

Degree programme	Type	Course
Musicology	OB	2

Contact lecturer

Name : Anna Andreu Prats

Email : anna.andreu@uab.cat

Prerequisites

This course has no prerequisites.

Group languages

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

Objectives

The aim of the course is to provide an introduction to musical instruments, their history, their individual characteristics and their classification.

This introduction focuses on:

- An overview of the main currents of organology.
- An overview of the classification of musical instruments.
- The identification of the different families of musical instruments.
- The social and historical contextualization of musical instruments.

Learning outcomes

1. Produce correct, precise and clear argumental and terminological writing of knowledge acquired, both in the area of musical specialisation and dissemination.
2. Integrate knowledge acquired in the production of clear and concise appropriate to the academic and specialist communication.
3. Use basic vocabulary and tools to describe and transmit knowledge acquired through effective oral presentations of musicological content adapted to the audience.
4. Prepare oral presentations on an analytical question and adapt them to the level and expectations of the audience or group.
5. Applying the knowledge of cultural variability and its genesis to avoid ethnocentric projections.
6. Identify and situate in the consumption of music in each period and each culture the corresponding musical instruments.
7. Identify and situate the main musical instrument in non-western, traditional, popular and urban cultures.
8. Identify the main concepts related to organology as well as the vocabulary specific to it.
9. Locate the main types of musical instrument in their correct historical context.
10. Demonstrate basic knowledge of research methodology in the field of organology.
11. Value and manage the main documentary and archive sources related to music instruments.

Contents

I- Organology and classification of musical instruments:

1. Concept of 'organology'.
2. Concept of 'musical instrument'.
3. Concept of 'classification of musical instruments'. Methodologies and classifications

II. Musical instruments: characteristics, sociocultural context, and historical development. An approach to the study of organology through examples from different eras (from the Middle Ages to the 21st century):

1. Cordophones
2. Aerophones
3. Membranophones
4. Idiophones
5. Electrophones

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
External lecturers	3	0.12	5, 6, 7, 8, 9, 10, 11
Readings	28	1.12	5, 6, 7, 8, 9, 11
Study	48.5	1.94	6, 7, 8, 9, 11
Oral and written tasks (individual)	6	0.24	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11
Classroom discussions	9	0.36	5, 6, 7, 8, 9, 10, 11
Lectures	24	0.96	5, 6, 7, 8, 9, 11
Oral discussions and written tasks (group)	6	0.24	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11

The classes of the course will alternate explanations by the teacher with exercises that the students will carry out individually or in groups. Some of these exercises will be case studies. Colloquiums and/or debates will also be held based on readings previously carried out by the students. Eventually, specialists in the field will be invited to give conferences on topics related to the subject and, if the coordination of schedules allows it, visits can be done.

A collaboration will be made with the CATICAT database based on the service-learning methodology.

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	Weight	Hours	ECTS	Learning outcomes
Exam 1	30%	1.5	0.06	1, 2, 5, 6, 7, 8, 9, 10, 11
Exam 3	25%	1.5	0.06	1, 2, 5, 6, 7, 8, 9, 10, 11
Practical exercise	15%	21	0.84	1, 2, 5, 6, 7, 8, 9, 10, 11
Exam 2	25%	1.5	0.06	1, 2, 5, 6, 7, 8, 9, 10, 11
Class attendance and participation	5%	0	0	3, 4, 5, 6, 7, 8, 9, 10, 11

- Partial exam 1 (basic concepts and classification of instruments). Overall weight in the final grade: 30%.
- Partial exam 2 (musical instruments). Overall weight in the final grade: 25%.
- Partial exam 3 (musical instruments). Overall weight in the final grade: 25%.
- Practical exercise: collaboration with the CATICAT database. Overall weight in the final grade: 15%.
- Attendance and participation. Overall weight in the final grade: 5%.

The dates of the evaluation activities will be set at the beginning of the course.

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.

Re-evaluation process: On the resit date set by the Faculty, students who have an average grade of less than 5 (out of 10), will be able to take an exam that will bring together contents of the subject, and will have a maximum weight equivalent to 90% of the final grade.

Non-evaluable: Students will obtain a Not assessed/Not evaluable course grade unless they have submitted more than 30% of the assessment items.

Important: 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.

The use of Artificial Intelligence (AI) technologies is not allowed in any phase. Any work that includes fragments generated with AI will be considered an instance of academic dishonesty and may result in a partial or total penalty on the activity grade, or more severe sanctions in some cases.

Single Assessment

Students who opt for it, must perform on the date reported on the Virtual Campus the following elements:

1. Evaluation on basic concepts and classification systems (40%)
2. Evaluation on western instruments (40%)
3. Practical exercise (20%)

The same review system and the same recovery and non-evaluable criteria will apply as for continuous assessment.

Bibliography

Bibliography

A- On classifications of musical instruments:

HORNBOSTEL, Erich M. von - SACHS Curt, "Classification of Musical Instruments" *The Galpin Society Journal* XIV (1961), p. 3-29 (traducció catalana de M. Antònia Juan: *Butlletí de la Societat Catalana de Musicologia* III (1995), p. 97-117). Vegeu l'actualització d'aquesta classificació (2011/2017) a: <http://www.mimo-international.com/documents/hornbostel%20sachs.pdf> i la traducció castellana de Javier Serrano Godoy a: <https://www.dropbox.com/s/4fsqp2s1iwrrale/Serrano%20Godoy%2C%20Javier.%20Clasificaci%C3%B3n%20de%20instrumentos%20musicales.pdf?dl=1>

KARTOMI, Margaret J., *On Concepts and Classifications of Musical Instruments* (Chicago & London: University of Chicago Press, 1990).

B- General references:

BALLESTER, Jordi, *Els instruments musicals a la Corona d'Aragó (1350-1500): Els cordòfons* (Sant Cugat del Vallès: Amelia Romero, 2000).

BENADE, Arthur H., *Fundamentals of Musical Acoustics* (New York: Dover, 1976 /R. 1990).

BORDAS, Cristina - VÁZQUEZ, Elena (eds.), *Colecciones de instrumentos musicales. Recomendaciones para su gestión* (Madrid: Centro de Documentación de las Artes Escénicas y de la Música. INAEM, 2019) <https://www.musicadanza.es/ficheros/documentos/colecciones-de-instrumentos>

BOVERMANN, Till et al. (eds.), *Musical Instruments in the 21st Century* (Singapore: Springer 2017)

CALVO-MANZANO, Antonio, *Acústica físico-musical* (Madrid: Real Musical, 1991).

DIAGO JIMÉNEZ, José María, *Isidoro de Sevilla y la música II. Los instrumentos musicales*. (Madrid: Sínderesis, 2024).

FALCÓ, Anaís, *Instrumentos de música tradicionales* (Figueres: Brau, 2022).

HOPKIN, Bart, *Musical Instrument Design: Practical Information for Instrument Making*. (Tucson: See Sharp Press, 1996)

HOPKIN, Bart & TEWARI, Sudhu, *Sound Inventions. Selected Articles from Experimental Musical Instruments* (Waltham, Massachusetts: Focal Press, 2021).

MATTHEWS, Wade, *El instrumento musical*. (Madrid: Turner, 2022).

MEUCCI, Renato, *Strumentaio*. (Venezia: Marsilio, 2010).

MONTAGU, Jeremy, *Origins and development of musical instruments* (Lanham: The Scarecrow press, 2007).

RÉVEILLAC, Jean-Michel, *Electronic Music Machines: The New Musical Instruments* (London:Iste, 2019).

SACHS, Curt, *The History of Musical Instruments* (New York: Norton, 1940 / R. Mineola :Dover Publications, 2006) [versió castellana: *Historia universal de los instrumentos musicales* (Buenos Aires: Centurió, 1947)].

SÈVE, Bernard, *El instrumento musical, un estudio filosófico*. (Madrid: Acantilado, 2018).

STRAUCHEN-SCHERER, bradley, *Musical Bodies*. (New York:The Metropolitan Museum of Art, 2026).

TRANCHEFORT, François-René, *Los instrumentos musicales en el mundo* (Madrid: Alianza, 1985 / R. 1994).

C- Dictionaries and catalogues:

The New Grove Dictionary of Music and Musicians (London, 1980 / R. 2001) i *The New Grove Dictionary of Musical Instruments* (London, 1985). Online version: <https://www-oxfordmusiconline-com.ore.uab.cat/>

ANDRÉS, Ramón, *Diccionario de instrumentos musicales. De Píndaro a J.S. Bach* (Barcelona: Bibliograf, 1995).

BORDAS,Cristina, *Instrumentos musicales en colecciones españolas* (Madrid: Ministerio de Educación y Cultura - Instituto Complutense de Ciencias Musicales, 1999).

MAERSCH, Klaus - ROHDE, Ulrich - SEIFFERT, Otto - SINGER, Ute, *Atlas de los instrumentos musicales* (Madrid: Alianza, 1994).

D-Magazines:

The Galpin Society Journal

Musique - Images - Instruments

Journal of the American Musical Instrument Society

Links (museums and associations):

CATICAT - Catàleg d'instruments de Catalunya: [Caticat Catàleg d'instruments de Catalunya | Caticat](#)

MIMO - Musical Instruments Museums Online: https://mimo-international.com/MIMO/default.aspx?_lg=ca-ES

Museu de la Música de Barcelona: www.museumusica.bcn.es

Software

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Course groups and languages

The information provided is provisional until November 30. After this date, you will be able to consult the language of each group through this [link](#). To access the information, you will need to enter the course CODE

Type of teaching	Group	Language	Semester	Shift
(TE) Theory	1	Catalan	first semester	morning-mixed
(PAUL) Classroom practices	1	Catalan	first semester	morning-mixed