

SUBJECT: Music Aesthetics and Philosophy

SUBJECT IDENTIFICATION

Code	CS3N06	
Type	BT (Basic training)	
Character	Group tuition	
Speciality/itinerary/instrument	Performance / Jazz and Contemporary Music / All instruments and voice	
Main subject	Culture, thinking and history	
Period of time	3 rd Course	
Number of credits	4 ECTS	
Number of hours	Total number: 90 hours	In-person: 36 hours
Department	Music Aesthetics and Philosophy	
Previous requirements	-	
Instruction language	Spanish	

RESPONSIBLE INSTRUCTOR(S)

Surname and name	E-mail address
Peyrou, Mariano	marianopeyrou@hotmail.com

COURSE LEARNING OUTCOMES

Upon completion of this course, the students will be able to:

- Recognise the main styles within popular music through the listening, watching and analysis of its most meaningful characteristics.
- Understand the role of popular music in the development of cultural identities.
- Contextualize historically and interpret the social, cultural, ideological and aesthetical implications of the different music genres covered in the course.
- Understand the role of the technological innovations in the production, dissemination and reception of popular music
- Know the main historiographical and aesthetic thinking tendencies throughout history, as well as their evolution and transcendence for the emancipation of music as an artistic discipline.
- Elaborate an oral/written speech and defend it in public with solid arguments.
- Be autonomous in the research of documentary resources, both biographic and audio-visual.

COURSE CONTENTS

Thematic block	Theme/Repertoire
I. History of Aesthetics	THEME 1. Basic matters within the discipline.
	THEME 2. The aesthetic dimension of music.
	THEME 3. Music historicity.
	THEME 4. The Old World.
	THEME 5. Middle ages.
	THEME 6. Humanism and the new rationality.
	THEME 7. The Enlightenment.
	THEME 8. Hanslick and the emancipation of music.
	THEME 9. The Romanticism.
	THEME 10. Music from the XX Century.
II. The aesthetics of modern music	THEME 1. Black music derived from blues and jazz: rock and roll, <i>Motown</i> , soul, funk and fusion.
	THEME 2. Progressive Rock and Psychedelia.
	THEME 3. Punk and Heavy Metal.
	THEME 4. The music as art form and the music as an industry.
	THEME 5. The present and the future.

STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	30 hours
Practice activities	5 hours
Other mandatory training activities (seminars, workshops etc.)	-
Test taking	1 hours
Student self-study hours	50 hours
Practice preparation	4 hours
Total studying hours	36+54 =90 hours

METHODOLOGY

Theoretical activities	Theoretical/conceptual explanations and analysis of different examples coming from all the most relevant music styles.
Practical activities	Practical application of what has been studied in class through transcriptions, collective group intonation, performance with instrument, sight-reading, rhythms composition.
Other training mandatory activities (workshops, seminars, etc.)	Attend and participate in the events considered relevant for their training (Meet the Artists sessions, concerts, rehearsals etc.).

ASSESSMENT TOOLS

Theoretical activities	<p><u>Participation</u>: The students must actively participate in class, proving interest and/or understanding of the content covered.</p> <p><u>Continuous evaluation</u>: The students must fulfil the requested assignments during the whole academic course, proving research ability and practice synthesis skills concerning theoretical concepts linked to performance.</p>
Practical activities	<p><u>Participation</u>: The students must actively participate in class, proving interest and/or understanding of the content covered.</p> <p><u>Continuous evaluation</u>: The students must fulfil the requested practical assignments during the whole academic course based on to team-work dynamics and also prove writing and oral skills, beside performing skills.</p> <p><u>Performance exams</u>: The students must take at least two exams during the academic course in order to show the practical skills acquired and the practical assimilation of the course contents, following the tests instructions.</p>
Other educational mandatory activities (workshops, seminars, etc.)	<p><u>Participation</u>: The students must actively participate in the different relevant events as considered by the instructor or by the degree coordinators.</p>

ASSESSMENT CRITERIA

Theoretical activities	To apply to the performance in a reasoned way a conceptual/theoretical framework and analyse consequently examples from the most relevant music styles and from each performing technique
Practical activities	To prove technical and performing skills through performing tests and through technical, sight-reading and improvisation exercises that will enable the identification of problematics and the improvement and development of new tools.
Other training mandatory activities (workshops, seminars, etc.)	To attend and participate events considered relevant for their education (Meet the artists sessions, invited professors sessions, concerts and rehearsals)

GRADE DETERMINATION SYSTEM

Grade determination system in continuous assessment

	Grade percentage
Continuous assessment	10%
written assignments	20%
Final audition	30%
Final exam	40%
Total	100%

Grade determination system in cases of loss of continuous assessment right

	Grade percentage
Final exam	80%
Total	80%

Grade determination system for the extraordinary assessment call

	Grade percentage
Retake exam	100%
Total	100%

Grade determination system for students with disabilities

In principle, the grade determination system for students with disabilities will be carried out following the criteria set for the rest of the students, ensuring equal opportunities and conditions for all the students. However, if necessary, the instructor in charge will take into account the type of disability of the concerned student. Should the situation apply, the assessment conditions will be adapted in accordance to the limitations of the corresponding disability.

These considerations will be established once the concerned student enrolls in the corresponding courses. For the official records, the student and/or the student representative will be requested to present the corresponding disability report for the official accreditation.

	Grade percentage
Continuous assessment	10%
written assignments	20%
Final audition	30%
Final exam	40%
Total	100%

RESOURCES AND BIBLIOGRAPHY

Online Campus <https://musicacreativa.classlife.education/>

Bibliography

Título	<i>Historia de la Estética</i>
Author	Bayer, R.
Publisher	FCE

Título	<i>La estética musical desde la Antigüedad hasta el siglo XX</i>
Author	Fubini, E
Publisher	Alianza

Título	<i>La emancipación de la música</i>
Author	Neubauer, J.
Publisher	Visor

Complementary bibliography

Título	<i>La estética antigua</i>
Author	Lombardo, G.
Publisher	Antonio Machado Libros

Título	<i>El poseedor y el poseído. Handel, Mozart, Beethoven y el concepto de genio musical</i>
Author	Kivy, P.
Publisher	Antonio Machado Libros