

Aesthetics of Music II

Code: 100635
ECTS Credits: 6

2024/2025

Degree	Type	Year
2500240 Musicology	OB	3

Contact

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Teaching groups languages

You can view this information at the [end](#) of this document.

Prerequisites

There are no compulsory requirements for the inscription in this course.

Objectives and Contextualisation

On successfully completing this course, students will be able to:

1. Demonstrate knowledge of the main trends, authors and themes of Music Aesthetics from the Renaissance to the end of the 20th century.
2. Comment on a text (ancient or modern) of aesthetic nature.
3. Connect the main concerns of Music Aesthetics (Renaissance-Present times) with the historical development of music styles.
4. Put into context the evolution of Music Aesthetics within the history of Music Theory, Philosophy and Art History.
5. Highlight the role of female writers and composers in Music Aesthetics during the Early Modern, Modern and Contemporary Ages.

Competences

- Make changes to methods and processes in the area of knowledge in order to provide innovative responses to society's needs and demands.
- 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. Identify situations in which a change or improvement is needed.
6. Identifying normative, stylistic or argumentative errors in a text.
7. Integrate knowledge acquired in the production of clear and concise appropriate to the academic and specialist communication.
8. Make predictions and inferences on the adscription of the content of a text to a certain aesthetic trend.
9. Making predictions and inferences about the content of a text.
10. Organise the content of an aesthetic musical text, identifying the main and secondary ideas .
11. Produce correct, precise and clear argumental and terminological writing of knowledge acquired, both in the area of musical specialisation and dissemination.
12. Propose new experience-based methods or alternative solutions.
13. Relate msucical creation and reception to the aesthetic and literary foundation of each period.
14. Structure ideas taking into account the different parts of an academic text.
15. Use strategies which help to plan and develop ideas and to summarise and evaluate the written text.

Content

This course is structured into the following units:

1. Music Theory in the the 15th Century: Tinctoris, Ramos de Pareja, Gaffurio.
2. *Musica reservata* and *musica poetica*.
3. Music and Text in the early Baroque period: the beginning of Opera and the Artusi/Monteverdi polemics.
4. The concept of 'music style' and stylistic classifications during the 17th century.
5. The Beautiful and the Sublime as aesthetic categories along the 18th century: from Joseph Addison to Friedrich Schiller.
6. Music and Language: the *Querelle des Bouffons* and the theories on the (shared) origins of Music and Language skills.
7. Kant's Music Aesthetics and its German context in the 18th century.
8. The Romantic twist: the Aesthetics of Feeling.
9. Towards an Aesthetics of Form: Eduard Hanslick.
10. Musicians-philosophers / philosophers-musicians: Richard Wagner, Friedrich Nietzsche.
11. The aesthetic grounds of Avant-garde trends in the early 20th century.
12. The possibility of a Sociology of Music: from Max Weber to Theodor Wiesegrund Adorno.
13. 'New Music' and new ways of 'thinking about music' after the Second World War.
14. Music and (Post)modernism(s).

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Theoretical and practical sessions	43.5	1.74	1, 2, 6, 7, 8, 9, 10, 11, 15
Type: Supervised			
Individual tutorials / Group tutorial	4.5	0.18	3, 4, 6, 7, 13, 14
Preparation of the review of a musicological book chapter or article	35	1.4	1, 2, 4, 7, 11, 14
Type: Autonomous			

Individual study time for reviewing class materials	62.5	2.5	1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 13, 14, 15
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- The lectures will offer a general aesthetic introduction into the contents of each unit and will be complementary with the analytical commentary on a selection of representative texts and/or music examples. At the beginning of each unit, a short anthology of texts will be provided (through the subject's Moodle class room). The reading and commentary of these texts is the main autonomous task required of the student, as they will be discussed as a regular in-class activity.

- In early February, an Moodle class room will be opened as the only repository of the teaching materials and links needed for the preparation of the subject, according to its general schedule and to the legal copyright regulations. In this sense, the Moodle class room is the reference space for the activities of the course and for the communications related to it; any question concerning the subject is to be submitted, therefore, through the Moodle mail and the lecturer will not answer enquiries sent to his main E-mail address.

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.

Assessment

Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Final exam	30%	1.5	0.06	1, 2, 4, 6, 8, 9, 10, 11
Intermediate exam (Text commentary)	30%	1.5	0.06	1, 2, 3, 4, 6, 8, 9, 10, 11, 13, 15
Review of a musicological chapter or article	40%	1.5	0.06	5, 7, 12, 14, 15

The Assessment will consist of the following activities:

- An intermediate exam (Text commentary) [pre-scheduled date: April 9, 2025].
- A final exam [pre-scheduled date: June 2, 2025].
- A Review of a musicological essay or book chapter, chosen from a selection which will be proposed to the students, through the Course Moodle, by mid March 2025. At that moment, additional information on the task's deadline (second half of June 2025) and main features (methodology, length, layout...) will be provided.

All assessment activities are obligatory and independent. Following the academic schedule established by the Faculty, students may retake assessment activities they have failed or compensate for any they have missed, provided that they have already passed a minimum of 70% of the course activities, and after discussing this possibility with the lecturer. The highest grade for these re-evaluated activities is 6.

Under no circumstances will a student pass the course without obtaining a passing grade, 5 or more, on each of the three assessment activities.

When publishing intermediate and final grades prior to recording them on students' transcripts, the lecturer will provide written notification of the procedure, date, and time for reviewing assessment activities. Students must arrange reviews in agreement with the lecturer.

In the event that a student has only participated in 30% or less of the assessment activities, they will be classified as "not assessed" on their transcript.

IMPORTANT NOTICES

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.

SINGLE ASSESSMENT [pre-scheduled date: June 3, 2025]: 1) Concept and historical facts test [30%]; 2) Historical/contextual test [30%]; 3) Review of a musicological chapter or article [40%]. The same assessment method will be used in the event of retaken or compensated failed activities, on the date established by the Faculty for this purpose.

Bibliography

N. B. Primary sources, whose reference will be provided, when necessary, along the lectures and in the text anthologies delivered to the students at the beginning of each unit, are excluded from this general bibliography.

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Software

Does not apply.

Language list

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Catalan/Spanish	second semester	morning-mixed
(TE) Theory	1	Catalan/Spanish	second semester	morning-mixed