



## DISCIPLINE DELL'AUDIOVISIVO, DELLA MUSICA E DELLO SPETTACOLO (DAMS)

A.A. 2023-2024

### MUSICAL SEMIOGRAPHY LABORATORY

General information	
Year of the course	I Year
Academic calendar (starting and ending date)	I Semester (25/09/2023 – 13/12/2023)
Credits (CFU/ETCS):	3
SSD	-
Language	Italian
Mode of attendance	Attendance is regulated by Article 4(2) of the Study Course Regulations.

Professor/ Lecturer	
Name and Surname	Galliano CILIBERTI
E-mail	<a href="mailto:galliano.ciliberti@uniba.it">galliano.ciliberti@uniba.it</a>
Telephone	0805717462
Department and address	Department of Ricerca e Innovazione Umanistica
Virtual room	Teams
Office Hours (and modalities: e.g., by appointment, on line, etc.)	By appointment.

Work schedule			
Hours			
Total	Lectures	Hands-on (laboratory)	Out-of-class study hours/ Self-study hours
75		30	45
CFU/ETCS			
3		3	

<b>Learning Objectives</b>	Study of the musical notation of the late Renaissance and Baroque in view of the critical edition of a piece relating to the indicated periods
<b>Course prerequisites</b>	Knowing how to read music, knowing the notes and modern musical signs

<b>Teaching strategie</b>	The teacher will provide students with reproductions of prints and manuscripts to be edited during the workshop
<b>Expected learning outcomes in terms of</b>	Knowing how to critically edit and read a late Renaissance and Baroque music manuscript or print
<b>Knowledge and understanding on:</b>	<ul style="list-style-type: none"> <li>• Signs of ancient musical notations;</li> <li>• Eras of the different notations;</li> <li>• Historical-geographical typologies of the different notations;</li> <li>• Different types of sources.</li> </ul>
<b>Applying knowledge and understanding on:</b>	<ul style="list-style-type: none"> <li>• Know how to transcribe archaic musical systems;</li> <li>• Know how to place vernacular or Latin texts under the notations;</li> <li>• Know how to edit a song;</li> </ul>



<b>Soft skills</b>	<ul style="list-style-type: none"> <li>• <i>Making informed judgments and choices</i> <ul style="list-style-type: none"> <li>○ Transcribe the ancient notations correcting the errors of the original;</li> <li>○ Collate music sources;</li> <li>○ Collate poetic sources;</li> <li>○ Write a critical apparatus.</li> </ul> </li> <li>• <i>Communicating knowledge and understanding</i> <ul style="list-style-type: none"> <li>○ Have autonomy in searching for the sources to be transcribed;</li> <li>○ Know how to evaluate the importance of the sources to be transcribed.</li> </ul> </li> <li>• <i>Capacities to continue learning</i> <ul style="list-style-type: none"> <li>○ Enter an archive or a library and be able to identify the sources to be transcribed.</li> </ul> </li> </ul>
<b>Syllabus</b>	
<b>Content knowledge</b>	The lessons will start from a historical overview of the notation through tables provided by the teacher. As the students become acquainted with the specific signs and the semiographic rules, they will be guided in the transcription with due gradualness. At the end of the workshop the students will be able to edit a late Renaissance and Baroque musical text.
<b>Texts and readings</b>	Tables and photocopies provided by the teacher.  For those who do not know music: W. Apel, <i>La notazione della musica polifonica</i> , Firenze, Sansoni, 1984. (< <a href="http://hostingwin.unitn.it/gozzi/APEL_Notazione_88-213.pdf">http://hostingwin.unitn.it/gozzi/APEL_Notazione_88-213.pdf</a> >). Voce <i>Notazione</i> in A. Basso (a cura di), <i>Dizionario della Musica e dei Musicisti. Il lessico</i> , vol. III, Torino, UTET, 1984, pp. 338-367.
<b>Notes, additional materials</b>	
<b>Repository</b>	

<b>Assessment</b>	
<b>Assessment methods</b>	Produce a transcription (with critical edition) of a late Renaissance and Baroque piece during the course of the workshop and be able to comment on it both from a historical and semiographic point of view through a short oral interview. The oral test consists of: a) discussion of the transcriptions made in the workshop (candidate's choice); b) transcription of a few bars of a piece of music suggested by the teacher.  For those who do not know music only: W. Apel, <i>La notazione della musica polifonica</i> , Firenze, Sansoni, 1984. (< <a href="http://hostingwin.unitn.it/gozzi/APEL_Notazione_88-213.pdf">http://hostingwin.unitn.it/gozzi/APEL_Notazione_88-213.pdf</a> >). Voce <i>Notazione</i> in A. Basso (a cura di), <i>Dizionario della Musica e dei Musicisti. Il lessico</i> , vol. III, Torino, UTET, 1984, pp. 338-367.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• <i>Knowledge and understanding</i> Be able to recognize different notations.</li> <li>• <i>Applying knowledge and understanding</i> Knowing how to transcribe ancient notations.</li> <li>• <i>Autonomy of judgment</i></li> </ul>



	<p>Identify errors in sources.</p> <ul style="list-style-type: none"><li>• <i>Communicating knowledge and understanding</i> Be able to semiographically describe the transcribed passage. Know how to historically describe the transcribed passage.</li><li>• <i>Capacities to continue learning</i> Recognize notational systems and know how to edit them.</li></ul>
Final exam and grading criteria	<p>The laboratory allows the achievement of a passing grade. The exam is considered passed when the grade corresponds to suitable. The assessment of the paper aims to ascertain the methodological skills, mastery of the terminology of the field, autonomy of judgment and the skills of exposition and argumentation, acquired by the students or students during the course of training. Conversely, a test is considered unsuitable in which students fail to propose a test that is consistent with the formative objectives of the workshop, using language that is not sufficiently clear and without using sources to support the proposed arguments.</p>
<b>Further information</b>	