

**Music of the Renaissance and the Mannerism  
Periods**

Code: 100640  
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OB	2	2

### Contact

Name: Francesc Xavier Alern Vazquez  
Email: FrancescXavier.Alern@uab.cat

### Use of Languages

Principal working language: catalan (cat)  
Some groups entirely in English: No  
Some groups entirely in Catalan: Yes  
Some groups entirely in Spanish: No

### Prerequisites

Knowledge of theory and musical practice equivalent, at least, to the average degree of Conservatory. Ability to read English, French and Italian.

### Objectives and Contextualisation

The subject proposes to get to know the student the history of music and the European musical repertoire of the period between 1400 and 1600, approximately. All this based on the chronological thread of the various generations of Franco-Flemish composers, their relationship with Italy, and the evolution of musical styles in accordance with vocal, instrumental, and religious and secular music.

#### Targets

1. Obtain a complete vision of this period of the Music History.
2. To know the different historiographic criteria about the Renaissance and Mannerism, with their theoretical foundations.
3. Learn to recognize their different styles, aesthetic characteristics and musical genres.
4. Awareness of the relationship between music and the artistic currents and thought of this period.
5. Be aware of the fundamental features of the Renaissance music system.

### Competences

- Critically analyse musical works from any of the points of view of the discipline of musicology.
- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- Identify and compare the different channels of reception and consumption of music in society and in culture in each period.
- Know and understand the historical evolution of music, its technical, stylistic, aesthetic and interpretative characteristics from a diachronic perspective.

- Relate concepts and information from different humanistic, scientific and social disciplines, especially the interactions which are established between music and philosophy, history, art, literature and anthropology.
- Relate knowledge acquired to musical praxis, working with musicians through the analysis and contextualisation of different repertoires, both related to historical music and to the different manifestations of contemporary music.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.

## Learning Outcomes

1. Analysing ideas about an artistic phenomenon in a given cultural context.
2. Analysing the creators of an artistic phenomenon in a specific cultural context.
3. Analysing the recipients of an artistic phenomenon in a specific cultural context.
4. Apply the conceptualisation of philosophy, history, literature and anthropology to musical research.
5. Consider the subject as a whole and identify the context in which the processes studied are inscribed and their interrelationship with the elements and factors that are involved in their sociohistorical development.
6. Contextualise musical works in their historical and cultural setting from a critical perspective.
7. Correctly identify the essential repertoire and the main composers of each historical period.
8. Critically identify the different orientations of musical praxis that musicians apply to the music of each historical period.
9. Define the processes of periodisation and stylistic classification and usual typology in the historical conceptualisation of the musical fact.
10. Identify and critically place different musical typologies in their historical periods.
11. Identify phenomena of the circulation of ideas in music proficiency.
12. Identify the complexity of music reception processes.
13. Identify the stylistic properties of each historical period.
14. Identifying the context of the historical processes.
15. Identifying the main and secondary ideas and expressing them with linguistic correctness.
16. Identifying the specific methods of history and their relationship with the analysis of particular facts.
17. Integrate knowledge acquired in the production of clear and concise appropriate to the academic and specialist communication.
18. Interpret the most important theoretical texts of each period.
19. Interrelate technological and scientific changes in each period with the creation and reception of music.
20. Link the periods of the history of music to periods of the history of art, in their similarities and differences.
21. Present knowledge about the history, art or other cultural movements.
22. Produce correct, precise and clear argumental and terminological writing of knowledge acquired, both in the area of musical specialisation and dissemination.
23. Recognise in musical praxis element of different cultures and different historical periods.
24. Solve problems of a methodological nature in the area of musicology.
25. Use specific vocabulary of history correctly.
26. Use the vocabulary of musicology related to each period of history.

## Content

1. Renaissance and Mannerism: reflections on concepts and chronology.
2. The renovation of the Ancient World.
3. The persistence of the medieval tradition.

4. Music and Renaissance society.
5. Music for God.
6. Music for man.
7. Teach, learn, play. The musician's craft.

## Methodology

The role of the professor in this subject, apart from providing the theoretical and historiographical basis for the knowledge, understanding and study of the music of the 15th and 16th centuries, consists in provoking in the students the discovery and the critical knowledge of the musical repertoire of that time through the audition commented on the repertoire and the analysis of the respective scores.

The programming of this subject is due to the international conventions on which the scientific community structures the fields and boundaries of the respective periods of the history of Western European music.

The student will be responsible for their learning process by seeking complementary information that is preferable to the manuals, books and articles reviewed in the general Bibliography and the complementary bibliographies of each thematic unit. The students will have a complete Virtual Campus with all class materials, bibliographies and links to the playlist of Spotify and the YouTube Channel of the subject. The classes are complemented with the reading of relevant texts about the subject and the realization of written questionnaires.

## Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Master classes	40	1.6	5, 9, 7, 16, 13, 18, 26
Tutorial	20	0.8	5, 12, 11, 14, 24
Type: Supervised			
Score analysis	15	0.6	2, 3, 1, 6, 18, 24, 25, 26
Type: Autonomous			
Bibliography and questionnaires	42	1.68	4, 12, 11, 14, 16, 20
Personal study	33	1.32	4, 6, 9, 7, 14, 16, 10, 13, 19, 20

## Assessment

### EVALUATION CLARIFICATIONS

- o If the average grade of the partial examinations is less than five in the first call, the contents suspended in the recovery exam must be reassessed.
- o The questionnaires of the Virtual Campus are non-recoverable activities.
- o In no case may the subject be approved with the total of the suspended partial exams.

o In order to be able to access the recovery exam, all partial examinations must have been obtained, obtaining a minimum average mark of three. They must also have completed, at least, half of the questionnaires of the Virtual Campus.

o The day and time of the review of the exams will be communicated through the calendar of the Virtual Campus.

o In the examination of recovery, only suspended content will be reassessed and a note of more than six can not be obtained. If you do not attend the recovery test, the calculation of the final mark will be done with zero of the contents not recovered.

o Extraordinary work or exercises will not be accepted to compensate for the suspension or failure to carry out the proposed activities in the established time and manner. Nor will individual examinations be made outside the day and time established for the group-class group, except for duly justified cases of force majeure.

o Students who have not performed a scoring activity will be considered "not evaluable".

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Two Partial Examns	37.5 % each	0	0	3, 4, 22, 5, 6, 9, 12, 11, 21, 7, 15, 13, 17, 18, 19, 24, 25, 26, 20
Virtual Campus Questions	25%	0	0	2, 3, 1, 4, 22, 5, 6, 9, 12, 11, 21, 7, 8, 14, 16, 10, 15, 13, 17, 18, 23, 19, 24, 25, 26, 20

## Bibliography

### Manuals

- ABRAHAM, Gerald i HUGUES, Dom Anselm. (ed.). *The New Oxford History of Music*. Londres: Oxford UP, 1960.- Vol. III: *Ars Nova and The Renaissance, 1300-1540*. Vol. IV: *The Age of Humanism, 1540-1630*.
- ATLAS, Allan, *Renaissance Music. Music in Western Europe, 1400-1600*. London: Norton & Company, 1998. (Traducció castellana: *La música del Renacimiento*, Madrid: Akal, 2003)
- BROWN, Howard Mayer, *Music in the Renaissance*. N. Yersey: Englewood, 1976.
- BUSSE BERGER, Anna Maria i RODIN, Jeese (eds.), *The Cambridge History of Fifteenth-Century Music*.
- FENLON, Iain (ed.), *The Renaissance: From the 1470s to the End of the 16th Century*, Prentice Hall, 1989.
- - *Music in Medieval and Early Modern Europe*, Cambridge UP, 1981.
- GALLICO, Claudio, *La época del Humanismo y del Renacimiento*. Madrid: Turner, 1986.
- GREGORI, Josep Maria, "Renaixement i Manierisme", dins *Història Crítica de la Música Catalana*. Barcelona: Publicacions de la UAB, 2010.
- GÓMEZ MUNTANÉ, Maricarmen (ed.), *Historia de la música en España e Hispanoamérica* (vol. 2), Madrid, FCE, 2012.
- HAAR, James, (ed.), *European Music 1520 - 1640*, Woodbridge: Bodley Press, 2006.

- KNIGHTON, Tess, I FALLOWS, David, (ed.) *Companion to Medieval & Renaissance Music*, Londres:Dent, 1992.
- KREITNER, Kenneth (ed.), *Renaissance Music*, Ashgate, 2011.
- PERKINS, Leeman, *Music in the Age of the Renaissance*. New York: Norton, 1999.
- REESE, Gustave, *Music in the Renaissance*, Londres: Dent, 1959. (Trad. Cast.: *La música en el Renacimiento*. Madrid: Alianza Editorial, 1988).
- STROHM, Reinhard, *The Rise of European Music 1380 - 1500*, Cambridge University Press, 2005.
- TARUSKIN, Richard, *Music from the Earliest Notations to the Sixteenth Century. Oxford History of Western Music*, Oxford UP, 2009.