

## Bachelors Degree Final Project

Code: 100648  
ECTS Credits: 6

**2024/2025**

Degree	Type	Year
2500240 Musicology	OB	4

### Contact

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### Teaching groups languages

You can view this information at the [end](#) of this document.

### Prerequisites

It is mandatory for the registration of the Final Project that the student has completed at least two thirds (160) of the total credits of the Degree Program of Studies.

### Objectives and Contextualisation

The Final Project of the Bachelor Degree 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 competencies associated with the degree, through a work that demonstrates the ability to apply them to their future teaching, research or professional work. The Final Project, in its written and oral parts, must show that these skills 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 authority.

### 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 acquired 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 musicology 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 of 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 topics 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

There should be a reasoned choice of a specific topic for the completion of the Project, 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) Musical management and programming

The areas of specialization by the teaching staff of the Music Area are specified below:

DIEGO ALONSO - Music of the 20th century; Musical analysis.

JAUME AYATS - Ethnomusicology; collective singing and history.

ELSA CALERO - Recovery and preservation of the Spanish musical heritage; Music and repression.

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

FRANCISCO CORTÉS - Opera and lyrical repertoire; Music and national identities; Musical management; Music in Romanticism and the 20th Century; Song (lied) and the relationship between text and music; Musical heritage of the 19th and 20th centuries.

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

PUBLIO DELGADO - Jazz and modern music; Musical cinema; Symphonic analysis and orchestration techniques; Popular music in Brazil; Musical management and production.

GERMÁN GAN - Contemporary musical aesthetics; Avant-garde musical creation (1975-); Music during Franco's regime.

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

GABRIELLE KAUFMAN - Music Performance Analysis; Early Recordings; Music Reception and Perception; Music Psychology

TESS KNIGHTON - Music and culture in Spain and Portugal from the 15th to the end of the 17th century.

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

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

AURELIA PESARRODONA - Aesthetics; Musical heritage; History of opera; Musical dramaturgy; Semiotics of music; Music of the 18th century.

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

The average length expected for the written format of the Final Project is about 10,000 words, excluding the acknowledgments and bibliography chapters, as well as complementary information (images, graphics, etc.) and documentary appendices. A standard font size and background typeface will be used (Times New Roman-Garamond-Calibri-Arial, with size 12 in the body of the text [size 10 in notes], as well as a line spacing of one and a half spaces.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Supervised			

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

Given the nature of the subject, there are no supervised activities.

## GENERAL CALENDAR OF THE SUBJECT

May: information session for third-year students by the Final Project coordinator.

Second half of September: the coordinator will distribute a guideline list of topics (and, where appropriate, specific lines associated with tutors) through the Moodle Classroom of the subject and the degree information sheet published on the website.

First half of October: enrolled students will formally request the topic or subject area of their Final Project, according to the published list. If appropriate, they may submit their own proposal, as well as the preference of tutors. The request will be made using a common form, available in the Moodle Classroom of the subject. The student must duly fill out this form and upload it again to the Moodle Classroom.

First half of November: the Final Project coordinator will make public (via Moodle) the assignment of the topic and the tutor. Once the proposals have been received and discussed by the Teaching Committee, tutors will be assigned based on the criteria of suitability of the research profiles, the teaching activity of the tutors, the topics or thematic areas proposed and the balance of teaching loads associated with the tutoring.

After consulting with the tutor(s) assigned by the Degree and the Final Project coordinator, the possibility of co-tutoring between professors with teaching activity in the Musicology degree and professors from other degrees at the UAB or from other Catalan universities is contemplated, provided that the proposed topic may require it.

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

Beginning of June: final deadline for the final delivery of the Project to the tutors (the specific date will be published on Moodle one month in advance).

Mid-June: publication of oral presentation panels (dates and times will be published on Moodle one week in advance).

Second half of June: first evaluation phase (tutor grades and review of grades).

End of June: oral defenses.

Mid-July: Closure of the course transcripts

Note: The professor responsible for this course is the general coordinator: his/her responsibilities relate to the preparation of the annual teaching guide, the general organisation of the course, the establishment of its calendar and the supervision of the processes of assigning tutors, convening oral presentation panels and

evaluation leading to the final grade. In no case will he/she intervene in the choice of topics or in the first evaluation phase, except -obviously- for the TFGs that he/she supervises as a teacher.

During the month of September, the Moodle Classroom for the course will be opened, an exclusive means of communication for general matters relating to its organisation; The subject coordinator will not respond to any queries or requests relating to the Final Project not transmitted through this channel.

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.

## Assessment

### Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Definitive version of the Project	60%	10	0.4	9, 21, 22
Oral defense	40%	0	0	1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25

The assessment consists of two phases: the written work grade by the tutor and the grade obtained in the oral presentation of the Project before the assigned committee.

#### FIRST PHASE (60%)

Although the internal calendar of this monitoring process must be agreed in each case between the student and his/her tutor, a three-stage structure is proposed as a guiding model that corresponds to the progressive achievement of the competencies associated with the course:

1) Initial delivery (10%)

2) Intermediate delivery (15%)

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

This final delivery will be made to the tutors, responsible for its evaluation and grading, and also through the delivery system enabled from the Moodle Classroom. Before the publication of the defense committees, the student must send a copy of the final versions of their Project to the members of the assigned committee, after consulting about the delivery format (electronic or physical).

The specific evaluation criteria for the partial project deliveries depend on the thematic nature; however, the following will be assessed as general evaluation rubrics for each of the proposed stages:

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

- Intermediate delivery: independent and responsible work (30%), adequacy between objectives and methodology (25%), quality of the bibliographic search and analysis, if applicable, of primary sources (25%), correctness and terminological propriety of the written expression and attention to the academic reference

standards (20%).

- Final submission: Adequacy between objectives and methodology (25%), Quality of the bibliographic search and analysis, if applicable, of primary sources (25%), Correctness and terminological authority of the written expression and attention to academic reference standards (25%), Care in the presentation and layout of the submission (25%).

Each supervision and submission will be recorded in a written report, in which the progressive progress in achieving the rubrics determined in the previous paragraph will be assessed.

## SECOND PHASE (40%)

For the oral presentation, which will be carried out before a committee made up of a minimum of three professors from the Area -one of whom will be the tutor of the work presented-, the skills related to the presentation itself will be preferably evaluated, according to the following general evaluation rubrics:

The quality of the oral expression (30%).

The quality of the presentation materials (25%).

The adequacy of the established duration (max. 20 minutes, usual for a communication in the framework of an introductory research seminar).

The structure and orderliness of the presentation (25%).

The ability to respond with reasoned arguments to the suggestions and questions raised by the committee (20%).

## OTHER CONSIDERATIONS

1) Both phases of the assessment must be passed independently in order to opt for an overall qualification for the Project.

2) In the event that the student expressly disagrees with his final grade, he may take part in a revision process involving the assigned tutor and the Course Coordinator.

3) As a general indication of the Faculty, THE PROJECT CANNOT BE SUBJECT TO RE-EVALUATION subsequent to the internal ordinary review process by the Department. The extraordinary review procedure is included in the Faculty's general regulations for this procedure.

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

4) A student who does not submit any evaluable item to the tutor during the course of the Project will be considered NOT ASSESSED.

5) For the granting of "First Class Honours", the members of the committee will have to make the specific proposal by unanimous agreement, at the time of signing the documents of the defense. In the event that the number of proposals exceeds the maximum number of enrollments possible according to the UAB's general evaluation regulations, the Degree Coordination will appoint a committee of three members that will take into account for the final award of "First Class Honours" the following criteria:

a. Overall qualification of the Final Project (up to 60%)

b. Average grade of the student's transcript of the last two years (3rd and 4th year) (up to 20%)

c. Report from the monitoring process of the first evaluation phase, particular achievement of the evaluation rubrics and compliance with the characteristics, requirements and format of the Final Project set out in this

teaching guide (up to 20%).

6) The possibility of evaluating the Final Project in the extraordinary February call requires the agreement between the student and the tutor, as well as the appropriate communication to the Final Project coordinator throughout the month of January. This is the ADVANCEMENT of the ordinary June convocation of the current academic year, not the LATE June convocation of the previous academic year and, therefore, requires a new registration for the subject; that is, the February 2025 call is the advance of the June 2025 call (with new registration), not the delay of the June 2024 call.

This course does not provide a single assessment system.

## **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.

Every tutor will recommend the necessary bibliography for developing the specific project.

## **Software**

Without specific software.

## **Language list**

Information on the teaching languages can be checked on the CONTENTS section of the guide.