

## Music of the Baroque Period

Code: 100642  
ECTS Credits: 6

**2024/2025**

| Degree             | Type | Year |
|--------------------|------|------|
| 2500240 Musicology | OB   | 2    |

### Contact

Name: Francisco Javier Dauí Rodergas

Email: xavier.dauí@uab.cat

### Teaching groups languages

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

### Prerequisites

1. Students must have general knowledge of History of Music, Art and Philosophy.
2. Students must have consolidated foundational knowledge of Music Harmony, Counterpoint and Musical Form.

### Objectives and Contextualisation

The course seeks to describe and explain the development of music and the musical phenomenon from the Mannerist background and the impact of the religious crisis - The Reforme and Counter-reform - to the late musical Baroque. Thus, there will be a contextualized tour of the most significant composers, forms, genres, instruments and theories that shape the musical fact of Baroque music from the late sixteenth century to around 1730.

### Competences

- 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.
- Make changes to methods and processes in the area of knowledge in order to provide innovative responses to society's needs and demands.
- 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.
- Take sex- or gender-based inequalities into consideration when operating within one's own area of knowledge.
- Use digital tools and interpret specific documentary sources critically.

## 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. Assess the reliability of sources, select relevant data and contrast information.
6. Communicate using language that is not sexist or discriminatory.
7. 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.
8. Contextualise new tendencies in musical creation in general historical evolution and observe its incorporation in the sociopolitical panorama in which they are framed.
9. Contextualise musical works in their historical and cultural setting from a critical perspective.
10. Correctly identify the essential repertoire and the main composers of each historical period.
11. Critically identify the different orientations of musical praxis that musicians apply to the music of each historical period.
12. Define the processes of periodisation and stylistic classification and usual typology in the historical conceptualisation of the musical fact.
13. Identify and critically assemble the basic bibliography that has shaped the field of study.
14. Identify and critically place different musical typologies in their historical periods.
15. Identify phenomena of the circulation of ideas in music proficiency.
16. Identify situations in which a change or improvement is needed.
17. Identify the complexity of music reception processes.
18. Identify the stylistic properties of each historical period.
19. Identifying the context of the historical processes.
20. Identifying the specific methods of history and their relationship with the analysis of particular facts.
21. Integrate knowledge acquired in the production of clear and concise appropriate to the academic and specialist communication.
22. Interpret the most important theoretical texts of each period.
23. Interrelate technological and scientific changes in each period with the creation and reception of music.
24. Link the periods of the history of music to periods of the history of art, in their similarities and differences.
25. Present knowledge about the history, art or other cultural movements.
26. Produce correct, precise and clear argumental and terminological writing of knowledge acquired, both in the area of musical specialisation and dissemination.
27. Propose new experience-based methods or alternative solutions.
28. Recognise in musical praxis element of different cultures and different historical periods.
29. Solve problems of a methodological nature in the area of musicology.
30. Use specific vocabulary of history correctly.
31. Use the vocabulary of musicology related to each period of history.

## Content

1. The Baroque.
2. Early Baroque in Italy.

3. C. Monteverdi.
4. Middle Baroque in Italy.
5. Early and middle Baroque in the Netherlands and Germany
6. Early and Middle Baroque in France.
7. Early and Middle Baroque in England.
8. Early an Middle Baroque in Spain.
9. Last Baroque.
10. The work of J.S.Bach and G.F.Handel.

## Activities and Methodology

| Title   | Hours | ECTS | Learning Outcomes   |
|---|-------|------|---|
| Type: Directed  |       |      |   |
| Analysis of musical works   | 37    | 1.48 | 1, 2, 10, 15, 18, 19, 20, 21, 26                            |
| Comment of hearing  | 50    | 2    | 1, 2, 9, 10, 11, 14, 15, 19, 20, 21, 26                     |
| Type: Supervised  |       |      |   |
| Contextualized identification of the styles and aesthetics of musical baroque | 60    | 2.4  | 3, 4, 7, 12, 15, 17, 18, 19, 20, 22, 23, 24, 25, 29, 30, 31 |

The content of the course will be developed through master classes, along with analytical commentary of musical works and guided listening.

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  |
|---|-----------|-------|------|--|
| Examination of analysis of musical works  | 25%       | 0.75  | 0.03 | 1, 2, 3, 5, 6, 8, 10, 11, 13, 14, 16, 18, 20, 21, 24, 26, 27, 29, 30, 31     |
| Examination of comment of musical hearing | 25%       | 0.75  | 0.03 | 1, 2, 3, 10, 11, 14, 18, 21, 26, 28, 29, 30, 31                              |
| Thematic development review (50%)         | 50%       | 1.5   | 0.06 | 1, 2, 3, 4, 7, 9, 10, 12, 14, 15, 17, 18, 19, 20, 22, 23, 24, 25, 26, 30, 31 |

The assessment of this course will consist of three compulsory activities:

1. Thematic development review (50%)
2. Analysis of musical works (25%)

### 3. Comentary on musical listening sessions (25%)

To pass the course students must obtain a minimum grade of 5 in each of the three compulsory assessment activities.

At the re-evaluation, fixed by the Faculty, students will only be assessed on the failed assessment activities.

The examinations will only be reviewed in person.

Those students who only take part in one of the compulsory assessment activities will be considered as "non-evaluable".

### SINGLE ASSESSMENT

The exam will be based on three activities: thematic development (50%), analysis of musical works (25%) and commentary on musical listening sessions (25%)

To pass the course, all three parts must be passed separately.

The date for the assessment will be published at the Virtual Campus.

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.

## Bibliography

AAVV, *Història Crítica de la Música Catalana*, Servei de Publicacions de la Universitat Autònoma de Barcelona, 2009.

ABRAHAM, G., *Concert Music, 1630 - 1750*, vol. VI, The New Oxford History of Music, Oxford Univ. Press, London, 1986.

ABRAHAM, G., *Opera and Church Music, 1630 - 1750*, vol. V, The New Oxford History of Music, Oxford Univ. Press, London, 1968.

ANTHONY, J. R., *La Musique en France à l'époque baroque*, Harmoniques /Flammarion, 1981.

ARNOLD, Denis, NEWCOMB, A. y TALBOT, M., *Maestros del Barroco Italiano, 1. Monteverdi, Frescobaldi, Corelli*, Muchnik Editores, Barcelona, 1987. (Forma parte de la colección «New Grove», nº 9).

BASSO, A., *Historia de la Música*, 6, ed. Turner, Turner Música, Madrid, 1986.

BASSO, A., *Jean Sébastien Bach*, vol. 1 i 2, Fayard, París, 1984

BEAUSSANT, Ph., *François Couperin*, AM 71, Madrid, 1996.

BEAUSSANT, Ph., *Les plaisirs de Versailles (théâtre et musique)*, ed. Fayard, col. les chemins de la musique, Ligugé, Poitiers, 1996.

BEAUSSANT, Ph., *Louis XIV artiste*, Payot, París, 1999.

- BEAUSSANT, Ph., *Lully ou le musicien du soleil*, Gallimard, París, 1992.
- BEAUSSANT, Philippe, *Versailles, Opéra*, Gallimard, París, 198
- BIANCONI, L., *Historia de la Música V*, ed. Turner, Turner Música, Madrid, 1986.
- BLUME, F., *Renaissance and Baroque Music*, ed. Norton, London, 1967.
- BONASTRE, F. "El Barroc Musical a Catalunya", *Barroc català*, ed. Quaderns Crema, Barcelona, 1989.
- BOYD, M., CARRERAS, J.J., eds, *La Música en España en el siglo XVIII*, Cambridge Univ Press, Madrid 2000
- BUELOW, G.J.(ed.), *The late Baroque Era. From the 1680s to 1740*, Prentice Hall, New Jersey, 1993.
- BUKOFZER, M., *La música en la época barroca. De Monteverdi a Bach*, Alianza ed., Alianza Música 30, Madrid, 1986.
- BURROWS, Donald, *Haendel*, Oxford University Press, Oxford, 1996.
- CLERCX, S., *Le Baroque et la Musique*, ed. Librairie Encyclopédique, Bruxelles, 1948
- CODINA, D., DOLCET, J., RIFÉ, J. i VILAR, J.M., *Història de la Música Catalana, Valenciana i Balear. Barroc i Classicisme*. Vol II, ed. 62, Barcelona, 1999.
- DEAN, Winton y MERRILL KNAPP, John, *Handel's Operas, 1704-1726*, Clarendon Press, Oxford, 1995.
- DEAN, Winton, *Handel's Dramatic Oratorios and Masques*, Clarendon Press, Oxford, 1990.
- FABBRI, P., *Monteverdi*, ed. Turner, Madrid, 1989.
- GREGOR-DELLIN, Martin, *Heinrich Schütz*, Fayard, París, 1986.
- HEARTZ, Daniel, *Music in European Capitals. The Galant Style 1720-1780*, WW. Norton & Company, New York-London, 2003.
- HOGWOOD, Ch., *Haendel*, AM 33, Alianza ed., Madrid, 1988.
- HUTCHINGS, A.J.D., *The Baroque Concerto*, London, 1973.
- JEPPESEN, K., *The Style of Palestrina And the Dissonance*, Dover, New York, 1970.
- KING, R., *Henry Purcell*, AM 72, Alianza ed., Madrid, 1996.
- LÓPEZ-CALO, J., *Historia de la Música Española: 3. Siglo XVII*, Alianza ed., AM 3, Madrid, 1983.
- MANNIATES, M.R., *Mannerism in Italian Music and Culture, 1530 - 1630*, Manchester University Press, Manchester, 1979.
- MARTÍN MORENO, Antonio, *Historia de la música española, 4. Siglo xviii*, Alianza, Madrid, 1985.
- NEWMAN, W., *The Sonata in the Baroque Era*, Norton, New York - London, 1983.
- OTTERBACH, F., *Johann Sebastian Bach*, AM 52, Alianza ed., Madrid, 1990.
- PALISCA, C., *La Música del Barroco*, ed. Victor Leru, Buenos Aires, 1968.
- PALISCA, C., *Studies in the History of Italian Music and Music Theory*, Oxford University Press, Oxford, 1994.
- PALISCA, C., *The Florentine Camerata*, Yale University Press, Yale, 1989.

SCHWEITZER, Albert, J. S. *Bach. El músico poeta*, Ricordi, Madrid, 1955.

SELFRIDGE-FIELD, E., *Venetian Instrumental Music*, Dover, New York, 1994.

SMITHER, H., *A History of the Oratorio*, 3 vols., Oxford University Press, Oxford, 1987.

TALBOT, M., *Vivaldi*, AM, Alianza ed., Madrid. 1990.

WEBBER, G., *North German Church Music in the Age of Buxtehude*, Oxford Monographs on Music, Clarendon Press, Oxford, 1996.

WEBER, E., *Le Concile de Trente et la Musique. De la Réforme à la Contre-Réforme*, Librairie Honoré Champion, col. musique-musicologie n° 12, Paris, 1982.

WOLFF, Ch., *Johann Sebastian Bach*, vol. I y II, ed. Robinbook, Barcelona, 2000.

WALTER HILL, John, *La Música Barroca*, Akal Música 3, Madrid, 2008.

WALTER HILL, John, *Antología de la Música Barroca*, Akal Música, 2013.

## Software

Not used

## Language list

| Name                       | Group | Language | Semester       | Turn          |
|----------------------------|-------|----------|----------------|---------------|
| (PAUL) Classroom practices | 1     | Catalan  | first semester | morning-mixed |
| (TE) Theory                | 1     | Catalan  | first semester | morning-mixed |