

Aesthetics of Music II

Code: 100635
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OB	3	2

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

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Use of Languages

Principal working language: spanish (spa)
Some groups entirely in English: No
Some groups entirely in Catalan: No
Some groups entirely in Spanish: Yes

Prerequisites

There are no compulsory requirements for the inscription in this subject.

Objectives and Contextualisation

On successfully completing this subject, students will be able to:

1. Demonstrate knowledge of the main schools, authors and themes of Music Aesthetics from the Renaissance to the end of the 20th century.
2. Comment a text (ancient or modern) of aesthetic nature.
3. Connect the main concerns of Music Aesthetics (Renaissance-Present times) with the historical development of music styles.
4. Put into context the evolution of Music Aesthetics within the history of Music Theory, Philosophy and Art History.
5. Highlight the role of Women writers in Music Aesthetics during the Early Modern and Modern Ages.

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

This subject is structured into the following units:

1. Music Theory in the the 15th Century: Tinctoris, Ramos de Pareja, Gaffurio.
2. *Musica reservata* and *musica poetica*.
3. Music and Text in the early Baroque period: the beginning of Opera and the Artusi/Monteverdi polemics.
4. The concept of 'music style' and stylistic classifications during the 17th century.
5. The Beautiful and the Sublime as aesthetic categories along the 18th century: from Joseph Addison to Friedrich Schiller.
6. Music and Language: the *Querelle des Bouffons* and the theories on the (shared) origins of Music and Language skills.
7. Kant's Music Aesthetics and its German context in the 18th century.
8. The Romantic twist: Preromanticism and the Aesthetics of Feeling.
9. Towards an Aesthetics of Form: Eduard Hanslick.
10. Musicians-philosophers / philosophers-musicians: Richard Wagner, Friedrich Nietzsche.
11. The aesthetic grounds of Avant-garde trends in the early 20th century.
12. The possibility of a Sociology of Music: from Max Weber to Theodor Wiesegrund Adorno.
13. 'New Music' and new ways of 'thinking about music' after the Second World War.
14. Music and (Post)modernism(s).

Methodology

- Lectures will offer a general aesthetic introduction into the contents of each unit and will be complementary with the analytical comment of a selection of representative texts and/or music examples. At the beginning of each unit, a short anthology of texts will be provided (through the subject's Aula Moodle); its reading and comment is the main autonomous task of the student, as they will be discussed as a regular in-class activity.

- In early February, an Aula Moodle will be opened as the only repository of the teaching materials and links needed for the preparation of the subject, according to its general schedule and to the legal © regulations. In this sense, this Aula Moodle is the reference space for the activities of the subject and for the communications related to it; any question concerning the subject is to be submitted, therefore, through Aula Moodle's mail and the lecturer will not answer enquiries sent to his main E-mail address.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Theoretical and practical sessions	43.5	1.74	1, 11, 2, 9, 8, 5, 6, 7, 10, 14

Type: Supervised

Individual tutorials / Group tutorial	4.5	0.18	3, 13, 5, 7, 12, 4
Preparation of the review of a musicological chapter or article	35	1.4	1, 11, 2, 13, 6, 7, 4
Type: Autonomous			
Individual study time and checking of teaching materials	62.5	2.5	1, 11, 3, 2, 13, 9, 8, 5, 6, 7, 10, 12, 14, 4

Assessment

Assessable activities are as follows:

- Intermediante exam (Text commentary) [March 24, 2021].
- Final exam [Last week of May 2021].
- Review of a musicological essay or book chapter, chosen from a selection which will be proposed to the students, through the subject's Aula Moodle, by mid March 2021. At this moment, additional information on the task's deadline and main features (length, layout...) will be provided.

All assessment activities are obligatory and independent. Following the academic schedule established by the Faculty, students may retake assessment activities they have failed or compensate for any they have missed, provided that those they have actually performed account for a minimum of 70% of the subject's final mark, and after discussing this possibility with the lecturer. The highest mark for these retaken activities is 6.

When publishing final marks prior to recording them on students' transcripts, the lecturer will provide written notification of a date and time for reviewing assessment activities. Students must arrange reviews in agreement with the lecturer.

In the event of the assessment activities a student has performed accounting for just 30% or less of the subject's final mark, their work will be classified as "not assessable" on their transcript.

IMPORTANT NOTICES

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.

In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Final exam	30%	1.5	0.06	1, 11, 2, 9, 8, 5, 6, 10, 4
Intermediate exam (Text commentary)	30%	1.5	0.06	1, 11, 3, 2, 9, 8, 5, 6, 10, 12, 14, 4
Review of a musicological chapter or article	40%	1.5	0.06	13, 7, 14

Bibliography

N. B. Primary sources, whose reference will be provided, when necessary, along the lectures and in the text anthologies delivered to the students at the beginning of each unit, are excluded from this general bibliography.

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