

Due to the COVID-19 crisis, the information below is subject to change, in particular that concerning the teaching mode (presential, distance or in a comodal or hybrid format).




5 credits

15.0 h

Q1

**This biannual learning is being organized in 2020-2021**

|                             |   |
|-----------------------------|---|
| Teacher(s)                  | Ceulemans Anne-Emmanuelle ;   |
| Language :                  | French  |
| Place of the course         | Louvain-la-Neuve  |
| Main themes                 | Two kinds of subjects may be addressed:<br>- In relation with cultural events (commemoration of an anniversary, opera season, festival);<br>- In relation with scientific research (preparation of a dissertation, conference, or book).  |
| Aims                        | <p>The aim of this course is to offer a professionalising approach of musicology. The students will be asked to prove their ability to write a short paper on a theme selected beforehand, using correct methodological and epistemological tools. They will present their research publicly, by means of technologies specifically adapted to musicological needs: music software, electronic instruments, computer and audio-visual aids'</p> <p>1</p> <p>-----</p> <p><i>The contribution of this Teaching Unit to the development and command of the skills and learning outcomes of the programme(s) can be accessed at the end of this sheet, in the section entitled "Programmes/courses offering this Teaching Unit".</i></p> |
| Evaluation methods          | <b>Due to the COVID-19 crisis, the information in this section is particularly likely to change.</b><br>Written papers and oral examination.  |
| Teaching methods            | <b>Due to the COVID-19 crisis, the information in this section is particularly likely to change.</b><br>Lectures by the teacher and personal papers to be written by the students. Collective coaching and individual monitoring of each student.   |
| Content                     | Introduction to Renaissance polyphony through the historical and analytical study of three works:<br>Guillaume Dufay (chanson)<br>Josquin des Prez (mass)<br>Adriaen Willaert (madrigal)<br>Introduction to the theory of counterpoint, and to the treatment of dissonances, cadences, modes and text-music relations.  |
| Inline resources            | Documentation on Moodle   |
| Other infos                 | /   |
| Faculty or entity in charge | ARKE  |

| <b>Programmes containing this learning unit (UE)</b>        |         |         |              |   |
|---|---------|---------|--------------|---|
| Program title   | Acronym | Credits | Prerequisite | Aims  |
| Master [60] in History of Art and Archaeology: Musicology   | MUSI2M1 | 5       |              |  |
| Certificat universitaire en musicologie (approfondissement) | MUSA9CE | 5       |              |  |
| Master [120] in History of Art and Archaeology: Musicology  | MUSI2M  | 5       |              |  |