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| Course Unit | Option 2 - Musical Aesthetics | Field of study | Music |
| Bachelor in | Music in Community Contexts | School | School of Education |
| Academic Year | 2022/2023 | Year of study | 2 |
| Type | Semestral | Semester | 1 |
| Level | 1-2 | ECTS credits | 4.0 |
| Code | 9175-659-2102-02-22 | | |
| Workload (hours) | 108 | Contact hours | T - TP 36 PL - TC - S - E - OT 9 O - |

T - Lectures; TP - Lectures and problem-solving; PL - Problem-solving, project or laboratory; TC - Fieldwork; S - Seminar; E - Placement; OT - Tutorial; O - Other

Name(s) of lecturer(s) Vasco Paulo Cecilio Alves

Learning outcomes and competences

- At the end of the course unit the learner is expected to be able to:
1. Identify main guide lines of the aesthetic-philosophical currents/approaches.
 2. Conceive critical thought in what ears and its stylistic models.
 3. Recognize the importance of the conceptual definition of music styles
 4. Develop tools of contextualization of the musical art work
 5. Identify the different aesthetic-philosophical approaches

Prerequisites

Before the course unit the learner is expected to be able to:
Not applied

Course contents

1. History and evolution of the Aesthetic one: of the Classic Antiquity (Sócrates, Platão and Aristotle, Kant, Heidegger) to actualidade (T. W. Adornment; Nelson Goodman; Merleau-Ponty; Jose Ortega y Gasset; Arthur C. Danto; Lyotard; among others)
2. Aesthetics since XIX century to Theodor Adorno: main thought lines

Course contents (extended version)

1. History and evolution of the Aesthetic.
 - Aesthetic concept.
 - Aesthetic history and development: From Classic Antiquity to present days.
 - Sócrates, Platão e Aristóteles, Kant, Heidegger
 - T. W. Adorno; Nelson Goodman; Merleau-Ponty; José Ortega y Gasset; Artur C. Danto;
2. The Fusion of Arts: from Wagner to Nietzsche
3. The positivism and romanticism: Hanslick and the formalism
4. XXth Century Formalism: beat, form and music psychology
5. Musical signs and semantic
6. Temporality and history of musical performance
7. Musical multiplicity in our time

Recommended reading

1. Adorno, T. (2002). *Filosofia da nova Música*. Rio de Janeiro: Perspectiva.
2. Downes, S. (2014). *Aesthetics of Music: Musicological Perspectives*. London: Routledge.
3. Fubinni, E. (1993). *La Estética Musical Desde la Antigüedad Hasta el Siglo XX*. Salamanca: Alianza Editorial.
4. Damásio, A. (2017). *A estranha ordem das coisas*. Lisboa: Temas e Debates - Circulo de Leitores.
5. Hanslick, E. (2011). *Do Belo Musical. Um Contributo para a Revisão da Estética da Arte dos Sons*, (trad. Artur Morão). Covilhã: Universidade da Beira Interior.

Teaching and learning methods

Articles reading and discussion of the philosophical principles; Audition with debate over the aesthetic principles; Writing of articles and class discussion over fundamental questions of each aesthetic;

Assessment methods

1. Continuous Assessment - (Regular, Student Worker) (Final)
 - Practical Work - 70%
 - Presentations - 30%
2. Examination assessment - (Regular, Student Worker) (Supplementary, Special)
 - Final Written Exam - 100%

Language of instruction

1. Portuguese, with additional English support for foreign students.
2. Portuguese

Electronic validation

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|---------------------------|---|--------------------------------|------------------------------|
| Vasco Paulo Cecilio Alves | Jacinta Helena Alves Lourenço Casimiro da Costa | Maria Isabel Ribeiro de Castro | Carlos Manuel Costa Teixeira |
| 06-01-2023 | 18-01-2023 | 19-01-2023 | 20-01-2023 |