2020/2021

Early Music Sources and Repertory

Code: 42205
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

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External teachers

Pedro Memelsdorff (coord. ESMUC)

Use of Languages

Principal working language: spanish (spa)

Prerequisites

There are no compulsory requirements for the inscription in this subject, beyond the general administration requirements for the master inscription. General notions of music theory and interpretation are, however, highly advised.

Objectives and Contextualisation

- Refining historical and historiographical criticism in general.

- Raising the level of professionalism in the investigative field.

- Initiating students in the basics of the main disciplines associated with the analysis and interpretation of Early music.

- Increasing the degree of freedom - and originality - in performance.

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.
- Use different user-level music software available in the market to apply them to musicological research and development projects interpretation.

Learning Outcomes

1. Apply critical capacity in musicological research projects and interpretive projects.
2. Apply the most suitable software technology for development of a project on early music

3. Collect and critically interpret information from written sources, especially hemerográficas, in the most efficient manner
4. Critically interpret the data offered by the various historical sources in each project on early music
5. Locate and extract audio files of various proposed the most relevant data for each project on early music
6. Propose innovative projects proposed in musicological research and interpretive projects.
7. Remove and manage the most appropriate information for each case study in specialized database (RISM, RILM, etc.)
8. Use management programs most common musical documentary sources correctly in the practice of musicology

Content

A series of disciplinary introductory lessons followed by rich practical exemplification and collective discussion will be developed. The subjects will be introduced in comparative mode and discussed in the light of a (necessarily reduced) bibliographic apparatus.

Lessons 1-2, *Paleography and Codicology*: Manuscript culture and performance, material and cultural history of manuscript books.

Schmid 2012, Maniaci 1996, Maniaci 2002, Nádas 1985

Lessons 3-4, *Bibliography and Bibliology*: Bibliographic-musical techniques; sociology of the printed musical book.

McKenzy 1999, van Orden 2013

Lessons 5-6, *Iconography and Musical Iconology*: Documentation and cultural history of musical representation.

Winternitz 1979, Hammerstein 1990, Guidobaldi 1990, Guidobaldi 2003

Lessons 7-8, *Historiography and History*: Introduction to the philosophy of history and history of music.

Goehr 2007, Doran 2013, Ginzburg 2012

Lessons 9-10: *Philology and Musical Philology*: From Lachmannism to New Philology.

Bent 1981, Caraci 2005-13

Lessons 11-12, *Historiography and history of propaedeutics*: Pedagogical *vs.* theoretical approach to treatises.

Invited professors

Lessons 13-14, *History and historiography of performance:* Introduction to the history of musical reception and criticism.

Graf 1969, Capra-Nicolodi 2012, guest critics

Lessons 15-16, *Early Music, Reconstructionism and HIP*: Early Music, history and cultural politics.

Taruskin 1995, Leech-Wilkinson 2002, Goehr 2007

Methodology

§ Exposition by the teaching staff of the course content.

§ Discussion forums on various aspects of the curriculum.

§ Seminars on proposed readings.

§ Carrying out specific tasks that relate multidisciplinary discussion to different musical environments.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Masterclasses with ICT support	12.5	0.5	2, 1, 7, 4, 5, 6, 3, 8
Research and documentation tools related to specific problematic cases	12.5	0.5	2, 1, 7, 4, 5, 6, 3, 8
Work seminars on primary sources	6.25	0.25	2, 1, 7, 4, 5, 6, 3, 8
Type: Supervised			
Analysis of primary sources, consultation of physical and virtual archives, tutorials	5	0.2	2, 1, 7, 4, 5, 6, 3, 8
Applied learning through specific documentary researches	7.5	0.3	2, 1, 7, 4, 5, 6, 3, 8
Type: Autonomous			
Personal study regarding the preparation of projects related to the discussed repertory	81.25	3.25	2, 1, 7, 4, 5, 6, 3, 8

Assessment

Assessable activities are as follows:

a) Class participation. The frequency and quality of active participation of each member of the student body in the concluding discussions of the classes will be taken into account (overall weight in the subject: 25%).

b) Presentation of a short, written work. This consists of the description of a research project that uses at least two of the pairs of fields discussed during the course. Knowledge of the basic bibliography of each field will be taken into account; the ability to enrich the historical, philological or theoretical-musical analysis through a multidisciplinary perspective will be valued above all (global weight in the subject: 50%).

c) Brief presentation linking the topics discussed during the course to the field of specialization of each member of the student body (overall weight in the subject: 25%).

Following the academic schedule established by the Faculty, students may retake assessment activities they have failed or compensate for any they have missed, and after discussing this possibility with the lecturer. The highest mark for these retaken activities is 5.

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, which, as a rule, will be established no later than fifteen days after the ordinary assessment activities and scheduled onsite or in an online way (through TEAMS or similar academic software). Students must arrange reviews in agreement with the lecturer.

In the event of the assessment activities a student has performed accounting for less than 60% of the subject's final mark or his/her attendance to/participation in the sessions do not reach at least 80%, their work will be classified as "not assessable" on their transcript.

IMPORTANT REMARKS

In the event of a student committing any irregularitythat 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 ESMUC'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
Application of the discussed points to individual specialisation fields	25%	31.25	1.25	2, 1, 7, 4, 5, 6, 3, 8
Attendance/participation at/in theoretical-practical sessions (80% min.)	25%	31.25	1.25	2, 1, 7, 4, 5, 6, 3, 8
Written task	50%	62.5	2.5	2, 1, 7, 4, 5, 6, 3, 8

Bibliography

Bent 1981: Margaret Bent, "Some Criteria for Establishing Relationships between Sources of Late-Medieval Polyphony", in: Iain Fenlon (ed.), *Music in medieval and Early Modern Europe. Patronage, Sources and Texts*, Cambridge: Cambridge U.P., 1981, pp. 295-317.

Capra-Nicolodi 2012: Marco Capra and Fiamma Nicolodi (eds.), *La critica musicale in Italia nella prima metá del Novecento*, Venezia/Parma: Marsilio/Casa della Musica, 2012.

Caraci 2005-2013: Maria Caraci Vela, *La filologia musicale: istituzioni, storia, strumenti critici*, 3 vols, vol. I: *Fondamenti storici e metodologici della filologia musicale*, Lucca: LIM, 2005; vol. II: *Approfondimenti*, Lucca: LIM, 2009; vol. III: *Antologia di contributi filologici*, Lucca: LIM, 2013.

Doran 2013: Robert Doran (ed.), *Philosophy of History after Hayden White*, London: Bloomsbury, 2013.

Ginzburg 2012: Carlo Ginzburg, "Just one Witness", in: Idem, *Threads and Traces: True, False, Fictive*, Berkeley: University of California Press, 2012, pp. 165-179.

Goehr 2007: Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*, Oxford-New York: Oxford University Press, 1992, 2007 (rev. ed.).

Graf 1969: Max Graf, *Composer and Critic: Two Hundred Years of Musical Criticism*, Port Washington: Kennikat Press, 1969.

Guidobaldi 1990: Nicoletta Guidobaldi, "Images of music in Cesare Ripa's Iconologia", *Imago musicae*, 7 (1990), pp. 41-68.

Guidobaldi 2003: Nicoletta Guidobaldi, "Mythes musicaux et musique de cour au début de la Renaissance italienne", *Musique, images, instruments*, 5 (2003), pp. 32-47.

Hammerstein 1990: Reinhold Hammerstein, *Die Musik der Engel: Untersuchungen zur Musikanschauung des Mittelalters*, Bern: Francke, 1990.

Leech-Wilkinson 2002, Daniel Leech-Wilkinson, *The Modern Invention of Medieval Music: Scholarship, Ideology, Performance*, Cambridge-New York, Cambridge University Press, 2002.

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McKenzie 1999: Donald Francis McKenzie, *Bibliography and the sociology of texts*, Cambridge: Cambridge University Press, 1999.

Nádas 1985: John Nádas, *The Transmission of Trecento Secular Polyphony: Manuscript Production and Scribal Practices in Italy at the End of the Middle Ages*, Ph.D. diss Harvard University, 1985.

Schmid 2012: Manfred Hermann Schmid, *Notationskunde: Schrift und Komposition 900 - 1900*, Kassel-Basel-NY: Bärenreiter, 2012.

Taruskin 1995: Richard Taruskin, *Text and Act*, New York: Oxford University Press, 1995.

Van Orden 2013: Kate van Orden, *Music, Authorship, and the Book in the First Century of Print*, Berkeley: University of California Press, 2013.

Winternitz 1979: Emanuel Winternitz, *Musical Instruments and Their Symbolism in Western Art: Studies in Musical Iconology*, New Haven: Yale University Press, 1979.