

Syllabus

Course description

Course title:	MUSIC PALEOGRAPHY AND PHILOLOGY
Course year:	1
Semester:	1
Course code:	54002 – Master in Musicology
Scientific sector:	L-ART/07
Lecturer:	Prof. Marco Gozzi
Module:	-
Lecturer other module:	-
Credits:	6
Total lecturing hours:	30
Total Hours of availability for students and tutoring:	-
Office hours:	from Monday to Friday on request
Attendance:	according to the regulation
Teaching language:	English
Propaedeutic course:	none
Course description:	Musical paleography involves collecting and describing examples of old music notation, dating them, deciphering them and translating them into modern notation, and publishing the deciphered version with scholarly comments.
Specific educational objectives:	The aim of the course is to give students an understanding of the aims, methods and problems of palaeography and its main uses in the field of philology and historical research. It also examines its methodological characteristics and the specific problems relating to musical palaeography. Students are encouraged to learn the terminology used in this discipline and to be able to transcribe mensural notation as it developed from the 15th to the 16th century.
List of topics covered:	<ol style="list-style-type: none"> 1. Introduction: the discipline 2. White Mensural Notation 3. Notational signs 4. Mensuration: Tempus, Prolatio and Modus 5. Coloration 6. Proportions 7. Sources of polyphonic music from 1430 to 1600 8. The Trent Codices
Teaching format:	Lectures with discussion and transcription of musical examples, mainly from the Trent codices. A series of practical lessons will give students the chance to try out the methods and techniques used in the transcription of pieces of mensural music from the 15th to the 16th centuries.

<p>Learning outcomes:</p>	<p>At the end of the course, students will be able to do their ancient music transcriptions with the understanding of the semiological context, the modern meter, and solve the problems posed by the different pieces and manuscripts.</p> <p>They will also need to be able to integrate their knowledge, manage the complexity of paleographic and philological issues in order to create a critical edition in line with the most up-to-date scientific standards.</p> <p>Teaching will leave room for self-managed and autonomous study.</p>
<p>Assessment:</p>	<p>Numerous transcription exercises are provided during the course with frequent audits of each student's personal work, individual and collegial discussions and corrections.</p> <p>The exam is written and consists of a modern transcription of a polyphonic piece from the Trent codices of the XVth century not analyzed during lesson.</p>
<p>Evaluation criteria and criteria for awarding marks:</p>	<p>The final vote will take into account the work done during the course by the student (number and quality of the transcriptions) and the correctness of the written exam.</p>
<p>Required readings:</p>	<p>Willi Apel, <i>The Notation of Polyphonic Music 900-1600</i>, The Mediaeval Academy of America, Cambridge, 1961, pp. 87-195</p> <p>Francesco Rocco Rossi, <i>De musica mensurabili</i>, Lucca, LIM 2014</p> <p>Marco Gozzi, <i>Il manoscritto Trento, Museo Provinciale d'Arte, cod. 1377 (Tr 90), con un'analisi del repertorio non derivato da Tr 93</i>, 2 voll., Cremona, Turris, 1992</p> <p>Marco Gozzi, <i>Sequenze</i>, Roma - Trento, Istituto Italiano per la Storia della Musica - Provincia autonoma di Trento. Soprintendenza per i Beni librari, archivistici e archeologici, 2012 (Codici musicali trentini del Quattrocento, 1)</p> <p>Antonio Chemotti, <i>I Kyrie di Tr93</i>, Roma - Trento, Istituto Italiano per la Storia della Musica - Provincia autonoma di Trento, 2014 (Codici musicali trentini del Quattrocento, 2)</p>
<p>Supplementary readings:</p>	<p>J.A. Bank, <i>Tactus, Tempo and Notation in Mensural Music from the 13th to the 17th Century</i>, Amsterdam, 1972</p> <p>Anna Maria Busse Berger, <i>Mensuration and Proportion Signs: Origins and Evolution</i>, Oxford, 1993</p> <p>Margaret Bent, <i>The Early Use of the Sign ϕ</i>, «Early Music», 24/2 (1996), pp. 199-225</p> <p>Margaret Bent, <i>On the Interpretation of ϕ in the Fifteenth Century</i>, «Journal of the American Musicological Society», 53/3 (2000), pp. 597-612</p> <p>Marco Gozzi, <i>'Victimae paschali laudes' tra canto piano e polifonia con particolare riguardo ai codici di Trento</i>, in: <i>I codici musicali trentini del Quattrocento: nuove scoperte, nuove edizioni e nuovi strumenti informatici</i>, a cura di D. Curti e M. Gozzi, Lucca, Libreria Musicale Italiana, 2013, pp. 118-155</p> <p>Other books and articles will be indicated during the course.</p>