

Degree programme	Type	Course
Musicology	OB	2

Contact lecturer

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Prerequisites

In this course the competencies acquired in *Musical Language I* and *II* are put into practice. A competency in Catalan, Spanish and English is required for reading academic texts and engaging with audiovisual resources in these languages.

Group languages

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

Objectives

The aim of this course is to provide students with basic tools that allow them to deconstruct musical compositions, dividing them into more or less independent parts, as well as finding the relationships between them, and thus understanding how musical compositions are built.

Learning outcomes

1. Summarising acquired knowledge about the origin and transformations experienced in its several fields of study.
2. Produce correct, precise and clear argumental and terminological writing of knowledge acquired, both in the area of musical specialisation and dissemination.
3. Integrate knowledge acquired in the production of clear and concise appropriate to the academic and specialist communication.
4. Use basic vocabulary and tools to describe and transmit knowledge acquired through effective oral presentations of musicological content adapted to the audience.
5. Prepare oral presentations on an analytical question and adapt them to the level and expectations of the audience or group.
6. Submitting works in accordance with both individual and small group demands and personal styles.
7. Assimilate rudiments of musical language (reading, harmony, counterpoint, musical forms) in their current perspective.
8. Recognise the main analytical models and their application in musical works.
9. Understand the propaedeutic use of musical analysis, especially in its semiological approach.
10. Discern the objective of musical analysis.
11. Identify the most pertinent methodologies to use according to the objectives to be demonstrated or found through musical analysis.
12. Make correct use of the terminology of each analytical system.
13. Relate the different analytical methods to their principal or secondary scientific and philosophical substrata.
14. Make correct use of the methods of musical analysis.
15. Draw conclusions for musical interpretation from the application of different analytical methods.

16. Draw hermeneutic conclusions from the analysis of scores, applying different analytical methods.
17. Establish links between musical analysis and other musicological disciplines, with the aim of understanding the complementary character of the auxiliary discipline.

Contents

The thematic blocks covered in the course are presented below. The sequencing of content by class session will be detailed in the course space on the Virtual Campus.

Introductory block

- Principles, objectives and functions of musical analysis
- Basic methods for musical analysis

Core block

- Melodic analysis
- Rhythmic analysis
- Harmonic analysis
- Structural analysis

Expansion block: Specific perspectives

- Analysis of atonal and electronic music
- Analysis of music and movement
- Analysis of musical performance

The contents will be adapted to the pace and interests of the students; therefore, the contents of the third block are subject to change.

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
In-class activities and discussions	22.5	0.9	1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 14, 15, 16
Study and reading of texts	30	1.2	1, 6, 7, 8, 9, 10, 11, 12, 13, 17
Analysis exercises	10	0.4	7, 8, 11, 14, 15, 16
Lectures	21	0.84	4, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17
Project supervision tutorials	5	0.2	2, 3, 4, 5, 6, 8, 10, 11, 12, 14

This course is based on the premise that analysis is learned by analyzing and reading analyses. For this reason, the course methodology is predominantly practical in nature, while also including theoretical aspects.

Theoretical content is introduced in lectures given by the lecturer, supported by recommended readings that students can work on at home.

The bulk of the course consists in the application of concepts learned in the theoretical sessions and readings, through the completion of practical activities. These activities include both the elaboration of analyses of pieces proposed by the lecturer, and the peer review of analyses produced by fellow students.

With the aim of providing tools for the analysis of any musical expression, while acknowledging the weight that the European classical tradition carries both in the discipline and in the degree program, the repertoire of

pieces proposed for practical activities will include, for each task, examples from both the European classical repertoire and other traditions - traditional, popular and urban, historical and contemporary, orally and written transmitted.

Finally, in order to foster analytical autonomy and give space to the individual interests of students, a project is proposed consisting of an in-depth analysis of a piece chosen by each student, agreed upon in advance with the lecturer.

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
Written test on theoretical content	25%	1.5	0.06	1, 2, 7, 8, 9, 10, 12, 13, 15, 16, 17
Musical analysis project	35%	30	1.2	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 15, 16
Peer assessment	15%	15	0.6	2, 4, 8, 11, 12, 14, 15, 16
Analytical practice activities	25%	15	0.6	6, 7, 8, 9, 11, 12, 14

Continuous assessment

Assessment activities

- Practical musical analysis activities at home and in class, accounting for 25% of the final grade
- Independent musical analysis project, accounting for 35% of the final grade
- Peer assessment of classmates' work, accounting for 15% of the final grade
- Written test on theoretical content, accounting for 25% of the final grade

The dates and details of these assessment activities will be published in the course space on the Virtual Campus.

Completion of both the written test and the musical analysis project are mandatory requirements to pass the course.

Students will obtain a not assessed/not submitted course grade unless they have submitted more than 30 % of the assessment items.

Grade review

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

Resit

To be eligible for the resit, students must have completed the written test and the musical analysis project, as well as one third of the practical activities. Only the written test and the musical analysis project are eligible for resit.

Single assessment

Assessment activities

- Submission of the independent musical analysis project, accounting for 35% of the final grade
- Written test on theoretical content, accounting for 25% of the final grade
- Practical musical analysis activities, accounting for 25% of the final grade
- Critical commentary on musical analyses produced by classmates, accounting for 15% of the final grade

The dates and details of these assessment activities will be published in the course space on the Virtual Campus.

Completion of both the written test and the musical analysis project are mandatory requirements to pass the course.

Students will obtain a not assessed/not submitted course grade unless they have submitted more than 30 % of the assessment items.

Grade review

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

Resit

To be eligible for the resit, students must have completed all planned assessment activities. Only the written test and the musical analysis project are eligible for resit.

Irregularities (plagiarism/fraud)

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.

Use of Artificial Intelligence (AI)

This subject allows the use of AI technologies as an integral part of the submitted work, provided that the final result reflects a significant contribution from the student in terms of analysis and personal reflection. The student must clearly (i) identify which parts have been generated using AI technology; (ii) specify the tools used; and (iii) include a critical reflection on how these have influenced the process and final outcome of the activity.

Lack of transparency regarding the use of AI in the assessed activity will be considered academic dishonesty; the corresponding grade may be lowered, or the work may even be awarded a zero. In cases of greater infringement, more serious action may be taken.

Exchange students

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

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Online Resources

- AUTRIM: Automated Transcription for Indian Music. National Centre for the Performing Arts, Mumbai. Accessed June 2025. <https://autrimncpa.wordpress.com>.
- BachChoraleHarmony.com. Accessed June 2025. <https://bachchoraleharmony.com>.
- MaqamWorld. Accessed June 2025. <https://www.maqamworld.com>.
- musictheory.net. Accessed June 2025. <https://www.musictheory.net>.
- Open Music Theory v2. Accessed June 2025. <https://viva.pressbooks.pub/openmusictheory/>.

SchenkerGUIDE. Accessed June 2025. <https://www.schenkerguide.com>.

Software

No specific software is required for this course. Optionally, the following tools are recommended: MuseScore (<https://musescore.org/>) for score editing and Sonic Visualiser (<https://www.sonicvisualiser.org/>) for audio file analysis.

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	second semester	morning-mixed
(PAUL) Classroom practices	1	Catalan	second semester	morning-mixed