Musical Notation I

Code: 100654
ECTS Credits: 6

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

Other comments on languages
The professor of this course will be Maria Incoronata Colantuono

External teachers
Maria Incoronata Colantuono

Prerequisites
It's necessary a sufficient Musci Theory and Reading, also necessary knowledge of Harmony

Objectives and Contextualisation
The student will be able of handle yourself with the basis theoretical and practice, and will transcribe and perform the Medieval Music, written in the main systems of notation neumatic and polyphonic.

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.
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. Gregorian semiology, and neumatic notation.
2. Earlier polyphonic notation. Modal notation.
3. Mensural Notation, a basis.
4. Notation of the French *Ars nova*.
5. Italian Notation around 1300

Methodology

Development of the syllabus through practical classes based on transcripts of manuscript musical fragments of the subject's dossier. Resolution of transcription exercises that are assigned as class duties, with the student's participation.

Activities

<table>
<thead>
<tr>
<th>Title</th>
<th>Hours</th>
<th>ECTS</th>
<th>Learning Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Face-to-face lessons, theoretic and practice</td>
<td>45</td>
<td>1.8</td>
<td>1, 2, 5, 11, 3, 7, 6, 13, 10</td>
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</tbody>
</table>

Type: Directed

Type: Autonomous
Assessment

Evaluation

1. Attendance and active participation in class (10% of the final grade).
2. The accomplishment of the course's exercises (30% of the final note).
3. Two partial exams (30% of the final grade each). Exams will consist of the transcription of one or more musical fragments.

Final examinations of the subject: December 18, 2019. 11:30-13:00 hours

Review final exams: January 8, 2020

Re-evaluation

The re-evaluation exam of the subject will consist of the transcription of musical fragments, with the same learning results of the continuous evaluation process. To be able to opt for the re-evaluation exam is necessary to have taken the ordinary exams of the subject. As a result, a student will be "not evaluable" if he has not attended any of the ordinary exams of the subject.

Assessment Activities

<table>
<thead>
<tr>
<th>Title</th>
<th>Weighting</th>
<th>Hours</th>
<th>ECTS</th>
<th>Learning Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance and active participation in the lessons</td>
<td>10%</td>
<td>0</td>
<td>0</td>
<td>1, 2, 5, 11, 3, 7, 6, 4, 15, 13</td>
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<tr>
<td>Final Test</td>
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<td>0.08</td>
<td>12, 11, 14, 6, 8, 9, 13, 10</td>
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<tr>
<td>Partial Test</td>
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<td>0.08</td>
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<td>Realization of the course excercises</td>
<td>30%</td>
<td>8</td>
<td>0.32</td>
<td>2, 12, 11, 3, 14, 6, 9, 13, 10</td>
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Bibliography

Apel, W., *The Notation of Polyphonic Music 900-1600* (Cambridge, 1953/5ª edic., etc.)

The music treatise of Anonymous IV. A new translation, J. Yudkin ed. (MSD 41, 1985)

Franconis de Colonia, *Ars cantus mensurabilis*, G. Reaney & A. Gilles eds. (CSM 18, 1974)

