

Master's Degree Dissertation

Code: 43188
ECTS Credits: 15

2024/2025

Degree	Type	Year
4312637 Musicology, Musical Education and Interpretation of Early Music	OB	0

Contact

Name: Lidia López Gómez

Email: lidia.lopez@uab.cat

Teachers

(External) Lluís Coll i Trulls (coord. ESMUC)

Teaching groups languages

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

Prerequisites

For the enrolment into this course, it is advisable that the student has signed up for the 60 credits of its official curriculum, or at least approved 45 credits before the exposition of his/her Master's Degree's Dissertation.

Objectives and Contextualisation

The Master's Degree's Dissertation (Treball de Fi de Màster, TFM) is the primary tool to evaluate the achievement of the competencies associated with the degree. In this way, the TFM is conceived to allow for a general and synthetic assessment of the degree's specific and transversal competencies by means of research work that demonstrates the student's ability to apply them to their forthcoming teaching, researching or performing tasks. It will show, therefore, the achievement of content, strategies, resources and methodological tools suitable for expressing the results of research in a proper and correct structural and terminological way.

Henceforth, the formation aims of the TFM are the following:

- Carrying out an academic research project in a complete way and according to the more recent and normative methodological standards.
- To become aware of research problems, through developing practical tasks.
- Demonstrate the student's competence in using different research resources in the field of Musicology and Music Education (Musicology and Music Education line).

- Organize a concert program, according to the criteria of Historically Informed Performance, as well as demonstrate technical mastery of the instrument, expressive capacity and adequacy to stylistic criteria (Early Music Performance area).

Competences

- Analyze and interpret historical sources and documents relating to music.
- Applying critical projects musicological research and interpretive projects.
- Conduct research archive, periodicals and literature related to the field of music.
- Demonstrate self-learning skills in the field of study of musicology, music education and interpretation.
- Develop high-level international events in the field of interpretation of early music.
- Develop the capacity to assess sex and gender inequalities in order to design solutions to them.
- Developing research in the disciplines of musicology and music education, and to collaborate in group projects.
- Distinguish and apply different orientations performing early music
- Distinguish contexts (social, economic, historical, artistic) involved in the music profession to conduct interpretive projects
- Exhibiting written designing a research project.
- 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 knowledge of the contexts in developing the final project work
2. Apply critical capacity in musicological research projects and interpretive projects.
3. Apply in the final project work the results of archival research and literature hemerographic.
4. Apply in the final project work the results of the analysis of historical and documentary sources relating to music.
5. Consider the development of early-music performance proposals from an inclusive perspective according to sex and gender criteria.
6. Critically interpret the data offered by the various historical sources in each project on early music
7. Demonstrate self-learning skills in the field of study of musicology, music education and interpretation.
8. Design and develop the technical and vocational corresponding style production demand Early Music
9. Designing and developing all the elements of an investigation
10. Develop the capacity to assess sex and gender inequalities in order to design solutions to them.
11. Distinguish the adequacy and implementation methodologies appropriate to each type of interpretative research project on early music.
12. Identify the basic methodological procedures apply different perspectives to research on early music.
13. Implement appropriate procedures for drafting the quality of a scientific journal the corresponding area all the elements of an investigation
14. Transmitting oral and written musicological, educational and interpretive aspects of the projects.
15. Use language in an inclusive and non-sexist manner in the written presentation.
16. Working in interdisciplinary contexts related to musicology, music education and interpretation.

Content

The length of the work will have to be adjusted to the proper development of the topic and the study's methodology. The final version of the TFM will have an approximate length of 50 pages (2100 characters/page), not including acknowledgements, a bibliography and complementary information.

It will use a standard font size and typeface (Times New Roman-Garamond-Calibri-Arial, 11/12) and a spacing of one and a half spaces. Following the APA citation system is recommended, although any other may be used if the tutor considers it appropriate.

The preferred languages for writing the TFM are Catalan, Spanish and English. Other language proposals may be considered if the linguistic competence of the tutor and the potential members of the public defence panel is ensured for appropriate monitoring and evaluation.

Itinerary in Musicology and Music Education Research

The topic of the dissertation must be original. It can also be organised as a critical review, accompanied by a proposal for a reasoned reworking of an existing line of research along the lines of those covered in the different modules of the Master's degree.

Itinerary of Early Music Performance

It will consist of a research project (TFM) and a concert programme (CFM), with the enrolled instrument as the protagonist.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Supervised			
Tutorials (and instrument masterclasses - Early Music Performance speciality)	75	3	1, 2, 3, 4, 7, 8, 9, 11, 12, 13, 14, 16
Type: Autonomous			
Individual study, research and preparation of the Master's thesis (and the Master's Final Concert - Early Music Performance speciality)	294	11.76	1, 2, 3, 4, 7, 8, 9, 11, 12, 13, 14, 16

The knowledge and methodologies examined in the different modules of the Master's Degree will be applied to the TFM, and at the same time, it will be valued that the student uses specific methodologies oriented towards the singularity of their research work. Each student will agree with the person responsible for tutoring on the most appropriate methods for the correct development of the TFM.

GENERAL SCHEDULE OF THE MODULE / ACADEMIC YEAR 2024-25

Itinerary of Musicology and Music Education Research

October 2024: meeting with the TFM coordination for the assignment of tutors.

November 2024: the TFM coordination will make public (via Aula Moodle) the assignment of tutors for the TFM topics chosen by students (after approval by the Master's Teaching Committee).

December 2024: Students and tutors will designate a specific timetable that may involve one or more partial deliveries and the necessary tutorials (the minimum number being set at three) for the correct development of the student's autonomous activity.

June 2025: publication of the examining boards, the call for which will be published in the Moodle Classroom with due notice.

June 2025 (end of the month): deadline for the final submission of the TFM (the specific date will be published in the module's Moodle Classroom in the middle of the second term), and the final version will be submitted in the digital space provided in the Moodle Classroom. In addition, students must hand in a copy of the final versions of their TFMs to each member of the defence panel assigned to them at least ten days before the board is convened.

July 2025: public defences of the TFM and closing of the module minutes.

Itinerary in Early Music Interpretation

September- November 2024: At the beginning of classes, each student will be assigned an instrument teacher (CFM). Likewise, in November, each student will have to be assigned a tutor teacher, who will guide him/her in the elaboration of the TFM.

December 2024: Students and tutors will establish a specific timetable that may involve one or more partial deliveries and the necessary tutorials (the minimum number being set at three) for the correct development of the student's autonomous activity.

June-July 2025: deadline for the final submission of the TFM (the specific date will be published in the module's Moodle Classroom in the middle of the second term).

June-July 2025: Public defences of the TFM

May-July 2025: The CFM will be held in addition to the defence of the TFM.

Exceptionally, defences may be held in the first week of September, always with justified reasons and with the approval of the Master's Coordination.

N. B. (Itinerary of Musicology and Music Education). The lecturer responsible for the module is the general coordinator; her competencies, therefore, are limited to the preparation of the annual teaching guide, the general organisation of the subject, the programming of its timetable and the supervision of the processes of assigning tutors, convening oral presentation panels and the publication of final grades.

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
Assessment, exposition and public oral defence of the TFM	100%	6	0.24	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16

Itinerary of Musicology and Music Education Research

The TFM will be assessed by a panel of two or three members in a public defence that will evaluate the content of the work (70%), the oral presentation of the results (20%), and the final tutorial report of the work (10%).

The specific assessment criteria for the final version of the dissertation are based on the rubrics published at the Moodle

Before the public session of the examining board, the TFM tutor must authorise its defence and provide a brief report justifying the monitoring process, with a description of the acts of tutoring.

Once the public session for the defence of the TFM has concluded, the panel will meet to set the grade, which will be communicated to the students by the module coordination and subject to the ordinary review procedure, which is the joint responsibility of each tutor and the said coordination.

In the oral presentation, competencies associated with the presentation will be assessed according to the following rubrics available at the Moodle:

i) In the Research in Music Education sub-itinerary, the viva will consist of 10-15 minutes of presentation by the student + a turn of questions from the examining board.

ii) In the Research in Musicology sub-itinerary, the viva will last a total of 40 minutes: 20 minutes of presentation + 20 minutes of questions from the examining board.

Itinerary of Early Music Interpretation

The evaluation of the TFM/CFM will be done through tribunals formed by two or three members in acts of public defence that will value:

a) Report by the instrument teacher (10%).

b) Presentation of the performance in a public concert in a professional format (50%). The student's ability to perform and interpret in front of an audience in an open concert will be assessed through the rubrics published at the Moodle.

c) Report by the director responsible for the research work (10%).

d) Content, formal aspects and public defence of the research project (30%).

The oral defence of the project will last approximately 60 minutes and will consist of the following:

i) Presentation and defence of the project, lasting 20 minutes. *ii)* Time for questions from the panel (reply). *iii)* Additional answers and clarifications by the student (counter-reply). This section will be assessed through the rubrics published at the Moodle.

Other considerations common to both itineraries

1) By general indication of the Faculty, the Master's Final Project does not allow for a Single Assessment.

2) By general indication of the Faculty, the Master's Final Project does not have the possibility of retake after the internal process of ordinary revision by the degree programme. The extraordinary review procedure is governed by the general regulations of the Faculty for its execution.

3) A student who has not provided sufficient evidence of assessment throughout the course will be considered "Not Assessable".

4) To obtain the "Matrícula de Honor" award, the examining board members must submit a specific proposal by unanimous agreement at the time of signing their minutes. The Master's Coordination Committee will appoint a two-member committee that will take into account the following criteria for the definitive award of the "Honours Degree":

a) Overall grade of the TFM (up to 70%).

b) Average mark of the student's transcript in the rest of the modules taken (up to 30%).

5) In the event that the student carries out any type of irregularity that may lead to a significant variation in the grade of a given evaluation act, this will be graded with 0, regardless of the disciplinary process that may result from it. 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.

6) If the tests cannot be taken in person, their format will be adapted (without altering their weighting) to the possibilities offered by the virtual tools of the UAB/ESMUC. Homework, activities and class participation will be carried out through forums, wikis and/or discussions of exercises through Teams, etc. The lecturer will ensure that students have access to these resources or will offer them alternative resources that are available to them.

7) It is recommended that all TFMs with a final mark equal to or higher than 9 be published in the UAB DDD. To publish a TFM, the student must sign and submit the consent document from the Humanities Library to the TFM coordinator.

Bibliography

ALÍA MIRANDA, Francisco. *Técnicas de investigación para historiadores: las fuentes de la historia*. Madrid, Síntesis, 2005.

BEARD, David; GLOAG, Kenneth. *Musicology: The Key concepts*. London, Routledge, 2005.

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

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

FIORE, Carlo. *Preparare e scrivere la tesi in musica*. Milano, RCS Libri, 2000.

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.

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

Mc ADAMS, Stephen. *The cognitive psychology of human audition*. New York, Oxford University Press, 1993.

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

TREVOR, Herbert. *Music in words. A guide to researching and writing about music*. London, The Associated Boards, Royal Schools of Music, 2001.

Each tutor will be responsible for providing the specific bibliographical references needed for the development of each TFM, according to its concrete features.

Software

Not applicable

Language list

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