



DEGREE CURRICULUM  
**CONTEXTS AND REPERTOIRES  
OF THE HISTORY OF MUSIC**

Coordination: BERNADÓ TARRAGONA, MÀRIUS

Academic year 2020-21

## Subject's general information

<b>Subject name</b>	CONTEXTS AND REPERTOIRES OF THE HISTORY OF MUSIC			
<b>Code</b>	100145			
<b>Semester</b>	2nd Q(SEMESTER) CONTINUED EVALUATION			
<b>Typology</b>	<b>Degree</b>	<b>Course</b>	<b>Character</b>	<b>Modality</b>
	Bachelor's Degree in History of Art and Artistic Heritage Management	2	COMPULSORY	Attendance-based
<b>Course number of credits (ECTS)</b>	6			
<b>Type of activity, credits, and groups</b>	<b>Activity type</b>	PRAULA		TEORIA
	<b>Number of credits</b>	3		3
	<b>Number of groups</b>	1		1
<b>Coordination</b>	BERNADÓ TARRAGONA, MÀRIUS			
<b>Department</b>	ART HISTORY AND SOCIAL HISTORY			
<b>Teaching load distribution between lectures and independent student work</b>	22,5 classroom hours 41,5 online hours 86 individual work			
<b>Important information on data processing</b>	Consult <a href="#">this link</a> for more information.			
<b>Language</b>	Catalan Sources and readings in Spanish, English and French			
<b>Distribution of credits</b>	Theoric: 3 Practical: 3			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
BERNADÓ TARRAGONA, MÀRIUS	marius.bernado@udl.cat	6	Monday and Tuesday, from 8h30 to 9h30  Online tutorials at times to be agreed with students.

## Subject's extra information

The subject Contexts and repertoires of the history of music aims to facilitate a deep knowledge, from a practical and contextualizing perspective, to the theoretical and historical contents treated in the subject History of music. In this sense, a selection of some selected examples of the repertoire that make up the Western musical canon will be made, from the Middle Ages to the present time, and its historical context and the relationships established with other disciplines and manifestations will be extensively discussed. artistic, as its internal, technical and aesthetic configuration, and its fundamental role in the configuration of our cultural identity.

After the presentations of each of the assignments will follow a thorough, rigorous and extensive work, on the context in which they were produced and that enhanced their social dimension and aesthetic significance.

The sessions will be complemented with those of the associated subject History of music, which students must attend compulsory simultaneously to the subject Contexts and repertoires of the history of music. In addition, during the teaching period, various compulsory practical activities will be programmed (attendance at concerts and operatic performances live 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. As for 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.

<b>Prerequisites</b>	No	<b>Corequisites</b>	[100144] <i>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](mailto: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 some of the most representative works of 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 configurations of each era and context.
- O4: Be able to elaborate criteria and make judgments about musical products.
- O5: Being able to relate some of the main and most influential works of the western musical repertoire with their social, ideological and artistic context.

## Competences

- CE3 Develop a general diachronic vision of the history of general and / or universal art.
- CE4 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.
- CE5 Identify and recognize the different regional and global diachronic visions of territorial artistic phenomena, as well as the relations between center and periphery.
- 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.

## Subject contents

### A. Antiquity and Middle ages

1. From orality to musical writing: music and liturgy in the medieval world
2. Urban world and development of polyphony

### B. The Renaissance

1. Church music and dance music during the Renaissance
2. The madrigal: music and poetry

### C. Baroque time

1. Claudio Monteverdi: *L'Orfeo*
2. Georg Friedrich Haendel: *Giulio Cesare*
3. Johann Sebastian Bach: *Matthäus-Passion*

### D. The Enlightenment and the classical era

1. The emancipation of instrumental music: the sonata form
2. Wolfgang Amadeus Mozart: *Le nozze di Figaro*
3. Ludwig van Beethoven: *Symphonie No. 3*

## E. The 19th century

1. Hector Berlioz: *Simphonie fantastique*
2. Richard Wagner: *Der Ring des Nibelungen*
3. Musical landscapes of the end of the century

## F. The twentieth century and contemporary music

1. Music in the cultural context of the avant-garde
2. Igor Stravinski: *Le Sacre du printemps*
3. Alban Berg: *Wozzeck*

## 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 nonface-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

Other face-to-face activities include participation in the seminar "Conversations on art history and cultural heritage".

The details and precise calendar of the practical sessions (concerts, seminar "Conversations" and others) will be published before the start of the sessions.

Activity	Codification / description / Typology TPD	O*	G*	HPA*	HPD*	HNP*
<b>Master class (M)</b>	Face-to-face and remote classroom sessions	O1	1	22,5	13,5	–
<b>Seminars (S)</b>	Seminar "Conversations on art history and cultural heritage"	O2	1	–	10	2
	Reading and commenting on texts and documents and monographic seminars			–	4	2
<b>Practices (P)</b>	Attendance at live concerts or broadcasts	O3	1	–	6	12
<b>Assignments (T)</b>	Reading reports (4) Esssay	O4	1	–	–	50
<b>Tutorials (Tut)</b>	Scheduled and mandatory individual tutoring (3), face-to-face or remote	O4	1	–	2	–
<b>Individual work</b>	Individual preparation of the syllabus (readings and auditions)	O1, O2, O3, O4	–	–	–	20
<b>Evaluation (AV)</b>	See evaluation table	O1, O2, O3, O4	1	–	6	–

<b>TOTAL</b>	150 h (6 ECTS)			22,5	41,5	86
				64		86

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

### Online sessions

Monday and Tuesday, from 11:30 a.m. to 13:00 p.m. Some of these sessions may be asynchronous.

### Seminars

Seminar "Conversations on art history and cultural heritage: see the calendar and refer to the instructions of the seminar coordinators that will be published at the beginning of the course.

### Practical sessions

The calendar will be published before the start of the sessions.

### Exams

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

*Partial exams (CP1, CP2, CP3)*

CP1 (Blocks A-B): March 22

CP2 (Blocks C-D): April 26

CP3 (Blocks E-F): May 31

It is mandatory to do a tutorial immediately after the partial controls.

### Assignments and reports

Practical reports (InP1, InP2, InP3, InP4) must be submitted one week after the activity.

The essay, which must be publicly presented, must be submitted no later than the date of the third CP3 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 (face-to-face sessions, practical sessions and seminars)		15%
Midterm exams	3	30%
Essay	1	30%
Concert reports	4	20%
Seminar "Conversations on art history and cultural heritage"	1	5%

### Evaluation criteria

#### 1. 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.

### 2. *Concert reports*

All students must present a critical review of the practical sessions: three concerts and an operatic performance (live or recorded). Extension:  $\pm$  5,000 characters (without spaces).

### 3a. *Essay*

All students must write a monographic work on any of the aspects covered by the subject from a list of topics proposed by the teacher. Exceptionally, and only if the interests of the student are inclined to a different subject not included there, can treat it with the teacher. Any topic not included in this list must be submitted to the teacher's approval. The topics must be agreed with the teacher during the first five weeks of the course and there will be a personalized follow-up in tutoring. Extension:  $\pm$  30,000 characters (without spaces).

Only the reports presented in PDF format are acceptable and can be delivered through the "Activities" tool of the Virtual Campus.

### 3b. *Oral presentation of the essay*

Public presentation (20 minutes) of the essay.

In addition to the content and 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.

### 4. Seminar "Conversations on the history of art and cultural heritage"

See the calendar and refer to the instructions of the seminar coordinators that will be published at the beginning of the course.

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. In relation to the seminar "Conversations on art history and cultural heritage", in addition to participation, a report must be written.

The evaluation is continuous. Students who combine their studies with a full-time job have the right to request an alternative evaluation within 5 days of the beginning of the semester. For more information, send an email to [academic@lletres.udl.cat](mailto:academic@lletres.udl.cat) or contact the Secretary of the Faculty of Arts.

## Bibliography

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.

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.