UAB
Universitat Autònoma de Barcelona

Musical Iconography

Code: 100645
ECTS Credits: 6

2025/2026

Degree	Type	Year
Musicology	OT	3
Musicology	OT	4

Contact

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Teaching groups languages

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

Prerequisites

This course has no prerequisits.

Objectives and Contextualisation

An approach to the study of the visual representations of music and dance.

Objectives:

- To know the main research currents in musical iconography.

- To know the main cataloguing systems applied to musical iconography.

- To know how to analyse and interpret iconographic representations from different points of view (artistic, symbolic, organological...) according to the different historical eras.

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.

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- 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 conetps 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 vocabularyand 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

Bloc 1:

1.- Iconography: definition, scope and main currents of study.

2.- Musical iconography: definition, object of study and historiography. Debates, problems and potentialities of musical iconography. Musical iconography and organology.

3.- Methodologies of study and iconographic analysis.

4.- Proposals for iconographic cataloguing.

Bloc 2:

5.- Main themes of musical iconography:

5.1- Mythology.

5.2- Religion.

5.3- Allegories.

5.4- Still life.

5.5- Images of musicians.

5.6- Spaces and musical practices.

6.-Synergies between visual arts and music.

7.- Iconography and music in contemporary art. Musical iconography and current perspectives.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Classroom discussions	9	0.36	2, 3, 4, 1, 5, 14, 7, 6, 8, 10, 11, 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	2, 3, 4, 1, 5, 14, 7, 6, 8, 10, 11, 15, 12, 13, 9
Type: Autonomous			
Readings	15	0.6	2, 5, 14, 7, 6, 8, 10, 12, 9
Study	50	2	2, 3, 4, 1, 5, 14, 7, 6, 8, 10, 12, 13, 9

The classes will alternate explanations of the teacher with exercises that the students will carry out individually or in groups and that will be the subject of oral presentation; colloquiums or debates will also be held from readings previously done by the students. Eventually, specialists in the field will be invited to give conferences on topics related to 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
Cataloguing exercise (IcMuC Database). Written and oral presentation.	20%	18	0.72	2, 3, 4, 1, 5, 14, 7, 6, 8, 10, 11, 15, 12, 13, 9
Class attendance and participation,	10%	0	0	2, 3, 4, 14, 7, 6, 10, 9
Notes floder of block 1.	25%	18.5	0.74	2, 3, 5, 14, 6, 8, 10, 15, 12, 9
Written test	45%	1.5	0.06	2, 3, 4, 1, 14, 7, 6, 10, 12, 9

Assessment activities:

- Note folder of block 1. Global weight in the final grade: 25%.

- Exam on the general contents of the course. Global weight in the final grade: 45%.

- Practical exercise of cataloguing of musical iconography (with the IcMuC database). Written and oral presentation. Global weight in the final grade: 20%.

- Class attendance and participation. Global weight in the final grade: 10%.

At the time of each evaluation activity, the teacher will inform the students (Moodle) of the procedure and the date of review of the grades.

Re-evaluation: On the date of re-evaluation set by the Faculty, the student who has not passed the exam on the general contents of the course may only request to be re-evaluated for this exam (the weight of which represents 45% of the final grade).

Not assessed: The student will receive the grade of "Not assessed" provided that he has not delivered more than 30% of the evaluation activities.

Very important: In the event that the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, this evaluation act will be graded with 0, regardless of the disciplinary process that may be instructed. In the event of several irregularities in the evaluation acts of the same subject, the final grade of this subject will be 0.

The use of Artificial Intelligence (AI) technologies is not allowed. Any work that includes segments generated with AI will be considered an act of academic dishonesty and may result in a partial or total penalty in the grade for the activity, or more severe sanctions in some cases.

Single Assessment: In the event that the student wants to apply, he/she will have to carry out the following activities on the date that will be published on the Virtual Campus:

1. Exam on the general contents of the course (45%)

2. Practical exercise of cataloguing of musical iconography (with the IcMuC database) (25%)

3. Oral presentation (thematics to be determined) (30%)

The same review system and the same recovery and non-evaluable criteria will apply as for continuous assessment.

Bibliography

<u>General references</u>:

Aghion, Irene, Barbillo, Claire, Lissarrague, François. Guía iconográfica de los héroes y dioses de la antigüedad. Madrid: Alianza, 2008.

Álvarez, Rosario. "Iconografía musical y organología: un estado de la cuestión", *Revista de Musicología*, XX/2 (1997): 767-782.

Andrés, Ramón. *Diccionario de música, mitología, magia y religión*. Barcelona: Acantilado, 2012.

Baldassarre, Antonio. "The Musicalization of the Visual Arts. Considerations of 20th century music iconography research" *Musique-Images-Instruments* 10 (2008): 142-169.

Ballester, Jordi. "Iconografía musical: una disciplina entre la musicología y la historia del arte" *Edades* 10 (2002): 147-156.

Ballester, Jordi. "Organología e iconografía"*Revistade Musicología*XXXII/2 (2009): 167-180.

Bordas, Cristina; Ávarez, Rosario (eds). *IMAGENesMÚSICA. IMAGENesMUSICA. Recursos para la catalogación y estudio de fuentes de Iconografía Musical en España y Portugal*. Madrid: AEDOM (2012). Available online at [Recursos.pdf (dropbox.com)](Recursos.pdf)

Burke, Peter. Visto y no visto: *El uso de la imagen como documento histórico*. Barcelona: Crítica, 2005.

Castiñeiras González, Manuel Antonio. *Introducción al método iconográfico*. Santiago: Tórculo Edicións, 1997.

Duchet-Suchaux, Gaston&Pastoureau, Michel. *Guía iconográfica de la Biblia y los santos*. Madrid: Alianza, 1996.

Elvira Barba, Miguel Ángel. *Arte y mito: manual de iconografía clásica*. Madrid: Sílex, 2008.

https://bibcercador.uab.cat/permalink/34CSUC_UAB/avjcib/alma991010788436206709

Hall, James. *Diccionario de temas simbólicos y artísticos*. Madrid: Alianza, 1996.

Panofsky, Erwin. *Estudios sobre iconología*. Madrid: Alianza, 1972.

Réau, Louis. *Iconographie de l'Art Chrétien*. Paris: P.U.F., 1956-59.

Seebass, Tilman. "Prospettive dell'Iconografia Musicale" *Rivista Italiana di Musicologia* XVIII (1983): 67-86.

Seebass, Tilman. "Iconography" *New Grove*12 (2001): 54-71.

van Straten, Roelof. *An introduction to iconography*. Yverdon: Gordon & Breach, 1994.

Magazines:

Imago Musicae

Music in Art (RCMI / RIdIM Newsletter)

Musique - Images - Instruments

Monographies:

Barbe, Michèle. (ed.), *Musique et Arts Plastiques. Analogies et interférences.* Paris: PUF, 2006.

Bosseur, Jean-Yves. *Musique et arts plastiques*. Paris: Minerve, 1998.

Bosseur, Jean-Yves. *Musique et beaux-arts. De l'Antiquité au XIXe siècle.*Paris: Minerve, 1999.

Buttà, Licia&Massip, Francesc &Sanchis,Raül. *El teatre del cos.* Barcelona: IRCVM, 2022.

Clouzot, Martine. *Images de musiciens (1350-1500). Typologies, figurations et pratiques sociales.* Turnhout: Brepols, 2007.

Clouzot, Martine. *La musicalité des images au Moyen Age: instruments, voix etcorps sonores dans les manuscrits enlumines (XIIIe-XIVe siecles).* Turnhout: Brepols, 2021.

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Ferino-Pagden, Sylvia. *Dipingere la musica. Strumenti in posa nell'arte del Cinque e Seicento.* Milano: Skira, 2000.

García Mahíques, Rafael. Tipos Iconograficos (4). Los Ángeles III. La música del Cielo. Madrid: Encuentro, 2018.

Gétreau, Florence. *Voir la Musique*. Paris: Citadelles & Mazenot, 2022.

Illiano, Roberto. (ed.). *Music and Figurative Arts in the Nineteenth Century* Turnhout: Brepols, 2020.

Illiano, Roberto. (ed.). *Music and Figurative Arts in the Twentieth Century* Turnhout: Brepols, 2017.

Leppert, Richard. *Music and Image. Domesticity, ideology and socio-cultural formation in eihteenth-century England*. Cambridge: C.U.P., 1988.

Marchesin, Isabelle. *L'Image Organum. La représentation de la musique dans les psautiers médiévaux 800-1200.* Turnhout: Brepols, 2000.

Martinez, Jean-Luc. Corps en mouvement.La danse au musée. Paris: Seuil, 2016.

Rubin, JamesH. & Mattis, Olivia. (eds.). *Rival Sisters, Art and Music at the Birth of Modernism, 1815-1915*. London: Ashgate, 2014.

Slim, H.Colin. *Painting Music in the Sixteenth Century*. Aldershot: Ashgate, 2002.

Wieseman, MarjorieE. *Vermeer and Music. The Art of Love and Leisure*. London: National Gallery Company, 2013.

Winternitz, Emanuel. *Musical instruments and their symbolism in western art*. New Haven & London: Yale University Press, 1979.

Web pages:

ICONCLASS

Sobre l'IcMuC · ICMUC (uab.cat)

Grupo Complutense de Iconografía Musical - www.imagenesmusica.es

Base de Datos de IconografíaMusical (iconografiamusical.es)

RIdIM - Association Répertoire International d'Iconographie Musicale

Software

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