

Degree	Type	Year
2500240 Musicology	FB	1

## Contact

Name: Diego Alonso Tomás

Email: diego.alonso@uab.cat

## Teaching groups languages

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

## Prerequisites

There are no specific prerequisites, although having a high level of musical theory is recommended.

## Objectives and Contextualisation

- To be aware of the objectives and methodology of the main branches and subdisciplines of musicology, both in the present and throughout history.
- To know and apply the main techniques and methods of musicological research.
- To understand the historical changes in the interests and methodologies linked to musicology.
- To appreciate the latest methodological trends within the field of musicology, from the 1980s to the present.
- To improve oral and written expression in relation to the field of musicology.

## Competences

- 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 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. Analysing the recipients of an artistic phenomenon in a specific cultural context.
2. 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.
3. Conceptually analysing a work of the subject matter.
4. Drawing up an academic text using the discipline's specific vocabulary.

5. Identify the main trends in current musical research.
6. Link periods of the history of music with periods of the history of art
7. Put into practice the methodological knowledge acquired in the first phase of bibliographical and documentary research.
8. Recognise in musical praxis element of different cultures and different historical periods.
9. Recognise the main models and their application in musical works.
10. Relate concepts and information from different humanistic, scientific and social disciplines, especially the interactions established between music and philosophy, history, art, literature and anthropology
11. Relate musical creations with their different contexts, discriminating between the different social functions of the music, its role and that of the musician in society and in relation to other artistic manifestations.
12. Summarising acquired knowledge about the origin and transformations experienced in its several fields of study.

## Content

1. What is musicology? Definitions, fields and sub-disciplines
2. Techniques and methods of musicological research
3. History of the discipline
4. The "new" musicology
5. (Ethno)musicology in the 21st century

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Seminars on specific aspects of musicological research	3	0.12	2, 5, 7
Theoretical-practical sessions	44	1.76	1, 2, 3, 5, 6, 8, 9, 10, 11
Type: Supervised			
Individual and/or group tutorials	4	0.16	12
Mandatory readings	28.5	1.14	4, 6, 7, 10, 11, 12
Type: Autonomous			
Organization of notes and class material	20	0.8	10, 12
Search of bibliographic information	21	0.84	7, 12
Study of the subject of the course	25	1	1, 2, 3, 6, 7, 8, 10, 11, 12

The main part of the course will consist of face-to-face theory sessions in the format of lectures by the lecturer, oral presentations by the students, as well as sessions combining theory and practice.

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
Assignment	35%	1.5	0.06	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
Written Test (readings)	35%	1.5	0.06	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
theory test	30%	1.5	0.06	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

In order to pass the course, a total average of 5/10 must be obtained.

The following evaluable activities will be carried out:

- Written test (readings). It counts for 35% of the overall grade.
- Theory test on the theoretical contents worked in class and compulsory readings. It counts for 30% of the overall grade.
- Exposition of a research work on the theoretical contents worked in class. It counts for 35% of the overall grade.

The results of the assessable tests will be delivered through the UAB Virtual Campus service. Any revision will be done during the timetable established for this purpose (always by appointment).

Requirements to be able to take the course re-evaluation on the date set by the Faculty:

- To have presented the work in accordance with the guidelines set by the teacher and on the dates stipulated for this purpose.
- To have obtained a minimum average of 4/10 in the total of the evaluation elements.

The maximum mark to be awarded for the recovery activities is 5/10.

The fact that the student hands in one of the assignments, or takes one of the written tests, will be considered as a 'presential' act in the course. Therefore, only those students who have not taken any assessment test during the course can be considered as "non-assessable".

In the event of any type of irregularity that may lead to a significant variation in the grade of a given assessment test, this will be graded with a 0, regardless of the disciplinary process that may result from this. In the event that several irregularities are verified in the assessment acts of the same subject, the final grade for this subject will be 0.

Single assessment: assignment (35%), written exercise (reading items) (35%) and theory test (30%).

## Bibliography

Beard, David and Gloag, Kenneth. *Musicology: the Key Concepts* (London/New York: Routledge, 2005).

Carreras, Juan José. "Hijos de Pedrell. La historiografía musical española y sus orígenes nacionalistas (1780-1980)", *Il Saggiatore musicale* Vol. 8, No. 1, (2001), pp. 121-169

López Cano, Ruben. "Decolonizar el Canon en la Música Clásica 1, *Sonus Litterarum* 2 (noviembre 2021).

López Cano, Ruben. "Decolonizar el Canon en la Música Clásica 2, *Sonus Litterarum* 2 (enero 2022).

Chiantore, Luca; Domínguez, Aurea; Martínez, Silvia. *Escribir sobre música*. Barcelona: Musikeon, 2016.

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Cook, Nicholas. *Music. A Very Short Introduction*. 2nd edition. Oxford: Oxford University Press, 2020.

Harper-Scott, J. P. E. and Samson, Jim. *An Introduction to Music Studies*. Cambridge: Cambridge University Press, 2009.

Mendivil, Julio. *En contra de la música. Herramientas para pensar, comprender y vivir las músicas*. Buenos Aires: Gourmet Musical 2016.

Ramos, Pilar. *Feminismo y música: Introducción crítica*. Madrid: Narcea, 2003.

Shuker, Roy. *Popular Music. The Key concepts*. 2nd edition. London and New York: Routledge, 2005.

Tagg, Philip. *Music's Meanings. A modern musicology for non-musos*. MMMsp Publications, 2015.

Rice, Timothy. *Ethnomusicology. A very short introduction*. Oxford: Oxford University Press, 2014.

Rodríguez Suso, Carmen. *Prontuario de Musicología. Música, sonido y sociedad*. Barcelona: Clivis, 2002.

## Software

No necessary

## Language list

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Spanish	second semester	morning-mixed

PROVISIONAL