

Musical Notation II

Code: 100653
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OB	3	2

Contact

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Use of Languages

Principal working language: catalan (cat)
Some groups entirely in English: No
Some groups entirely in Catalan: Yes
Some groups entirely in Spanish: No

Prerequisites

Minimum musical knowledge equivalent to the Conservatory Middle Degree. Editing scores with professional applications (preferably Finale or Sibelius). It is highly recommended that you have previously taken Musical Notation I.

Objectives and Contextualisation

The subject is intended to provide students the theoretical and practical knowledge required for read, transcribe and play the different systems of musical notation from the 15th and 16th centuries. This subject complements *Musical Notation I* and has its logical continuation in the subject *Musical notation of the Baroque era*.

Competences

- Demonstrate a sufficient level of knowledge of historical and current musical language and theory, including the rudiments of harmony and counterpoint, to be able to correctly approach the study of composition.
- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- Know and understand the historical evolution of music, its technical, stylistic, aesthetic and interpretative characteristics from a diachronic perspective.
- Producing innovative and competitive proposals in research and professional activity.
- Relate knowledge acquired to musical praxis, working with musicians through the analysis and contextualisation of different repertoires, both related to historical music and to the different manifestations of contemporary music.
- 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.
- 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. Acquire fluency of sightreading to practical musical ends.
2. Apply different models of musical notation in musical praxis.
3. Be familiar with editions of early music.
4. Carry out projects with musicological content, preparing a work plan and methodology appropriate to the object and timing of the research.
5. Discuss musical theory and praxis with musicians.
6. Identify the main systems of writing in Western music, both vocal and instrumental (10th to 17th centuries).
7. Identifying the context of the historical processes.
8. Identifying the main and secondary ideas and expressing them with linguistic correctness.
9. Integrate knowledge acquired in the production of clear and concise appropriate to the academic and specialist communication.
10. Make confident use of vocabulary relative to musical paleography.
11. Make historical distinctions between the different systems of musical notation.
12. Produce correct, precise and clear argumental and terminological writing of knowledge acquired, both in the area of musical specialisation and dissemination.
13. Transcribe the main systems of Western music according to the modern conventions of notation and edition.
14. Use the appropriate terminology in the construction of an academic text.
15. Write critical papers on musicology that are planned and organised efficiently.

Content

1. General editorial criteria for the transcription and edition of Renaissance music.
2. White mensural notation from the 15th and 16th centuries.
3. Instrumental tablatures (I): plucked and bowed instruments.
4. Instrumental tablatures (II): keyboard instruments.

Methodology

The thematic blocks will be developed from theoretical and practical classes in which the musical fragments and pieces proposed in the Virtual Campus will be transcribed to contemporary musical notation. Students will have to satisfactorily solve the exercises that are entrusted as course's tasks. These exercises will be carried out following the standards of historical music editing, will be edited with professional applications (Finale or Sibelius preferably) and will be delivered in paper format on the day and time established.

We recommend a dedication of not less than three hours two days a week as well as the handling of the basic bibliography. The acquisition of the Willi Apel manual *The Notation of Polyphonic Music 900-1600*, Cambridge: The Mediaeval Academy of America, 1961 (5th ed.) is highly recommended. (French translation: *The Notation of polyphonic music 900 - 1600*, Sprimont: Mardaga, 1998).

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
In-person classes	40.5	1.62	1, 2, 5, 11, 3, 7, 6, 8, 4, 13, 10
Study of the subject's contents	15	0.6	

Type: Supervised

Correction and discussion of transcription exercises	11.5	0.46	11, 6, 13, 10
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Type: Autonomous

Accomplishment of the exercises of the course	67	2.68	12, 11, 14, 6, 13, 10
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Reading the recommended bibliography	16	0.64	
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Assessment

Clarifications to the evaluation

- In order to calculate the final mark of the subject, the two partial exams must be approved independently. Suspended partial examinations will have to be reassessed in the recovery exam.
- In the case of suspending the provisional final grade for the qualification of the course exercises, it will be necessary to reassess these activities to the recovery exam.
- The exercises of the course are individual activities. Copying detection will entail a zero in the rating of them.
- Extraordinary works will not be accepted for the suspense or non-delivery of any activity in the established time and manner.
- In order to be able to opt for recovery, the two partial exams must have been performed and at least half of the class exercises have been performed in the established time and form.
- Only the suspended contents will be assessed for the recovery test and a maximum of six grades can be obtained.
- In the case of not presenting to the recovery exam, the final mark will be calculated with zero of the contents not recovered, regardless of the qualification obtained in the first call.
- The day and time of the review of the exams will be communicated through the Virtual Campus.
- Non-attendance in class, although justified, will result in the loss of 10% of the final mark.
- There will be no individual exams outside the day and time assigned to the group-class group, except for cases of force majeure.
- Students who have not submitted any evaluable activity will be considered "non-evaluable".

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Attendance, active participation and exercises of the course	40%	0	0	1, 2, 12, 5, 11, 3, 14, 7, 6, 8, 4, 9, 15, 13, 10
First partial exam	30%	0	0	12, 11, 14, 6, 9, 13, 10
Second partial exam	30%	0	0	12, 11, 14, 6, 9, 13, 10

Bibliography

- APEL, Willi, [*The Notation of Polyphonic Music 900-1600, Cambridge \(Mass\): The Mediaeval Academy of America, 1961 \(5a ed.\)*](#). (Traducció francesa: *La Notation de la musique polyphonique*, Sprimont: Mardaga, 1998).
- APEL, Willi, *French Secular Music of the Late Fourteenth Century*, (Cambridge, 1950).
- BENT, Margaret, "Notation: 3. Polyphonic mensural notation, c1200 - 1500", *Oxford Music Online. Grove Music Online*.
- BUSSE BERGER, Anna Maria, *Mensuration and Proportion Signs. Origins and Evolution*, Oxford: Clarendon Press, 1993.
- CALDWEL, John, *Editing Early Music*, Oxford: Oxford University Press, 1985 (2a ed. 1995).

- CHEW, Geoffrey, "Notation: 4. Mensural notation from 1500", *Oxford Music Online. Grove Music Online.*
- CHEW, Geoffrey, "Notation: 5. Alphabetical, numerical and solmization notations", *Oxford Music Online. Grove Music Online.*
- DEFORD, Ruth I., *Tactus, Mensuration, and Rhythm in Renaissance Music*, Cambridge UP, 2015.
- HOULE, George, *Meter in Music, 1600 - 1800: Performance, Perception and Notation*, Indiana UP, 1987.
- JACOBS, Charles, *Tempo Notation in Renaissance Spain*, NY: Institute of Mediaeval Music, 1964.
- QUEROL, Miquel, *Transcripción e interpretación de la polifonía española de los siglos XV y XVI*, Comisaría nacional de la música, 1975.
- VENDRIX, Philippe, "La notation à la Renaissance", a *Histoire de la notation du Moyen Âge à la Renaissance*, Minerve, 2003.