

Aesthetics of Music I

Code: 100636
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OB	2	1

Contact

Name: Josep Maria Gregori Cifre
Email: josepmaria.gregori@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 prerequisites.

Objectives and Contextualisation

This subject aims to give students a knowledge of the sources of musical thought in the Ancient World of Antiquity and the High Middle Ages, providing the methodological tools necessary for a cognitive approach that respects both the nature of these sources and their philosophical context.

- To reflect on the origins of music, its needs and its functions.
- To reflect on the universal phenomenon of inspiration
- To be familiar with the mythological foundations related to music
- To have access to the parameters of symbolic and mythological thought pertaining to the sources of the ancient world
- To be familiar with the basic philosophical and authorial sources of the ancient and medieval worlds.

Competences

- 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. Integrate knowledge acquired in the production of clear and concise appropriate to the academic and specialist communication.
7. Make predictions and inferences on the adscription of the content of a text to a certain aesthetic trend.
8. Making predictions and inferences about the content of a text.
9. Organise the content of an aesthetic musical text, identifying the main and secondary ideas .
10. Produce correct, precise and clear argumental and terminological writing of knowledge acquired, both in the area of musical specialisation and dissemination.
11. Relate msucical creation and reception to the aesthetic and literary foundation of each period.
12. Structure ideas taking into account the different parts of an academic text.
13. Use strategies which help to plan and develop ideas and to summarise and evaluate the written text.

Content

1. The Origin of Music: Magical Need or Aesthetic Function?
- 2- Music and Poiesis: Approximation to the Phenomenon of Inspiration.
- 3.- Music and the Sacred: Inspiration, Revelation and the Ontological Value of Music.
- 4.- Music and Myth in the Greek Tradition. The Gift of the Muses.
- 5.- Music in *The Odyssey*. The Sirens' Song.
- 6.- The Myth of Orpheus in the Ancient World and its Reinterpretation in the Context of Renaissance Humanism.
- 7.- Pythagorism and the Harmony of the Spheres.
- 8.- Music in the Thought of Plato and Aristotle.
- 9.- Musical Thought in the Greek Period and in Roman Culture.
- 10.- Music in Christian Thought from Clement of Alexandria to Isidore of Sevilla.

Methodology

1.- The role of the teacher in this subject is to accompany students in their discovery of the items on the syllabus, provoking academic debate and guiding their readings on course content. Through the broad interconnectedness of its topics, this subject facilitates opening the identification of concordances between concepts that, although distant chronologically, maintain points of contact as regards the message of their discourse. The teacher's challenge is to help student cultivate induction as an additional tool for accessing knowledge, fostering the use of analogical thinking, seeking to go beyond the linearity of deductive and rational currents. Essentially, it seeks to approach mythological thinking from an immersion in its own parameters.

2.- This subject has a significant amount of theoretical content; teaching time is therefore divided into two parts, in order to combine lecture-based explanation of the fundamental contents (70 minutes), followed by the promotion of a reflective and participatory dialogue amongst students on the subject dealt with in class (20 minutes).

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

Presentation of items 1 to 10 of the syllabus	39	1.56	1, 10, 2, 12, 7, 9, 11, 13, 4
Tutoring	28	1.12	
Type: Supervised			
Text commentary work	18	0.72	1, 10, 3, 12
Type: Autonomous			
Personal study	25	1	2, 12, 8, 6, 9
Read the bibliography	25	1	3, 2, 8, 6, 9, 4
Reading of short texts proposed in class	10	0.4	1, 2, 8, 5

Assessment

Evaluation procedures:

- 1.- Class attendance/virtual to classes, controlled by the teacher. Weight in qualification: 10%
- 2.- First evaluation: written test. Lessons 1 to 3. Weight in qualification: 30%
- 3.- Second evaluation: written test. Lessons 4 to 6. Weight in qualification: 30%
- 4.- Third evaluation: written test. Lessons 7 to 10. Weight in qualification: 30%

Re-evaluation:

The students who have not passed one or two of the three assessments of the subject may participate in the re-assessment test set by the Faculty.

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
1.- Three continuous evaluations. 2.- Attendance / virtual	1.-90%. 2.-10%	5	0.2	1, 10, 3, 2, 12, 8, 7, 5, 6, 9, 11, 13, 4

Bibliography

ABELL, Arthur M. *Música i Inspiració. Converses amb Brahms, Strauss, Puccini, Humperdinck, Bruch i Grieg*. Barcelona: Fragmenta, 2020.

- ANDRÉS, Ramón. *El mundo en el oído. El nacimiento de la música en la cultura*. Barcelona: Acantilado, 2008.
- ANDRÉS, Ramón. *Filosofía y consuelo de la música*. Barcelona: Acantilado, 2020.
- AA. VV. *Musique & Antiquité. Actes du colloque d'Aimiers*. Paris: Les belles lettres, 2006.
- AA. VV. *Musique, sacré et profane*. Paris: Cité de la musique, 2007.
- AA.VV. *La música en el Món Antic i el món antic de la música*. Barcelona: Institut d'Estudis Catalans, 2014.
- BARAN, K. «Seeing the Divine through Music in Hinduism and Early Christianity», *Humanity and Society*, 17 (1993), 4, p. 467-487.
- BARKER, A. *Greek Musical Writings*. Cambridge: Univ. Press, 1984, 2 vols.
- BAYLE, L (Ed), *Musique, sacré et profane*. Paris: Cité de la Musique, 2007.
- BEAUFILS, M. *Musique du son. Musique du verbe*. Paris: Klincksieck, 1994.
- BEGBIE, Jeremy S. *Theology, Music and Time*. Cambridge, 2005.
- BÉLIS, Annie. *Aristoxène de Tarente et Aristote: le Traité d'harmonique*. Paris: Klincksieck, 1986.
- BENSON, Dave. *Music: A Mathematical Offering*. Cambridge, 2013.
- BRUMANA, B - CILIBERTIT, G. *La musica e il sacro*. Firenze: Olschki, 1997.
- BURKERT, Walter. *De Homero a los Magos. La tradición oral en la cultura griega*. Barcelona: Acantilado, 2002.
- DALHAUS, C. *Estética de la música*. Berlin: Reichenberger, 1996.
- DALHAUS, C. - EGGBRECHT, H. E. *¿Qué es la música?*. Barcelona: Acantilado, 2012.
- DURING, J. *Musique et extase. L'audition mystique dans la tradition soufie*. Paris: Albin Michel, 1988.
- DURING, J. «L'autre oreille: le pouvoir mystique de la musique au Moyen-Orient», *Cahiers de musiques traditionnelles*, 3 (1990), p. 57-78.
- FLORENSKI, Pavel. *El iconostasio. Una teoría de la estética*. Salamanca: Sígueme, 2016.
- FOLEY, E. *Ritual Music. Studies in Liturgical Musicology*. Beltsville: Pastoral Press, 1995.
- FUBINI, E. *La musica nella tradizione ebraica*. Torino: Einaudi, 1994.
- FUBINI, E. *La estética musical desde la Antigüedad hasta el siglo XX*. Madrid: Alianza, 1988.- AM, 31.
- FUBINI, E. *Música y estética en la época medieval*. Pamplona: Euns, 2007.
- GAMBERINI, L. *La parola e la musica nell'antichità*. Firenze: Olschky, 1962.
- GARCÍA GUAL, Carlos. *Sirenas. Seducciones y metamorfosis*. Madrid: Turner, 2014.
- GARCÍA GUAL, Carlos. *El mito de Orfeo*. Madrid: Turner, 2015.
- GEROLD, T. *Les pères de l'église et la musique*. Genève: Minkoff, reed. 1973.
- GODWIN, J. *Armonia de las esferas*. Vilaur: Aatlanta, 2009.
- GREGORI, J.M., *Mvsica Cælestis. Reflexions sobre Música i Símbol*. Tarragona: Univ. Rovira i Virgili-Arola editors, 2012.

GREGORI, J.M., «Maurice Ravel's Bolero: a mystical dance hidden beneath a sensual ballet. An approach to its symbolic meanings», in *Revista Musical Catalana*, XIV (2021), p. 239-258.

HAÍK VANTOURA, S. *La musique de la Bible révélée*. Paris: Dessain et Tolra, 1978.

HARVEY, J. *Música e inspiración*. Barcelona: Global Rhythm Press, 2008.

HERNÁNDEZ DE LA FUENTE, David. *Vidas de Pitágoras*. Vilaür: Atalanta, 2014.

HOCHSCHILD, Paige E. *Memory in Augustine's Theological Anthropology*. Oxford, 2012. On-line.

HOOGHVORST, E d'. *El Fil de Penèlope*. Barcelona: Claret, 1999.

JANAWAY, Christopher. *Images of Excellence: Plato's Critique of the Arts*. Oxford, 2013. On-line.

JUSLIN, Patrik N. *Musical Emotions Explained: Unlocking the Secrets of Musical Affect*. Oxford, 2019. On-line.

KELKEL, M. *Musiques des mondes*. Paris: J. Vrin, 1988.

KÜNG, H. *Música y religión*. Madrid: Trotta, 2008.

LALOY, L. *Aristoxène de Tarente et la musique de l'Antiquité*. Genève: Minkoff Reprint, 1973.

LANG, P. H. *Reflexiones sobre la música*. Madrid: Debate-pensamiento, 1998.

LEON TELLO, F.J. *Estudios de historia de la teoría musical*. Madrid: CSIC, 1962.

LEVIN, Flora R. *Greek Reflections on the Nature of Music*. Cambridge, 2009.

LOHMANN, J. *Mousiké et logos*. Mauvezin: TER, 1989.

McKINNON, J. *Music in Early Christian Literature*. Cambridge: Univ. Press, 1987.

McLEISH, Tom. *The Poetry and Music of Science: Comparing Creativity in Science and Art*. Oxford, 2019. On-line.

MIRIMONDE, Albert P. de. *Astrologie et Musique*. Genève: Minkoff, 1977.

MORLEY, Iain. *The Prehistory of Music. Human Evolution, Archaeology, and the Origins of Musicality*. Oxford, 2018.

MOTSOPOULOS, E. *Lamusique dans l'oeuvre de Platon*. Paris: Puf, 1959.

MOSHE IDEL, «Musique et Kabbale Prophetique», a *L'expériencemystique d'Abraham Abulafia*. Paris: Du Cerf, Patrimoines Judaïsme, 1989, p. 61-77.

MURRAY, Penelope and WILSON, Peter (eds.). *Music and the Muses: The Culture of Mousike in the Classical Athenian City*. Oxford, 2010. On-line.

NARANJO, Claudio. *La música interior. Hacia una hermenéutica de la expresión sonora*. Barcelona: La LLave, 2015.

OTTO, Walter F. *Las Musas*. Madrid: Siruela, 2005.

PARTRIDGE, Christopher. *The Lyre of Orpheus: Popular Music, the Sacred and the Profane*. Oxford, 2014. On-line.

PIQUÉ I COLLADO, Jordi-Agustí. *Teologia i Música: propostes per a un diàleg*. Barcelona: Publicacions de l'Abadia de Montserrat, 2006.

PISTONE, D.; BRUNEL, P. (Ed.) *Musiques d'Orphée*. Paris: Puf, 1999.

REZNIKOFF, Igor. «La vision unitaire des arts, de la musique et du monde dans l'Antiquité et les traditions de l'art sacré», *Analyse Musicale*, 5 (1986).

REZNIKOFF, Igor et DAUVOIS, Michel, «La dimension sonore des grottes ornées», *Belletín de la Société Préhistorique Française*, 85/8 (1988).

ROWELL, Lewis. *Introducción a la filosofía de la música*. Barcelona: Gedisa, 1987.

SAVAGE, Roger W. H. *Music, Time, and Its Other. Aesthetic Reflections on Finitude, Temporality, and Alterity*. New York: Routledge, 2018. On-line.

SHILOAH, Amnon. *Les traditions musicales juives*. Paris: Maisonneuve & Larose, 1995.

SHILOAH, Amnon. *The Theory of Music in Arabic Writings*. Munich: Rism, 1979.

SCHNEIDER, M. *El origen musical de los animales-símbolos en la mitología y la escultura antiguas*. Madrid. Siruela, 1998.

STORR, Anthony. *La música y la mente*. Barcelona: Paidós, 2002.

TRÍAS, Eugenio. *La imaginación sonora. Argumentos musicales*. Barcelona: Gutemberg, 2010.

TRÍAS, Eugenio. *El canto de las sirenas. Argumentos musicales*. Barcelona: Gutemberg, 2007.

TUR MAYANS, P. *Reflexiones sobre educación musical. Historia del pensamiento filosófico musical*. Barcelona: UB, 1992.

VAN MASS, Sander. *The Reinvention of Religious Music: Olivier Messiaen's Breakthrough toward the beyond*. New York: Fordham University Press, 2009. On-line 2011.

WALLACE, Robert W. *Reconstructing Damon: Music, Wisdom Teaching, and Politics in Pericle's Athens*. Oxford, 2015. On-line.

WERNER, E; SONNE, I. "The philosophy and theory of music in judeo-arabic literature", *Hebrew Union College Annual*, 16 (1941), p. 251-319; 17 (1942-1943), p.511-572.

WILBER, Ken. *Los tres ojos del conocimiento. La búsqueda de un nuevo paradigma*. Barcelona: Kairós, 1991.

Software

Without specific computer application.