

Degree programme	Type	Course
Musicology, Musical Education and Interpretation of Early Music	OP	1

Contact lecturer

Name : Maria Incoronata Colantuono Santoro

Email : mariaincoronata.colantuono@uab.cat

Teaching staff

Aurelia Pessarrodona Pérez

Francesc D Assi Cortes Mir

Group languages

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

Prerequisites

There are no enrollment prerequisites, except for the general administrative requirements for admission to the master's programme.

Objectives

Discuss various research methodologies within the field of historical musicology.

Provide useful research tools, combining theoretical and practical approaches, for research in archives, libraries, and documentation centres.

Interpret documentary sources of musical interest.

Provide strategies for the academic presentation and communication of research findings.

Introduce the use of Digital Humanities tools for musicological research.

Learning outcomes

1. To discern the suitability of each analytical and interpretive methodology in relation to the issues dealt with every kind of historical and documentary source.
2. Use basic resources to obtain file data on research in historical musicology
3. Apply a simple way to obtain these resources of different kinds of research data on historical musicology

4. Analyze the different methodological research procedures that have been developed in recent decades in relation to musicology historical perspective.
5. Evaluate and apply research methodologies prior to each type of research project.
6. Apply critical capacity in musicological research projects and interpretive projects.
7. Propose innovative projects proposed in musicological research and interpretive projects.

Contents

PROVISIONAL SCHEDULE: dates will be specified on the Virtual Campus

PART I. Prof. Maria Incoronata Colantuono

Block I (6 sessions):

The six sessions combine theoretical learning with practical activities focused on research in historical musicology.

- Archival research methodologies: liturgical and musical manuscripts of the Biblioteca de Catalunya (9th-13th centuries). Introduction to the main strategies for locating, describing, and analysing medieval manuscript sources.
- Working session at the Biblioteca de Catalunya. Direct engagement with the institution's documentary collections and its research and consultation resources.
- Bibliographic research methodologies applied to devotional repertoires (13th century). Study of the tools and resources used for the identification, contextualisation, and analysis of bibliographic sources.
- Working session on devotional codices from the Romanesque sphere (13th-14th centuries). Practical analysis of manuscripts and their codicological, textual, and musical characteristics.
- Musicological tools applied to historical musicology research on the 15th and 16th centuries. Presentation of methods, resources, and tools for the study of musical sources from the early modern period.
- Flipped classroom session. Presentation and discussion of bibliographic and web-based research projects carried out by students, as well as an archival research project focusing on one of the Catalan musical collections, with the aim of putting into practice the skills acquired during the course.

PART II. Prof. Aurèlia Pessarrodona

Block II (2 sessions):

Music, the Body, and Identities in the Eighteenth Century

The eighteenth century witnessed profound transformations in the ways music was experienced. These developments were closely connected to new forms of sociability, the emergence of public spaces fostered by

the rise of the bourgeoisie, the formation of new social, proto-national, and gender identities, and a growing interest in sensibility within the framework of sensualist thought. Although vocal music remained central, the gradual emancipation of instrumental music gave rise to new modes of listening and new forms of musical experience. In this context, the body emerged as a key category for understanding musical practices, the construction of meaning, and the formation of both individual and collective identities.

These two sessions will introduce conceptual and methodological approaches to the study of the body in eighteenth-century music, combining insights from historical musicology with perspectives drawn from musical semiotics and body studies. Through case studies from the Hispanic repertoire, particular attention will be devoted to the singing body in relation to gender identities and the dancing body in the construction of social and proto-national identities.

PART III. Prof. Francesc Cortès

Block III (2 sessions):

Opera and other lyrical genres in Catalonia and the Peninsula

- Precedents of opera in Barcelona in the 18th century
- Romantic opera until the Restoration: V. Cuyàs and N. Manent
- Renovation and nationalisms: Felip Pedrell, E. Arrieta, T. Bretón, R. Chapí
- Lyric creation until 1936
- The third genre: *zarzuelas*, operetta and comic opera
- The first *zarzuelas* by Catalan authors: J. A. Clavé, J. Soriols
- Les gatades* de Pitarra
- The *Teatre Líric Català*

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
Scores transcription and analysis	37	1.48	1, 2, 3, 4, 5, 6, 7
Tutorials for the development of the research projects (Oral exposition)	30	1.2	1, 2, 3, 4, 5, 6, 7

Attendance/participation to theoretical/practical and assessment sessions	60	2.4	1, 2, 3, 4, 5, 6, 7
Reading and commentary of bibliographical sources	50	2	1, 2, 3, 4, 5, 6, 7

The module sessions will take place on Thursday afternoons during the second semester and will last four hours (2:30 p.m.-6:30 p.m.). Each session will be taught by the faculty member responsible for that part of the course and will involve the active participation of students. The content, combining theoretical and practical approaches, will emphasize the study of the repertory under consideration from sociocultural, analytical, paleographical, and notational perspectives.

At the beginning of the module, as well as at the start of each instructor's teaching period, students will receive a brief syllabus outlining the specific content of the sessions, together with supplementary bibliography where appropriate. In addition, possible research topics for each assessed assignment and for the final paper will be established. Supervision of these assignments will be conducted primarily through in-person meetings.

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

- Bent, Ian & Pople, Anthony (eds.). *The Cambridge History of Music Theory*. Cambridge University Press, 2002.
- Colantuono, Maria Inconata. "From the Body and Towards the Body: Performativity and Sensorial Experience from the Liturgical Rites to the *Cantigas de Santa Maria*." *A The Body in Musical Performance*, ed. Marcello Mazzetti, Brepols, 2026.
- Colantuono, Maria Inconata. "El so i la seva codificació en el ms El Escorial b.l.2 de les *Cantigas de Santa Maria*." *Revista Catalana de Musicologia*, núm. XVI, 2023, pp. 13-44.
- Colantuono, Maria Inconata. *El canto litúrgico en las Cantigas de Santa Maria*, ed. Cuadernos Phase 265, Centre de Pastoral Litúrgica de Barcelona, 2022.
- Colantuono, Maria Inconata. *Música i litúrgia medieval a la Biblioteca de Catalunya, s. IX-XIII*. Vol. 3 de la col·lecció *Escrips i Memòries*. Generalitat de Catalunya: Departament de Cultura (Monografia), 2017.
- 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 -

The following articles will be discussed in class:

- Pessarrodona, A. (2023): "The Singing Body in a Zemic Approach: The Case of Miguel Garrido", in E. Tarasti (ed.), *Transcending Signs*, Berlin: Mouton de Gruyter, pp. 999-1020.
- Pessarrodona, A. (2026): "Boccherini and the 'Spanish Body': Reflections on Popular Dance and National Identity", in Marcello Mazzetti (ed.), *The Body in Musical Performance: Knowledge, Gesture, and Identity*, Turnhout: Brepols, 2026, pp. 131-157.
- Pessarrodona, A. (forthcoming): "Women and the Singing Body in Early Modern Spanish Musical Theatre: A Theoretical Exploration", in I. Yordanova, F. Cotticelli, P. Maione, and G. Raggi (eds.), *Women and Music in the Early Modern Age*, Vienna: Hollitzer Verlag.

General bibliography (selected)

- Cascudo, Teresa (ed.) (2016): *Música y cuerpo: estudios musicológicos*. Logroño: Calanda.
- Domínguez, José M^a; Anzani, Valentina (eds.) (2026): *Parole del Metastasio: Opera and Emotions in 18th-Century Europe*. Lucca: Libreria Musicale Italiana.
- Johnson, James H. (1995): *Listening in Paris: A Cultural History*. Berkeley: University of California Press.
- Le Guin, Elisabeth (2006): *Boccherini's Body: An Essay in Carnal Musicology*. Berkeley: University of California Press.
- Little, Meredith (1991): *Dance and the Music of J. S. Bach*. Bloomington: Indiana University Press.
- Semi, Maria; Keates, Timothy (2012): *Music as a Science of Mankind in Eighteenth-Century Britain*. Surrey: Ashgate.

Block III -

- Casares, E. (ed) *La Zarzuela. Patrimonio de la Hispanidad*. Madrid, Ministerio de Cultura y Deportes, 2023.
- Casares, "L'opera in Spagna dal 1730 ai nostri giorni", a Basso, A. (Ed), *Musica in Scena. Storia dello spettacolo musicale*, vol. III. Torino, UTD, 1996.
- Cortès, Francesc. "La música catalana al segle XIX", a Bonastre, F.; Cortès, F. (eds) *Història Crítica de la Música Catalana*. Bellaterra, Servei de Publicacions de la UAB, 2009.
- Cortès, Francesc. *Felip Pedrell a la Biblioteca de Catalunya*. Escrits i memòria % (llibre on-line). Barcelona, Biblioteca de Catalunya, 2017.
- Cortès, Francesc. "De Barcelona al Parnaso: traducciones y adaptaciones de óperas bufas y operetas francesas en Barcelona", in *Singing Speech and Speaking Melodies*. Turnhout, Brepols, 2021.
- Cortès, Francesc. "La «sardana curta» de la sarsuela *Setze jutges* (1858)", in Dasca, M.; Gallén, E. (eds). *Amb la claror del verb*. Barcelona, Universitat de Barcelona Edicions, 2025.
- Clavé, Josep Anselm. *L'aplec del Remei*. (ed crítica Francesc Cortès). Madrid, ICCMU, 2024.
- Cortizo, Ma. Encina. "The Spanish zarzuela in the 19th Century: French Patterns, Italian Harmonies and Theatrical Hispanic Tradition", in *Singing Speech and Speaking Melodies*. Turnhout, Brepols, 2021.
- Pérez Aparicio, José Miguel. "Los Espectáculos-Audiciones Graner (Barcelona, 1905-1908): gestión empresariales, programación y recepción crítica", *Journal of Music Criticism*, 2025.
- Sobrino, Ramón. "The Emergence of the revista de actualidad and the sainete lírico: Main Patterns of the género chico in the teatro por horas in Spain (1868-1901). in *Singing Speech and Speaking Melodies*. Turnhout, Brepols, 2021.

Software

Does not apply.

Course groups and languages

The information provided is provisional until November 30. After this date, you will be able to consult the language of each group through this [link](#). To access the information, you will need to enter the course CODE

Type of teaching	Group	Language	Semester	Shift
(TEm) Theory (master)	1	Catalan	second semester	afternoon