

Musical Notation I

Code: 100654
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OB	3	1

Contact

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Teaching groups languages

You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject. Please note that this information is provisional until 30 November 2023.

External teachers

Maria Inconata Colantuono

Prerequisites

A good level of musical language is recommended

Objectives and Contextualisation

The student will learn the basis theoretical and practice, and will transcribe and perform the Medieval Music written in the main systems of notation

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.
- Know and understand the historical evolution of music, its technical, stylistic, aesthetic and interpretative characteristics from a diachronic perspective.
- 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.
3. Be familiar with editions of early music.
4. Discuss musical theory and praxis with musicians.
5. Identify the main systems of writing in Western music, both vocal and instrumental (10th to 17th centuries).
6. Identifying the context of the historical processes.
7. Integrate knowledge acquired in the production of clear and concise appropriate to the academic and specialist communication.
8. Make confident use of vocabulary relative to musical paleography.
9. Make historical distinctions between the different systems of musical notation.
10. Produce correct, precise and clear argumental and terminological writing of knowledge acquired, both in the area of musical specialisation and dissemination.
11. Transcribe the main systems of Western music according to the modern conventions of notation and edition.
12. Use the appropriate terminology in the construction of an academic text.
13. Write critical papers on musicology that are planned and organised efficiently.

Content

1. Gregorian semiology
2. Neumatic notation
3. Earlier polyphonic notation
4. Modal notation
5. Mensural Notation
6. Notation of the French *Ars nova*
7. Italian Notation around 1300

Methodology

Development of the syllabus through practical classes based on the musical fragments, after explaining the theoretical-practical principles on which they are based.

Resolution, with the active participation of the student, of how many transcription exercises are commissioned.

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			
Face-to-face lessons, theoretic and practice	45	1.8	1, 2, 4, 9, 3, 6, 5, 11, 8
Type: Autonomous			
Reading of specific bibliography (books and articles)	7	0.28	10, 12, 6, 7, 13
Study of the course	32	1.28	1, 2, 10, 4, 9, 3, 12, 6, 5, 7, 13, 11, 8
Transcription exercises	62	2.48	10, 9, 3, 12, 5, 13, 11, 8

Assessment

ASSESSMENT

Completion of two partial exams (25% each) and a final exam (50%). The
Each test, if necessary, must be justified orally in group or individual tutor

Clarifications

- In order to be able to calculate the final grade of the subject, both partial
- Only the suspended contents will be re-evaluated in the resit exam
- In no case will it be possible to pass the subject with the global of the fa
- To be able to access the resit exam, you must have completed the two
- Only the suspended contents will be re-evaluated in the resit exam
- Individual exams will not be held outside the assigned day and time, ex
- In the event that the student commits any irregularity that could lead to
- In the event that the tests cannot be taken in person, their format will be
- A student will be considered "non-evaluable" if he has not attended the

SINGLE ASSESSMENT

- In the same day, 3 activities will be carried out: 2 transcription activities
 - At the time of carrying out each assessment activity, lecturers will inform
 - The same assessment method as continuous assessment will be used
- For the date of the final exam, please refer to the Degree information list

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
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Final exam	50%	2	0.08	1, 2, 10, 4, 9, 3, 12, 6, 5, 7, 13, 11, 8
Test 1	25%	1	0.04	10, 9, 12, 5, 7, 11, 8
Test 2	25%	1	0.04	10, 9, 12, 5, 7, 11, 8

Bibliography

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Paléographie musicale: les principaux manuscrits de chant grégorien, ambrosien, mozarabe, gallican, Solesmes, 1889-.

Les Clausulae a deux voix du Manuscrit de Florence, Biblioteca Mediceo-Laurenziana, Pluteus 29.1, pub. par R. A. Baltzer, Paris, L'Oiseau-Lyre, 1995 ("Le Magnus Liber Organi de Notre-Dame de Paris", 5).

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Fuller, S., "A Phantom Treatise of the Fourteenth Century? The Ars nova", *The Journal of Musicology* IV/1 (1985/6), pp. 23-50

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Software

There is not