

Musical Iconography

Code: 100645
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OT	3	2
2500240 Musicology	OT	4	2

Contact

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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

This course has no prerequisites.

Objectives and Contextualisation

The aim of the course is to provide an approach to iconographic depictions with musical contents in Western art.

Objectives:

- An overview of the main research currents in music iconography.
- An overview of the main iconographic cataloguing systems applied to music iconography.
- Learn how to analyze and interpret iconographic representations (from different points of view: artistic, symbolic, organological, etc...) according to the different historical periods.

Competences

Musicology

- Identify and compare the different channels of reception and consumption of music in society and in culture in each period.
- Recognise the role of music in current society, its function in performances, its relationship with audio-visual culture, technology and informatics, and with leisure and cultural enterprises.
- 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.
- 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 collecting and interpreting relevant data (usually within their area of study) in order to make statements that reflect social, scientific or ethical relevant issues.

- 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. Accurately describing the artistic object with the specific language of art criticism.
2. Analyse the evolution of the artistic image from Ancient history to contemporary visual culture.
3. Applying the iconographic knowledge to the reading of artistic imagery.
4. Applying the knowledge about aesthetic ideas and art theory to the analysis of the artistic imagery.
5. Develop habits for transfer to the ambit of musical dissemination and information the musical training acquired.
6. Identify the main problems, vocabulary and concepts in art and music theory.
7. Identifying the artistic imagery, placing it into its cultural context.
8. Interpret the rules localized information on the websites of regulatory bodies on the Internet.
9. Link the periods of the history of music to periods of the history of art, in their similarities and differences.
10. Localise different iconographic manifestation in the culture of different periods.
11. Prepare oral presentations on an analytical question and adapt them to the level and expectations of the audience or group.
12. Solve problems of a methodological nature in the area of musicology.
13. Use basic vocabulary and tools to describe and transmit knowledge acquired through effective oral presentations of musicological content adapted to the audience.
14. Use the main concepts related to musical iconography and the vocabulary associated with them.
15. Write critical papers on musicology that are planned and organised efficiently.

Content

1.- Concept of iconography. Scope of iconography. Iconography and iconology: terminological problems. The relationship between musicology and art history: musical iconography.

2.- Musical iconography within musicology. Main currents of study of musical iconography: iconography as a primary source and iconography as a secondary source. Iconography and organology. "Musical" problems of iconographic representations. Iconography and the study of music as a social phenomenon.

3.- The International Repertoire of Musical Iconography (RIdIM). Criteria for cataloging musical iconography. The proposals of the RIdIM. Other proposals for iconographic cataloging. The IcMuC.

4.- Methodologies of study and iconographic analysis.

5.- Musical iconography in antiquity: main iconographic representations (Apollo, Marsyas, Orpheus, the muses, etc.), significance and contributions to musicology.

6.- Medieval Christian iconography and music. Representations of King David. Angel musicians. Marian scenes and lives of saints. Narratives of the life of Christ. The Apocalypse. Other medieval representations.

7.- Musical iconography and modern art. Profane representations in the framework of humanist thought. The portraits of musicians. Art and allegory. Religious representations. Still lifes.

8.- Musical scenes in the romanticism. Permanence and changes in the symbolic significance of 19th century musical iconography. Nationalism and music through images.

9.- Iconography and music in contemporary art: Music and musicians in Cubist art; Music and abstract art; Music and synesthesia; Iconography, music and postmodernity.

Methodology

Several teaching-learning strategies will be combined in order to achieve the objectives of the course:

- Lectures: teacher will explain the basic concepts of the subject.
- Practical activities and tasks: students will work individually or in small groups to solve practical activities.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Classroom discussions	9	0.36	2, 3, 4, 1, 5, 14, 7, 6, 8, 10, 12, 13, 9
Lectures	23	0.92	2, 3, 4, 1, 14, 7, 6, 8, 10, 12, 9
Type: Supervised			
Oral and written tasks (individual)	15	0.6	3, 4, 1, 14, 7, 6, 8, 10, 11, 12, 13, 9
Type: Autonomous			
Readings	15	0.6	2, 5, 14, 7, 6, 8, 10, 12, 9
Study	50	2	2, 3, 4, 5, 14, 7, 6, 8, 10, 12, 13, 9

Assessment

Assessment activities *:

1. a. Written test on Music Iconography (45%) [it will be held at the end of the semester].
2. b. Cataloguing exercise using IcMuC Database (30%).
3. c. Oral presentation of the Cataloguing exercise (15%)
4. d. Participation in classroom discussions, group tasks and presentations, and Attendance to a Conference on music iconography (5%)
5. f. Class attendance and participation in classroom discussions (5%) [a minimum of 80% is required for acceptable attendance -either face-to-face or, eventually, virtual attendance-].

Grade revision process

After each assessable item is given a grade, students will be informed of the date and way in which they will be published. Students will also be informed of the procedure, place, date and time of grade revision (following University regulations).

Resitting Process

A resit will be held for students whose grade average is lower than 5 points out of 10. However, in order to take part in the resit, students must have been previously assessed in, at least, 45% of the assessment activities (that is, the Written test on Music Iconography). The date of the resit exam will be posted in the calendar of the Faculty assessment activities

Non-assessable

A student submitting less than 45% of grading tasks, will be considered as 'non-assessable'.

Important: In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Cataloguing exercise (IcMuC Database)	30%	36	1.44	2, 3, 4, 5, 14, 6, 8, 10, 15, 12, 9
Class attendance	5%	0	0	2, 3, 4, 14, 7, 6, 10, 9
Oral presentation of cataloguing exercises	15%	0.5	0.02	2, 14, 6, 10, 11, 13, 9
Participation in classroom discussions and Attendance to a Conference on music iconography	until 5%	0	0	2, 4, 1, 14, 7, 6, 10, 12, 9
Written test	45%	1.5	0.06	2, 3, 4, 1, 14, 7, 6, 10, 12, 9

Bibliography

Bibliography

General references:

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Journals:

Imago Musicae

Music in Art (RCMI / RIdIM Newsletter)

Musique - Images - Instruments

Monographs:

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Software
