

Degree programme	Type	Course
Musicology	OB	2

Contact lecturer

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Teaching staff

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Group languages

You can consult this information at the [end](#) of the 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

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.

Learning outcomes

1. Produce correct, precise and clear argumental and terminological writing of knowledge acquired, both in the area of musical specialisation and dissemination.
2. Integrate knowledge acquired in the production of clear and concise appropriate to the academic and specialist communication.
3. Analysing ideas about an artistic phenomenon in a given cultural context.
4. Analysing the creators of an artistic phenomenon in a specific cultural context.
5. Analysing the recipients of an artistic phenomenon in a specific cultural context.
6. Identify the complexity of music reception processes.
7. Solve problems of a methodological nature in the area of musicology.
8. Apply the conceptualisation of philosophy, history, literature and anthropology to musical research.
9. Interrelate technological and scientific changes in each period with the creation and reception of music.
10. Identifying the specific methods of history and their relationship with the analysis of particular facts.
11. Identifying the context of the historical processes.
12. Use specific vocabulary of history correctly.
13. Use the vocabulary of musicology related to each period of history.
14. Identify the stylistic properties of each historical period.
15. Interpret the most important theoretical texts of each period.
16. Correctly identify the essential repertoire and the main composers of each historical period.
17. Present knowledge about the history, art or other cultural movements.
18. Define the processes of periodisation and stylistic classification and usual typology in the historical conceptualisation of the musical fact.
19. Contextualise new tendencies in musical creation in general historical evolution and observe its incorporation in the sociopolitical panorama in which they are framed.
20. 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.
21. Link the periods of the history of music to periods of the history of art, in their similarities and differences.
22. Identify phenomena of the circulation of ideas in music proficiency.
23. Contextualise musical works in their historical and cultural setting from a critical perspective.
24. Identify and critically place different musical typologies in their historical periods.
25. Critically identify the different orientations of musical praxis that musicians apply to the music of each historical period.
26. Recognise in musical praxis element of different cultures and different historical periods.
27. Identify situations in which a change or improvement is needed.
28. Propose new experience-based methods or alternative solutions.
29. Communicate using language that is not sexist or discriminatory.
30. Assess the reliability of sources, select relevant data and contrast information.
31. Identify and critically assemble the basic bibliography that has shaped the field of study.

Contents

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.

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
Personal study	28	1.12	
Master classes	35.5	1.42	
Bibliography	16	0.64	
Tutorial	20	0.8	
Analysis of musical works	15	0.6	

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 commentary 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

Continuous assessment activities

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

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 assessment, 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.
- 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 will obtain a not assessed/not submitted course grade unless they have submitted more than 30 % of the assessment items.
- Exchange students: Erasmus and exchange students who request to advance an exam must present a document from their home university justifying their request.

Single assessment

It will be notified in the Campus Virtual.

The single assessment will be:

- Theoretical test, 50%

- Practical test:

Auditions analysis: 25%

Text commentary: 25%

Plagiarism and fraudulent practices

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity (plagiarism or other fraudulent practices), the student will be given a zero for this activity and will forfeit the right to a re-assessment, 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.

Use of Artificial Intelligence (AI)

This subject allows the use of AI technologies as an integral part of the submitted work, provided that the final result reflects a significant contribution from the student in terms of analysis and personal reflection. The student must clearly (i) identify which parts have been generated using AI technology; (ii) specify the tools used; and (iii) include a critical reflection on how these have influenced the process and final outcome of the activity.

Lack of transparency regarding the use of AI in the assessed activity will be considered academic dishonesty; the corresponding grade may be lowered, or the work may even be awarded a zero. In cases of greater infringement, more serious action may be taken.

Bibliography

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

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Software

No specific software is required to take this course.

Course groups and languages

The information provided is provisional until November 30. After this date, you will be able to consult the language of each group through this [link](#). To access the information, you will need to enter the course CODE

Type of teaching	Group	Language	Semester	Shift
(TE) Theory	1	Catalan	second semester	morning-mixed
(PAUL) Classroom practices	1	Catalan	second semester	morning-mixed