

Degree programme	Type	Course
Musicology	FB	1

Contact lecturer

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Prerequisites

It is desirable (but not strictly necessary) to have a basic musical knowledge.

Group languages

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

Objectives

The objective of the subject is to introduce students to the understanding of music as a cultural phenomenon, closely linked to the social and symbolic contexts in which it is manifested. This perspective allows us to recognize the diversity of cultural environments and the different logics of social organization, together with the multiple forms of musical structure and the spaces of activity in each music present.

Through this approach, we seek to offer a broad and contextualized view of various musical traditions of the world, explained from their human environment. Això has to identify major cultural areas in relation to the six musical practices and introduce the fundamental elements of the culturalist approach of the anthropology of music and ethnomusicology.

Learning outcomes

1. Summarising acquired knowledge about the origin and transformations experienced in its several fields of study.
2. Analysing the recipients of an artistic phenomenon in a specific cultural context.
3. Critically taking part in classroom oral debates and using the discipline's specific vocabulary.
4. Drawing up an academic text using the discipline's specific vocabulary.
5. Recognise the role of music and art in today's society, its function in performing arts, its relation to audio-visual culture, technology and informatics, as a well as with culture and leisure companies.
6. Identify the main trends in current musical research.
7. Conceptualize the notion of music as a vision between cultures and in a critical position present in our social surroundings.
8. 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.
9. 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.
10. Discern the basic elements of the main areas of music and culture and relate them to musical praxis. Develop the experience of cultural relativity in the act of listening.
11. Recognise in musical praxis element of different cultures and different historical periods.
12. Apply and transmit knowledge acquired to the social demands related to the musics of other cultures.
13. Identify situations in which a change or improvement is needed.

14. Communicate using language that is not sexist or discriminatory.
15. Analyse a situation and identify points for improvement.

Contents

Music as a communicative and relational practice: conceptual and methodological implications for the study of musical phenomena.

Sound organisation as a cultural construct: contrast and coexistence of diverse auditory paradigms.

Diversity in musical structuring: sound organisation, vocal and instrumental practices, and systems of transmission in various cultural contexts.

Musical practices and worldview: the relationship between music, territory, memory and spirituality.

Collective vocal systems and oral polyphony: forms of participation, listening and collective expression.

Rhythmic and metric organization in non-Western contexts: alternative notions of pulse, cycle and asymmetry.

Extended vocal techniques and multiphonic practices as cultural forms of expression and identity.

Music and sociopolitical context: symbolic and political uses of sound in contexts of resistance, oppression or affirmation.

Conceptual and methodological tensions: art/popular, oral/written, authorship/anonymity, and their implications for musical research.

Gender and music: roles, representations and practices associated with gender in diverse contexts.

Conceptual foundations of ethnomusicology and epistemological conflicts: emic/etic perspectives; function vs. purpose; processes of enculturation and acculturation; cultural appropriation; ethnicity; social relevance; gender; identity narratives; synchronic and diachronic approaches.

Introduction to technologies applied to musicological research.

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
Study of class contents	70	2.8	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15
Information search	30	1.2	1, 2, 5, 6, 7, 9, 10, 11, 12
Debate Seminars	15	0.6	1, 3, 6, 7, 8, 9, 10, 11, 12, 14, 15
Supervision	2	0.08	7, 9, 10, 13, 14, 15
Theory sessions	30	1.2	2, 5, 6, 7, 9, 10, 11, 12, 13, 14, 15

The course combines theoretical and practical aspects. Lecture sessions offering general theoretical training alternate with sessions where theoretical concepts are discussed collectively.

The students will be assessed on their understanding of concepts related to ethnomusicology and the anthropology of music within the context of the social sciences and humanities, as well as their ability to situate the major musical and cultural areas studied.

15 minutes of each class will be reserved, within the timeframe established by the school/degree program, for students to complete the surveys evaluating the teaching staff's performance and the course evaluation.

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
Participation and collective exercises	10%	1	0.04	1, 2, 3, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15
Mid term exam	45%	1	0.04	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15
Final exam	45%	1	0.04	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15

Assessment of the course is based on the following elements:

Two written exams aimed at demonstrating the assimilation of the basic theoretical concepts covered in the lectures. These two exams, scheduled for the middle and the end of the course, will each count for 45% of the final grade. The remaining 10% of the final grade will be based on attendance and active participation in class, through continuous assessment exercises.

Students who do not sit either of the two knowledge-based exams will be classified as "not assessable". A resit opportunity will be offered to those who do not reach the minimum passing mark (5) in the regular assessment.

An initial diagnostic assessment will be carried out, but this will not count towards the final grade for the course under any circumstances.

At the time of each assessment activity, the lecturer will inform students via Moodle of the procedure and the date for grade review.

For this course, the use of Artificial Intelligence (AI) technologies is permitted exclusively for support tasks, such as bibliographic or information searches, text correction, translations, and other similar uses expressly authorised by the teaching staff. In any written activity, students must clearly indicate which parts have been generated or assisted by these technologies, specify the tools used, and include a critical reflection on how they influenced the process and the final outcome. A lack of transparency in the use of AI in any assessable

activity will be considered academic dishonesty and may lead to partial or total penalisation of the grade for that activity.

This course does not allow 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.

Erasmus and exchange students who request to advance an exam must present a document from their home university justifying their request.

Bibliography

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Roquer, Jordi, Rey, Mauricio, & Sola, Gala. (2019). Remixing Merriam, rethinking the prism. In Encabo, Enrique (Ed.), *Bits, cámara, acción* (pp. 175-188). El Poblet Edicions.

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Software

AUDACITY

<https://www.audacityteam.org>

NEARPOD I

<https://nearpod.com>

REAPER Digital Audio Workstation.

<https://www.reaper.fm>

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