

5.00 credits




15.0 h

Q1

This biannual learning is being organized in 2023-2024

Teacher(s)	Thoraval Fanch (compensates Van Wymeersch Brigitte) ;Van Wymeersch Brigitte ;
Language :	French
Place of the course	Louvain-la-Neuve
Prerequisites	/
Main themes	<p>1. Definition, polysemy and various expressions of sacred music. Opposition between sacred and secular.</p> <p>2. General history and sociology of western sacred music (lecture and textbook). With a special chapter on Belgian sacred music.</p> <p>3. Analyse of several masterpieces of sacred music.</p> <p>To come out into :</p> <ul style="list-style-type: none"> - A typology of sacred musical expressions (liturgical, based on sacred text, performed in a religious context, underlined by theological principles, expression of transcendence, illumination, sacred and spiritual concerts...) - A philosophical seminar. Possible themes of reflexion : Does a specific musical language for sacred music exist ? Is it possible to express religiosity by music ? Is music able to bear witness of faith ? Is music able to build links with the mystery of faith, with mysticism, with religion ? Which are the boundaries between musical expression and religious experience ? What is the role of the composer ? What is the nature of links between sacred music and time ? Etc.
Learning outcomes	<p>At the end of this learning unit, the student is able to :</p> <ul style="list-style-type: none"> To provide historical references, tools, concepts and knowledge about the various expressions of sacred music. To initiate and to monitor research in this particular field of musicology. <p>Target public :</p> <ol style="list-style-type: none"> 1. Students in musicology, archeology and history of arts. 2. Any student from other disciplines concerned with the relationship between music and the sacred (theology, philosophy, philology, history, sociology, anthropology). <p>From an epistemological point of view : to disclose the power and mystery emerging from the conjunction of two major Absolutes of humanity : faith and art.</p>
Evaluation methods	<ol style="list-style-type: none"> a. Written exam in June (50% of the final grade); b. Submission of 1) an individual paper and 2) a report on a conference organised within the framework of this course (50% of the final grade).
Teaching methods	<p>Theoretical lectures, seminars given by students and attendance to conferences (scheduled at the beginning of the year).</p> <p>For the year 2017-2018 : attendance to a conference on Bach (19 and 20 April, LLN).</p>
Content	<p>The main objective of the course is the study of Christian musical culture in the West.</p> <p>After defining the concept of "Sacred Music" and identifying the issues it raises, it will, through study and analysis of composers and works that have made landmarks in the history of sacred music (both in Protestant and Catholic traditions), trace the evolution of sacred music and understand the spiritual, religious, social, and political issues.</p> <p>By analyzing scores, archival documents or liturgical texts, students will examine liturgical and paraliturgical practices (Lenten devotions, processions, etc..) of a city or defined ecclesial institution (church, convent, etc..). They will be able to understand the sacred music production by confronting it with its context of production and distribution.</p>
Inline resources	The slideshows are available on ICampus.
Other infos	/

Faculty or entity in charge	EHAC
-----------------------------	------

Programmes containing this learning unit (UE)				
Program title	Acronym	Credits	Prerequisite	Learning outcomes
Master [120] in French and Romance Languages and Literatures : French as a Foreign Language	FLE2M	5		
Master [120] in History of Art and Archaeology: Musicology	MUSI2M	5		
Master [60] in History of Art and Archaeology: Musicology	MUSI2M1	5		
Certificat universitaire en musicologie (approfondissement)	MUSA9CE	5		