

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

## Contact

Name: Lidia López Gómez

Email: lidia.lopez@uab.cat

## Teachers

(External) Eduard Martínez

(External) Javier Artigas Pino (coord. ESMUC)

(External) Juan Carlos Asensio

(External) Mara Galassi

(External) Pedro Memelsdorff

(External) Xavier Díaz

## Teaching groups languages

You can view this information at the [end](#) of this document.

## Prerequisites

There are no compulsory requirements for the inscription in this subject, beyond the general administration requirements for the master inscription. Intermediate notions of music theory and interpretation, as well as a basic knowledge of paleography, are, however, highly advised.

## Objectives and Contextualisation

- 1.- Providing students with an overview of the evolution of musical notation.
- 2.- Relating oral practices from other disciplines with the appearance of notation as the same process of the musical event.
- 3.- Establishing the basic criteria for the knowledge of the music of each period from its notation.
- 4.- Studying the theoretical treatises that inform us about the development of the different notations and as a support for the formal and stylistic analysis of repertoires.
- 5.- Analysing the main representative styles of each period.

6.- Relating the analytical processes with the evolution of the notation in different styles.

7.- Establishing interdisciplinarity with other subjects: organology, iconography, codicology, archivology...

## 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 orientations performing early music

## Learning Outcomes

1. Apply critical capacity in musicological research projects and interpretive projects.
2. Apply techniques most suitable musicological analysis every case study on ancient 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 research 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.) about early music

## Content

1 Analysis and Notation: Definition and object of study.

2 The XII<sup>th</sup> century and polyphonic notations. Formal, stylistic and notational analysis of the repertoire in its sources.

3 The XIII<sup>th</sup> century and square notation. The *Notre-Dame School*. Towards *musica mensurabilis* and its analysis from the sources.

4 *Ars Nova* and *Ars Subtilior* in France and Italy. Study and analysis of sources, forms, evolution and transmission.

5 Musical notation in the 15-18<sup>th</sup> centuries (conventional notation and tablatures).

6 *Basso continuo*. History and development.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
-------	-------	------	-------------------

Type: Directed

Analysis of practical examples	12.5	0.5	1, 3, 4, 5, 7
Masterclasses with ICT support	18.75	0.75	1, 2, 3, 4, 5, 6, 7
Type: Supervised			
Bibliographical reviews, analysis of audiovisual sources, case studies, text commentaries and tutorials	5	0.2	1, 2, 3, 4, 5, 6, 7
Study cases - Practical application of theoretical concepts	7.5	0.3	1, 2, 3, 5, 6, 7
Type: Autonomous			
Individual task - Research project (summary, bibliographical and primary sources documentation)	50	2	1, 2, 3, 4, 5, 6, 7
Practical exercises related to the theoretical syllabus	25	1	1, 2, 3, 4, 5, 7
Study cases - Critical tools for research	6.25	0.25	2, 5, 7

The sessions will alternate the following:

- Exposition of the curriculum by the teaching staff.
- Discussion forums on various aspects of the curriculum.
- Given the nature of the subject, practical exercises will be carried out on each type of notation system.
- Specific tasks on the fundamental bases of research both in analysis and in the different systems of notations.

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.

## Assessment

### Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Analytical and transcription exercises	40%	50	2	1, 2, 4, 5, 6, 7
Attendance/participation at theoretical-practical sessions	20%	37.5	1.5	1, 2, 3, 4, 5, 6, 7
Performance of notational examples from original sources	20%	12.5	0.5	2, 3, 7
Performance of transcribed notational examples	20%	25	1	2, 3, 7

Assessable activities are as follows:

- a. Analytical and transcription exercises (40%)
- b. Attendance/participation at theoretical-practical sessions (80% min.) (20%)
- c. Performance of transcribed notational examples (20%)
- d. Performance of transcribed notational examples (20%)

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 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 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.

Unique evaluation will include in a unique day the activities a. (45%), b. (27,5%) and c. (27,5%).

### Bibliography

APEL, Willi (1983). *The Notation of Polyphonic Music 900-1600*, The Medieval Academy of America. Cambridge, Ms.

BOORMAN, Stanley (ed.) (1983). *Studies in the performance of late mediæval music*, Cambridge University Press, Cambridge.

BOUISSOU, Sylvie, GOUBAULT, Christian, BOSSEUR, Jean-Yves (2005). *Histoire de la notation de l'époque baroque à nos jours*, Minerva, Paris.

BOUSSEUR, Jean-Yves (2005). *Du Son au Signe. Histoire de la notation musicale*, Éditions Alternatives, Paris

BUSSE BERGER, Anne-Marie (1993). *Mensuration and Proportion Signs. Origins and Evolution*, Clarendon Press, Oxford.

CHAILLEY, Jacques (1991). *Compendio de Musicología*, Alianza Música, Madrid.

COLETTE, Marie-Noël, POPPIN, Marielle y VENDRIX, Phillipe (2003). *Histoire de la notation du Moyen Âge à la Renaissance*, Centre d'Études Supérieures de la Renaissance, Musique ouverte, Minerve, Paris.

GUT, Serge y PISTONE, Danièle (1985). *Le commentaire musicologique du Grégorienne a 1700. Principes et exemples*, Honoré Champion, Paris.

HAINES, John y RANDALL, Richard (2004). *Music and Medieval Manuscripts. Paleography and Performance*, Ashgate, Aldershot.

HAKIM, Naji y DUFOURCET, Marie-Bernadette (1995). *Anthologie Musicale pour l'Analyse de la Forme*, Éditions Combre, Paris.

HOPPIN, Richard H. (1991). *La música medieval*, Akal, Madrid.

\_\_\_\_\_ (ed.) (1991) *Anthology of Medieval Music*, W.W. Norton and Co., New York & London.

JASCHINSKY, Andreas (2001). *Notation*. Bärenreiter. Stuttgart.

JEPPESEN, Knud (1992). *Counterpoint, The Polyphonic Vocal Style of the Sixteenth Century*, Dover, New York.

LARUE, Jean (1989). *Análisis del estilo musical. Pautas sobre la contribución a la música del sonido, la armonía, la melodía, el ritmo y el crecimiento formal*, Labor, Barcelona.

MACHABEY, Armand (1952). *La notation musicale*, PUF, Paris.

MASSARO, Maria-Nevilla (1979). *La scrittura musicale antica. Guida alla trascrizione. Del canto gregoriano alla musica strumentale del XVI secolo*. G. Zanibon, Padova.

PIRROTA, Nino (1984). *Music and Culture in Italy from the Middle Ages to the Baroque*, Cambridge University Press, Cambridge.

QUEROL GAVALDÁ, Miguel (1975). *Transcripción en interpretación de la Polifonía Española de los siglos XV y XVI*, Comisaría Nacional de la Música, Madrid.

RASTALL, Richard (1997). *The Notation of Western Music. An Introduction*. Leeds University Press, Leeds.

RUBIO, Samuel, (1956). *La Polifonía Clásica*, Biblioteca "La Ciudad de Dios", El Escorial.

STROHM, Reinhard (1993). *The rise of European Music 1380-1500*, Cambridge University Press, Cambridge.

STRUNK, Oliver (1998). *Source Readings in Music History*. Faber and Faber, London (ed. completada por Stanley Sadie).

Encyclopedia and dictionary entries:

- *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*, Bärenreiter, Kassel, ed., 27 vols. 1994-2007 (MGG) Suplemente (2008).

- *The New Grove Dictionary of Music and Musicians*, Stanley Sadie, ed., 29 vols., MacMillan, Londres, 2001.

Polyphonic repertory (Early polyphonies/Ars Antiqua/Ars Nova)

AA.VV. (1959-1974). *L'Ars Nova Italiana del Trecento*, 4 vols. Certaldo

AA.VV., (1986). *Le Roman de Fauvel*, Nueva York, Broude Brothers

AA.VV. (1960). *Polyphonic Music of the Fourteenth Century*, Éd. de l'Oiseau-Lyre

ANDERSON, Gordon A. (ed.) 1973). "The rhythm of cum littera sections of polyphonic conductus in mensural source", *Journal of the American Musicological Society*, XXV

(1981). *Notre-Dame and Related Conductus*. Opera Omnia, 11 vols., Collected Works, vol. X/1-X/11, Institute of Mediæval Music, Henryville

\_\_\_\_\_ (1981). *Notre-Dame and Related Conductus*. Opera Omnia, 11 vols., Collected Works, vol. X/1-X/11, Institute of Mediæval Music, Henryville

\_\_\_\_\_ (1982). *The Las Huelgas Manuscript, Burgos, Monasterio de Las Huelgas*, 2 vols. Corpus Mensurabilis Musicæ 79, American Institute of Musicology, Hänssler Verlag

ANGLÉS, Higinio (1931). *El còdex musical de Las Huelgas*, 3 vols., Biblioteca de Catalunya, Barcelona

ASENSIO PALACIOS, Juan Carlos (1997). *El Códice de Madrid. Polifonías del siglo XIII*. Fundación Caja de Madrid & Ed. Alpuerto. Madrid

\_\_\_\_\_ (2001). *El Códice de Las Huelgas*. Fundación Caja de Madrid & Ed. Alpuerto. Madrid.

AUBRY, Pierre (1908). *Cent motets du XIII.e siècle publiés d'après le Manuscrit Ed. IV.6 de Bamberg*, 3 vols., U. Rouart, Lerolle and Co. y Paul Geuthner, Paris

BALTZER, Rebecca A. (1995). *Le Magnus Liber Organi de Notre-Dame de Paris. V. Les clausules à deux voix du Manuscrit de Florence, Biblioteca Medicea-Laurenziana, Pluteus 29.1, Fascicule V*, Roesner, Edward (ed.). Éditions de l'Oiseau-Lyre, Les remparts, Monaco

BENT, Margaret, (1979). *Fifteenth-Century Liturgical Music II: Four Anonymous Masses*. Early English Church Music, vol. 22, London

\_\_\_\_\_ (2002). *Counterpoint, Composition, and Musica Ficta*, London and New York

(2008). *Bologna Q15: The Making and Remaking of a Musical Manuscript: Introductory Study and Facsimile Edition*, LIM, Lucca.

\_\_\_\_\_ & A. Wathey (eds.) (1998). *Fauvel Studies: Allegory, Chronicle, Music, and Image in Paris, Bibliothèque Nationale de France, MS français 146*, Oxford

BESSELER, Heinrich (1986). *Dos épocas de la Historia de la Música: Ars Antiqua-Ars Nova*, Los Libros de la Frontera

BOORMAN, Stanley (1983). *Studies in the performance of late mediaeval music*, Cambridge University Press

BUSSE BERGER, Anna Maria (1993). *Mensuration and Proportion Signs. Origins and Evolution*, Oxford, Clarendon Press

DUFOURCET, Marie-Bernadette (s.a.). *Guillaume de Machaut. Les Motets*, Paris, Éditions Combre

FALCK, Robert (1981). *The Notre Dame Conductus, A Study of the Repertory*, Musicological Studies, vol. XXXIII, Inst. of Mediæval Music, Henryville-Ottawa-Binningen

FALLOWS, David (1987). *Dufay*, Londres, J. M. Dent

FISCHER, Kurt von, "On the Thecnique, Origin and Evolution of Italian Trecento Music", *The Musical Quarterly* 47, 1961, pp. 41-57

GÓMEZ MUNTANÉ, Maricarmen (1979). "El Ars Antiqua en Cataluña", *Revista de Musicología* II, nº 2, pp. 197-255

\_\_\_\_\_ (1986). "Quelques remarques sur le répertoire polyphonique antérieur à l' Ars Nova provenant de l' ancien royaume d'Aragon", (Actas de las jornadas musicológicas de Poitiers: La notation des musiques polyphoniques aux XIe-XIIIe siècles, 1986). *Cahiers de civilisation médiévale* XXXI, nº 2, pp. 101-110

HOLSCHNEIDER, Andreas (1968). *Die Organa von Winchester*, Hildesheim

HUGLO, Michel (1975). "Les debuts de la polyphonie à Paris: les premiers organa parisiens", *Aktuelle Fragen der Musikbezogenen Mittelalterforschung*. Texte su einen Basler Kolloquium des Jahres, pp. 93-162

\_\_\_\_\_ (1991). "Observations sur les origines de l'École de Notre-Dame", *L'École de Notre-Dame et son rayonnement*. (Actes du Colloque de Royaumont 1987). Ed. Créaphis, pp. 151-158

JACQUOT, Jean (ed.) (1980). *Le luth et sa musique*, Ed. du CNRS, Paris, 2 vols.

LE VOT, Gérard, (1988). "La notation et l'oralité des musiques polyphoniques aux XIIe et XIII siècles", (Actes des journées musicologiques de Poitiers: La notation des musiques polyphoniques aux XIe-XIIIe siècles. 1986). *Cahiers de civilisation médiévale XXXI*, 1988, n° 2, pp. 133-150

LUDWIG, Friedrich (1954). *Guillaume de Machaut: Musikalische Werke*, Breitkopf & Härtel, Leipzig

LÜTOLF, Max (1988). "Les notations des XIIe-XIIIe s. et leur transcription. Difficultés d'interprétation" (Actes des journées musicologiques de Poitiers: La notation des musiques polyphoniques aux XIe-XIIIe siècles. 1986); *Cahiers de civilisation médiévale XXXI*, n° 2, pp. 151 y ss.

MEMELSDORFF, Pedro (2001). "What's in a sign? The Bq and the copying process of a medieval manuscript: The Codex Modena, Biblioteca Estense, Alpha. M.5.24 (olim Lat. 568)", *Studi Musicali*, XXX, pp. 255-280

\_\_\_\_\_ (2004). "New music in the Codex Faenza 117", *Plainsong and Medieval Music*, 13/2, 2004, pp. 141-161

\_\_\_\_\_ (2004). "Siena 36 rivisitata. Paolo da Firenze, Johannes Ciconia, e l'interrelazione di polifonia e trattatistica in fonti del primo Quattrocento", *Acta Musicologica*, 76/2, pp. 159-191

\_\_\_\_\_ (2008). "John Hothby, Lorenzo il Magnifico e Robert Morton in una nuova fonte manoscritta a Mantova", *Acta Musicologica*, 78/1, pp. 1-32

\_\_\_\_\_ (2009). "Ore Pandolfum. Il contratenor come glossa strutturale", *Musiche e liturgia nel medioevo bresciano (secoli XI-XV)*. Brescia: Fondazione Civiltà Bresciana, pp. 381-420

\_\_\_\_\_ (2010). "Lacuna. The Restoration of Past Sound", Pasquale Gagliardi-Bruno Latour-Pedro Memelsdorff (eds.). *Coping with the Past, Creative Perspectives on Conservation and Restoration*, Olschki, 2010, Florencia , pp. 47-69

PAYNE, Thomas B. (1996) *Le Magnus Liber Organi de Notre-Dame de Paris. VI A-B. Les organa à deux voix du Manuscrit de Wolfenbüttel, Herzog August Bibliothek, Cod. Guelf. 1099 Helmst.*, Roesner, Edward (ed.). Éditions de l'Oiseau-Lyre, Les remparts, Monaco

PLUMLEY, Yolanda & STONE, Anne (2008). *Codex Chantilly. Bibliothèque du Château de Chantilly, Ms. 564. Introduction*, Brepols,

\_\_\_\_\_ (eds.) (2009). *A late Medieval Songbook and its Context. New Perspectives on the Chantilly Codex* (Bibliothèque du Château de Chantilly, Ms. 564). Brepols.

REANEY, Gilbert (1971). *Guillaume de Machaut*, Oxford Studies of Composers, 9, Londres, OUP

ROESNER, Edward (1993). *Le Magnus Liber Organi de Notre-Dame de Paris. I. Les quadrupla et tripla de Paris*. Éditions de l'Oiseau-Lyre, Les remparts, Monaco, 1993

SANDERS, Ernest H. (1965). "Tonal aspects of Thirteenth-Century English Polyphony" *Archiv für Musikwissenschaft* 37, pp. 19-34

TISCHLER, Hans (1982). *The Earliest Motets (To circa 1270). A Complete Comparative Edition*, 3 vols., Yale University Press, New Haven and London

\_\_\_\_\_ (1978-85) *The Montpellier Codex*, 7 vols. Recent Researches in the Music of the Middle Ages and Early Renaissance, 2-8. Madison,

TONAZZI, Bruno. (1974). *Liuto, Vihuela, Chitarra e strumenti similari nelle loro intavolature. Cocenni sulle loro letterature*. Bèrben

VEGA CERNUDA, Daniel Santos (1978). "El Códice de Las Huelgas. Estudio de su técnica polifónica", *Revista de Musicología* I, nos. 1 y 2, pp. 9-60

WRIGHT, Craig (1989). *Music and Ceremony at Notre Dame of Paris, 500 - 1550*, Cambridge University Press,

---

Facsimiles and monographic studies about music sources of the discussed periods, both of practical musical and theoretical treatises, will be provided for each group of sessions.

---

AA.VV., *Paleografía y Diplomática*, U.N.E.D., 2 vols. Madrid, 1984.

AA.VV., *Vocabulario de Codicología*, Arco Libros, Madrid, 1997.

AA. VV., *Arte de leer escrituras antiguas. Paleografía de lectura*. Universidad de Huelva, 1995.

RUIZ, Elisa, *Manual de Codicología*, Fund. G. Sánchez Ruipérez, Madrid, 1988. Edición aumentada con el título *Introducción a la Codicología*, FGSR, 2002.

SÁNCHEZ MARIANA, Manuel, *Introducción al libro manuscrito*, Arco/Libros, Madrid, 1995.

Online references to music manuscripts (short list)

PPa 1120: <http://gallica.bnf.fr/ark:/12148/btv1b84323135>

W1: <http://diglib.hab.de/wdb.php?dir=mss/628-helmst>

F: <http://teca.bmlonline.it/TecaViewer/index.jsp?RisIdr=TECA0000342136>

Ma:

<http://bibliotecadigitalhispanica.bne.es:80/R/TQ4YFQNKJYTP561CP5YGRKT5GGSH7BM68CY3RY9EM13LM>

W2: <http://diglib.hab.de/wdb.php?dir=mss/1099-helmst>

Hu: [https://botiga.bnc.cat/publicacions/02\\_Facsimil.pdf](https://botiga.bnc.cat/publicacions/02_Facsimil.pdf)

Mont H 196:

[http://www.gregofacsimil.net/03-MANUSCRITS/INTERNET-ET-LES MANUSCRITS/manuscrits\\_internet.html](http://www.gregofacsimil.net/03-MANUSCRITS/INTERNET-ET-LES MANUSCRITS/manuscrits_internet.html)

General website general of online music manuscripts

[http://gregorian-chant.ning.com/groups/group/show?id=3327296%3AGroup%3A12166&xg\\_source=msg\\_mes\\_gr](http://gregorian-chant.ning.com/groups/group/show?id=3327296%3AGroup%3A12166&xg_source=msg_mes_gr)

[http://www.gregofacsimil.net/03-MANUSCRITS/INTERNET-ET-LESMANUSCRITS/manuscrits\\_internet.html](http://www.gregofacsimil.net/03-MANUSCRITS/INTERNET-ET-LESMANUSCRITS/manuscrits_internet.html)

[www.musmed.eu](http://www.musmed.eu)

Machaut N-D:

<http://gallica.bnf.fr/ark:/12148/btv1b6000793r>



Mss. from the Bibl. Orfeo-Català:

<http://gregorian-chant.ning.com/group/lesmanuscritsduweb/forum/topics/barcelona-biblioteca-orfeo>

Missa de Bcn: <http://mdc.cbuc.cat/cdm4/document.php?CISOROOT=/partiturBC&CISOPTR=9376&REC=3>

Llibre Vermell:

<http://www.luisvives.com/servlet/SirveObras/abad/08140629733581728654480/index.htm>

## Software

Does not apply.

## Language list

Name	Group	Language	Semester	Turn
(TEm) Theory (master)	1	Catalan	second semester	morning-mixed