UAB
Universitat Autònoma de Barcelona

Music of the Renaissance and the Mannerism Periods

Code: 100640
ECTS Credits: 6

2025/2026

Degree	Type	Year
Musicology	OB	2

Contact

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Teachers

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Teaching groups languages

You can view this information at the end of this document.

Prerequisites

Knowledge of music theory and practice equivalent to, at least, A-level/High school level of Conservatoire studies. Written comprehension of English, French and Italian.

Objectives and Contextualisation

The course aims to introduce students to the history of music and the European musical repertoire of the period between approximately 1400 and 1600. The course focuses on the chronological thread of the different generations of Franco-Flemish composers, their relationship with Italy, and the evolution of musical styles according to vocal and instrumental genres and to religious and secular music.

Objectives

1. To obtain a comprehensive vision of this period of Music History.

2. To know the different historiographic criteria regarding Renaissance and Mannerism and 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 during 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.
- 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.
- Make changes to methods and processes in the area of knowledge in order to provide innovative responses to society's needs and demands.
- 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.
- Take sex- or gender-based inequalities into consideration when operating within one's own area of knowledge.
- Use digital tools and interpret specific documentary sources critically.

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. Assess the reliability of sources, select relevant data and contrast information.
6. Communicate using language that is not sexist or discriminatory.
7. 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.
8. Contextualise new tendencies in musical creation in general historical evolution and observe its incorporation in the sociopolitical panorama in which they are framed.
9. Contextualise musical works in their hsitorical and cultural setting from a critical perspective.
10. Correctly identify the essential repertoire and the main composers of each historical period.
11. Critically identify the different orientations of musical praxis that musicians apply to the music of each hsitorical period.
12. Define the processes of periodisation and stylistic classification and usual typology in the historical conceptualisation of the musical fact.
13. Identify and critically assemble the basic bibliography that has shaped the field of study.
14. Identify and critically place different musical typologies in their historical periods.
15. Identify phenomena of the circulation of ideas in music proficiency.
16. Identify situations in which a change or improvement is needed.
17. Identify the complexity of music reception processes.
18. Identify the stylistic properties of each historical period.
19. Identifying the context of the historical processes.
20. Identifying the specific methods of history and their relationship with the analysis of particular facts.
21. Integrate knowledge acquired in the production of clear and concise appropriate to the academic and specialist communication.

22. Interpret the most important theoretical texts of each period.
23. Interrelate technological and scientific changes in each period with the creation and reception of music.
24. Link the periods of the history of music to periods of the history of art, in their similarities and differences.
25. Present knowledge about the history, art or other cultural movements.
26. Produce correct, precise and clear argumental and terminological writing of knowledge acquired, both in the area of musical specialisation and dissemination.
27. Propose new experience-based methods or alternative solutions.
28. Recognise in musical praxis element of different cultures and different historical periods.
29. Solve problems of a methodological nature in the area of musicology.
30. Use specific vocabulary of history correctly.
31. Use the vocabulary of musicology related to each period of history.

Content

1. Renaissance and Mannerism. Concepts, chronology and issues. Characteristics and general context of the period.

2. Music in 15th century England. The Duchy of Burgundy as a musical focus.

3. North and South: the importance and spread of Franco-Flemish polyphony in Europe.

4. Mediterranean connections: the Kingdom of Naples under the Catalan-Aragonese dynasty.

5. Music during the reign of the Catholic Monarchs.

6. Franco-Flemish music between 1520 and 1550.

7. Secular music between the 15th and 16th centuries. Italy: from the frottola to the madrigal. France and the development of the chanson.

8. Music and religious reformation: England and Germany in the 16th century. The Catholic reaction.

9. Music in the Spanish Monarchy under the first Habsburgs. Links with America.

10. Instrumental music: instruments and genres.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Master classes	35.5	1.42	7, 12, 10, 20, 18, 22, 31
Tutorial	20	0.8	7, 17, 15, 19, 29
Type: Supervised			
Analysis of musical works	15	0.6	2, 3, 1, 9, 22, 29, 30, 31
Type: Autonomous			
Bibliography	16	0.64	4, 17, 15, 19, 20, 24

Personal study	28	1.12	4, 9, 12, 10, 19, 20, 14, 18, 23, 24

The role of the teacher in this course, apart from providing the theoretical and historiographical basis for the knowledge, comprehension and study of the music from the 15th and 16th centuries, consists in guiding the student to discover and critically comprehend the musical repertoire of that time, through guided listenings of the repertoire and analysis of the musical works.

The programming of the course is due to the international conventions by the scientific community, which structures the fields and boundaries of the historic periods of Western European music.

The students will be responsible for their learning process by seeking complementary information that is preferable to the manuals, books and articles reviewed in the Bibliography.

The students will have a comprehensive Virtual Campus with class materials, bibliographies and links to audiovisual playlists.

The classes are complemented with the analysis and comentary of relevant texts and images regarding the subject.

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

Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
First evidence (theoretical contents)	30%	15	0.6	2, 3, 1, 4, 6, 26, 7, 9, 12, 17, 15, 25, 10, 11, 19, 20, 13, 14, 18, 16, 21, 8, 22, 27, 28, 23, 29, 30, 31, 5, 24
Participation and motivation during class	10%	6	0.24	2, 3, 1, 6, 7, 5
Second evidences (texts and auditions analisys)	30%	4.5	0.18	3, 4, 6, 26, 7, 9, 12, 17, 15, 25, 10, 19, 13, 18, 16, 21, 22, 27, 23, 30, 31, 5, 24
Third evidence (written essay)	30%	10	0.4	2, 3, 1, 4, 6, 26, 7, 9, 12, 17, 15, 25, 10, 11, 19, 20, 13, 14, 18, 16, 21, 8, 22, 27, 28, 23, 29, 30, 31, 5, 24

A continuous evaluation system is proposed in which the following training activities will be assessed on a weighted basis:

- The first assessment, where theoretical and practical contents will be evaluated (30% of the final mark).
- A second practical assessment, evaluating the reading and understanding of texts and the analysis of musical works (30% of the final mark).
- A third asessment, where theoretical and practical contents will be evaluated (30% of the final mark).
- Participation and motivation in class (10% of final mark).

Clarifications for the evaluation system:

- The grade for the theoretical and practical assessments must be at least five (5). If lower than five in the first instance, it will be necessary to re-evaluate the suspended contents in the resit exam.

- In no case will it be possible to pass the course if the first or second assessment elements have been failed.
- The date and time of the revision of the exams will be communicated through the calendar of the Virtual Campus of the subject.
- Only the suspended contents will be re-evaluated in the resit exam and it will not be possible to obtain a grade higher than six (6).
- The grade of the written work will not be re-evaluated.
- Extraordinary work or exercises will not be accepted to compensate for failed or unperformed assessment activities in the established time and manner.
- Individual examinations will not be held outside the day and time established for the group as a whole, except in established cases of force majeure.
- Students who have not participated in ny assessment elements will be considered "non-evaluable".

Single assestment

It will be notified in the Campus Virtual.

The single assestment will be:

- Theorical test, 50%

- Practical test:

Auditions analysis: 25%

Text commentary: 25%

Plagiarism and misuse of AI

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, Gerald, i Hugues, Dom Anselm. (eds.). *The New Oxford History of Music*. Londres: Oxford University Press, 1960. Vol. III: *Ars Nova and The Renaissance, 1300-1540*. Vol. IV: *The Age of Humanism, 1540-1630*.

Atlas, Allan W. *Renaissance Music. Music in Western Europe, 1400-1600*. London: Norton & Company, 1998. (Traducció castellana: *La música del Renacimiento*. Madrid: Akal, 2009).

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Gregori, Josep Maria. "Renaixement i Manierisme". A *Història Crítica de la Música Catalana,* coordinat per Francesc Bonastre, 53-130. Cerdanyola del Vallés: Servei de Publicacions Universitat Autònoma de Barcelona, 2010.

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Haar, James, (ed.). *European Music 1520 - 1640*. Woodbridge: Bodyell Press, 2006.

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Knighton, Tess. *Música y músicos en la Corte de Fernando el Católico, 1474-1516*. Zaragoza: Institución Fernando el Católico, 2002.

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Perkins, Leeman. *Music in the Age of the Renaissance*. New York: Norton, 1999.

Reese, Gustave. *Music in the Renaissance*. Londres: Dent, 1959. (Traducció castellana: *La música en el Renacimiento*. Madrid: Alianza Editorial, 1988).

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Taruskin, Richard. *Music from the Earliest Notations to the Sixteenth Century*. Oxford History of Western Music, Oxford University Press, 2009.

Software

No specific software is required to take this course.

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	second semester	morning-mixed
(TE) Theory	1	Catalan	second semester	morning-mixed