

Aesthetics of Music I

Code: 100636
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OB	2	1

Contact

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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 prerequisites.

Objectives and Contextualisation

This subject aims to give students a knowledge of the sources of musical thought in the Ancient World of Antiquity and the High Middle Ages, providing the methodological tools necessary for a cognitive approach that respects both the nature of these sources and their philosophical context.

- To reflect on the origins of music, its needs and its functions.
- To reflect on the universal phenomenon of inspiration
- To be familiar with the mythological foundations related to music
- To have access to the parameters of symbolic and mythological thought pertaining to the sources of the ancient world
- To be familiar with the basic philosophical and authorial sources of the ancient and medieval worlds.

Competences

- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- Recognise trends in thinking, in all its orders, in relation to music.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.

Learning Outcomes

1. Commenting on literary texts, applying the acquired tools and taking into account the historical and sociocultural context.
2. Develop a critical capacity for interpreting musical texts of an aesthetic nature.

3. Develop habits for transfer to the ambit of musical dissemination and information the musical training acquired.
4. Evaluate the evolution of the aesthetics of music from a diachronic perspective.
5. Identifying normative, stylistic or argumentative errors in a text.
6. Identifying the main and secondary ideas and expressing them with linguistic correctness.
7. Integrate knowledge acquired in the production of clear and concise appropriate to the academic and specialist communication.
8. Make predictions and inferences on the adscription of the content of a text to a certain aesthetic trend.
9. Making predictions and inferences about the content of a text.
10. Organise the content of an aesthetic musical text, identifying the main and secondary ideas .
11. Produce correct, precise and clear argumental and terminological writing of knowledge acquired, both in the area of musical specialisation and dissemination.
12. Relate msucical creation and reception to the aesthetic and literary foundation of each period.
13. Structure ideas taking into account the different parts of an academic text.
14. Use strategies which help to plan and develop ideas and to summarise and evaluate the written text.

Content

1. The Origin of Music: Magical Need or Aesthetic Function?
- 2- Music and Poiesis: Approximation to the Phenomenon of Inspiration.
- 3.- Music and the Sacred: Inspiration, Revelation and the Ontological Value of Music.
- 4.- Music and Myth in the Greek Tradition. The Gift of the Muses.
- 5.- Music in *The Odyssey*. The Sirens' Song.
- 6.- The Myth of Orpheus in the Ancient World and its Reinterpretation in the Context of Renaissance Humanism.
- 7.- Pythagorism and the Harmony of the Spheres.
- 8.- Music in the Thought of Plato and Aristotle.
- 9.- Musical Thought in the Greek Period and in Roman Culture.
- 10.- Music in Christian Thought from Clement of Alexandria to Isidore of Sevilla.

Methodology

- 1.- The role of the teacher in this subject is to accompany students in their discovery of the items on the syllabus, provoking academic debate and guiding their readings on course content. Through the broad interconnectedness of its topics, this subject facilitates opening the identification of concordances between concepts that, although distant chronologically, maintain points of contact as regards the message of their discourse. The teacher's challenge is to help student cultivate induction as an additional tool for accessing knowledge, fostering the use of analogical thinking, seeking to go beyond the linearity of deductive and rational currents. Essentially, it seeks to approach mythological thinking from an immersion in its own parameters.
- 2.- This subject has a significant amount of theoretical content; teaching time is therefore divided into two parts, in order to combine lecture-based explanation of the fundamental contents (70 minutes), followed by the promotion of a reflective and participatory dialogue amongst students on the subject dealt with in class (20 minutes).

Activities

Title	Hours	ECTS	Learning Outcomes
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Type: Directed

Presentation of items 1 to 10 of the syllabus	39	1.56	1, 11, 2, 13, 8, 10, 12, 14, 4
Tutoring	28	1.12	
Type: Supervised			
Text commentary work	18	0.72	1, 11, 3, 13, 6
Type: Autonomous			
Personal study	25	1	2, 13, 9, 7, 10
Read the bibliography	25	1	3, 2, 9, 7, 10, 4
Reading of short texts proposed in class	10	0.4	1, 2, 9, 5, 6

Assessment

Evaluation procedures:

- 1.- Class attendance to classes, controlled by the teacher through a nominal list of students, who will sign to prove their presence. Weight in qualification: 10%
- 2.- First evaluation: written test. Lessons 1 to 3. Weight in qualification: 30%
- 3.- Second evaluation: written test. Lessons 4 to 6. Weight in qualification: 30%
- 4.- Third evaluation: written test. Lessons 7 to 10. Weight in qualification: 30%

Re-evaluation:

The students who have not passed one or two of the three assessments of the subject may participate in the re-assessment test set by the Faculty.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
1.- Three continuous evaluations. 2.- Attendance	1.-90%. 2.-10%	5	0.2	1, 11, 3, 2, 13, 9, 8, 5, 6, 7, 10, 12, 14, 4

Bibliography

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