

28211 - History of music

Syllabus Information

Academic year: 2023/24

Subject: 28211 - History of music

Faculty / School: 103 - Facultad de Filosofía y Letras

Degree: 420 - Degree in History of Art

619 - Degree in History of Art

ECTS: 9.0

Year: 2

Semester: Second semester

Subject type: Basic Education

Module:

1. General information

The objective of this subject is to provide the fundamental bases for the study and analysis of the musical manifestations, characteristics, composers and evolution of the forms, functions and meanings of European music from the Middle Ages to the present.

These approaches and objectives are aligned with the Sustainable Development Goals (SDGs) of the 2030 Agenda of United Nations (<https://www.un.org/sustainabledevelopment/es/>), in such a way that the acquisition of the learning results of the subject provides training and competence to contribute to some extent to their achievement, specifically, with the following Goals 4: Quality Education; 5. Gender Equality. 10 Reduction of inequalities; 16: Peace, justice and strong institutions; 17: Alliances to Achieve Objectives.

2. Learning results

In order to pass this subject, the students shall demonstrate they has acquired the following results:

- Is able to analyse aesthetic phenomena, abstract about them and synthesize them in an adequate way (referred to CG01).
- Is able to demonstrate that they has developed those learning skills necessary to undertake further studies with a high degree of autonomy (referred to CB5)
- Is able to demonstrate a basic knowledge of humanistic disciplines that allow the understanding of the artistic work in its historical-cultural context (referred to CE01)
- Is able to interpret the artistic-musical work as a product of the historical, social, economic, political, ideological, religious and individual context in which it was created (referred to CG08),

3. Syllabus

1. Introduction: musical time and historical time.
2. Orality, writing and memory: music in the Middle Ages.
3. The emergence of the musical work in the Renaissance.
4. Style and affection in the music of the 17th century.
5. Thresholds of musical modernity: the invention of the public sphere.
6. Originality, classicism and canon.
7. Romanticism.
8. Historicism and progress.
9. The three modernisms of the 20th century.
10. Narrative crisis and musical postmodernity

4. Academic activities

The subject provides the student with a global vision of European music in its historical development from a contextual methodology. By comparison, basic reflections are offered on the specificity of the European concept of music compared to that of other cultures as well as on the diversity of European musical practices.

- 1) **Theoretical classes:** they will adopt the format of oral presentations by the teacher of the theoretical contents of the subject (lectures)
- 2) **Practical classes:** Practice of commentary and interpretation of auditions, texts and musical iconographic testimonies.
- 3) **Study and personal work.**
- 4) **Tutorials.**
- 5) **Assessment tests.**

5. Assessment system

First call

Global assessment (to be carried out on the date established in the academic calendar), which constitutes 100% of the final grade. It consists of the following evaluation activities:

- **Practice report (20%):** To be performed on the day of the test (20%). Duration: 1 h. Written test of a practical nature, consisting of listening to and commenting on three musical excerpts selected from the list of auditions in the program.
- **Individual work (20%):** To be submitted on the day of the test (20%). Review of a reading that will be indicated by the teacher (maximum 5 pages).
- **Exam (60%):** Duration: 1.30 h. It will consist of two parts: a) General development of a topic on the subject of the program to choose between 2 options; b) Two specific questions.

Assessment criteria: degree of knowledge of the subject; organization of the presentation; capacity for analysis and synthesis; adequate use of terminology. In the practical exercise, the correct identification of the piece and the appropriate commentary on its historical context will be assessed.

Second call

Global assessment (100%) identical to the first call.