UAB
Universitat Autònoma de Barcelona

Ethnomusicology

Code: 100646
ECTS Credits: 6

2025/2026

Degree	Type	Year
Musicology	OB	3

Contact

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Teachers

(External) Professor a dessignar

Teaching groups languages

You can view this information at the end of this
document.

Prerequisites

To take this subject, the students must have passed the subject "Music and Cultures". The basic knowledge taught in "Musical Language I" and "Musical Language II" is also required.

Objectives and Contextualisation

Review of the main lines of research in ethnomusicology with special attention to its development in the last forty years.

Study of the main theoretical and methodological concepts of research in the discipline.

Preparation for fieldwork.

Competences

- Apply technological and informatic media (internet, data bases, specific editing software and sound processing, etc.) to the discipline of musicology.
- Critically analyse musical works from any of the points of view of the discipline of musicology.
- Relate musical creations with their different contexts, differentiating between the social functions of music, its roles and that of the musician in society and in relation to other artistic manifestations.
- 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 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.

Learning Outcomes

1. Analse the different possible uses of music both in large cities and in other more distant societies in their customs, language and traditions according to the western model.
2. Apple basic working techniques in the field of ethnomusicology.
3. Apply and transmit knowledge acquired to the social demands related to the musics of other cultures.
4. Applying the knowledge of cultural variability and its genesis to avoid ethnocentric projections.
5. Communicate using language that is not sexist or discriminatory.
6. Discern basic elements in the main musical and cultural areas in the world and relate them to musical praxis.
7. Evaluate the main contemporary theoretical concepts and approaches related to ethnomusicology.
8. For work and consultations use computer tools specific to ethnomusicology and, in particular, to the Mediterranean area.
9. Identifying the theories about human species in their relation to society and culture production.
10. Identifying the theories concerning the different meanings of the concept of culture.
11. Interpreting the cultural diversity through ethnography.
12. Interpreting the relationships between different societies and cultures by applying the specific notions of Anthropology.
13. Prepare oral presentations on an analytical question and adapt them to the level and expectations of the audience or group.
14. Use basic vocabularyand tools to describe and transmit knowledge acquired through effective oral presentations of musicological content adapted to the audience.
15. Using the basic concepts of Social and Cultural Anthropology for the understanding of relationships between various societies and cultures.

Content

Ethnomusicology as a field of study. Review of contents of the subject "Music and cultures".

Music as a social and cultural fact.

Analytical models: The three stages of Josep Martí and the triangle of Alan Merriam.

Introduction to Fieldwork. General approaches and applications.

Mantle Hood and the concept of bi-musicality.

Sound structure and social structure.

Technology applied to research in ethnomusicology (I): a brief historical perspective; discussion of models and practical applications.

Theoretical approaches, 1980s and 1990s (rice, Finnegan, Vila)

Presentation of the research done in the subject.

READINGS:

Helen Meyers: "Ethnomusicology."

Mantle Hood: "Transcription and notation."

Alan Merriam: "The Anthropology of Music."

Tim Rice: "Towards the remodeling of ethnomusicology."

Charles Keil: "Participatory Discrepancies and the Power of Music."

Ruth Finnegan "Senderos de la vida urbana."

Simon Frith: "Towards an aesthetic of popular music."

Pablo Vila: "Identidades narrativas y música".

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lesson	30	1.2	1, 6, 10, 9, 12, 15
Seminaries and discussions around reading	15	0.6	6, 14
Type: Supervised			
Tutorials	7	0.28	13
Type: Autonomous			
Search information	15	0.6	2, 13, 14, 8
Study and reading	30	1.2	2, 13, 14, 8

The subject has a theoretical character but aims to provide the student with the necessary tools to address fieldwork in the field of ethnomusicology. Thus, expository sessions of general theoretical training will be alternated with others where the applicability of these theoretical paradigms will be discussed.

Expository sessions: conceptualization and synthesis of each one of the subjects of study. The aim is to show the different contemporary orientations of ethnomusicology and which are the most suitable means of research for each issue. They can be done both in the classroom and online.

Practical sessions, structured from the critical analysis of texts in the classroom, combining small group format, and synthesis sharing. They can be done both in the classroom and online.

Monographic work of observation of a musical situation and application of an own analytical model of the discipline. This work will put into practice the theoretical and practical knowledge acquired in the classroom through the autonomous work of the student.

15 minutes of a class will be reserved, within the timetable established by the centre/title, for the complementation by the students of the assessment surveys of the teaching staff's performance and the assessment of the subject.

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
Discussions and participation with collective exercices	10%	1	0.04	
Field work	35%	41	1.64	1, 4, 3, 2, 7, 5, 6, 10, 9, 11, 12, 13, 14, 15, 8
Planing a musical observation	10%	10	0.4	1, 4, 3, 2, 7, 5, 6, 10, 9, 11, 12, 13, 14, 15, 8
Test of theoretical subjects	45%	1	0.04	7, 14

The evaluation of the subject will be based on:

1. A written test that will aim to show the assimilation of the basic theoretical concepts acquired through the expository classes. It will have a weight of 45% of the total of the subject. For the overall calculation of the final mark, this test must be passed with a minimum qualification of 5 out of 10.

2. A planning work preparing the observation of a musical activity that must be descrived ans analysed using the concepts given in theory sessions. 10% of the total of the subject.

3. A monographic work based on the observation of a musical activity that must be descrived ans analysed using the concepts given in theory sessions. 35% of the total of the subject. For the overall calculation of the final mark, this work must have a minimum qualification of 5 out of 10.

4. Participation in the class discussions about obligatory readings. 10% of the total of the subject.

For this course, the use of Artificial Intelligence (AI) technologies is permitted exclusively for support tasks, such as bibliographic or information searches, text correction, or translations. Students must clearly identify which sections were generated with this technology, specify the tools used, and include a critical reflection on how they influenced the process and final results of this activity. Lack of transparency in the use of AI in an assessable activity will be considered a breach of academic honesty, which may result in a partial or total penalty in the activity grade, or greater sanctions.

A student who does not present the work within the established calendar will be considered "non-evaluable". A reassessment is planned for those students who do not reach the minimum grade. In no case will the mark of the theory test be considered if the monographic work has not been presented.

The test may be reviewed at a date and place advertised by the teacher on the Virtual Campus.

There will be an initial assessmentthat will not be counted in any case in the final grade of the subject.

This subject/module does not incorporate single assessment.

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.

Unique evaluation

Unique evaluation encompasses thethree evaluation. The monographic work has be done in 2,5 hours.

The percent will be: Test theoretical, 45%; Planing a musical observation 20 %; Test around field work, 35%.

The date will be published in the Campus Virtual.

Bibliography

MANDATORY READINGS

Finnegan, Ruth: "Senderos en la vida urbana", a *Las culturas musicales*. Madrid, Trotta.

Frith, Simon: "Hacia una estética de la música popular", a *Las culturas musicales*. Madrid, Trotta.

Keil, Charles: "Las discrepancias participatorias y el poder de la música", dins *Las culturas musicales.* Madrid, Trotta.

Merriam, Alan (1964): *The Anthropology of Music.* Evaston (Illinois), Northwestern University Press. Cap II. Meyers, Helen P.:

"Etnomusicología", a *Las culturas musicales. Lecturas de etnomusicología*, Madrid, Trotta.

Nettl, Bruno: "Últimas tendencias en etnomusicología", a *Las culturas musicales. Lecturas de etnomusicología*, Madrid, Trotta.

Rice, Timothy (1987): "*Toward the Remodeling of Ethnomusicology*" (amb la trad. castellana "Hacia la remodelación de la etnomusicología", a *Las culturas musicales.* Madrid, Trotta.

Rice, Timothy (1914): *Ethnomusicology: A very short introduction.* Oxford: Oxford University Press.

Small, Christopher (1980): *Música. Sociedad. Educación*. Madrid, Alianza editorial. Capítols I i II.

Vila, Pablo, 1996, "Identidades narrativas y música. Una primera propuesta teórica para entender sus relaciones" dins *Trans - TransculturalMusic Review*, 2:

<ahref="http://www.sibetrans.com/trans/a288/identidades-narrativas-y-musica-una-primera-propuesta-para-enter

COMPLEMENTARY BIBLIOGRAPHY

Blacking, John (1994): *Fins a quin punt l'home és músic?*, Vic, Eumo Editorial.

Bucciarelli, M. i Joncus, B. (ed) (2007). *Music as social and cultural practice*. New York: The Boodle Press.

Cámara de Landa, Enrique (2003): *Etnomusicología*, Madrid: ICCM.

Chiantore, Luca; Domínguez, Áurea; Martínez, Silvia (2016): *Escribir sobre música*. Valencia: Musikeon Books.

Cook, Nicholas (2001): *De Madonna al canto gregoriano*. Madrid: Alianza.

Hornbostel, Erich M. von: "Los problemas de la musicología comparada", a *Las culturas musicales. Lecturas de etnomusicología*, Madrid, Trotta.

Frith, Simon (1986): *Performing Rites. On the value of popular music*. Harvard University Press.

Frith, Simon & Goodwind, Andrew. (1990): *On record.* Londres: Pantheon Books.

Martí, Josep, (1996): "Música y Etnicidad: una introducción a la problemática" dins *Trans - Transcultural Music Review*, 2:

http://www.sibetrans.com/trans/a283/musica-y-etnicidad-una-introduccion-a-la-problematica

_____2000): *Más allá del arte. La música como generadora de realidades sociales,* Sant Cugat del Vallès, Deriva editorial.

Nettl, Bruno, 1996, *Música folklórica y tradicional de los continentes occidentales,* Madrid, Alianza editorial. (per a referència de les àrees culturals en música).

Middleton, Richard (1990)*: Studing popular music*. Filadelphia: Open University Press.

_____ (2000): *Reading pop.* New York: Oxford University Press.

Negus, Keith (1996): *Popular music in theory*, Cambridge: Polity Press.

Pelinski, Ramón (2000): *Invitación a la etnomusicología. Quince fragmentos y un tango*. Madrid, Akal.

Software

Any software required.

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	second semester	morning-mixed
(TE) Theory	1	Catalan	second semester	morning-mixed