

History of Hispanic Music

Code: 100633
ECTS Credits: 6

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

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

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 considered.

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.

Competences

- Musicology
- 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.
- 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. Contextualise musical works in their historical and cultural setting from a critical perspective.
2. Define the processes of periodisation and stylistic classification and usual typology in the historical conceptualisation of the musical fact.
3. Identify and critically place different musical typologies in their historical periods.
4. Identify phenomena of the circulation of ideas in music proficiency.
5. Identify the stylistic properties of each historical period.
6. Identifying the context of the historical processes.
7. Identifying the main and secondary ideas and expressing them with linguistic correctness.
8. Reconise the general characteristics of the history of music in the history of Hispanic music.
9. Relating elements and factors involved in the development of historical processes.
10. Solve problems of a methodological nature in the area of musicology.
11. Use specific vocabulary of history correctly.

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.

5.4. The spanish opera, and the national proposals

5.5. Women and music.

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.

Methodology

The syllabus of the subject will be developed based on different activities: face-to-face classes, practical commer
The materials can be consulted on the Virtual Campus.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

| Title | Hours | ECTS | Learning Outcomes |
|--------------------------------------|-------|------|--------------------------------|
| Type: Directed | | | |
| Lessons | 33 | 1.32 | 1, 2, 4, 6, 3, 5, 8, 9, 10, 11 |
| Musical analysis | 10 | 0.4 | 3, 5, 8, 10 |
| Type: Supervised | | | |
| Activities | 9 | 0.36 | 1, 7, 5, 10, 11 |
| Type: Autonomous | | | |
| Study | 25 | 1 | 1, 2, 6, 3, 5, 9, 10, 11 |
| Study of text | 25 | 1 | 1, 2, 4, 6, 3, 5, 8, 9, 10, 11 |
| Supplementary lectures and auditions | 5 | 0.2 | 1, 6, 3, 5, 10, 11 |

Assessment

The subject will be evaluated on the basis of three compulsory activities, in addition to class attendance and parti

Attendance and participation, on the other hand, will have a weight, in the final grade, of 10%: a point will be add
 The date of the exams will be advertised on the Virtual Campus.
 Reassessment: In the re-assessment period, set by the Faculty, students

It should be borne in mind, however, that in order to apply for re-assessment the student must have participated

Assessment Activities

| Title | Weighting | Hours | ECTS | Learning Outcomes |
|------------------------------|-----------|-------|------|-----------------------------------|
| Attendance and participation | 10 | 30 | 1.2 | 1, 6, 7, 5, 8, 10, 11 |
| Exam 1 | 30 | 2 | 0.08 | 1, 2, 4, 6, 3, 7, 5, 8, 9, 10, 11 |
| Exam 2a half | 30 | 1 | 0.04 | 1, 2, 4, 6, 3, 7, 5, 8, 9, 10, 11 |
| Exercices | 30 | 10 | 0.4 | 1, 2, 4, 6, 3, 7, 5, 8, 9, 10, 11 |

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XVII; La música en el siglo XVIII; La música en España en el siglo XIX; La música en Hispanoamérica en el siglo XIX; La música en Hispanoamérica en el siglo XX.

Software

No necessary