

Survey of Classical Music
DIDACTIC GUIDE

BACHELOR IN MUSIC COMPOSITION
Course 2022/2023

Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts and Music

Course presentation

Understanding of the fundamental references in music to develop a career as a composer. Development of creative thinking by encouraging an active interest in music from different environments and in different compositional styles. Melodic, harmonic and formal analysis of the languages of different periods, schools, artists, and cultures. Music of the Middle Ages, Renaissance, Baroque, Classicism, Romanticism, 20th and 21st centuries.

Student competencies

<i>Competency Code</i>	<i>Description</i>
CG01	Manage information from different sources and apply it to the area of musical creation
CG02	Generate own artistic concepts and develop the ability of expressing them through musical tools and languages.
CG03	Apply the most appropriate working methods to overcome the challenges of the study and practice of individual and/ or collective music, seeking excellence and quality.
CG07	Understand one's professional activity as a tool to raise awareness of the importance of the artistic creation and its impact in the development of sociocultural values.
CG08	Present in a written and spoken way the content and objectives of one's professional activity both to a non-professional public and to a specialized one, using correctly technical and general vocabulary, both in Spanish and in a foreign language.
CG10	Develop critical discourses towards personal and interpersonal activity adapting to cultural, social, artistic and professional changes.
CE01	Develop skills for identifying, understanding and memorizing of the musical material
CE02	Identify and appreciate in auditory and intellectual way different types of musical and sound structures.
CE03	Know the fundamentals and structure of musical language and apply them to interpretative, creative and research practice.
CE04	Know the main repertoires and musical stylistic resources, extracting techniques and structures for their application.
CE05	Know the most recent trends and proposals in different fields of the musical creation.
CE06	Interpret in analytical way all the musical resources of a piece of any style, as well as connect and apply those features in one's own and others' music.

CE07	Identify the fundamentals of musical acoustics, the acoustic characteristics of the instruments, their technical, sound and expressive possibilities, as well as their combinations and results.
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Learning outcomes

Upon completion of this course, each student must be able to:

- 01 Identify different musical periods, with attention to structure.
- 02 Summarize the main characteristics of each artistic period.
- 03 Appreciate the characteristics and quality of a piece of music within the period it was written.
- 04 Construct a logical discourse on the evolution of musical parameters
- 05 Appreciate stylistic concordance between different artistic expressions throughout the various historical periods.
- 06 Connection between Competencies and Learning Outcomes.

<i>Competency Code</i>	<i>Learning Outcome Code</i>
CG01	RA01, RA02, RA05
CG02	RA04
CG03	RA03, RA04
CG07	RA04
CG08	RA02, RA04
CG10	RA02, RA03
CE01	RA01, RA02, RA03, RA04, RA05
CE02	RA01, RA03, RA04, RA05
CE03	RA01, RA02, RA03, RA04, RA05
CE04	RA01, RA03, RA04, RA05
CE05	RA05
CE06	RA01, RA02, RA03, RA04, RA05
CE07	RA04

Teaching methodology

<i>MD1</i>	Participatory lecture.
<i>MD2</i>	Case studies and debate.
<i>MD3</i>	Problem resolution and discussion of results.

<i>MD5</i>	Cooperative and collaborative learning.
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Course content

<i>Content</i>	01 OVERVIEW. 02 MEDIEVAL MUSIC. 03 RENAISSANCE. 04 BAROQUE. 05 CLASSICISM. 06 ROMANTICISM. 07 20th AND 21st CENTURIES.
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Learning activities

<i>AF1</i>	Theory and combination theory-practice learning.	30 horas
<i>AF2</i>	Classroom/lab exercises and practice.	15 horas
<i>AF4</i>	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 horas
<i>AF5</i>	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	50 horas
<i>AF7</i>	Assessment	3 horas
<i>AF8</i>	Self-study of theoretical content and autonomous assignment work and practical activities.	70 horas

** The hours assigned to the different learning activities may vary depending on the academic needs of the course, the group or the teaching team.*

Assessment

GENERAL ASSESSMENT CRITERIA

CONTINUOUS ASSESSMENT SYSTEM

Non-attendance to more than 20% of class sessions and activities may lead to failure of the course and disqualification from the regular assessment period. The teaching team decides how this rule is applied.

MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

SPELLING AND EXPRESSION

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offence. If one student copies the work of another student, both shall be held accountable.

SPECIFIC ASSESSMENT CRITERIA

REGULAR ASSESSMENT PERIOD

In this course, absence to more than 20% of class sessions and activities will lead to failure of the course and disqualification from the regular assessment period. SÍ NO

A minimum mark of 5.0 on all assessment tasks is required. If the mark obtained on any one of the assessment tasks is below that minimum, the weighted average mark for this course will not be calculated.

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

In submitting assignments, students must meet the deadlines set by the teaching team.

<i>Assessment task (*)</i>	<i>Task description</i>	<i>% of final mark</i>
SE1 In-class tests and examinations (oral and/or written).	Basic chronology of the History of Music, and in particular up to Classicism, and knowledge of the basic characteristics of each period. Weekly testing of the names of the composers and works of weekly listenings.	50%
SE2 Assignments and projects.	Listen and understand the various weekly listenings, with the ability to express the differences between styles and periods commented in class. In-class report on a composer born after 1950.	35%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Attendance to class and active response to many questions, thinking about what is presented in each class.	15%
		100%

(* *Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.*

EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the particular characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

Resources

RECOMMENDED BIBLIOGRAPHY

- Casini, Claudio. El siglo XIX. Turner.
Fubini, Enrico. *La estética musical desde la Antigüedad hasta el siglo XX*. Alianza Editorial.
García Revilla, Enrique. La estética musical de Héctor Berlioz a través de sus textos. Universidad e Valencia.
Gioia, Ted. Historia del jazz. Editorial Turner
Grout, Donald; Palisca, Claude; Comitti, Giovanni; Cattin, Giulio; Gallo, Alberto; BIANCONI, LORENZO. *Historia de la música occidental. Vol. I, II, III, IV, V*. Alianza Música.
Morgan, Robert P. *La Música del siglo XX*. Akal Música.
Ross, Alex. *El ruido eterno*. Seix Barral.
Ross, Alex. *Escucha esto*. Seix Barral.
Hill, John Walter. (2008). *La música barroca en Europa Occidental, 1580-1750*. Madrid: Akal.
(VV.AA.). (1987). *Historia de la música. 12 volúmenes*. Madrid: Turner Música.
Harnoncourt, Nikolaus. (2003). *El diálogo musical. Reflexiones sobre Monteverdi, Bach y Mozart, Barcelona*. Paidós.
Lindt, Lawrence. Historias curiosas de la Música
Tranchefort, François-Ren. Guía de la música sinfónica.
Stravinsky, I. (año). *Poética musical*. Acanalado, 124
Dahlhaus. (Año). *Fundamentos de la Historia de la Música*. Gedisa, 2009

FRANCOIS GIRARD, El violín rojo
HUILLET y STRAUB, Crónica de Anna Magdalena Bach
KEN RUSSELL, La pasión de vivir (Biografía de Tchaikovsky)
FRANCOIS GIRARD, Un retrato de Glenn Gould
JAROMIL JIRES, El león de la melena blanca (Biografía de Janáček)
PETER SCHAMONI, Sinfonía de primavera (biografía de Schumann)
ROMAN POLANSKI, El pianista
JANE CAMPION, El piano
CARLOS SAURA, Don Giovanni

ZAENTZ, SAUL (Productor); FORMAN, MILOŠ (Director). (1984) *Amadeus*. [Película] Estados Unidos:
The Saul Zaentz Company
CHARLES VIDOR, *Canción inolvidable*
RADU MIHĂILEANU, EL concierto
GERARD CORBIAU, Farinelli
JAMES LAPINE, *Impromptu*.
LUIS CÉSAR AMADORI, *Albéniz*
DOMINIQUE DE RIVAZ, *Mi nombre es Bach*.
SCOTT HICKS, *Shine*.
FRANCO ZEFIRELLI, *Callas Forever*.
ALAIN CORNEAU, *Todas las mañanas del mundo*

REQUIRED MATERIALS FOR THE COURSE

Spotify

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Attend rehearsals and concerts.