

Aesthetics of Music II

Code: 100635
ECTS Credits: 6

2025/2026

Degree	Type	Year
Musicology	OB	3

Contact

Name: German Gan Quesada

Email: german.gan@uab.cat

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, 11, 2, 9, 8, 6, 7, 10, 15
Type: Supervised			
Individual tutorials / Group tutorial	4.5	0.18	3, 14, 6, 7, 13, 4
Preparation of the review of a musicological book chapter or article	35	1.4	1, 11, 2, 14, 7, 4
Type: Autonomous			

Individual study time for reviewing class materials	62.5	2.5	1, 11, 3, 2, 14, 9, 8, 6, 7, 10, 13, 15, 4
---	------	-----	--

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

The Assessment will consist of the following activities:

- An intermediate exam (Text commentary) [pre-scheduled date: March 25, 2026].
- A final exam [pre-scheduled date: June 3, 2026].
- 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 deadline of the final version of the task (within the period June 8-19, 2026) will be provided.

INSTRUCTIONS FOR PREPARING THE REVIEW:

1. The perspective, content and structure of the review are free; however, it is expected to deal in particular with two main aspects: 1) summary of the topic and main and secondary arguments of the chosen text; 2) critical assessment [strong and weak points of the text, possibilities for future research or argumentative deepening], through consultation and correct reference to complementary bibliography.
2. Expected length: 10-12 pages (excluding cover and bibliography), text with single and half line spacing and font size 11.

3. There is no specific "model" or reference for carrying out a critical review of an article. However, these links can give some preliminary ideas: <https://redaccion.hypotheses.org/b-resenas>; <https://lenguaparaissoscc.files.wordpress.com/2013/09/pautas-para-la-realizacioc81n-de-una-valoracioc81n-cr>

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 60% 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.

In this subject, the use of artificial intelligence (AI) technologies is exclusively allowed for bibliographic or information search tasks and for the translation of texts. Students must clearly identify which parts of the activity have been generated with these technologies, specify the tools used, and include a critical reflection on their influence on the process and outcome of the activity. The lack of transparency in the use of AI in assessable activities will be considered an academic malpractice and may lead to a partial or total penalty in the activity grade, or to greater sanctions in serious cases.

SINGLE ASSESSMENT [pre-scheduled date: June 4, 2026]: 1) Concept and historical facts test [30%]; 2) Historical/contextual test [30%]; 3) Review of a musicological chapter or article [40%]. The same assessment requirements and 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, except for a couple of recent references.

ALCARAZ, M.^a José and PÉREZ CARREÑO, Francisca (eds.). *Significado, emoción y valor. Ensayos sobre filosofía de la música*. Madrid: Antonio Machado Libros, 2010.

ARES YEBRA, Javier. *La Poética musical de Igor Stravinski*. Sant Cugat del Vallès: Arpegio, 2021.

BLACKBURN, Bonnie J. and LOWINSKY, Edward E. (ed.). *A Correspondance of Renaissance Musicians*. Oxford: Clarendon Press, 1991.

- BOWIE, Andrew. *Music, Philosophy and Modernity*. Cambridge et al.: Cambridge University Press, 2007.
- BOWMAN, Wayne D. *Philosophical Perspectives on Music*. Oxford: Oxford University Press, 1998.
- CALLE, Román de la (ed.). *Arte, gusto y estética en la Encyclopédie*. València: Publicacions de la Universitat de València, 2009.
- CASTELLI, Patricia. *La estética del Renacimiento*. Madrid: Visor, 2011.
- CLAUDON, Francis. *La musique des romantiques*. Paris: Presses Universitaires de France, 1992.
- COOK, Nicholas and EVERIST, Mark (ed.). *Rethinking Music*. Oxford: Oxford University Press, 1998.
- CRUZ CRUZ, Juan (ed.) *La realidad musical*. Pamplona: Ediciones Universidad de Navarra, 1998.
- DAHLHAUS, Carl. *Estética de la música*. Berlin: Reinchenberger, 1996.
- DAHLHAUS, Carl. *La idea de la música absoluta*. Barcelona: Idea Books, 1999.
- DARBON, Nicolas. *Musica Multiplex. Dialogique du simple et du complexe en musique contemporaine*. Paris: L'Harmattan, 2007.
- DEFEZ, Antoni. *Música i sentit. El cas Wittgenstein*. València: Universitat de València / PUV, 2008.
- DIDIER, Béatrice. *La musique des Lumières*. Paris: Presses Universitaires de France, 1985.
- DUFFY, Cian and HOWELL, Peter (eds.). *Cultures of the Sublime. Selected Writings, 1750-1830*. Hampshire: Palgrave Macmillan, 2011.
- DURAND-SENDRAIL, Béatrice. *La musique de Diderot*. Paris: Kimé, 1994.
- ECO, Umberto (ed.). *Historia de la belleza*. Barcelona: Lumen, 2004.
- FAXEDAS, Maria Lluïsa. *Del simbolismo a la abstracción. La unidad de las artes en los orígenes del arte moderno*. Gijón: Ediciones Trea, 2018.
- FERRER, Anacleto (ed.). *Grimm, Diderot, Rousseau y D'Alembert. La Querella de los Bufones*. València: Museu Valencià de la Il·lustració i de la Modernitat, 2008.
- FOSTER, Hal (ed.). *La postmodernidad*. Barcelona: Kairós, 2002 (5ª ed.).
- FUBINI, Enrico. *La estética musical desde la Antigüedad hasta el siglo XX*. Madrid: Alianza Editorial, 1988.
- FUBINI, Enrico. *Música y lenguaje en la estética contemporánea*. Madrid: Alianza Editorial, 1994.
- FUBINI, Enrico. *El siglo XX: entre música y filosofía*. València: Universitat de València / PUV, 2014.
- GARCÍA LABORDA, José M.ª (ed.). *La música moderna y contemporánea a través de los escritos de sus protagonistas (una antología de textos comentados)*. Sevilla: Editorial Doble J, 2010 (2ª ed.).
- GARCÍA REVILLA, Enrique. *La estética musical de Héctor Berlioz a través de sus escritos*. València: Universitat de València / PUV, 2013.
- GAVILÁN, Enrique. *Entre la historia y el mito. El tiempo de Wagner*. Madrid: Akal, 2013.
- GAVILÁN, Enrique. *Otrahistoria del tiempo. La música y la redención del pasado*. Madrid: Akal, 2009.
- GLOAG, Kenneth. *Postmodernism in Music*. Cambridge: Cambridge University Press, 2012.
- GONZÁLEZ SERRANO, Carlos Javier. *Arte y música en Schopenhauer. El camino hacia la experiencia estética*. Madrid: Locus Solus Ediciones, 2016.

- GOZZA, Paolo (ed.). *La Musica nella rivoluzione scientifica del Seicento*. Bologna: Il Mulino, 1989.
- GRATZER, Wolfgang et al. (eds.). *The Routledge Handbook of Music and Migration. Theories and Methodologies*. Abingdon / New York: Routledge, 2024.
- HIBBERD, Sarah and STANYON, Miranda (eds.). *Music and the Sonorous Sublime in European Culture, 1680-1880*. Cambridge et al.: Cambridge University Press, 2020.
- JACQUEMIER, Myriam. *La métaphore musicale de l'harmonie du monde à la Renaissance*. Paris: Beauchesne Éditeurs, 2020.
- KRAUSS, Rosalynd. *La originalidad de la vanguardia y otros mitos modernos*. Madrid: Alianza Editorial, 1996.
- LIPOVETSKY, Gilles and SERROY, Jean. *La pantalla global*. Barcelona: Anagrama, 2009.
- LISCIANI-PETRINI, Enrica. *Tierra en blanco. Música y pensamiento a inicios del siglo XX*. Madrid: Akal Ediciones, 1999.
- LONGINO. *Sobre lo sublime*, ed. Haris Papoulias. Madrid: Alianza Editorial, 2022.
- MAGEE, Bryan. *Wagner y la filosofía*. Madrid: Fondo de Cultura Económica, 2011.
- MANIATES, Maria Rika. *Mannerism in Italian Music and Culture, 1530-1630*. Manchester: Manchester University Press, 1979.
- MARTIN, Marie-Pauline and SAVETTIERI, Chiara (eds.). *La musique face au système des arts ou les vicissitudes de l'imitation au siècle des Lumières*. Paris: Vrin, 2013.
- MATAMORO, Blas. *Nietzsche y la música*. Madrid: Fórcola Ediciones, 2015,
- "Música y pensamiento" [dossiers *Scherzo*, 332 (setembre de 2017) i 339 (abril de 2018)].
- Musique et Humanisme à la Renaissance*. Paris: Presses de l'École Normale Supérieure, Centre V. L. Saulnier, Univ. Paris-Sorbonne, 1993.
- NATTIEZ, Jean-Jacques. *Le combat de Chronos et d'Orphée*. Mesnil-sur-l'Estrée: Christian Bourgeois, 1993.
- NEUBAUER, John. *La emancipación de la música instrumental*. Madrid: Visor, 1992.
- PADDISON, Max. *Adorno's Aesthetics of Music*. Cambridge: Cambridge University Press, 1997.
- PALISCA, Claude V. *Humanism in Italian Renaissance Musical Thought*. New Haven: Yale University Press, 1985.
- PALISCA, Claude V. *Studies in the history of Italian Music and Music Theory*. Oxford: Clarendon Press, 1994.
- PARDO, José Luis. *Esto no es música*. Barcelona: Galaxia Gutenberg, 2007.
- PÉREZ MASEDA, Eduardo. *El Wagner de las ideologías*. Madrid: Biblioteca Nueva, 2004.
- PERLOFF, Marjorie. *El momento futurista*. Valencia: Pretextos, 2010.
- POLO PUJADAS, Magda. *L'estètica de la música*. Barcelona: UOC, 2007.
- POLO PUJADAS, Magda. *La música de los sentimientos. Filosofía de la música de la Ilustración*. Murcia: Éditum, 2010.
- POLO PUJADAS, Magda. *Filosofía de la música del futuro*. Zaragoza: Prensas Universitarias de Zaragoza, 2017.
- PONS, Jordi. *El camino hacia la forma. Goethe, Webern, Balthasar*. Barcelona: Acontilado, 2015.

- POUSSEUR, Henri. *Música, semántica, sociedad*. Madrid: AlianzaEditorial, 1987.
- "Les querelles musicales dans les écrits esthétiques et littéraires après 1750", *Revue Musicorum*, 17 (2016).
- RASULA, Jed. *Dadá. El cambio radical del siglo XX*. Barcelona: Anagrama, 2016.
- ROWELL, Lewis. *Introducción a la filosofía de la música*. Barcelona: Gedisa, 1987.
- RUIZ DE SAMANIEGO, Alberto. *La inflexión posmoderna: los márgenes de la modernidad*. Madrid: Akal, 2004.
- SABATIER, François. *Miroirs de la musique. La musique et ses correspondances avec la littérature et les beaux-arts*. Paris: Arthème Fayard, 1998.
- SÁNCHEZ DE ANDRÉS, Leticia and PRESAS, Adela (eds.). *Música, ciencia y pensamiento en España e Iberoamérica durante el siglo XX*. Madrid: Servicio de Publicaciones de la UAM, 2013.
- SÁNCHEZ MECA, Diego. *El itinerario intelectual de Nietzsche*. Madrid: Tecnos, 2018.
- SANTIAGO GUERVÓS, Luis de. *Arte y poder. Aproximación a la estética de Nietzsche*. Madrid: Trotta, 2004.
- SCHUMANN, Robert. *El baile de la Liga de David. Escritos sobre música*. Valencia: Pre-textos, 2024.
- SCRUTON, Roger. *The Aesthetics of Music*. Oxford: Clarendon Press, 1997.
- SPOTTS, Frederic. *Hitler y el poder de la estética*. Madrid: Fundación Scherzo, 2011.
- STANYON, Miranda and HIBBERD, Sarah (eds.). *Music and the Sonorous Sublime in European Culture, 1680-1880*. Cambridge: Cambridge University Press, 2020.
- STRUNK, Oliver. *Source Readings in Music History*. London: Faber & Faber, 1981 (2ª ed.).
- TRÍAS, Eugenio. *El canto de las sirenas*. Barcelona: Galaxia Gutenberg, 2007.
- TRÍAS, Eugenio. *La imaginación sonora*. Barcelona: Galaxia Gutenberg, 2010.
- VARWIG, Bettina. *Music in the Flesh. An Early Modern Musical Physiology*. Chicago: The University of Chicago Press, 2023.
- WAGNER, Richard; NIETZSCHE, Friedrich. *Correspondencia*. Madrid: Fórcola Ediciones, 2025.
- WYMEERSCH, Brigitte van. *Descartes et l'évolution de l'esthétique musicale*. Sprimont: Mardaga, 1999.
- ZIOLWOSKI, Theodore. *Stages of European Romanticism. Cultural Synchronicity across the Arts, 1798-1848*. Rochester, NY: Candem House, 2018.
- https://www.wikisofia.cat/wiki/Pàgina_principal
- <https://earlymusictheory.org>
- International Review of the Aesthetics and Sociology of Music* (1971-)
[<https://www.jstor.org/journal/intereviaestsoci>]

Software

Does not apply.

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

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