

Degree	Type	Year
Art History	FB	1

Contact

Name: Francisco Javier Daufi Rodergas

Email: xavier.daufi@uab.cat

Teaching groups languages

You can view this information at the [end](#) of this document.

Prerequisites

There are no special prerequisites

Objectives and Contextualisation

This is an introductory course in music in which various aspects of the musical art, as well as its connections to the Visual Arts, will be considered. The syllabus of the course is divided into four main areas: basic concepts of music and its relations to the Fine Arts, form and structure of music, History of music in the light of the Visual Arts, and music as a social activity.

At the end of the course:

- Students will have to possess a general knowledge of the history of music in the Western world, as well as its relations to the rest of the Arts.
- Students will have to be able to recognize the different musical styles and compare them with the various pictorial styles.
- Students will have to be able to put musical production in its context.
- They will have to know the main theoretical musical concepts and will have to be able to explain and apply them appropriately.
- Students will have to know the main musical forms from different eras.
- They will have to understand the social use of music.
- They will have to know and understand the relationships between music and the rest of the artistic disciplines.

Competences

- Act with ethical responsibility and respect for fundamental rights and duties, diversity and democratic values.
- Demonstrating they know the history of the artistic ideas and the main theoretical currents that inspired the reflection about art, cinema, its creators and its audience through history.
- Interpreting a work of art in the context in which it was developed and relating it with other forms of cultural expression.

- 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 develop the necessary learning skills in order to undertake further training with a high degree of autonomy.
- 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. Accessing electronic information sources and producing and communicating this information in electronic format.
2. Analysing ideas about an artistic phenomenon, and its creators and recipients in a given cultural context.
3. Carrying out a planning for the development of a subject-related work.
4. Connecting an artistic imagery with other cultural phenomena within its period.
5. Critically taking part in classroom oral debates and using the discipline's specific vocabulary.
6. Identifying and analysing the specific vocabulary produced by every analysed social formation.
7. Identifying and interpreting the several historical periods from Prehistory to the Late Modern Period.
8. Identifying the context of the historical processes.
9. Identifying the main ideas of a related text and drawing a diagram.
10. Identifying the specific methods of history and their relationship with the analysis of particular facts.
11. Properly using the specific vocabulary of History.
12. Propose projects and actions in accordance with the principles of ethical responsibility and respect for fundamental rights, diversity and democratic values.
13. Recognising the bases of the most appropriate bibliographic databases in order to obtain sources of a specific issue.
14. Reconstructing the artistic outlook of a particular cultural context.
15. Relating elements and factors involved in the development of historical processes.
16. Using the specific vocabulary of History.

Content

MUSIC AND ITS COMPONENTS

1. Musical texture. A combination of elements: melody, harmony and counterpoint
2. The timbre. Instruments. Instrumentation
3. Structure of music. Basic concepts. Musical forms through history

A BRIEF HISTORY OF MUSIC IN THE LIGHT OF THE VISUAL ARTS

4. Music and Art in the Ancient Greece
5. Romanesque Painting and Gregorian Chant
6. Gothic Architecture and Polyphony
7. Renaissance and visual arts vs. Renaissance and music
8. Social use of music in the Baroque Era

9. Neoclassicism in the Visual Arts vs. Classicism in Music

10. The beginnings of the public concert and its development

Women's contributions to music will be considered through the course.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Classroom activities	5	0.2	2, 8, 6, 7, 9, 15, 4, 11, 16
Master classes	40	1.6	1, 2, 3, 8, 10, 6, 7, 9, 5, 13, 14, 15, 4, 11, 16
Type: Supervised			
Coursework preparatory sessions	3	0.12	1, 3, 5, 13
Individual tuition	12	0.48	1, 3, 6, 13, 11
Writing a coursework	15	0.6	1, 2, 3, 8, 10, 6, 9, 13, 14, 15, 4, 16
Type: Autonomous			
Individual work	25	1	2, 8, 10, 6, 7, 9, 14, 15, 4, 11, 16
Reading of books in the Bibliography	25	1	2, 8, 10, 6, 7, 9, 14, 15, 4, 11, 16
Reading of texts proposed in class	25	1	2, 8, 6, 7, 9, 13, 14, 15, 4, 11, 16

During the course there will be two types of sessions: masterclasses and sessions dedicated to the preparation of the coursework. Masterclasses will develop the different chapters in the syllabus of the course. The preparatory sessions will serve to define the general guidelines of the coursework and to supervise its process.

Students will be able to talk to the professor about any aspect related to the course at agreed hours.

ON THE USE OF AI TECHNOLOGIES IN THIS SUBJECT

The use of AI technologies in this subject will be permitted exclusively for bibliographic research, text correction, and translation. Students must explicitly identify any sections generated using AI tools, specifying which tools were used and providing a critical reflection on their impact on both the process and the final outcome of the activity.

Failure to maintain transparency in AI use will be regarded as academic dishonesty and may result in significant grade reductions, as well as more severe sanctions in serious cases.

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.

Assessment

Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Classroom assignments	25	0	0	2, 8, 6, 7, 9, 5, 15, 4, 11, 16
Coursework	35	0	0	1, 3, 6, 9, 12, 13, 14, 11, 16
Exam	40	0	0	8, 10, 6, 7, 14, 15, 4, 11, 16

This subject will be assessed on the basis of three compulsory activities: Test, via Campus Virtual, on a text in English (25%), a coursework (35%) and an examination (40%). For the calculation of his final mark, it is mandatory for the student to complete and pass all three activities. It will be needed a mark of, at least 4 in the test on a text in English, and at least a mark of 5 in each the coursework and the exam.

The examination will consist in a variety of different exercises, such as writing about a proposed topic, answering short questions, writing on a proposed music that will be heard, among others.

Reassessment: Those students who fail some of the compulsory activities will have the opportunity of a further exam. It is necessary, however, that those students would have participated in all of the mandatory activities.

The final reassessment mark will be obtained from the weighted average of the grade of the the reassessment examination mark (40%), the coursework mark (35%) and the classroom assignments marks (25%).

Those students who only participate in one of the three compulsory assessing activities will be considered as "No evaluable".

Once the qualifications are published, a date and place will be announced for the students to see their assignments and marks. No revisions will be made out of schedule.

Single assessment: There is no possibility of single assessment in this subject.

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.

Bibliography

ABRAHAM, G. (1986), *Historia universal de la música*, Madrid: Taurus.

ANGLÈS, H. (1935 / R. 1988), *La música a Catalunya fins al segle XIII*, Barcelona: Biblioteca de Catalunya.

BAINES, A. (1988), *Historia de los instrumentos musicales*, Madrid: Taurus.

BALLESTER, J.- ESCALAS, R.- GARRIGOSA, J. (2000), *Història de la música catalana, valenciana i balear, vol. I: dels orígens al Renaixement*, Barcelona: Edicions 62.

BASSO, A. (1986), *Historia de la música 6: La época de Bach y Haendel*, Madrid: Turner Música.

BIANCONI, L. (1986), *Historia de la música 5: El siglo XVII*, Madrid: Turner Música.

BONASTRE, F. (1977), *Música y parámetros de especulación*, Madrid: Alpuerto.

BONASTRE, F. (1999), *Introducció a la història de la música*, Barcelona: ed.de la Universitat Oberta de Catalunya.

- CALDWELL, J. (1984), *La música medieval*, Madrid: Alianza.
- CASINI, C. (1987), *Historia de la música 9: El siglo XIX (segunda parte)*, Madrid: Turner Música.
- CATTIN, G. (1987), *Historia de la música 2: El medioevo (primera parte)*, Madrid: Turner Música.
- CHAILLEY, J. (1979), *La musique grecque antique*, Paris : Les belles lettres.
- COMOTTI, G. (1986), *Historia de la música 1: La música en la cultura griega i romana*, Madrid: Turner.
- De CANDÉ, R. (1982), *Diccionari de la música*, Barcelona: Edicions 62.
- Di BENEDETTO, R. (1987), *Historia de la música 8: El siglo XIX (primera parte)*, Madrid: Turner Música.
- DOWNS, Ph. G. (1998), *La música clásica: La era de Haydn, Mozart y Beethoven*, Madrid: Akal Música.
- FUBINI, E. (1988), *La estética musical desde la Antigüedad hasta el siglo XX*, Madrid: Alianza.
- FUBINI, E. (2001), *Estética de la música*, Madrid: A. Machado Libros.
- GALLICO, C. (1986), *Historia de la música 4: La época del humanismo y del renacimiento*, Madrid: Turner Música.
- GALLO, F. A. (1987), *Historia de la música 3: El medioevo (segunda parte)*, Madrid: Turner Música.
- GROUT, D. J. - PALISCA, C. (1984), *Historia de la música occidental*, Madrid: Alianza.
- HARNONCOURT, N.(2006), *La música como discurso sonoro. Hacia una nueva comprensión de la música*. Barcelona: Acantilado.
- HOPPIN, R. (1991), *La música medieval*, Madrid: Akal Música.
- KAROLYI, O. (1975 /R. 1992), *Introducción a la música*, Madrid: Akal.
- LANZA, A. (1986), *Historia de la música 12: El siglo XX (tercera parte)*, Madrid: Turner Música.
- MICHELS, U. (1982), *Atlas de música*, Madrid: Alianza.
- MORGAN, R. (1999), *La música del siglo XX*, Madrid: Akal Música.
- MULLER, A. et Alii (1995), *Ateliers: Instruments, musiques et musiciens de l'antiquité classique*, Cahiers de la Maison de la Recherche, Université Charles-de-Gaulle.
- PESTELLI, G. (1986), *Historia de la música 7: La época de Mozart y Beethoven*, Madrid : Turner Música.
- PISTON, W. (1955), *Orchestration*, New York : W. W. Norton & Company.
- PISTON, W. (1991), *Armonía*, Barcelona : Editorial Labor.
- PISTON, W. (1998), *Contrapunto*, SpanPress Universitaria.
- PLANTINGA, L. (2002), *La música romántica*, Madrid : Akal Música.
- RANDEL, D., editor. (1997), *Diccionario Harvard de música*, Madrid: Alianza editorial (Alianza Diccionarios).
- RAYNOR, H. 1986), *Una historia social de la música*, Madrid: Siglo XXI.
- REESE, G. (1989), *La música en la edad media*, Madrid, Alianza.
- SADIE, S., editor. (1980, 6a ed.) *The New Grove Dictionary of Music and Musicians*, 20 vols., Londres: Macmillan Pub.

SADIE, S. (1994), *Guia Akal de la Música*, Madrid: Akal (Akal Música nº 7).

SALVETTI, G.(1986), *Historia de la música 10: El siglo XX (primera parte)*, Madrid, Turner Música.

STEVENS,D., ROBERSTSON, A. (1972), *Historia General de la Música*, 4 vols., Madrid: Istmo (Fundamentos nº 5).

VALLS, M. (1978), *Para entender la Música*, Madrid: Alianza editorial.

VINAY, G. (1986), *Historia de la música 11: El siglo XX (segunda parte)*, Madrid: Turner Música.

Software

This information will be given during the course, as needed.

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Catalan	first semester	morning-mixed
(TE) Theory	1	Catalan	first semester	morning-mixed