

History of Hispanic Music

Code: 100633
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OT	3	2
2500240 Musicology	OT	4	2

Contact

Name: Jordi Roquer Gonzalez
Email: jordi.roquer@uab.cat

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.
- 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. Recognise the general characteristics of the history of music in the history of Hispanic music.
8. Relating elements and factors involved in the development of historical processes.
9. Solve problems of a methodological nature in the area of musicology.
10. Use specific vocabulary of history correctly.

Content

The subject is based on a model of inverse diachrony:

1. The 21st century

- Hybridization or cultural appropriation? C Tangana, Rosalia and other recent 'conflicts'.
- The arrival and consolidation of sampling in Spain.
- The legacy of hip hop and electronica in mainstream pop.

2. The twentieth century (I)

- From the fall of the regime to the pop of the end of the millennium.
- From 'La Movida' to the 'Catalan rock'.
- Nova Cançó, Ona Laietana and progressive rock.
- The entry of pop and rock in Spain in the 1960s.

3. The twentieth century (II)

- The arrival of electronics in Spain.
- The generation of the 51.
- The 27th generation and the groups from Barcelona and Madrid.
- The legacy of Spanish nationalism: Albéniz, Granados and Falla.
- A look at historical recordings from the turn of the century.

4. The nineteenth century

- Zarzuela and national opera: Arrieta, Barbieri, Guerrero et al. The revolution of 1870 and the arrival of the 'género chico'.
- The violinists Sarasate and Monasterio.
- Crisóstomo Arriaga, halfway between the XVIII and the romantic symphony of the XIX.
- The guitar school from the 18th to the 19th: Aguado, Sor, Tàrrega, Llobet ...

5. The eighteenth century

- Chamber music. The weight of the Italian model: Scarlatti, Brunetti, Bocherinni.

- Theatrical music. Political conjunctures and key spaces.
- Religious music. The main chapels, structures and characters.
- Transition from Baroque to Classicism: Carlos Seixas in Portugal, Antoni Soler and Antonio Abadia in Spain.

6. The seventeenth century

- Polychorality continuous bass and melody. Religious vocal music.
- Opera, semi-opera and the birth of baroque zarzuela.
- Instrumental music: organ, hand viola, lute and guitar.
- The baroque guitar: Gaspar Sanz and Francesc Guerau.
- Francisco Correa de Arautxo as a link between the Renaissance and the Baroque.

6. The 15th and 16th centuries

- Religious music: liturgical organization and musical forms. Main representatives.
- Profane music: musical forms, sources (songbooks) and main representatives.
- Instrumental music: organ and hand viola.

7. Pre-Renaissance music

- Musical sources from the Ars Nova: The 'Llibre Vermell' of Montserrat.
- Medieval profane music: the Cantiques de Martín Còdax and the Cantiques de Santa Maria.
- The origins of polyphony in the Iberian Peninsula: the Codex Calixtinus, Manuscript of Toledo and Codex de las Huelgas.
- Gregorian chant in the Iberian Peninsula.
- Arab-Andalusian music.

Methodology

The syllabus of the subject will be worked with the technique of the reverse chronology, starting from the 21st century to parade the authors, works and genres in the opposite direction to the traditional.

The sessions will be developed from different activities: expository classes, practical comments, musical auditions and analysis of works.

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, 7, 8, 9, 10
Musical analysis	10	0.4	3, 5, 7, 9
Type: Supervised			
Activities	9	0.36	1, 5, 9, 10
Type: Autonomous			
Study	25	1	1, 2, 6, 3, 5, 8, 9, 10

Study of text	25	1	1, 2, 4, 6, 3, 5, 7, 8, 9, 10
Supplementary lectures and auditions	5	0.2	1, 6, 3, 5, 9, 10

Assessment

The subject will be evaluated based on two exams (not cumulative) in the middle and at the end of the course (30

Assessment Activities

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

Bibliography

AGUADÉ, R.Ma., La veu de la dona a l'Edat Mitjana, Ajuntament de Castelló d'Empúries, 1994.

ALIER, R., L'òpera a Barcelona al segle XVIII, Institut d'Estudis Catalans, Societat Catalana de Musicologia, Barcelona, 1990.

ANGLÈS, H., Monodia cortesana trobadoresca, seixanta-quatre transcripcions inèdites de Mn. Higiní Anglès a cura d'Antoni Rossell, Diputació de Barcelona, Barcelona, 1986.

_____ La música en la Corte de Carlos V, vol.I i II, CSIC, Barcelona, 1a. ed. 1944, 1984.

AVIÑOÀ, X. (coord). Història de la Música Catalana, Valenciana i Balear. Vols I - X. Barcelona, eds 62, 1998 - 2003.

BALLESTER, J., "Retablos Marianos Tardomedievales con ángeles músicos procedentes del antiguo reino de Aragón. Catálogo", Revista de Musicología, vol. XIII, núm. 1, Madrid, 1990.

BONASTRE, F., "El Barroc musical a Catalunya", a El barroc català, actes de les jornades celebrades a Girona 17-19/XIV/1987, Quaderns Crema, Barcelona, 1989.

BONASTRE, F.; CORTÈS, F. (coords). Història Crítica de la Música Catalana. Universitat Autònoma de Barcelona Servei de Publicacions, 2009.

BROVIG-HANSEN, Ragnhild. Opaque Mediation: The Cut-and-Paste Groove in DJ Food's 'Break'. Dins de: A. Dannielsen (Ed.), Musical Rhythm in the Age of Digital Reproduction (pp. 159-175). New York, USA: Routledge, 2010.

CASARES RODICIO, E. y Alonso González, C. La música española en el siglo XIX, Universidad de Oviedo, Gijón, 1995.

CASARES RODICIO, E. (Director i coordinador), Diccionario de la Música Española e Hispanoamericana, SGAE, Madrid, 1999-2000.

CASCON Kim. "The aesthetics of failure: "Post-digital" tendencies in contemporary computer music". Computer Music Journal (2000) N. 24, n.o 4:12-18.

CLIMENT, J., Historia de la música contemporánea valenciana, Valencia, 1978.

CORTES, FRANCESC. Història de la música a Catalunya. Barcelona, Editorial Base, 2012.

_____. Felip Pedrell a la Biblioteca de Catalunya. Barcelona, Generalitat de Catalunya - Biblioteca de Catalunya, 2017. <https://botiga.bnc.cat/?product=felip-pedrell-a-la-biblioteca-de-catalunya>

CRIVILLÉ, J., Historia de la música española (7). El folklore musical, Alianza, Madrid, 1988.

DAUFÍ, X., "Bases para el estudio de la historia del oratorio en Catalunya en el siglo XVIII" Revista de Musicología, XXVI, nº 1, 2003, pp. 207-231.

DAUFÍ, X., Els oratoris de Francesc Queralt (1740-1825). Història de l'oratori a Catalunya al segle XVIII, Institut d'Estudis Ilerdencs - Diputació de Lleida, Lleida, 2004.

_____. "Els oratoris catalans de finals del segle XVIII i principis del XIX com a elements receptors del classicisme musical" Recerca musicològica, XVI, 2006, pp. 65-96.

_____. "Study on the Decrease in Production of Oratorio in Catalonia in the Last Decades of the Eighteenth Century and the First Decades of the Nineteenth Century" Revista de Musicología, XXXVI, nos 1-2, 2013, pp. 171-188.

Estudios sobre Ferran Sor, Luis Gásser (ed.), ICCMU, Colección Música Hispana Textos, Madrid, 2003.

FALLA, Manuel de, Escritos sobre música y músicos, Espasa Calpe, Madrid, 1950 (nueva ed. 1988).

FERNANDEZ DE LA CUESTA, I., Historia de la música española (1). Desde los orígenes hasta el "ars nova", Alianza, Madrid, 1988.

Frith, Simon. Hacia una estética de la música popular. Dins de: F. Cruces et. al. (Eds.), Las culturas populares. Lecturas de etnomusicología. (pp. 413-436). Madrid: Editorial Trotta, 2001.

_____. (2012). The Place of the Producer in the Discourse of Rock. Dins de: Zagorsky-Thomas S., Frith, S. (Eds). The Art of Record Production: An Introductory Reader for a New Academic Field (pp. 207-218). Surrey: Routledge.

GARRIGOSA, J., Catálogo de los manuscritos e impresos musicales del Archivo Histórico Nacional y del Archivo de la Corona de Aragón, Dirección General de Bellas Artes y Archivos, Ministerio de Cultura, Madrid, 1994.

GOMEZ, Ma.C., La Música en la Casa Real Catalano-Aragonesa 1336-1442, vol. I i II, Antoni Bosch editor, Barcelona, 1979.

_____. La Música Medieval, Dopesa 31, Barcelona, 1980.

GONZALEZ VALLE, J.V., Tradición y progreso en los maestros de música de las catedrales de Zaragoza durante el siglo XVIII, Estudios de Musicología aragonesa, pórtico, Zaragoza, 1977.

GREGORI, J.M., "Els mestres de cant de la seu de Barcelona en el Renaixement", Recerca Musicològica, IV, UAB, Barcelona, 1984.

HOPIN, R. H., La música medieval, Akal, Madrid, 1991.

JAMBOU, L., Evolución del órgano español. Siglos XVI-XVIII, vol. I i II, Ethos-Música núm.2, Universidad de Oviedo, Oviedo, 1988.

JUAN DE DIOS, Marco A. y ROQUER, Jordi. 2020. "La producción musical: un reto para la musicología del siglo XXI". Cuadernos de Etnomusicología. No15(2).
https://www.sibetrans.com/etno/public/docs/5-intro-dossier-produccion_1.pdf

KARP, Th., The Polyphony of Saint Martial and Santiago de Compostela, Clarendon Press, Oxford, 1992, 2 vols.

LOPEZ-CALO, J., Historia de la Música española.(3) Siglo XVII, Alianza, Madrid, 1983.

MARCO, T., Historia de la música española (6). Siglo XX, Alianza, Madrid, 1989.

MARSHALL, Wayne (2008). "Dem Bow, Dembow, Dembo: Translation and Transnation in Reggaeton". Dins de: Song and Popular Culture, Núm. 53 (pp. 131-151).

_____ (2009). "From Música Negra to Reggaeton Latino. The Cultural Politics of Nation, Migration, and Commercialization". Dins de: Rivera, Raquel Z.; Marshall, Wayne; Pacini, Deborah (Eds.) Reggaeton (pp. 19-76). Durham: Duke University Press.

MARTÍN MORENO, A., Historia de la música española (4). Siglo XVIII, Alianza, Madrid, 1985.

MEDINA, A., "Primeras oleadas vanguardistas en el área de Madrid" en Actas del Congreso Internacional "España en la Música de Occidente", serv. Publ del Ministerio de Cultura, Madrid, 1987, vol. 2, p.369.

MITJANA, R., Historia de la Música en España, Centro de Documentación Musical, INAEM, Ministerio de Cultura, Madrid, 1993.

PATTERSON, Joseph. "Trap Music: The Definitive Guide". New York: Sabotage Times, 2013.

PAVIA, J., La música a la catedral de Barcelona, durant el segle XVII, Fundació Vives Casajuana, ed. Rafael Dalmau, Barcelona, 1986.

QUEROL, M., Los orígenes del Barroco Musical español, Piles, ed. de música, València, 1982.

RIQUER, M. de, Los Trovadores, vol I, II i III, Ariel, Barcelona, 1992.

SALAZAR, A., La música contemporánea en España (2 vols.), Ethos Música, Serv. Publ. de la Univ. De Oviedo, 1982.

STEVENSON, R., La música en las catedrales españolas del Siglo de Oro, Alianza, Madrid, 1993.
The New Grove Dictionary of Music and Musicians, 20 vols., Macmillan Publishers Limited, London. Edición on-line consultable des de les Biblioteques de la UAB.

SZWED, John F. Crossovers: Essays On Race, Music, And American Culture. Pennsylvania: Pennsylvania University Press, 2005.

VELA DEL CAMPO, JUAN ÁNGEL. Historia de la música en España e Hispanoamérica. 8 vols. Fondo de Cultura Económica. (De los orígenes hasta c. 1470; De los Reyes Católicos a Felipe II; La música en el siglo 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