

**Music of the Baroque Period**

Code: 100642  
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OB	2	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

**Prerequisites**

1. Have a general knowledge of the History of Music, Art and Philosophy.
2. Have consolidated the bases of Harmony, Contrapunto and Musical Forms.

**Objectives and Contextualisation**

The subject seeks to describe and explain the development of music and the musical phenomenon from the Mannerist background and the impact of the religious crisis -Reforma-Contrareforma - to the last musical Baroque. Thus, there will be a contextualized tour by the most significant composers, forms, genres, instruments and theories that shape the musical fact of Baroque music from the late sixteenth century to circa 1730.

**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 Baroque. Background: Mannerism; Reform-Contrareforma. The concept of baroque in music: theory and meaning of the term. Chronological and geographical area. The historical context. General characteristics: contrast, dramatization and instrumental awareness. Chronological sequencing: first Baroque, second Baroque and last Baroque.
2. The first Baroque in Italy. Venice: the Gabrieli, polycorality, instrumental music and *stile concertato*. The beginnings of the sonata. Florence: La Camerata Fiorentina, the *recitativo*, *rappresentativo* and the birth of the opera: J. Peri, G. Caccini and C. Monteverdi. Operatic schools. The oratory: E. De Cavalieri. The bass continues as a unifying element. Rome: emancipation of instrumental music and G. Frescobaldi. Tradition and evolution in sacred music: *stile antico* and *stile moderno*.
3. C. Monteverdi. evolution of madrigal (V Book: the *prima* and *seconda prattica* and the discuss with Artusi), the opera (*Orfeo*, *Il ritorno d'Ulisse* and the *Incoronazione di Poppea*) and religious music ( *Vespro della Beata Vergine*, the masses, litany and the *Selva Morale e Spirituale*).

4. The second Baroque in Italy. Formal differentiation: arian and aria. Rossi and Carissimi: the cantata. Carissimi and Stradella: the oratorio. The schools of instrumental music: Modena (Uccellini and Bononcini), Venice (Legrenzi and Ziani) and Bologna (Cazzati and Vitali). Venetian Opera School (Cavalli) and the Neapolitan School (A. Scarlatti).
5. The Baroque first and second in the Netherlands and Germany. The organ and religious music: J.P. Sweelinck. The chorale and the devout song. Germany: Protestant tradition and Italian influence: H. Schütz; the motet and choral concertato: J.H. Schein; instrumental music: S. Scheidt. D. Buxtehude and organ music.
6. The Baroque first and second in France. French Absolutism and music. The ballet de cour, the Comédie-Ballet and the Tragédie Lirique. The French stance on Italian opera. J.B. Lully and the musical absolutism. M.A. Charpentier: sacred music, cantata, oratory and opera. Instrumental music for lute and keyboard.
7. The Baroque first and second in England. From the Commonwealth to the Restoration. Anglican music. Theatre, masquerade and opera: Lawes and Blow. Private music: the consort. H. Purcell and the beginnings of the Musical Restoration.
8. The Baroque first and second in Spain. Concept. Qualified elements of the Hispanic Baroque. Monody and Polychordality. Liturgical and Romance Religious Music: Tradition and Progressivism (J.P. Pujol, J. Cererols, J.B. Comes, M. Romero, C. Patiño, Vaquedano). Civil music: opera, zarzuela and tonos (J. Hidalgo). Instrumental music: guitar (G. Sanz), harp (L. Ruíz de Ribaiá) and organ (J.B. Cabanilles). The Baroque musical Hispanoamericano.
9. The last Baroque. Specific characteristics. National schools and international style. Italy: The sonata and the concerto grosso: A. Corelli. A. Vivaldi. France: the harpsichord: F. Couperin; opera and music theory: Ph. Rameau. Spain: the last Baroque and the impact of musical Italianism: F. Valls, A. Llisteres, S. Durón and J. de Torres. Germany: Bach, Handel and Telemann.
10. The work of J.S. Bach and G.F. Handel. Bach: Vocal music: the songs, the oratorios, the passions, the masses and the motets. Instrumental music: concerts, suites and sonatas; the work of keyboard and organ: The well-tempered harpsichord, the Art of The Fugue and other genres. Handel: Vocal music: anthems, cantatas, oratorios and operas. Instrumental music: concerts, suites and sonatas; the work of keyboard and organ.

## Methodology

The content of the subject will be developed through master classes. Also, the analytical commentary of musical works and commented auditions.

Training activities: Directed: Analysis of musical works. Comment of hearing. Supervised: Contextualized identification of the styles and aesthetics of musical baroque.

In the event that cannot develop presential classes, will be by on line.

## Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Analysis of musical works	37	1.48	2, 1, 22, 11, 7, 14, 16, 13, 17
Comment of hearing	50	2	2, 1, 22, 6, 11, 7, 8, 14, 16, 10, 17
Type: Supervised			
Contextualized identification of the styles and aesthetics of musical baroque	60	2.4	3, 4, 5, 9, 12, 11, 21, 14, 16, 15, 13, 18, 19, 24, 25, 26, 20

## Assessment

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.

1. Thematic development review (50%)
2. Examination of analysis of musical works (25%)
3. Examination of comment of musical hearing (25%)

To overcome the assignment must have approved the three parts separately.

At the re-appraisal, fixed by the Faculty, the student will have to examine the part or the suspended parts.

The examinations will only be reviewed in person. A non-evaluable student will be considered a non-evaluable student when he has not taken any exams.

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.

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Examination of analysis of musical works	25%	0.75	0.03	2, 3, 1, 22, 7, 8, 16, 10, 13, 17, 24, 25, 26
Examination of comment of musical hearing	25%	0.75	0.03	2, 3, 1, 22, 7, 8, 10, 13, 17, 23, 24, 25, 26
Thematic development review (50%)	50%	1.5	0.06	2, 3, 1, 4, 22, 5, 6, 9, 12, 11, 21, 7, 14, 16, 10, 15, 13, 18, 19, 25, 26, 20

## Bibliography

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