



DEGREE CURRICULUM

MUSIC HISTORY

Coordination: BERNADO TARRAGONA, MÀRIUS JOSEP

Academic year 2023-24

Subject's general information

Subject name	MUSIC HISTORY			
Code	100144			
Semester	2nd Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in History of Art and Artistic Heritage Management	2	COMPULSORY	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	3		3
	Number of groups	1		1
Coordination	BERNADO TARRAGONA, MÀRIUS JOSEP			
Department	GEOGRAPHY, HISTORY AND HISTORY OF ART			
Teaching load distribution between lectures and independent student work	37,5 classroom hours 22,5 online hours 90 individual work			
Important information on data processing	Consult this link for more information.			
Language	The vehicular language of the subject will be Catalan, although it is left to the discretion of the students the selection of the vehicular language of the practices, the works and the evaluation, that will be able to realize in any one of the official languages of the University of Lleida.			
	Fonts i documents en català, castellà, anglès i francès			
Distribution of credits	Theoric: 3 Practical: 3			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
BERNADO TARRAGONA, MÀRIUS JOSEP	marius.bernado@udl.cat	6	Monday and Tuesday, from 8:00 to 9:00 Online tutorials at times to be agreed with students

Subject's extra information

The *History of music* course aims to provide students with the acquisition of basic information about music production and consumption throughout history (the creators and the most important works, as well as their relationship with the historical and cultural context in which they develop), as a condition to be able to make an attempt to balance and critically assume the musical inheritance of the West. In order to do this, it is absolutely indispensable, in addition to other complementary readings, working thoroughly and without gaps a good general history of music. The theoretical sessions will be complemented with those of the associated subject. *Contexts and repertoires of the history of music*, that students must compulsorily attend simultaneously to the subject *History of music*. In addition, throughout the period of impartición, will be scheduled several obligatory practical activities (attendance to concerts and operísticas live representations or retransmissions).

The two subjects, which must be compulsorily taken at the same time, are strongly interrelated, so that the "crossings" of content between both will be constant. History of music aims to provide students with the acquisition of basic information on musical production and consumption throughout history, its periodization and stylistic evolution, as well as correctly locate the big names and musical trends. For its part, Contexts and repertoires of the history of music, is more practical in nature and intends to work with greater depth in certain contexts and some referential works of the history of music - works of the Western musical "canon" -, analyzing in depth its historical and cultural context, its technical functioning and its aesthetic reach. Thus, while the first is devoted to narrating the historical sequence, the second stops at some fundamental moments of this journey.

Prerequisites	No	Corequisites	[100145] <i>Contexts and repertoires of the history of music</i>
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Practical observations

All students must do at least three individual tutorials with the teacher during the development of the course. It is recommended that students with musical studies of medium or higher grade to arrange an interview with the teacher during the first two weeks of the course. The use of mobile telephonic devices in the classroom during theoretical classes is not allowed.

The use of electronic devices for taking notes during theoretical classes is discouraged.

All the communication between the professor and the students about the subject will be carried out, preferably, through the tool "Messages" of the Virtual Campus, in the subject History of music. It is recommended to check the box "Send a copy to the email address of the recipients".

Information on data protection in the audiovisual register in the subject

In accordance with current regulations on the protection of personal data, we inform you that:

- The organisation responsible for the recording and use of the image and voice is the University of Lleida - UdL (contact details of the representative: General Secretariat. Plaza Víctor Siurana, 1, 25003 Lleida; sg@udl.cat; contact details of the data protection officer: dpd@udl.cat).
- The recorded images and voices shall be used exclusively for teaching purposes.
- The recorded images and voices shall be saved and preserved until the end of the current academic year, and shall be destroyed in accordance with the terms and conditions specified in the regulations on the preservation and disposal of administrative documents of the UdL, and the documentary evaluation tables approved by the Generalitat de Catalunya (<http://www.udl.cat/ca/serveis/arxiu/>).
- The voices and images are considered necessary to teach this subject, and teaching is a right and a duty of the teaching staff of the Universities, which they must exercise under academic freedom, as provided for in article 33.2 of the Organic Law of Universities (Ley Orgánica de Universidades) 6/2001, of December 21. For this reason, the UdL does

not need the consent of the students to register their voices and images with the sole and exclusive purpose of teaching in this particular subject.

- The UdL shall not transfer the data to third parties, except in the cases strictly provided for by the Law.
- The student can access their data; request correction, deletion or portability; object to its processing and request its limitation, as long as it is compatible with the purposes of teaching, by writing to dpd@udl.cat. You can also submit a complaint to the Catalan Data Protection Authority, via a mail to its website (<https://seu.apd.cat>) or other non-electronic means.

Learning objectives

- O1: Know the forms, genres and styles throughout the musical history of the West.
- O2: Develop the ability to critically approach texts and documents of a musical nature.
- O3: Recognize, through an active and informed musical listening, the different musical styles and the most important forms and genres of each period.
- O4: Be able to elaborate criteria and make judgments about musical products.

Competences

- CE3 Develop a general diachronic vision of the history of general and / or universal art.
- CE6 Acquire a systematic and integrated knowledge of the artistic fact: different languages, procedures and techniques of artistic production throughout history, as well as theory and aesthetic thought.
- CE13 Recognize in a critical way the spatio - temporal coordinates (diachrony and synchrony) and the limits and geographical and cultural interrelations of the History of Art.

Subject contents

A. Antiquity and Middle ages

1. The ancient world and its musical legacy in the West
2. The liturgy of the medieval church and music
3. The Gregorian chant and its expansion
4. The evolution of polyphony until 1300
5. The profane monodic song
6. Music at the end of the Middle Ages

B. The Renaissance

1. The beginnings of the musical Renaissance: England and the court of Burgundy
2. The French-Flemish composers
3. The emergence of regional styles
4. The development of instrumental music
5. Religious music at the time of the Reformation and the Counter-Reformation
6. The Madrigal and its evolution

C. Baroque time

1. The baroque music: a new aesthetic and stylistic paradigm

2. The appearance of the opera and its diffusion
3. Sacred music
4. Instruments and instrumental music
5. The diffusion of the baroque style
6. The great composers of late Baroque and their contexts

D. The Enlightenment and the classical era

1. The concept of musical 'classicism'
2. The elements of the classical style: forms and genres
3. The precedents of classicism
4. Opera and vocal music during the 18th century
5. The language of instrumental music
6. A privileged scenario: Vienna and classical composers

E. The 19th century

1. The era of romanticism and music
2. The old and the new: tensions and transformations in nineteenth-century music
3. Absolute music and program music: authors, genres and audiences
4. The opera and the musical drama
5. The musical nationalisms
6. Late Romanticism and the End of the Century Crises

F. The twentieth century and contemporary music (5 sessions)

1. Innovation and rupture in twentieth century music: aesthetics and sociology
2. Music until the Great War: search for new sounds and dissolution of tonality
3. The musical creation in the interwar period
4. Music and musicians in conflict: alternatives to modernism
5. Music after 1945
6. Sounds of the recent past: music and contemporary music

Methodology

The subject will be articulated using various teaching formats and methodologies: face-to-face activities in the classroom (one weekly session), synchronous and asynchronous distance face-to-face activities (one weekly session) and non-face-to-face activities. Attendance at classroom face-to-face sessions and synchronous distance learning face-to-face activities is mandatory. The face-to-face sessions in the classroom will be basically expository and will consist of a tour of the history of Western music. Remote face-to-face sessions will complement the face-to-face sessions.

This block of face-to-face activities also includes attendance at various practical sessions - mainly concerts of the UdL Music Season -, offered live or online (streaming or deferred). Other practical activities are also planned, such as attending a general rehearsal at the Gran Teatre del Liceu.

The details and precise calendar of the practical sessions (concerts, visits...) will be published before the start of the sessions.

Activity	Codification / description / Typology TPD	O*	G*	HPA*	HPD*	HNP*
Master class (M)	Face-to-face and remote classroom sessions	O1	1	22,5	14,5	–
Practices (P)	Attendance at live concerts	O3	1	15		20
Assignments (T)	Reading reports (2)	O4	1	–	–	20
Tutorials (Tut)	Scheduled and mandatory individual tutoring (3)	O4	1	–	3	–
Individual work	Individual preparation of the syllabus (readings and auditions)	–	–	–	–	50
Evaluation (AV)	See evaluation table	O1, O2, O3, O4	1	–	5	–
TOTAL	150 h (6 ECTS)			37,5	22,5	86
				60		90

O: Objective. G: number of groups in the activity. HPA: face-to-face hours. HPD: online hours. HNP: not face-to-face hours

Development plan

Classroom sessions

Monday and Tuesday from 9:00 a.m. to 10:30 p.m.

Practical sessions

A) Attendance at the concerts of the Musical Season of the UdL: Dates to be specified.

B) Technical visit and attendance at a general rehearsal at the Gran Teatre del Liceu. Date to be specified.

Exams

All exams will be taken on-line using the Virtual Campus Test tool.

Partial exams (CP1, CP2, CP3)

CP1 (Blocks A-B): March 4

CP2 (Blocks C-D): April 8

CP3 (Blocks E-F): May 20

It is mandatory to do a tutorial immediately after CP1 and CP2.

Listening and practices exam (CAP)

CAP: May 21

Assignments and reports

The reading report (InL) will be delivered no later than the date of the CP2 partial control

Oral Presentations

On the first day of the course a calendar will be agreed with all the participants.

Evaluation

Attendance, both in the theoretical classes and in the practical classes, is mandatory and can be controlled randomly. All the contents dealt with in both types of sessions, both theoretical and practical, will be evaluated. Active participation in the sessions will be valued in a special way.

The evaluation will consist of:

Activity	Quantity	Percentage
Attendance and participation		10%
Midterm exams	3	45%
Listening and practices exam	1	25%
Reading report	1	10%
Oral presentation	1	10%

Evaluation criteria

Evaluation criteria

1. Attendance and participation

In terms of attendance and participation, preparation and active participation in all activities will be valued, both classroom and distance learning, as well as seminars and practical sessions. It will not be counted from the fourth unjustified absence or if attendance, including theoretical and practical activities, does not reach 80%. Failure to attend all scheduled sessions will result in a final exam.

2. Exams

Three midterm exams, releasing material and not recoverable, distributed throughout the semester on theoretical, historical or stylistic aspects of the general program of the subject. The format of the test will be with multiple choice questions and objective correction. To pass the subject it is essential that the average of the three exams total 5 points.

3. Listening and practices exam

- a) Identification and contextualization of the theoretical, historical or stylistic aspects from the hearing of musical fragments heard in the theoretical sessions and / or practices.
- c) Questions about specific aspects and checking the readings and the use of practical sessions.

4. Reading reports

All students must read a book and submit a written review. A list of books that can be read and reviewed will be provided. Exceptionally, and only if the student's interests are inclined to other works not included there, can he deal with the teacher. Any reading not included in this list must be submitted to the teacher for approval.

Simple "summaries" will not be accepted without personal critical appraisal. It is recommended that reviews follow appropriate conventions and style standards. Length: \pm 10,000 characters (no spaces).

Delivery times are non-extendable.

Only reports submitted in PDF format are acceptable and must be submitted through the "Activities" tool of the Virtual Campus.

5. Oral presentation

In addition to the content, the ability to structure the discourse and synthesis, the oral and corporal expression, the graphic presentation and the mastery of the communication tools will be valued.

The evaluation is ongoing. Students who want to ask for alternative assessment must submit an employment contract or justify, in a letter addressed to the dean, the reasons that make it impossible for him/her to carry out the continuous assessment within five (5) days after the beginning of the semester. For information, please send an e-mail to

lletres.secretariacentre@udl.cat or ask for information at the Faculty's academic office (Secretaria Acadèmica de la Facultat de Lletres).

If academic fraud or spontaneous copying is detected, we will apply what is established in the Regulations for the Assessment and Grading of Student Learning in UdL Bachelor's and Master's Degrees.

Bibliography

Resources

The fundamental manual of the course, and consequently of essential consultation, is J. Peter Burkholder; Donald Jay Grout; Claude V. Palisca. *Historia de la*

música occidental (Séptima edición). Madrid: Alianza, 2008. HISTORY OF MUSIC 2018-19

Through the Virtual Campus of the UdL, students will be provided with a series of complementary resources and materials in various formats (audio, text, image ...) corresponding to each of the thematic blocks in which the subject is divided and, in its as an accompanying material for practical activities. After each session, in the Resources section of the Virtual Campus, you will have access, in a timely manner and for a limited time, to all the audiovisual materials worked during the sessions.

Basic Bibliography

Burkholder, J. Peter; Donald Jay Grout; & Claude V. Palisca. *Historia de la música occidental*. Madrid: Alianza, 2008. Taruskin, Richard. *The Oxford History of Western Music*. 6 vols. Oxford: Oxford University Press, 2005.

Music anthology:

Burkholder, J. Peter; & Claude V. Palisca, eds. *Norton Anthology of Western Music (Fifth Edition)*, 2 vols. New York: Norton, 2005.

Text anthologies:

Weiss, Piero; & Richard Taruskin, eds. *Music in the Western World: A History in Documents*, 2nd ed. Belmont, CA: Thomson Schirmer, 2008. Strunk, Oliver; & Leo Treitler, gen ed. *Source Readings in Music History (Revised Edition)*. New York: Norton, 1998.

Dictionaries:

Randel, Don, ed. *Diccionario Harvard de la música*. Madrid: Alianza, 1997.

The New Grove Dictionary of Music and Musicians. Stanley Sadie, ed. 20 vols. London: Macmillan, 1980; nova edició en 29 vols. a cura de Stanley Sadie i John Tyrrell, London: Macmillan, 2001. Versió online: Oxford Music Online (recurs electrònic accessible a través del Servei de Biblioteca i Documentació de la Universitat de Lleida).