

Musical Heritage

Code: 100656
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OB	3	1

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

Knowledge of theory and musical practice equivalent to the Conservatory Middle Degree.

Objectives and Contextualisation

The aim of this subject is to gain familiarity with the basic tools for describing musical fonds, and their application in the treatment of manuscript and printed sources preserved in Catalan archives. This subject makes available to students the musical repertoire of composers that still remains ignored and overlooked in many archives and libraries in this country. Through direct contact with sources and through bi-annual internships, students gain direct knowledge of the immense work required to know the history of Catalan music, especially that of the 17th, 18th, 19th and 20th centuries.

- 1.-Learning the necessary methodological tools to access the description criteria detailed in the documents. Application to the filing of manuscripts and printed materials.
- 2.-learning the classification and ordering criteria for the conserved repertoire being treated.
- 3.-Access to the sources of musical repertoire in the Catalan area: localisation, state and programmes of action.
- 4.-Promoting works on unpublished musical sources (authors and repertoire).
- 5.-Participation in the drafting of analytical inventories for musical fonds (manuscripts and printed materials) belonging to the Church, or in public and/or private collections.
- 6.-Fostering participation in the production of support projects aimed at a knowledge of Catalan musical heritage and its diffusion.

Competences

- Apply knowledge acquired in relation to the main techniques of cataloguing, transcription, critical edition, study, analysis and musical heritage.
- Know and understand the historical evolution of music, its technical, stylistic, aesthetic and interpretative characteristics from a diachronic perspective.

- 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 develop the necessary learning skills to undertake further training with a high degree of autonomy.
- 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 skills for the organisation of working groups with adequate planning, division of tasks and methodological flexibility.
2. Discern and value the main methodologies for describing archive documents.
3. Extract information from sources and adapt them to the fields of their description.
4. Make a detailed assessment of the capacity for working in homogeneous or interdisciplinary research teams.
5. Plan the inventory of a musical collection.
6. Present knowledge about the history, art or other cultural movements.
7. Producing an individual work that specifies the work plan and timing of activities.
8. Summarising acquired knowledge about the origin and transformations experienced in its several fields of study.
9. Use techniques of cataloguing, transcription, critical editing, study, analysis and diffusion of music heritage in a professional manner.
10. Use the vocabulary of musicology related to each period of history.
11. Write critical papers on musicology that are planned and organised efficiently.

Content

I. Syllabus

1.- Musical Heritage. Concept and preliminary considerations

2.- Documentation sciences

3.- Archival music and its fundamental principles

II. The musical heritage in Catalonia and the process of its recovery

1. The passage of the s. XIX-XX: Felip Pedrell and the awakening of the conscience of the musical heritage

2. The first institutions: 'Junta de Museus', 'Institut d'Estudis Catalans' and 'Biblioteca de Catalunya'

3. The postwar period: creation of the 'Instituto Español de Musicología' and the 'Museu de la Música de Barcelona'

4. The autonomic period: from the creation of the CDM of the 'Generalitat de Catalunya' to the first university initiatives

III. The UAB IFMuC Project (The Catalan Inventory of Musical Fonds)

1.- Motivations, objectives and benefits

2.- *Censum Fontes Musicæ Cataloniae*

3.- Musicals Fonds.

4.- Presentation of the web <http://ifmuc.uab.cat>

IV. Musical fonds and their typology

1.- Origin and ownership

2.- Dynamics of the intervention processes

V. Catalog criteria and description instruments

1. Classification tree

2. Criteria, systems and levels of description

3. Descriptive treatment of musical documents

II. Integrated Internships

1.- Fieldwork. Internship on cataloguing a musical fond

2.- Internship on the conversion of musical incipits digitalised in Plaine & Easy Code

Methodology

The programming of this subject is eminently practical, with the aim of bringing students into direct contact with the musical, manuscript and printed fonds.

In addition to those items referring to international cataloguing systems, the methodological support makes use of the latest studies on the recovery of Catalan musical heritage (12 volumes of the collection *Inventaris dels fons musicals de Catalunya* [Inventory of the Musical Fonds in Catalonia]). The teaching resources for this group of subjects makes use of material pertaining to the "Instruments of description for the methodology of filing the Inventories of Catalan musical fonds (IFMuC)" and their reconstituted databases, with the respective fields of description for each one of the collections making up the fonds in question.

1.- Classes for this subject are divided into two blocks.

a) The first of these are given by the teacher in lecture format (15 hours) in order to focus on each item in the course syllabus.

b) The second block is made up of practical sessions (30 hours), distributed alternately between:

- Practices of description of musical documents (in the case of virtual teaching in digitized personal collections), in accordance with the «Guide for the treatment and description of musical documents of the IFMuC UAB project»
- Practices with Plaine & Easy Codw (PAE) for the transcription of musical incipits of the accessible IFMuC database online. The maintenance and updating of the code is carried out by the International Association of Music Libraries and Documentation Centers (IAML) and the International Repertory of Musical Sources (RISM). Related links: IAML/PAE: <https://www.iaml.info/plaine-easie-code>; RISM: <http://www.rism.info/home.html>; PAE: <https://www.verovio.org/pae-editor.xhtml>

2.- Works.

a) Autonomous. Preparation of bio-bibliographical work on unpublished Catalan authors so as to incorporate new referential articles, based on IFMuC sources, onto the Catalan version of Wikipedia (<https://ca.wikipedia.org/wiki/Viquiprojecte:IFMuC>).

b) individual or team work tutored. Presentation of individual, or team, research into Catalan musical heritage (creation and dissemination centres; authors, genres, styles and repertoires).

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Practices for cataloging and making musical incipits	30	1.2	1, 4, 2, 3, 9
Presentation of program themes	15	0.6	2, 3, 5, 9
Type: Supervised			
Tutored individual work	15	0.6	7, 6, 11, 8
Work IFMuC-Wikipedia	15	0.6	1, 4, 6, 11, 8, 10

Assessment

This is a subject with a marked practical profile. The result of its evaluation is obtained from the sum of three components:

1.- Attendance/virtual assistance. In order to study this subject, it is essential that the student's complete attendance/virtual be made in the two sections that configure it:

- a) Theoretical classes: 15 hours
- b) Practical classes: 45 hours

Students who fail to prove face-to-face assistance in 50 % of the classes will be considered "Non-Valuable".

Value in the evaluation: 25 %

2.- Integrated practices:

- a) Practices for the description of musical documents: 15%
- b) Practiques for encoding musical incipits with Plaine & Easy Code (PAE): 15%

3.- Autonomous work.

Creation of work items based on preparation of 5 bio-bibliographical materials on unpublished composers to incorporate new articles of reference in Wikipedia (<https://ca.wikipedia.org/wiki/Viquiprojecte:IFMuC>)

Teamwork will count 20% on the result of the final evaluation.

Delivery date: 16/12/22.

4.- Tutored individual or team work tutored.

The individual research on Catalan Musical Heritage (authors and repertoire) will be count 25 % on the result of the final evaluation.

Presentation dates: 13 & 20/01/23.

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.

In case of reassessment, it will be necessary to complete the pending works (autonomous and individual) within the deadlines set by the teacher.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Assistance compulsory (theoretical classes, manuscript description techniques)	Attendance to theoretical classes, participation in the works of description and preparation of musical incipits	45	1.8	1, 4, 2, 3, 5, 9
Autonomous work supervised	Participation in the IFMuC-Wikipedia Project UAB	15	0.6	1, 4, 6, 11, 10
Individualized or team work tutored	Elaboración de un trabajo individual o en equipo sobre patrimonio musical catalán (autores y repertorio)	15	0.6	7, 6, 11, 8, 10

Bibliography

1.- Bibliography

ALBERCH I FUGUERAS, Ramón; BELLO I URGELLÈS, Carme; et al. *Manual d'Arxivística i gestió documental*, Barcelona: Associació d'Arxivers de Catalunya, 2009.

ANGLADA, A. M.; BADAL, C.; FERNÁNDEZ, N; GREGORI, J. M. *Inventaris dels fons musicals de Catalunya. Volum 11: Fons de Sant Feliu de Girona, Santuari de Santa Maria dels Arcs, Casa Carles, Santa Maria de la Bisbal i Narcís Figueras de l'Arxiu Diocesà de Girona*. Barcelona: Universitat Autònoma de Barcelona - Institut d'Estudis Catalans, 2020.

ANGLÈS, H. - SUBIRÀ, J. *Catálogo musical de la Biblioteca Nacional de Madrid*. Barcelona: CSIC, 1946, 3 vols.

AUGÉ, BADIA, J. BADIA, M., CABRÉ, B., NAVÀS, J., GREGORI, JM. *Inventaris dels fons musicals de Catalunya. Volum 12: Fons de la catedral de Solsona i de les esglésies parroquials de Santa Eulàlia de Berga i Santa Maria de Cornudella de Monsant*. Barcelona: Universitat Autònoma de Barcelona - Institut d'Estudis Catalans, 2021.

BERNAL, Àngels; MAGRINYÀ, Anna; PLANES, Ramon (eds.). *Norma de Descripció Arxivística de Catalunya (NODAC) 2007*. Barcelona: Generalitat de Catalunya. Departament de Cultura i Mitjans de Comunicació, 2007.

BERTRAN XIRAU, Lluís. *Musique en lieu: une topographie de l'expérience musicale à Barcelone et sur son territoire (1760-1808)*. [Tesi Doctoral]. Poitiers, 2017. Accés obert (on-line).

BONASTRE, F. - CORTÈS, F. (coord.). *Història Crítica de la Música Catalana*. Barcelona: Universitat Autònoma de Barcelona, 2009.

BONASTRE, F. - GREGORI, J. M. *Inventaris dels fons musicals de Catalunya. Volums 2/1 - 2/2: Fons de la Parròquia de Sant Pere i Sant Pau de Canet de Mar*. Barcelona: Departament de Cultura i Mitjans de Comunicació de la Generalitat de Catalunya, 2009. - Arxius i documents. Eines de recerca 5/1 - 5/2. Acceso abierto (DDD de la UAB).

CATALÀ VIÚDEZ, Manel. *Metodologia de recerca etnològica*. Barcelona: Generalitat de Catalunya. Departament de Cultura i Mitjans de Comunicació, 2010.

CIVIL CASTELLVÍ, Francesc. *El fet musical a les comarques gironines en el lapse de temps 1800-1936*. Girona: Caja de Pensiones para la Vejez y de Ahorros, 1970.

CODE INTERNATIONAL DE CATALOGAGE DE LA MUSIQUE, *Rules for Cataloging Music Manuscripts / Règles de catalogage des manuscrits Musicaux / Regeln für die Katalogisierung von Musikhandschriften*. Frankfurt: Peters, 1975.

Diccionario de la Música Española e Hispanoamericana (E. Casares, coord.). Madrid: SGAE, 1999-2002, 10 vols.

GRASSOT I RADRESA, Marta, «Una aproximació a la descripció dels fons musicals a través de la NODAC. Una proposta de descripció a partir de l'experiència en el tractament dels fons musicals del Museu de la Mediterrània de Torroella de Montgrí», *Lligall. Revista Catalana d'Arxivística*, 28 (2008), 61-93.

GREGORI I CIFRÉ, J. M. - RIFÉ I SANTALÓ, J. «Els fons musicals de Catalunya: estat de la qüestió», *Recerca Musicològica*, 16 (2006), p. 219-239. Acceso abierto (on-line).

GREGORI I CIFRÉ, J. M., «El inventario de los fondos musicales eclesiásticos de Catalunya, un proyecto en marcha desde la Universitat Autònoma de Barcelona», *Memoria Ecclesiae*, XXXI (2008), 483-497.

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GREGORI I CIFRÉ, J. M. «Catalonia project report», *Early Music*, 43 (2015), p. 367-368.

GREGORI I CIFRÉ, J. M. «El nou webIFMuC al servei del patrimoni Musical de Catalunya: <http://ifmuc.uab.cat>», *Revista Catalana de Musicologia*, VIII (2015), p.23-35. Acceso abierto (on-line).

GREGORI I CIFRÉ, J. M., «El Cens IFMuC dels fons musicals de Catalunya», *Lligall* 38 (2015), p. 136-168. Acceso abierto (on-line).

GREGORI I CIFRÉ, J. M. «IFMuC: un proyecto universitario para la recuperación del Patrimonio Musical de Catalunya», *Cuadernos de Investigación Musical*, I (2016), p. 12-26. Acceso abierto (on-line)

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HERRERA I LLOP, Lluís Marc. *Música en silenci. Fons musicals dels arxius de Lleida*. Lleida: Institut d'Estudis Ilerdencs, 2012.

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PERSIA, J. de (ed.). *En torno al patrimonio musical en Cataluña [Archivos Familiares]*. Madrid: Biblioteca Nueva, 2001.

PESSARRODONA, A. - GREGORI, J.M. «Unearthing Catalan Musical Heritage: the IFMuC Project», *Fontes Artis Musicæ*, 64-4 (oct-des 2017). Acceso abierto (on-line)

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SALA, M. E. - VILAR, J. M. «Els fons musicals de Catalunya: un patrimoni a revalorar», *Lligall*, 5 (1992), p. 123-146.

I Congrés de Música a Catalunya. Llibre d'actes. Barcelona: Consell Català de la Música, 1994.

2n Congrés Internacional de Música a Catalunya. Llibre d'actes. Barcelona: Consell Català de la Música, 2008.

2.- Web pages

Portal IAML/PAE: <https://www.iaml.info/plaine-easie-code>

Portal RISM: <http://www.rism.info/home.html>

Editor visual de PAE: <https://www.verovio.org/pae-editor.xhtml>

a) National

IFMuC (Inventari dels Fons Musicals de Catalunya. UAB)

Pàgina web: <https://pagines.uab.cat/ifmuc/ca>

Catàlegs: <https://pagines.uab.cat/ifmuc/ca/catalegs>

Bases de dades: <https://ifmuc.uab.cat/>

Cens de fons musicals de Catalunya: <https://pagines.uab.cat/ifmuc/ca/censfonsmusicals>

IcMuC (Iconografia Musical a Catalunya)

Pàgina web i base de dades: <https://icmuc.uab.cat/>

FMT (Fons de Música Tradicional. IFM.CSIC): <https://www.musicatradicional.eu/ca/home>

BHP (Books of Hispanic Polyphony. IFM: CSIC): <https://hispanicpolyphony.eu/ca/home>

FOMCAT (Fontes Musicæ Cataloniæ. IEC): <https://fontes-musicae-cataloniae.iec.cat/>

b) State

1. Centro de Documentación de Música y Danza

<http://musicadanza.es>

2. Centro de Documentació Musical de Andalucía

<http://www.juntadeandalucia.es/cultura/centrodocumentacionmusical/opencms/patrimonio.html>

3. *musikareneuskalartxiboa archivo vasco de la música*

<http://www.eresbil.com/>

b) International

1. IAML International Association of Music Librarians

http://www.iaml.info/activities/projects/access_to_music_archives

En el seno de esta asociación se localiza el *Working Group on the Access to Music Archives Project*.

2. England

AIM25 Archives in London and the M25 area

<http://www.aim25.ac.uk/index.stm>

Collection level descriptions for archives at a wide range of institutions within London and the M25 area. (Uso de la ISAD -G- para la descripción de sus fondos, aplicado también a los musicales)

3. Deutschland

<http://kalliope.staatsbibliothek-berlin.de/>

4. Italy

Gruppo di studio sul materiale musicale

(Massimo Gentili-Tedeschi (Biblioteca Nacional Braidense de Milano)

MARC:

http://www.iccu.sbn.it/opencms/opencms/it/main/attivita/gruppilav_commissioni/pagina_344.html;jsessionid=2963

<http://opac.sbn.it/opacsbn/opac/iccu/musica.jsp;jsessionid=4B3C9760A3552A048A25E80EEDE07466.ha1>

5. Sweden

National Archival Database of Sweden, in English, German and Swedish:

<http://www.nad.ra.se>

- [ISAAR\(CPF\)](#)-International Standard Archival Authority Record for Corporate Bodies, Persons, and Families
- [EAC](#)-Encoded Archival Context for archival descriptions
- [ISAD\(G\)](#)-General International Standard Archival Description
- [EAD](#)-Encoded Archival Description

Software

Without specific computer application