

**COURSE DATA****Data Subject**

Code	33899
Name	History of Music
Cycle	Grade
ECTS Credits	6.0
Academic year	2021 - 2022

Study (s)

Degree	Center	Acad. year	Period
1006 - Degree in History of Art	Faculty of Geography and History	4	Second term

Subject-matter

Degree	Subject-matter	Character
1006 - Degree in History of Art	10 - Knowledge related to History of art	Obligatory

Coordination

Name	Department
BUENO CAMEJO, FRANCISCO C.	230 - Art History
GALBIS LOPEZ, VICENTE	95 - Didactics of Physical, Artistic and Music Education

SUMMARY

This course uses auditory analysis to present the main aspects of the history of western music. The contents of the course relate systematically to the cultural, social and historical developments from the beginning of our civilization to the twenty-first century.

PREVIOUS KNOWLEDGE



Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

Other requirements

There aren't prerequisites.

OUTCOMES

1006 - Degree in History of Art

- Be able to analyse and synthesise information from the various contents of art history and to apply it to professional practice.
- Be able to apply the basic knowledge acquired by means of applying critical reasoning to the analysis and assessment of alternatives.
- Be able to apply basic knowledge to future professional situations through appropriate organisation and planning of the contents of art history.
- Be able to convey information, both orally and in writing, to both specialised and non-specialised audiences.
- Recognise diversity and multiculturalism from the knowledge of other cultures.
- Be able to read the environment from the analysis, observation and deduction of information from artistic works produced throughout history.
- Develop the learning skills needed to undertake further postgraduate or doctoral studies with a high degree of autonomy.
- Know other historical disciplines in the field of humanities and music.
- Have an updated knowledge of bibliography and ability to analyse it critically, and be able to make a synthesis from a critical stand.
- Be able to use the knowledge acquired to formulate hypotheses, make summaries and draw orderly conclusions.
- Be able to apply instrumental knowledge applied to art history to interpret and manage graphics, photographs, moving images, computer resources and artwork materials.
- Be able to apply interdisciplinary knowledge of the humanities and music to artistic research.

LEARNING OUTCOMES

The main aim of this course is to provide students with a methodology for conducting an auditory analysis of musical phenomena. In order to achieve an optimum learning outcome, students must understand that the music is a language with a relationship with the social and cultural movements that surround these phenomena, thus fostering the multidisciplinary spirit of the artistic phenomenon.



DESCRIPTION OF CONTENTS

1. The medieval music

2. The music in the Renaissance

3. The musical Baroque

4. Classicism

5. Music in the nineteenth century. Romanticism

6. he musical movements of the twentieth century

7. Urban popular music: jazz, pop and rock

8. Music in the media

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Attendance at events and external activities	5,00	0
Development of individual work	20,00	0
Study and independent work	20,00	0
Readings supplementary material	15,00	0
Preparation of evaluation activities	15,00	0
Preparing lectures	5,00	0
Preparation of practical classes and problem	5,00	0



Resolution of case studies	5,00	0
TOTAL	150,00	

TEACHING METHODOLOGY

The course is structured as follows:

- There will be three hours of classes per week. In these theoretical and practical lessons, taught using audio-visual media and with a classified bibliography, the essential aspects of the subject are presented. The eminently practical nature of these classes requires students to read and prepare for them in advance. This reading and preparation forms the basis of the course evaluation.
- There will be a series of seminars, guided tours and other activities, attendance at some of which may be compulsory. The nature of these activities will be determined by the number of students in the group.
- Tutorials. Students may attend office hours at times set by the teacher where they can submit queries on matters pertaining to the subject.

EVALUATION

- One final written exam on theory and practice at the end of the semester.
- Assessment of the student's understanding of the readings recommended by the teacher.
- Evaluation of practical work conducted in the classroom.

In summary:

Written test: 60%

Readings: 10-20%

Practical work: 20-30% The minimum qualification required in the exam to be able to pass the subject will be indicated in the extension of the Docent Guide that will take place in each group. These criteria will also apply to the second call.

REFERENCES

Basic

- AAVV . Diccionario de la Música Española e Hispanoamericana. 10 vols. . Madrid : SGAE-ICCMU, 1999-2002.
- AAVV . Diccionario de la Música Valenciana. 2 vols. . Madrid : ICCMU-Instituto Valenciano de la Música, 2006.
- GROUT, Donald J.: PALISCA, Claude V. Historia de la música occidental. 2 vols . Madrid : Alianza Editorial, 1992.
- SADIE, Stanley . Guía Akal de la Música . Madrid : Akal, 1994.
- TRANCHEFORT, François-René (dir.) . Guía de la música sinfónica . Madrid: Alianza Editorial, 2002.



Additional

- ATLAS, Allan W. . La Música del Renacimiento . Madrid : Akal, 2002.
- BERENDT, Joachim E.: El Jazz. Su origen y desarrollo, Fondo de Cultura Económica, Madrid, 1988.
- BUKOFZER, Manfred F. . La música en la época barroca. De Monteverdi a Bach . Madrid : Alianza Editorial, 1986.
- DIBELIUS, Ulrich . La música contemporánea a partir de 1945 . Madrid: Akal, 2004.
- DOWNS, Philip: La música clásica. Madrid, Akal, 1998
- HILL, John Walter . La música barroca. Música en Europa occidental, 1580-1750 . Madrid: Akal, 2007.
- HOPPIN, Richard H. La Música Medieval . Madrid : Akal , 1991.
- MORGAN, Robert P.: La música del siglo XX, Akal, Madrid, 1994.
- PARDO, José Ramón. La música pop. Grandes corrientes 1955-1984. Barcelona: Salvat-Temas Clave, 1985.
- PLANTINGA, León: La música romántica. Madrid, Akal, 1992.
- Dalhhaus, Carl. La música del siglo XIX. Madrid: Akal, 2014.
- AUNER, Joseph. La música en los siglos XX y XXI. Madrid: Akal, 2017.

ADDENDUM COVID-19

This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council

SEMI-PRESENTIAL TEACHING

1. Contents

The contents initially included in the teaching guide are maintained

2. Workload and time schedule

The activities and their hours of dedication in ECTS credits marked in the original Course Guide will be kept. Theoretical classes (hours T) will have a presence of 100% of the students and the weekly hour of complementary activities (hour P: 15 h. in total) will be carried out preferably online. Teaching planning will be specified at the beginning of the term.



3. Teaching Methodology

Theory and practice classes that may be complemented with different types of materials and activities in the Virtual classroom.

Tutorials will be done online (through the UV corporate mail) or face-to-face by prior appointment with the teacher.

If the sanitary situation changes and no access to the University facilities is possible, teaching and tutorials will be carried out completely online. In this case, the adaptations will be communicated to the students through the Virtual classroom.

4. Evaluation

The evaluation criteria established in the Course Guide are kept.

If the University facilities were closed on the dates set in the official calendar for the final exam, the face-to-face exam will be replaced by an online test.

5. Bibliographic references

The recommended bibliography in the Course Guide is kept. If the sanitary situation changes and the access to the recommended bibliography is not possible, it will be replaced by materials accessible online.