY RE-EVALUATION subsequent to the internal process of ordinary review by part of the degree. The extraordinary review procedure is subject to the general regulations of the Faculty for this procedure.

4) If the teacher at any time during the evaluation of a TFG detects an obvious plagiarism, they will grade it with a zero, in application of the commitment that the student signs at the time of enrollment to respect the rules on originality of the works.

4) The student who does not deliver to the tutor any evaluable item along the course of the subject will be considered NON-EVALUABLE.

5) For the award of the "Honorary Registration", the members of the court must make the specific proposal and by unanimous agreement, at the time of signing the minutes. In the event that the number of proposals exceeds the maximum number of possible registrations according to the UAB's general evaluation regulations, the Degree Coordination will appoint a three-member committee that will take into account the final award of "Enrollment of Honor "the following criteria:

a. Overall rating of the TFG (up to 60%)
b. Average mark of the student's transcript of the last two years (3rd and 4th) (up to 20%)
c. Evidence of the process of monitoring the first phase of evaluation, particular achievement of the evaluation rubrics and compliance with the characteristics, requirements and format of the TFG set out in this teaching guide (up to 20%).

6) The possibility of evaluation of the TFG in extraordinary call of February requires the agreement between the student and the tutor, as well as the suitable communication to the coordinator of TFG along the month of January of 2021. It treats of the ADVANCE of the ordinary announcement of June of the academic course in force, no of the DELAY of the announcement of June of the previous course and,therefore, requires a new matrícula of the asignatura; that is, the February 2022 call is the advancement of the June 2022 call (with new enrollment), not the delay of the June 2021 call.

This subject does not incorporate single assessment.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Oral defense	40%	0	0	2, 5, 3, 4, 10, 1, 16, 17, 12, 8, 11, 7, 24, 15, 14, 18, 19, 22, 6, 25, 20, 21, 23, 13
Versión definitiva del trabajo escrito	60%	10	0.4	9, 22, 21

Bibliography

BEARD, David - Kenneth GLOAG (eds.) *Musicology: The Key Concepts*. London: Routledge, 2005.

CHAILLEY, Jacques. *Compendio de Musicología.* Madrid: Alianza Editorial, 1991 (1958).

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

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

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.

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

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

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

Cada tutor recomanarà la bibliografia necessària per al desenvolupament dels treballs específics.

Software

Without specific software.