

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

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

Contact

Name: Germán Gan Quesada

Email: German.Gan@uab.cat

Teachers

Maria Incoronata Colantuono

Francesc Xavier Alern Vazquez

Germán Gan Quesada

Tess Knighton Bolton

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:

- Discuss different research methodologies relating to historical musicology
- Offer useful approaches, both theoretical and practical, to archival research
- Interpret documentary sources related to music
- Offer strategies on how to present and communicate research findings
- Introduce the use of Digital Humanities tools in musicological research
- Analyze the systems of melodic composition in the Marian repertory attributed to the King Alphons X 'the Wise'.
- Show the main technical, instrumental and compositional features of the transitional period between Baroque and Classic-Romantic Guitar.
- Analyze the intertextual use of some pieces from the *Cantigas de Santa María* in 20th- and 21st-centuries music composition.

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:

Prof. Maria Incoronata Cuolantonio [Part I] (March 2021)

Analysis of the systems of melodic composition in the Marian repertory attributed to the King Alphons X 'the Wise'. From the concept of 'oral composition', their possible aspects will be analyzed, such as centonization, *contrafactum* and 'imitated modality'. Melodic structures will be examined through their semantic features, that will allow to establish inter-melodic and intertextual dialogues with other Middle Age repertoires.

Prof. Tess Knighton [Part II] (April 2021)

The historical reconstruction of musical experience, in both its social and daily-life contexts, presents a major challenge in the case of historical periods, such as the Renaissance, for which only written (documentary and musical) and iconographical evidence survives through which the researcher can determine the meaning and function of musical activity of that time. Aspects such as the circulation of musical repertoires, the level of musical literacy, vocal and instrumental practice or the relationship between written and oral musics will be considered in these sessions, using various multidisciplinary methodologies, experience in archival research and the analysis and interpretation of the resulting information.

Prof. Francesc Xavier Alern Vázquez [Part III] (May 2021)

Some guitar treatises and music books, dated between 1714 and 1814 and kept at the Biblioteca Nacional de Catalunya, reflect the transition between the Baroque and Classic-Romantic conceptions of the instrument. The information provided in them about their technical and constructive features, as well as the repertoires included within, will be analyzed and linked to some of the historical instruments from that period preserved in Catalonia.

Prof. Germán Gan Quesada [Part IV] (May 2021)

Discussion of some musical compositions from the 20th- and 21st-centuries based, from an intertextual perspective, on the *Cantigas de Santa María*.

Organisation of a Round Table and Concert (Spring 2021, concrete date to be determined), to present the book *Santos y reliquias* (ed. Alpuerto), edited by the Prof. Maricarmen Gómez Muntané and Eduardo Carrero Santamaría.

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 2020/2021 [March 4 - May 27] 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 archival, analytical, theoretical and paleographical 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 [Individual tasks for parts I, II, and III, and Research Project], supervised by any of the responsible lectures mainly through in-person tutorials.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Attendance/participation to theoretical/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	50	2	1, 2, 3, 6, 5, 7, 4
Scores transcription and analysis	34	1.36	1, 2, 3, 6, 5, 7, 4

Assessment

Assessable activities are as follows:

- Minimum attendance/participation (80%) to the subject sessions, and compulsory attendance/participation to the scheduled round table and concert, 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, II, and III 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 27, 2021], 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.

IMPORTANT REMARKS

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

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	20 %	3	0.12	1, 2, 3, 6, 5, 7, 4
Part II - Individual task	20 %	3	0.12	2, 3, 6, 5, 7, 4
Part III - Individual task	20%	3	0.12	1, 2, 6, 7, 4
Research project	20 %	17	0.68	1, 3, 6, 5, 7

Bibliography

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

Alfonso X el Sabio, Cantigas de Santa María, Facsímil del Códice T.I, 1 de la Biblioteca de San Lorenzo de El Escorial, siglo XIII, 2 vols. Madrid: Ed. Edilan, 1979.

El Códice de Florencia de las Cantigas de Alfonso X el Sabio, 2 vols. Madrid: Ed. Edilan, 1991.

Anglès, Higiní. La música de las Cantigas de Santa María del Rey Alfonso El Sabio, Servei de Publicacions de la Diputació de Barcelona, Barcelona: Id. (1964), vol. I, Facsímil del còdice j.b.2 del Escorial; Id. (1943), vol. II, Transcripción musical; Id. (1958), vol. III (1), Estudio crítico: Die Metrik der Cantigas, Abhandlung von Haus Spanke; Id., (1958), vol. III (2), Las melodías Hispanas y la monodia lírica Europea. Barcelona: CSIC-Instituto de Musicología, 1943-1964.

Ballester i Gibert, Jordi. "Representacions musicals en la pintura catalana del segle XVI", Revista Catalana de Musicologia, 2 (2004), pp. 53-61.

Coelho, Victor A. The Cambridge Companion to the Guitar. Cambridge, etc.: Cambridge University Press, 2003.

Gil, Salvador. Principios de música aplicados á la guitarra / por Salvador Gil para el uso de sus discípulos. Madrid: En la imprenta de Sancha, 1814.

Gregori i Cifré, Josep Maria. "Pere Vila (ca. 1465-1538), organista de las catedrals de Vic i València, probable autor del Magnificat a 4 (BC: M 1167, OLIM E: TarazC 2/3)", Revista Catalana de Musicologia, 11 (2018), pp. 31-61.

Knighton, Tess. "Orality and Aurality: Contexts for the Unwritten Musics of Sixteenth-Century Barcelona", en Hearing the City in Early Modern Europe, eds. Tess Knighton and Ascensión Mazuela-Anguita. Turnhout: Brepols, 2017, pp. 295-308.

Knighton, Tess. "Musical Instruments in the Domestic Sphere in Early Modern Barcelona", en Els sons de Barcelona a l'edat moderna, ed. Tess Knighton. Barcelona: Museu d'Història de Barcelona, 2016, pp. 131-151.

Kreitner, Kenneth. "The Ceremonial Soft Band of Fifteenth-Century Barcelona", en 'Uno gentile et subtile ingenio': Studies in Renaissance Music in honour of Bonnie J. Blackburn. Turnhout: Brepols, 2009, pp. 147-154.

Mangado, Josep Maria. La guitarra en Cataluña (1769-1939). Londres: Tecla, 1998.

Mazuela-Anguita, Ascensión. "The Contribution of the Requesens Noblewomen to the Soundscape of Sixteenth-Century Barcelona through the Palau de la Comtessa", in Hearing the City in Early Modern Europe, eds. Tess Knighton and Ascensión Mazuela-Anguita. Turnhout: Brepols, 2018, pp. 197-217.

Moretti, Federico. Principios para tocar la guitarra de 6 órdenes. Madrid: Librería de Sancha, 1799.

Ruiz Jiménez, Juan. "La difícil transición hacia el Renacimiento", en Historia de la música en España e Hispanoamérica, vol. I, ed. Maricarmen Gómez Muntané. Madrid: Fondo de Cultura Económica, 2009, pp. 319-365.

Ruiz Jiménez, Juan. "La transformación del paisaje sonoro urbano en la Granada conquistada", en Paisajes sonoros medievales, coords. Gerardo Fabián Rodríguez and Gisela Coronado. Mar de Plata: Universidad Nacional de Mar de Plata, Facultad de Humanidades, GIEM, 2019, pp. 139-186 (<http://www.earlyurbansoundscape.com/earlyurbansoundscape/Publicaciones.html>).

Torres Clemente, Elena. Manuel de Falla y las 'Cantigas' de Alfonso X el Sabio. Estudio de una relación continua y plural. Granada: Universidad de Granada, 2002.

Tyler, James and Sparks, Paul R. The guitar and its music: From the Renaissance to the Classical era. New York: Oxford University Press, 2002.

El Escorial, MS J.b.2: <http://www.pbm.com/~lindahl/cantigas/facsimiles/E/>

Madrid, Biblioteca Nacional de España, MS 10069 'Códice de Toledo':
<http://bdh-rd.bne.es/viewer.vm?id=0000018650>, <http://www.pbm.com/~lindahl/cantigas/facsimiles/To/>

Web site by Andrew Casson: <http://www.cantigasdesantamaria.com/>

Cantigas de Santa María (Illustrations from Códice Rico):
<http://warfare.totalh.net/Cantiga/MTI1-1.htm?ckattempt=2>