

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

Contact

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Teachers

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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.

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 and library 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.

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

PROVISIONAL SCHEDULE: dates will be specified on the Virtual Campus

PART I. Prof. Maria Inconata Colantuono

Block I (5 sessions):

- Bibliographic research methodologies applied to the repertoire of the Cantigas de Santa Maria (13th century).
- Archival research methodologies: liturgical-musical manuscripts from the Biblioteca de Catalunya (9th-13th centuries).
- Working session at the Biblioteca de Catalunya.
- Digital music editing methodologies.
- Flipped classroom: presentation of bibliographic research works on 13th-century monody, archival research on manuscripts with tropes in Catalan collections, or description of a digital music edition of a monodic or polyphonic repertoire from the 12th-14th centuries.

PART II. Prof. Sergi González González and Francesc Orts Ruiz

Block II (2 sessions):

- Urban Musicology tools applied to research in Historical Musicology (15th-17th centuries)

PART III. Prof. Xavier Daufí i Rodergas

Block III (3 sessions):

- Research methodology and musical editing of the Catalan repertoire of the 17th and 18th centuries

This cycle will be structured in three sessions focused on musicological research methodologies for the repertoires of the 17th and 18th centuries and a practical case of critical edition. Initially, based on a real research project already conducted, the process of developing musicological research will be considered and analyzed. It will delve into the different essential elements and procedures of any research work, from topic selection to the final presentation of results. Considering that it is a musicological study, one of the final results will necessarily be the recovery of a musical composition from the studied repertoire in the form of performance and recording.

To achieve this final goal, a careful transcription of the music will be required beforehand (in the case of the Catalan repertoire, always handwritten and in separate parts) in order to produce a critical edition that allows for its study and interpretation.

One of the three sessions will be held at the Biblioteca de Catalunya, where various examples of the Catalan musical repertoire from the 17th and 18th centuries can be observed, analyzed, and studied.

Activities and Methodology

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	37	1.48	1, 2, 3, 6, 5, 7, 4

The theoretical-practical sessions of this subject (4 h each) will be held every Thursday afternoon during the second semester of the academic year 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, if needed. Likewise, it will be determined the topics of evaluation activities [Individual tasks for parts I and IV, and Research Project], supervised by any of the responsible lectures mainly through in-person tutorials.

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

Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Attendance and participation - Theoretical and practical sessions	10%	50	2	1, 2, 3, 6, 5, 7, 4
Part I - Individual task	25 %	3	0.12	2, 3, 6, 5, 7, 4
Part II-III- Individual task	25%	3	0.12	1, 2, 6, 7, 4
Research project	40 %	17	0.68	1, 3, 6, 5, 7

Assessable activities are as follows:

- Minimum attendance/participation (80%) to the subject sessions, and compulsory attendance/participation to the scheduled visit, excepting exceptional, and duly justified, circumstances.
- Preparation of an individual task (review of an article or book chapter, transcription or analysis exercises) related to all Parts of the subject.
- Preparation of a short Research Project, in order to be orally exposed, 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.

USE OF AI

For this course, the use of Artificial Intelligence (AI) technologies is allowed exclusively for support tasks, such as bibliographic or information searches, text correction, or translations. Students must clearly identify which parts have been generated using this technology, specify the tools used, and include a critical reflection on how these tools have influenced the process and the final outcome of the activity. Lack of transparency in the use of AI in this assessed activity will be considered a breach of academic integrity and may result in a partial or total penalty in the activity's grade, or more severe sanctions in serious cases.

SINGLE ASSESSMENT [pre-scheduled date: will be published in the Campus Virtual: 1) Concept test [30%]; 2) Historical/contextual test [30%]; 3) Review of a musicological chapter or article [40%]. The same assessment method as continuous assessment will be used in the event of retaken or compensated failed activities.

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.

Citation and Bibliography Guidelines:

<https://www.uab.cat/web/estudia-i-investiga/com-citar-i-elaborar-la-bibliografia-1345708785665.html>

Block I - General bibliography

- Bent, Ian & Pople, Anthony (eds.). *The Cambridge History of Music Theory*. Cambridge University Press, 2002.
- Cook, Nicholas & Everist, Mark (eds.). *Rethinking Music*. Oxford University Press, 1999.
- Kerman, Joseph. *Contemplating Music: Challenges to Musicology*. Harvard University Press, 1985.
- Taruskin, Richard. *Text and Act: Essays on Music and Performance*. Oxford University Press, 1995.
- Treitler, Leo. *Music and the Historical Imagination*. Harvard University Press, 1989.

Block II - Urban musicology and historical context

- Carreras, Juan José. "Musicología, Sound Studies, Sound History". In: Antónia Fialho Conde, Vanda de Sá and Rodrigo Teodoro de Paula (eds.), *Paisagens Sonoras Históricas. Anatomia dos sons nas cidades*. Évora: Publicações do Cidehus, 2021.
- Carter, Tim. "The Sound of Silence: Models for an Urban Musicology". *Urban History*, vol. 29, 2002.
- Knighton, Tess & Mazuela-Anguila, Ascensión. *Hearing the City in Early Modern Europe*. Turnhout: Brepols, 2018.
- Strohm, Reinhard. *Music in Late Medieval Bruges*. Oxford: Oxford University Press, 1985.

Block III - Primary sources and musical editing (17th-18th centuries)

- Cerone, Pedro. *El melopeo y maestro. Tractado de música teórica y práctica*. Naples: Juan Bautista y Lucrecio Nucci, 1613.
- Lorente, Andrés. *El porqué de la música en que se contiene los quatro artes de ella*. Alcalá de Henares, 1699.
- Nassarre, Pablo. *Fragmentos músicos*. Madrid, 1700.
- Nassarre, Pablo. *Segunda parte de la escuela de música*. Zaragoza: Heirs of Manuel Román, 1723.
- Nassarre, Pablo. *Escuela de música según la práctica moderna*. Zaragoza: Heirs of Diego de Larumbe, 1724.
- Menzel Sansó, Cristina. "Criteris d'edició musical". In: *La música a Mallorca en el segle XVII. Fonts musicals de la Catedral: estudi i edició crítica*, vol. II. Doctoral Thesis, 2012, pp. 8-15.

Software

Does not apply.

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(TEm) Theory (master)	1	Catalan	second semester	afternoon