

Degree	Type	Year	Semester
2500240 Musicology	OT	3	0
2500240 Musicology	OT	4	0

Contact

Name: Xavier Daufí i Rodergas

Email: Xavier.Daufi@uab.cat

Use of languages

Principal working language: catalan (cat)

Some groups entirely in English: No

Some groups entirely in Catalan: Yes

Some groups entirely in Spanish: No

Prerequisites

There are no special prerequisites

Objectives and Contextualisation

The course aims at a full understanding of the most significant aspects of Hispanic Music History, while, at the same time, placing those aspects in the context where they arose and relating them with the rest of Europe. The evolutionary aspects of the musical style that was given in different geographical areas of the Iberian Peninsula will also be studied.

At the end of the course:

- Students will be able to correctly identify the stylistic peculiarities belonging to each period and each specific genre.
- Students will be able to analyze, from scores and auditions, the stylistic traits belonging to a certain time and a certain genre.
- They will have to know the main composers and the most prominent Hispanic musical repertoire.
- Students will be able to contextualize musical works, establishing a link between the forms and stylistic musical features, and social, economic and cultural context in which they occur.
- They will have to be able to handle with critical knowledge and scientific rigor the most important literature and musicological sources of the different studied periods, both to expand knowledge and for research.

Content

1. Middle Ages

1.1. Music in the primitive Hispanic Church

1.2. Gregorian chant in the Iberian Peninsula: formation, development and consolidation. Paraliturgical forms: tropes, sequences and others.

1.3. The origins of polyphony in the Iberian Peninsula: the Codex Calixtinus, Toledo Manuscript and Codex de las Huelgas.

1.4. Secular Medieval music: Cantigas de Martin Codax, and Cantigas de Santa Maria.

1.5. Ars Nova musical sources: Llibre Vermell de Montserrat.

2. Renaissance

2.1. Musical sponsorship: musical chapels linked to different political and social institutions.

2.2. Written sources on Renaissance music: Treatises (Ramos Pareja, Fray Juan Bermudo, Francisco Salinas).

2.3. Religious music: liturgical organization and musical forms. Main composers

2.4. Secular music: musical forms, sources (songbooks) and main composers.

2.5. Instrumental music: organ and vihuela.

3. The 17th Century

3.1. Elements that explain the emergence of the new baroque style: polychorality, thoroughbass and melody.

3.2. Religious vocal music.

3.3. Instrumental music: organ, vihuela, lute and guitar.

3.4. Secular vocal music: opera and zarzuela.

3.5. Pietro Cerone, Andrés Lorente and Pablo Nasarre.

4. The 18th Century

4.1. Religious music: main chapels and most outstanding composers.

4.2. Chamber music: musicians and musical trends in the court and nobility.

4.3. The music of the bourgeoisie: the emergence of a new audience.

4.4. Theater music: Italian influence to the Court. Spanish Theatre companies and Spanish composers.

4.5. General features of the theory of the 18th Century Spanish music.

5. The 19th Century

5.1. Basic concepts of the music of the 19th Century in Spain.

5.2. Symphonic music of the 19th Century.

5.3. 19th Century zarzuela.

6. 20th and 21st Centuries

6.1. Music until 1939: social and cultural context of the time.

6.2. The legacy of Spanish nationalism: Felip Pedrell, Isaac Albéniz and Enrique Granados. Spain between modernism and nationalism.

6.3. The work of Manuel de Falla.

6.4. Generation of 27: group of Barcelona and group of Madrid.

6.5. The music after the Civil War: social and cultural context, and musical institutions.

6.6. The new avant-garde: from the Generation of 51 to today.