

Research Methodology in Musicology

Code: 40827
ECTS Credits: 10

Degree	Type	Year	Semester
4312637 Musicology, Musical Education and Interpretation of Early Music	OT	0	0

Contact

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Teachers

Maria Inconata Colantuono

Francesc Xavier Alern Vazquez

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Use of Languages

Principal working language: catalan (cat)

Prerequisites

There are no compulsory requirements for the inscription in this subject, beyond the general administration requirements for the master inscription.

Objectives and Contextualisation

On successfully completing this subject, students will be able to:

- Get a research approach to the field of Music Notation throughout the History of Western Music, from Middle Ages to present times.
- Discuss the concept of "Music Notation", its aesthetic consequences and the role played by practices of musical writing in the diffusion of musical repertoires.
- Connect the systems of Music Notation, both vocal and instrumental, with composition styles and performance practices.
- Improve their paleographical skills, in order to develop a proper study of musical primary sources.

Competences

- Analyze and interpret historical sources and documents relating to music.
- Applying critical projects musicological research and interpretive projects.
- Conduct research archive, periodicals and literature related to the field of music.
- Consider innovative projects musicological research and interpretive projects.
- Distinguish and apply different methodologies musicological research and research in music education-oriented projects.

Learning Outcomes

1. Analyze the different methodological research procedures that have been developed in recent decades in relation to musicology historical perspective.
2. Apply a simple way to obtain these resources of different kinds of research data on historical musicology
3. Apply critical capacity in musicological research projects and interpretive projects.
4. Evaluate and apply research methodologies prior to each type of research project.
5. Propose innovative projects proposed in musicological research and interpretive projects.
6. To discern the suitability of each analytical and interpretive methodology in relation to the issues dealt with every kind of historical and documentary source.
7. Use basic resources to obtain file data on research in historical musicology

Content

This subject is structured into the following main parts:

1. Prof. Maria Incoronata Cuolantonio [Part I]

- Sign and sound: Functions of Musical Notation in the representation of musical conceptions. Orality, memory and writing in the first stages of Christian chant. Neumatic notation: its main semiographic and semiologic features. Solesmes's editorial criteria: transcription and critical edition of the *Kyrie Alme pater* from the Codex Vic, Arxiu episcopal, ms. 105 (CXI), to the Graduale Triplex.

- Memory and *campo aperto* notations: neumes, Liturgic Chant, tropes and mnemonic systems. Memorisation and treatises of *organum*, *discantus* and counterpoint. Transcription and critical edition of *prosa nova* from the Missal ms. lat. 1333 (BnF).

- Memory and melodic composition in the *Cantigas de amigo*. Transcription and critical edition of the *Pergaminho Vindel*.

2. Prof. Francisc Xavier Alern Vázquez [Part II]

General description: The development of instrumental music during the Renaissance gave birth to several notation systems, the so-called 'tablatures', in order to reflect both the technical features of each instrument and the aesthetic needs of the performers. Along the sessions of this part, some of these tablatures will be discussed, concerning music repertoires from Italy and the Hispanic kingdoms (harp, lute, Renaissance guitar, *vihuela*, and keyboard instruments).

3. Prof. Germán Gan Quesada [Part III]

- Beginning, development and international diffusion of graphical symbols for the representation of microintervals, instrumental extended techniques, new vocal resources and texture layouts, from the early decades of the 20th century to the 1960s.

- Concept and typologies of Musical Graphic Notation.

Organisation of an Interdisciplinary Seminar (Spring 2020, concrete dates to be determined), regarding the relationships between (para)liturgical practices, architectonic frames, artistic environments, and musical repertoires in the Middle Age and Renaissance periods.

Methodology

The theoretical-practical sessions of this subject (4 h each) will be held every Thursday afternoon during the second semester of the academic year 2019/2020 [February, 13 - May, 28] and will be lead by one of the responsible lecturers. They will require the active involvement of the students and their contents will offer a research approach to musical repertoires from an analytical, paleographical and notation viewpoint.

At the beginning of the activities of the subject and of each of its three constitutive parts, it will be provided a short syllabus featuring the specific contents of the sessions, together with an illustrative bibliography. Likewise, it will be determined the topic of evaluation activities I and II [Individual tasks for parts I and II, and Research Project], supervised by any of the responsible lectures mainly through in-person tutorials.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Attendance to practical and assessment sessions	60	2.4	1, 2, 3, 6, 5, 7, 4
Type: Supervised			
Tutorials for the development of the research projects (Oral exposition)	30	1.2	1, 2, 3, 6, 5, 7, 4
Type: Autonomous			
Reading and commentary of bibliographical sources	34	1.36	1, 2, 3, 6, 5, 7, 4
Scores transcription and analysis	50	2	1, 2, 3, 6, 5, 7, 4

Assessment

Assessable activities are as follows:

- Minimum attendance (80%) to the subject sessions, and compulsory attendance to the scheduled Interdisciplinary Seminar, excepting exceptional, and duly justified, circumstances.
- Preparation of an individual task (review of an article or book chapter, transcription or analysis exercises) related to Parts I and II of the subject.
- Preparation of a short Research Project, supervised for any lecturer responsible for the subject, in order to be orally exposed [pre-scheduled date: May, 28, 2020], according to the general features (length, layout) usual in academic conferences and symposia.

All assessment activities are obligatory and independent. Following the academic schedule established by the Faculty, students may retake assessment activities they have failed or compensate for any they have missed, provided that those they have actually performed account for a minimum of 60% of the subject's final mark, and after discussing this possibility with the lecturer. The highest mark for these retaken activities is 6. When publishing final marks prior to recording them on students' transcripts, the lecturer will provide written notification of a date and time for reviewing assessment activities. Students must arrange reviews in agreement with the lecturer.

In the event of the assessment activities a student has performed accounting for just 30% or less of the subject's final mark, their work will be classified as "not assessable" on their transcript.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Attendance and participation - Theoretical and practical sessions	20 %	50	2	1, 2, 3, 6, 5, 7, 4
Part I - Individual task	30 %	3	0.12	1, 2, 3, 6, 5, 7, 4
Part II - Individual task	30 %	3	0.12	2, 3, 6, 5, 7, 4

Research project	20 %	20	0.8	1, 3, 6, 5, 7
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Bibliography

At the beginning of the sessions of each part of the subject, it will be provided a specific bibliography/webography for a proper study of their contents.

APEL, Willi. *The Notation of Polyphonic Music 900 - 1600*. Cambridge, Mass.: Mediaeval Academy of America, 1953.

BROWN, Howard Mayer. *Instrumental Music Printed Before 1600: a Bibliography*. Cambridge, Mass.: Harvard University Press, 1965.

COELHO, Victor & POLK, Keith. *Instrumentalists and Renaissance Culture, 1420 - 1600*. Cambridge et al.: Cambridge University Press, 2016.

COLANTUONO, Maria Inconata. *Música i litúrgia medieval a la Biblioteca de Catalunya (s. IX-XIII)*. Barcelona: Biblioteca de Catalunya, 2017.

VILLA ROJO, Jesús. *Notación y grafía musical en el siglo XX*. Madrid: Fundación Autor, 2003.