

Degree	Type	Year
Musicology	OB	3

Contact

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Teachers

German Gan Quesada

Teaching groups languages

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

Prerequisites

There are no compulsory requirements for the enrollment in this course.

Objectives and Contextualisation

On successfully completing this course, students will be able to:

1. Demonstrate their knowledge of the main artistic and intellectual trends, and of the periodization of 20th- and early 21st-centuries Music History, as well as of the musical languages and technological tools used in them.
2. Explain the development of the systems of music production, uses and reception of music repertoires within their sociopolitical and cultural contexts.
3. Analyse the impact of musical changes on the social groups and communities, emphasizing their current results.
4. Deploy a critical approach regarding artistic and musical processes in their historical environment.
5. Make proper use of the correct terminology concerning different methodologies applied to the study of musical trends developed throughout the 20th century and in present times.
6. Highlight the role of female composers and musicians in 20th-century and contemporary academic music composition.

Competences

- Critically analyse musical works from any of the points of view of the discipline of musicology.
- Identify and compare the different channels of reception and consumption of music in society and in culture in each period.
- Know and understand the historical evolution of music, its technical, stylistic, aesthetic and interpretative characteristics from a diachronic perspective.
- Make changes to methods and processes in the area of knowledge in order to provide innovative responses to society's needs and demands.
- 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 knowledge acquired to musical praxis, working with musicians through the analysis and contextualisation of different repertoires, both related to historical music and to the different manifestations of contemporary music.
- 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.
- Take sex- or gender-based inequalities into consideration when operating within one's own area of knowledge.
- Use digital tools and interpret specific documentary sources critically.

Learning Outcomes

1. Analysing ideas about an artistic phenomenon in a given cultural context.
2. Analysing the creators of an artistic phenomenon in a specific cultural context.
3. Analysing the recipients of an artistic phenomenon in a specific cultural context.
4. Apply the conceptualisation of philosophy, history, literature and anthropology to musical research.
5. Assess the reliability of sources, select relevant data and contrast information.
6. Communicate using language that is not sexist or discriminatory.
7. 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.
8. Contextualise new tendencies in musical creation in general historical evolution and observe its incorporation in the sociopolitical panorama in which they are framed.
9. Contextualise musical works in their historical and cultural setting from a critical perspective.
10. Correctly identify the essential repertoire and the main composers of each historical period.
11. Critically identify the different orientations of musical praxis that musicians apply to the music of each historical period.
12. Define the processes of periodisation and stylistic classification and usual typology in the historical conceptualisation of the musical fact.
13. Identify and critically assemble the basic bibliography that has shaped the field of study.
14. Identify and critically place different musical typologies in their historical periods.
15. Identify phenomena of the circulation of ideas in music proficiency.
16. Identify situations in which a change or improvement is needed.
17. Identify the complexity of music reception processes.
18. Identify the stylistic properties of each historical period.
19. Identifying the context of the historical processes.
20. Identifying the specific methods of history and their relationship with the analysis of particular facts.
21. Integrate knowledge acquired in the production of clear and concise appropriate to the academic and specialist communication.
22. Interpret the most important theoretical texts of each period.
23. Interrelate technological and scientific changes in each period with the creation and reception of music.
24. Link the periods of the history of music to periods of the history of art, in their similarities and differences.
25. Present knowledge about the history, art or other cultural movements.

26. Produce correct, precise and clear argumental and terminological writing of knowledge acquired, both in the area of musical specialisation and dissemination.
27. Propose new experience-based methods or alternative solutions.
28. Recognise in musical praxis element of different cultures and different historical periods.
29. Solve problems of a methodological nature in the area of musicology.
30. Use specific vocabulary of history correctly.
31. Use the vocabulary of musicology related to each period of history.

Content

This subject is structured into the following units and seminars:

Unit 1. Modernism and Avant-garde trends: the beginning of the 20th century.

Unit 2. Music during the inter-war period: *le retour à l'ordre*.

Seminar I. Revolution on Stage: Diaghilev's *Ballets Russes* (1909-1929).

Unit 3. Music, Politics and Authoritarian regimes.

Unit 4. Music(s) for a post-war world: Darmstadt and the second Avant-garde.

Seminar II. A Composer in Conflicting Times: Olivier Messiaen.

Unit 5. Postmodern pluralism (I): concept and practices of musical intertextuality.

Unit 6. Postmodern pluralism (II): musical actions, spatial and acousmatic experiences.

Unit 7. Rethinking form as process: minimalist trends.

Unit 8. The end of the Avant-garde paths: towards a new musical expression.

Unit 9. Sound gestures: new timbre resources and performance embodiment.

Unit 10. *Crossbreeding* and globalisation of music composition.

Unit 11. Music in the Digital Age: end of history or endless story?

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Analytical description of selected scores	10	0.4	2, 3, 1, 4, 26, 7, 9, 12, 17, 15, 25, 10, 11, 19, 20, 14, 18, 21, 8, 22, 23, 29, 30, 31, 24
Theoretical and practical sessions	26	1.04	2, 3, 1, 4, 26, 7, 9, 12, 17, 15, 25, 10, 11, 19, 20, 14, 18, 21, 8, 22, 23, 29, 30, 31, 24
Type: Supervised			
Group meetings - Text commentary and analytical seminars	11	0.44	2, 3, 1, 4, 26, 7, 9, 12, 17, 15,

Individual tutorials	2	0.08	
Reading and commentary of bibliographical sources	28	1.12	2, 3, 1, 4, 26, 7, 9, 12, 17, 15, 25, 10, 11, 19, 20, 14, 18, 21, 8, 22, 23, 29, 30, 31, 24
Type: Autonomous			
Search of bibliographical sources, preparation of the dossier of complementary music examples, analysis practice and individual study	67	2.68	2, 3, 1, 4, 26, 7, 9, 12, 17, 15, 25, 10, 11, 19, 20, 14, 18, 21, 8, 22, 23, 29, 30, 31, 24

Throughout the course, theoretical-practical lectures, in which a conceptualization and synthetic approach of every unit will be provided, alternate with others of a more open nature (commentaries of scores, auditions and texts, as well as seminars), from a flipped classroom methodological perspective. These practical sessions will be developed in small groups, depending on the size of the entire group.

In order to ensure the successful development of the students regarding the subject, two tutorials (one individual, another for the whole group) will be scheduled, to solve general enquiries on the syllabus and supervise the autonomous task of every student.

At the beginning of the course activities, an Moodle Class room will be opened as the only repository of the teaching materials and links needed for the preparation of the subject, according to its general schedule and to the legal copyright regulations. In this sense, this Moodle Class room is the reference space for the activities of the subject and for the communications related to it; any question concerning the subject is to be submitted, therefore, through the Moodle's mail and the lecturer will not answer enquiries sent to his main E-mail address.

Complementary music examples (Units 1-5 and 7)

Tema 1

GUSTAV MAHLER, *Symphony n. 2 'Resurrection'* (1888/94)

CARL NIELSEN, *Symphony n. 4 'Inextinguishable'* (1914/16)

MAURICE RAVEL, *Miroirs* (1904/05)

CLAUDE DEBUSSY, *La Mer* (1903/1909)

ARNOLD SCHÖNBERG, *Pierrot lunaire* op. 21 (1912)

CHARLES IVES, *Three Places in New England* (1910/14, rev. 1929)

FRANZ SCHREKER, *Kammersymphonie* (1916)

LEOŠ JANAČEK, *Sinfonietta* (1926)

Tema 2

REBECCA CLARKE, *Viola Sonata* (1919)

IGOR STRAVINSKY, *Apollon Musagète* (1927/28)

WILLIAM WALTON, *Belshazzar's Feast* (1930/31)

PAUL HINDEMITH, *Kammermusik n. 1* op. 24/1 (1921)

ALBERTO GINASTERA, *Estancia* op. 7 (1941)

ARNOLD SCHÖNBERG, *Wind Quintet* op. 26 (1924)

ALBAN BERG, *Der Wein* (1929)

ANTON WEBERN, *Piano Variations* op. 27 (1936)

Tema 3

OLIVIER MESSIAEN, *Quatuor pour la fin du temps* (1940)

BENJAMIN BRITTEN, *Les Illuminations* (1940)

ANDRÉ JOLIVET, *Les Trois Complaintes du Soldat* (1940)

DMITRI SHOSTAKOVICH, *Symphony n. 8* (1941)

LUIGI DALLAPICCOLA, *Il prigioniero* (1944/48)

Tema 4

ELISABETH LUYTENS, *Six tempi* op. 42 (1957)

KARLHEINZ STOCKHAUSEN, *Zyklus* (1959)

HENRI POUSSEUR, *Scambi* (1958)

ROBERT GERHARD, *Symphony n. 3 'Collages'* (1960)

LUIGI NONO, *Intolleranza 1960* (1960)

GYÖRGY LIGETI, *Nouvelles aventures* (1962/65)

WITOLD LUTOSŁAWSKI, *Cello Concerto* (1969/70)

PIERRE BOULEZ, *cummings ist der Dichter* (1970)

Tema 5

GEORG ROCHBERG, *Nach Bach* (1964)

PETER MAXWELL DAVIES, *Tenebrae super Gesualdo* (1972)

ALFRED SCHNITTKE, *String Quartet n. 3 3* (1983)

LUCIANO BERIO, *Rendering* (1989/90)

SOFIA GUBAIDULINA, *Reflections on B-A-C-H* (2002)

Tema 7

TERRY RILEY, *In C* (1964)

MORTON FELDMAN, *Rothko Chapel* (1971)

PHILIP GLASS, *String Quartet n. 3 'Mishima'* (1985)

ARVO PÄRT, *Berliner Messe* (1990)

JOHN ADAMS, *Dr. Atomic* (2005)

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

Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Dossier of complementary music examples	40%	2	0.08	2, 3, 1, 4, 6, 26, 7, 9, 12, 17, 15, 25, 10, 11, 19, 20, 13, 14, 18, 16, 21, 8, 22, 27, 23, 29, 30, 31, 5, 24
Final exam	30%	2	0.08	2, 3, 1, 4, 26, 7, 9, 12, 17, 15, 25, 10, 11, 19, 20, 14, 18, 21, 8, 22, 28, 23, 29, 30, 31, 24
Intermediate exam	30%	2	0.08	2, 3, 1, 4, 26, 7, 9, 12, 17, 25, 10, 11, 19, 20, 14, 18, 21, 8, 22, 23, 29, 30, 31, 24

Assessable activities are as follows:

- Two written exams, of theoretical-practical nature [pre-scheduled dates: April 8, 2026; June 1, 2026].
- Preparation of a dossier of complementary music examples, regarding units 1-5 and 7, an illustrative selection of which is copied at the end of the "Methodology" chapter. A specific deadline will be fixed for the delivery of the task, within the period June 8-19, 2026.

GENERAL INSTRUCTIONS FOR THE PREPARATION OF THE DOSSIER

1. At least one audition per topic must be included, according to the list of supplementary auditions. This is, however, a guideline; therefore, alternative auditions may be proposed, provided they correspond to the content and chronological scope of the topic and after consulting the instructor regarding their suitability.
2. Each audition entry must follow a template specifying the following fields: AUTHOR (CHRONOLOGY) / TITLE OF THE WORK (YEAR(S) OF COMPOSITION) / REFERENCE OF THE VERSION USED (CD/DVD, INTERNET LINK) AND PERFORMERS / COMMENTARY (2-3 pages per audition, with one and a half line spacing and font size 11).
3. The commentary must reflect the actual and specific audition of the selected example. Although consultation of complementary bibliography and/or scores is expected, the commentary has to be based on the impressions derived from direct listening, where aspects such as the general structure, the distribution of spaces of tension/relaxation, the handling of densities and occupation of instrumental registers (textures), dynamic areas, rhythmic continuities and discontinuities, interrelation between music and text (in vocal works), spatial dimension (operas, ballets or stage music watched in audiovisual format), etc. should be highlighted.

All assessment activities are obligatory and independent. Following the academic schedule established by the Faculty, students may retake assessment activities they have failed or compensate for any they have missed, provided that they have already performed assessment elements covering at least 60% of the course grade, and after discussing this possibility with the lecturer. The highest grade for this retaken activity is 6.

On carrying out each evaluation activity, lecturers will inform students (on Moodle) of the procedures to be followed for reviewing all grades awarded, and the date on which such a review will take place.

In the event of participating in 40% or less of the assessment elements of the course, the student will be classified as "not assessed" on their transcript.

IMPORTANT NOTICES

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.

In the event that tests or exams cannot be taken on-site, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

In this subject, the use of artificial intelligence (AI) technologies is exclusively allowed for bibliographic or information search tasks and for the translation of texts. Students must clearly identify which parts of the activity have been generated with these technologies, specify the tools used, and include a critical reflection on their influence on the process and outcome of the activity. The lack of transparency in the use of AI in assessable activities will be considered an academic malpractice and may lead to a partial or total penalty in the activity grade, or to greater sanctions in serious cases.

SINGLE ASSESSMENT [pre-scheduled date: June 2, 2026]: 1) Conceptual and factual test [30%]; 2) Historical/contextual test [30%]; 3) Dossier of complementary music examples [40%]. The same assessment requirements, method and grade averages will be used in the event of retaken or compensated failed activities, on the date established by the Faculty for this purpose.

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Wörner, Felix - Scheideler, Ullrich - Rupprecht, Philip Ernst. *Tonality since 1950*. Stuttgart: Franz Steiner Verlag, 2017.

Webresources

Databases and general webpages:

- The Living Composers Project [www.composers21.com]
- Base de Documentation sur la musique contemporain (B.R.A.H.M.S.), IRCAM [brahms.ircam.fr]
- Groupe de Recherches Musicales [inagrm.com./fr]
- Contemporánea, Fundación Juan March [<https://contemporanea.march.es/>]
- Associació Catalana de Compositors (ACC) [www.accompositors.com]
- Twelve-tone and Serial Composition: The first hundred years [<https://twelvetone100years.myportfolio.com/work>]

Journals:

- *Perspectives of New Music* [www.perspectivesofnewmusic.org], 1962-
- *Contemporary Music Review* [www.tandfonline.com/loi/gcmr20#.UdsA0KxmPKc], 1984-
- *Leonardo Music Journal* [<https://www.mitpressjournals.org/lmj>], 1991-2020
- *Organised Sound* [<https://www.cambridge.org/core/journals/organised-sound>], 1996-
- *Espacio sonoro* [espaciosonoro.tallersonoro.com], 2004-
- *Sonograma Magazine* [<http://sonograma.org/>], 2008-
- *Twentieth-Century Music* [<https://www.cambridge.org/core/journals/twentieth-century-music>], 2004-

Software

Does not apply.

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

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