

Music of the Romantic Period

Code: 100639
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OB	3	1

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.

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

Teachers

Francesc D Assi Cortes Mir
Alicia Daufi Muñoz

Prerequisites

It's compulsory to have a minimum of knowing in musical analysis.

Objectives and Contextualisation

4.1. Study of the social and cultural context.

4.2. Formative objectives:

1. Identify the different patterns.
2. Knowing the technical base, and his chronological evolution.
3. Arguing correctly the listening activities. Raonar analíticament a través d'audicions els trets cabdals d'obres pertanyents al moment històric estudiat.
4. Knowing the different periods, with features, composition techniques, and his aesthetics links.
5. Use properly the bibliography and terminology of the Romantic period.

Competences

- Critically analyse musical works from any of the points of view of the discipline of musicology.
- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.

- Identify and compare the different channels of reception and consumption of music in society and in culture in each period.
- Know and understand the historical evolution of music, its technical, stylistic, aesthetic and interpretative characteristics from a diachronic perspective.
- Relate concepts and information from different humanistic, scientific and social disciplines, especially the interactions which are established between music and philosophy, history, art, literature and anthropology.
- Relate knowledge acquired to musical praxis, working with musicians through the analysis and contextualisation of different repertoires, both related to historical music and to the different manifestations of contemporary 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.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.

Learning Outcomes

1. Analysing ideas about an artistic phenomenon in a given cultural context.
2. Analysing the creators of an artistic phenomenon in a specific cultural context.
3. Analysing the recipients of an artistic phenomenon in a specific cultural context.
4. Apply the conceptualisation of philosophy, history, literature and anthropology to musical research.
5. Consider the subject as a whole and identify the context in which the processes studied are inscribed and their interrelationship with the elements and factors that are involved in their sociohistorical development.
6. Contextualise musical works in their historical and cultural setting from a critical perspective.
7. Correctly identify the essential repertoire and the main composers of each historical period.
8. Critically identify the different orientations of musical praxis that musicians apply to the music of each historical period.
9. Define the processes of periodisation and stylistic classification and usual typology in the historical conceptualisation of the musical fact.
10. Identify and critically place different musical typologies in their historical periods.
11. Identify phenomena of the circulation of ideas in music proficiency.
12. Identify the complexity of music reception processes.
13. Identify the stylistic properties of each historical period.
14. Identifying the context of the historical processes.
15. Identifying the main and secondary ideas and expressing them with linguistic correctness.
16. Identifying the specific methods of history and their relationship with the analysis of particular facts.
17. Integrate knowledge acquired in the production of clear and concise appropriate to the academic and specialist communication.
18. Interpret the most important theoretical texts of each period.
19. Interrelate technological and scientific changes in each period with the creation and reception of music.
20. Link the periods of the history of music to periods of the history of art, in their similarities and differences.
21. Present knowledge about the history, art or other cultural movements.
22. Produce correct, precise and clear argumental and terminological writing of knowledge acquired, both in the area of musical specialisation and dissemination.
23. Recognise in musical praxis element of different cultures and different historical periods.
24. Solve problems of a methodological nature in the area of musicology.
25. Use specific vocabulary of history correctly.
26. Use the vocabulary of musicology related to each period of history.

Content

1. The Romanticism period: origins, significances.

2. Others determinants: music nationalism, the genius, the birth of the musicology, society and musical uses.
3. Musical language in the XIXth century
 - 3.1. The novelty as a concept.
 - 3.2. The musical form.
 - 3.3. Melody and harmony: complex and originality.
 - 3.4. The romantic orchestra.
 - 3.5. Sacred music.
 - 3.6. El concepto de modelo: focos y periferias.
4. From the beginning to 1830.
5. The asthetical turn between 1830 and 1848: the rising of Romanticism.

Music in the second half of 19th Century

6. The Great Boom of the orchestral music
 1. Musical panorama after "The Spring of Nations" in the middle of 19th Century.
 2. Progressivism in the instrumental music: "The New German School" and the tone poem in Franz Liszt.
 3. Neoclassical continuity and the success of musical repertoire: Johannes Brahms, the unintended bearer of the aesthetic formalism in music.
 4. Symphony as a conception of the World: Anton Bruckner and Gustav Mahler.
7. The irruption of "peripheral" nationalisms
 1. Historical and conceptual backgrounds of Nationalism.
 2. A false problem: trunk nationalisms *versus* peripheral nationalisms.
 3. Nations state and historical nations: The cases of Russian musical nationalism and Czech musical nationalism.
8. Realistic paradigm in the post-romantic Opera
 1. From intimacy in the *opéra lyrique* to the frivolous cynicism of the French operetta.
 2. In search of a contemporary new mythology: the Wagnerian musical drama.
 3. *Parola scenica* and psychological truth in the last Verdi.
9. Symbiosis between music and Arts at the end of 19th Century
 1. Symbolism and music in Paris.
 2. Modernist Secession in Vienna.

Methodology

The course combines theoretical matters with the practice. It's very important to relate romantic music with art, literature and science of the time. For the best understanding, you should link the sociopolitical and economical circumstances, that contributed to the profound changes in the Romantic century. The course will be made up with:

1. Lessons.
2. Practice session for knowing technical facets: orchestration, performance and the way of romantic life.
3. Personal study, with listening, study of treatise, commentaries and reading of literary sources.

4. We suggest literature books, with musical references. In this accademical year 2020/21 we propose *Madame Bovary* (1856), of Gustave Flaubert.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lesson	25	1	2, 3, 1, 4, 22, 5, 6, 9, 12, 11, 21, 7, 8, 14, 16, 10, 15, 13, 17, 18, 19, 24, 25, 26, 20
Musical analysis	10	0.4	2, 3, 1, 4, 22, 5, 6, 9, 12, 11, 21, 7, 8, 14, 16, 10, 15, 13, 17, 18, 19, 24, 25, 26, 20
Text commentary and listening	10	0.4	2, 3, 1, 4, 22, 5, 6, 9, 12, 11, 21, 7, 8, 14, 16, 10, 15, 13, 17, 18, 19, 24, 25, 26, 20
Type: Supervised			
Commentaries, lectures, listening and orchestration	27	1.08	2, 3, 1, 4, 22, 5, 6, 9, 12, 11, 21, 7, 8, 14, 16, 10, 15, 13, 17, 18, 19, 24, 25, 26, 20
Type: Autonomous			
Information search	37	1.48	2, 3, 1, 4, 22, 5, 6, 9, 12, 11, 21, 7, 8, 14, 16, 10, 15, 13, 17, 18, 19, 24, 25, 26, 20
Study and articles reading	30	1.2	2, 3, 1, 4, 22, 5, 6, 9, 12, 11, 21, 7, 8, 14, 16, 10, 15, 13, 17, 18, 19, 24, 25, 26, 20

Assessment

The assessment will combine four activities: two exams (60%) and four activities (two text's commentaries and two auditions commentaries) (40%) To pass the course is compulsory a mark 5 in, minimum, in each test. An absent without reason, will be considered "no valuable", and without make-up. The first exam and the two first activities will be referred to the specific academic contents treated until the first half of the 19th Century Music's History. The second exam and the two last activities will be referred to the specific academic contents treated from the second half of the 19th Century Music's History. These activities will revolve around musical listening lists and specific texts that will be respectively fixed for the first and the second half of the course, and that will be published in Moodle.

1. (Criteria)

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Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Commentary of auditions	20 %	3	0.12	2, 3, 1, 4, 22, 5, 6, 9, 12, 11, 21, 7, 8, 14, 16, 10, 15, 13, 17, 18, 19, 24, 25, 26, 20
First exam	30 %	2	0.08	2, 3, 1, 4, 22, 5, 6, 9, 12, 11, 21, 7, 8, 14, 16, 10, 15, 13, 17, 18, 19, 24, 25, 26, 20

Second Examen	30 %	2	0.08	2, 3, 1, 4, 22, 5, 6, 9, 12, 11, 21, 7, 8, 14, 16, 10, 15, 13, 17, 18, 19, 24, 25, 26, 20
Text Commentaries	20 %	4	0.16	2, 3, 1, 4, 22, 5, 6, 9, 12, 11, 21, 7, 8, 14, 16, 10, 15, 13, 17, 18, 23, 19, 24, 25, 26, 20

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