

Degree programme	Type	Course
Musicology	OP	3
Musicology	OP	4

Contact lecturer

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Group languages

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

Prerequisites

This course has no prerequisites.

Objectives

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.

Learning outcomes

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

14. Use the main concepts related to musical iconography and the vocabulary associated with them.
15. Localise different iconographic manifestation in the culture of different periods.

Contents

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.

Learning activities and methodology

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

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

Continuous assessment activities

Title	Weight	Hours	ECTS	Learning outcomes
Notes folder of block 1.	25%	18.5	0.74	1, 2, 5, 6, 8, 9, 10, 12, 13, 15
Class attendance and participation,	10%	0	0	1, 2, 3, 6, 7, 8, 10, 15
Written test	45%	1.5	0.06	1, 2, 3, 4, 6, 7, 8, 10, 13, 15
Cataloguing exercise (IcMuC Database). Written and oral presentation.	20%	18	0.72	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15

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.

Erasmus and exchange students who request to advance an exam must present a document from their home university justifying their request.

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

General References:

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

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

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*. Barcelona: Ariel, 1998.

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

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

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

Shephard, Tim, Leonard, Anne. *The Routledge Companion to Music and Visual Culture*. New York: Routledge, 2014

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

Iconographic guides and dictionaries

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

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

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/avjib/alma991010788436206709

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

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 et corps sonores dans les manuscrits enluminés (XIIIe-XIVe siècles)*. Turnhout: Brepols, 2021.

Fauquet, Joël-Marie. *Imager la musique au XIXe siècle*. Paris: Klincksieck, 2013.

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

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Rubin, James H. & 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, Marjorie E. 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.

Magazines:

Imago Musicae

Music in Art (RCMI / RIdIM Newsletter)

Musique - Images - Instruments

Links:

[ICONCLASS](#)

[Sobre l'IcMuC · ICMUC \(uab.cat\)](#)

[Grupo Complutense de Iconografía Musical - www.imagenesmusica.es](#)

[Base de Datos de Iconografía Musical \(iconografiamusical.es\)](#)

[RIdIM - Association Répertoire International d'Iconographie Musicale](#)

Software

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
