

Course GB-05 INTRODUCTION TO CLASSICAL MUSIC OF THE WEST AND SPAIN

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45 CONTACT HOURS / 3 SEMESTER CREDITS

THIS CLASS MEETS: MON/WED 11AM – 1PM

OBJECTIVES

Designed for students who are non-specialists in the field of Music, this Course is highly practical in character. Its main objective is to provide them with the necessary practical-theoretical basis so as to enable their profitable appreciation and evaluation of the development of Classical Music within a Western socio-cultural framework, while offering an in-depth exploration of the key periods with regard to Spanish Music.

METHODOLOGY

By means of lectures illustrated by relevant audiovisual back-up, and especially guided listening sessions, students will come to apprise the historical evolution of the fundamental strands of development in Music, while becoming adept at recognizing and inquiring into the different musical styles which have contributed to the configuration of the cultural panorama of the West and, more specifically, to that of Spain.

SYLLABUS

- 0: *Introduction* –
- 0.1: General Pointers concerning the Analysis of Pieces in Listening Sessions. Key Sonic and Musical Parameters.
- 0.2: A First Approach to Musical Expression.
- 1: *The Middle Ages* –
- 1.1: Gregorian Chant. Origins, Characteristics, and Notation.
- 1.2: Profane Music. Minstrels and Troubadours.
- 1.3: In Spain:
Alphonse the Wise's *Canticles of Saint Mary*.
Andalusian-Arabic Music. The Figure of Ziryab.
- 2: *The Renaissance in Music*–
- 2.1: The Social-Musical Environment.
- 2.2: Chapels: Organization and Operational Procedures. Forms and Musical Performance.
- 2.3: Organology and Instrumental Techniques.
- 2.4: The Key Spanish Songbooks.
- 2.5: Important Spanish Polyphonists.
- 2.6: Academies and Patronage. The Beginnings of Opera.

- 3: *Baroque Music* –
- 3.1: Vocal Music: Opera, Cantata, Oratorio, the Passion.
- 3.2: Instrumental Music: Suite, Sonata. Concerto.
- 3.3: The Figures of Monteverdi, Bach, Haendel, and Vivaldi: General Remarks.
- 3.4: The Baroque Period in Spain. Opera. Zarzuela Operetta and Satirical Musical Comedy ('Tonadilla'): Toward the Genre of Light Opera.
- 4: *Classicism in Music* –
- 4.1: Haydn and Mozart.
- 4.2: Beethoven in Transition.
- 4.3: The Spanish Classicism of Scarlatti.
- 5: *Romanticism and Nationalism in Music* –
The Piano in Romanticism. Chopin.
Romantic Opera. Wagner, Verdi.
The Socio-cultural Conditions Giving Rise to Music of a Nationalistic Kind.
Spanish Nationalism. Evolution through to the Present-Day.

BIBLIOGRAPHY

- Various Authors: *Historia de la Música española*. 7 vols. Alianza Música. Madrid, 1983, 1984, 1985.
- Comellas, José Luis. *Nueva Historia de la Música*. Ediciones Internacionales Universitarias. Barcelona, 1995.
- Grout, D.J., and Palisca, C.V.: *Historia de la Música occidental*. 2 vols. Alianza Música. Madrid, 1990.
- Livermore, A.: *Historia de la Música española*. Barral Editores. Barcelona, 1974.

ASSESSMENT

Success in grades will be derived from two exam sessions:

- A) One of a practical nature mid-way through the Course, which will involve appreciative listening sessions geared to the writing of basic critical commentaries, according to the guidelines established in class sessions during the Course. The passing of this exam will be an essential requirement for the passing of the Course as a whole.
- B) A theoretical exam based on the remaining content of the syllabus during which students will have access to class-notes, and scheme formats already prepared during class sessions.

Besides keeping in mind syllabus content, final grading will also take into account: regular attendance, active participation and positive outlook during class sessions.

STUDY AIDS

Before each exam session, from the Faculty's reprographic unit students may obtain printed back-up information, while they will also be provided with two CDs each for copying purposes.