

Degree programme	Type	Course
Musicology	OP	3
Musicology	OP	4

Contact lecturer

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Prerequisites

No specific prior knowledge is required to complete the course.

Group languages

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

Objectives

- To be able to recognize the different historical stages and stylistic tendencies in audiovisual creation.
- To be able to reflect on and innovate regarding the different tendencies in contemporary audiovisual creation.
- To know and apply different audiovisual analytical methodologies.
- To be able to practically apply (in various audiovisual projects) the theoretical knowledge acquired.
- To acquire essential skills for the creation of the sonic and musical section of an audiovisual project.

Learning outcomes

1. Dominate and relate the technical language of music analysis to the contexts of History of music on a basic level.
2. Relate and argue in a coherent and ordered manner the projects of the subject with the rudimentary knowledge of musicology.
3. Coherently relate the data included in audiovisual documents to argue their discourse.
4. Carry out projects and/or give presentations using the appropriate terminology corresponding to the analyses used by images and music as support in their language.
5. Distinguish between the basic tools to carry out research autonomously.
6. Relate images to music analysing their social functions and the relationship between music and images in a cultural environment.
7. Identify the new functions of music in audiovisual media.
8. Identify the different musical languages and relate them to the different historical period in which they were developed.
9. Recognise the different functions of audi-visual discourse, staying up to date with new analytical methods.
10. Use different technological and computer methods as support for projects and analysis.
11. Identify new lines of research according to the changes taking place in audiovisual media.

Contents

HISTORY BLOCK

1. The origins of cinema and sound practices during the silent film era
2. The early years of sound cinema
3. The classical soundtrack: Hollywood in the 1930s and 1940s
4. Diverse trends in the 1950s and 1960s.
5. Rock and electronic music.
6. Music videos
7. Video game music
8. Contemporary trends: prosumers and transmedia

ANALYSIS BLOCK

1. Analytical models of film music
2. Functions of music in cinema
3. Basic analytical concepts for film analysis
4. Musical functions in music videos, video games, and new audiovisual formats
5. Practical analytical exercises

AUDIOVISUAL CREATION BLOCK

1. Practical exercises using a variety of audiovisual creative techniques
2. Creation of an audiovisual project with an original soundtrack

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
Analysis Block - On-site lessons	22	0.88	
Audiovisual Creation Block- On-site lessons	23	0.92	
Organization of notes and class material	15	0.6	
Creation and writing the proposed projects	25	1	
Study of the course matter	25	1	
History Block - On-site lessons	30	1.2	
Project presentation	3	0.12	
Individual or group supervision	4	0.16	

The first block consists of theoretical lectures delivered by the teaching staff, with the aim of providing the conceptual and methodological foundations of the subject.

The second block combines theoretical and practical sessions, including the analysis of specific case studies, activities for the application of course content, and student presentations in class.

The third block is primarily practice-oriented and is devoted to the development of a project involving the creation of the soundtrack and musical design for an audiovisual excerpt, integrating the knowledge acquired throughout the course through the use of professional music production and audio editing software.

Innovative teaching methodologies used in the course:

The course primarily adopts the Project-Based Learning (PBL) methodology, structured around the

development of a complete sound creation project for an audiovisual work. This methodology is complemented by active learning strategies, collaborative learning, and formative assessment through continuous feedback. In addition, digital technologies are integrated through the use of professional music production and digital audio software, fostering the development of the technical and creative competencies required in professional practice.

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
History Block	40%	1.5	0.06	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11
Audiovisual Creation Block	25%	0	0	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11
Analysis Block	35%	1.5	0.06	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11

To pass the course, students must obtain an overall average grade of 5/10.

CONTINUOUS ASSESSMENT

The following assessment activities will be completed during the course:

- History Block (40%): A written examination covering the theoretical content addressed in class.
- Analysis Block (35%): A written examination covering the theoretical content addressed in class, accounting for up to 8 points (out of 10) of the grade for this block. In addition, practical in-class exercises will contribute up to 2 points to the block grade.
- Audiovisual Creation Block (25%): Projects will be assessed according to the quality of the work in relation to the criteria covered in class, using a rubric, instructor assessment, and peer assessment.

In the event of partial non-submission of coursework or failure to pass one or more of the written examinations, students may resit up to two assessment components on the date established by the Faculty, provided they have obtained a minimum overall average of 3.5/10 across all assessment activities. The highest possible grade for any resit assessment is 5/10.

SINGLE ASSESSMENT

Choosing the single assessment option does not exempt students from attending classes.

The single assessment will consist of three assessment components, to be completed on a date that will be announced after the beginning of the course through the Virtual Campus: a written examination covering the contents of the History Block (40%), a written examination covering the contents of the Analysis Block (35%), and the submission of an Audiovisual Creation Project (25%). The same resit policy as for continuous assessment will apply.

ADDITIONAL CONSIDERATIONS

- 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.
- Submission of any coursework or attendance at any written examination constitutes participation in the course assessment. Consequently, only students who have not completed any assessment activity throughout the semester will be eligible for a final grade of "Not Assessed/ Not Submitted".

- If on-campus assessment cannot be carried out, the assessment format will be adapted (while maintaining the same weighting) to the virtual tools provided by the UAB. Coursework, class activities, and participation will take place through forums, wikis, Microsoft Teams discussions, or similar platforms. The instructor will ensure that students have access to these resources or will provide alternative arrangements whenever possible.
- 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.
- 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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CHION, Michel. *La audiovisión. Introducción a un análisis conjunto de la imagen y el sonido*. Barcelona: Paidós Comunicación, 1993.

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COLLINS, Karen. *Game Sound. An Introduction to the History, Theory, and Practice of Video Game Music and Sound Design*, MIT Press, 2008.

COOK, Nicholas. *Analising musical multimedia*. Oxford University Press, 2000.

EISENSTEIN, Sergei. *Hacia una teoría del montaje*. Barcelona: Paidós Comunicación, 2001.

GORBMAN, Claudia. *Unheard Melodies. Narrative Film Music*. Bloomington: Indiana University Press, 1987.

KALINAK, Kathryn. *Film Music. A very short introduction*. USA: Oxford University Press, 2010.

KAMP, Michiel. *Four Ways of Hearing Video Game Music*, Oxford University Press, 2024.

LÓPEZ GÓMEZ, Lidia (ed.). *Popular Music in Spanish Cinema*, Routledge, 2024.

LÓPEZ GÓMEZ, Lidia (ed.). *Music, Sound and Identity in Video Games*, Palgrave, 2025.

OLARTE, Matilde (ed.). *La música en los medios audiovisuales*. Salamanca: Plaza Universitaria Ediciones, 2005.

PAVIS, Patrice. *El análisis de los espectáculos. Teatro, mimo, danza, cine*. Barcelona: Paidós comunicación, 2000.

SUMMERS, Tim. *Understanding video game music*, Cambridge University Press, 2018.

TAGG, Philip. *Music's Meanings. A modern musicology for non-musos*. New York: The Mass Media Music Scholars' Press (MMMSP), 2013.

VERNALIS, Carol. *Unruly Media: YouTube, Music Video, and the New Digital Cinema*, OUP, 2013.

Software

The programme REAPER (or similar, according to the students' preference) will be used in the Audiovisual Creation Block.

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