

Medieval Music

Code: 100638
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OB	2	1

Contact

Name: Francesc D Assi Cortes Mir
Email: Francesc.Cortes@uab.cat

Use of Languages

Principal working language: catalan (cat)
Some groups entirely in English: No
Some groups entirely in Catalan: Yes
Some groups entirely in Spanish: Yes

Other comments on languages

The professor of this course will be Maria Incononata Colantuono

External teachers

Maria Incononata Colantuono

Prerequisites

It's necessary knowledge of Musical Theory and Reading

Objectives and Contextualisation

Study of the Music of the Medieval Age (IX-XIV)

Competences

- Critically analyse musical works from any of the points of view of the discipline of musicology.
- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- Identify and compare the different channels of reception and consumption of music in society and in culture in each period.
- Know and understand the historical evolution of music, its technical, stylistic, aesthetic and interpretative characteristics from a diachronic perspective.
- Relate concepts and information from different humanistic, scientific and social disciplines, especially the interactions which are established between music and philosophy, history, art, literature and anthropology.
- Relate knowledge acquired to musical praxis, working with musicians through the analysis and contextualisation of different repertoires, both related to historical music and to the different manifestations of contemporary music.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.

- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.

Learning Outcomes

1. Analysing ideas about an artistic phenomenon in a given cultural context.
2. Analysing the creators of an artistic phenomenon in a specific cultural context.
3. Analysing the recipients of an artistic phenomenon in a specific cultural context.
4. Apply the conceptualisation of philosophy, history, literature and anthropology to musical research.
5. Consider the subject as a whole and identify the context in which the processes studied are inscribed and their interrelationship with the elements and factors that are involved in their sociohistorical development.
6. Contextualise musical works in their historical and cultural setting from a critical perspective.
7. Correctly identify the essential repertoire and the main composers of each historical period.
8. Critically identify the different orientations of musical praxis that musicians apply to the music of each historical period.
9. Define the processes of periodisation and stylistic classification and usual typology in the historical conceptualisation of the musical fact.
10. Identify and critically place different musical typologies in their historical periods.
11. Identify phenomena of the circulation of ideas in music proficiency.
12. Identify the complexity of music reception processes.
13. Identify the stylistic properties of each historical period.
14. Identifying the context of the historical processes.
15. Identifying the main and secondary ideas and expressing them with linguistic correctness.
16. Identifying the specific methods of history and their relationship with the analysis of particular facts.
17. Integrate knowledge acquired in the production of clear and concise appropriate to the academic and specialist communication.
18. Interpret the most important theoretical texts of each period.
19. Interrelate technological and scientific changes in each period with the creation and reception of music.
20. Link the periods of the history of music to periods of the history of art, in their similarities and differences.
21. Present knowledge about the history, art or other cultural movements.
22. Produce correct, precise and clear argumental and terminological writing of knowledge acquired, both in the area of musical specialisation and dissemination.
23. Recognise in musical praxis element of different cultures and different historical periods.
24. Solve problems of a methodological nature in the area of musicology.
25. Use specific vocabulary of history correctly.
26. Use the vocabulary of musicology related to each period of history.

Content

Contents

1. Introduction to medieval music: conceptual and epistemological issues
2. Music in the medieval cultural universe
3. Origins of Christian worship: liturgy and chant
4. The Christian song in Bizanci and in the western churches
5. The Gregorian chant
6. Liturgical calendar. Liturgy books
7. Gregorian aesthetics
8. The Mass
9. Monastic world and Divine Office
10. Trops and sequences
11. Liturgical drama

12. Troubadour lyrical
13. Galician-Portuguese lyric and *Cantigas de Santa Maria*
14. The *Laudes*
15. Musical instruments
16. Origins of primitive polyphony: *organum* of Notre-Dame, *conductus* and *motetus*
17. *Ars vetus/ars nova* french: political motet, *ballade* and *rondeau*
18. The Italian *Trecento*: *madrigale* and *ballata*

Methodology

Methodology

Guided activities: Development of the syllabus from master classes open to the students participation.

Supervised activities: completion of a project that will be decided during the lessons.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lessons	36	1.44	2, 3, 1, 4, 5, 6, 9, 12, 11, 21, 7, 8, 14, 16, 10, 13, 18, 19, 26, 20
Tutorial of individual works	6	0.24	4, 22, 15, 17, 24, 25, 26
Type: Supervised			
Individual or group Tutorials	4.5	0.18	
Reading of musical illustrations	4	0.16	9, 7, 8, 10, 13, 25, 26
Seminaries / Conference of a foreigner professor	3	0.12	2, 3, 1, 4, 5, 24, 26
Type: Autonomous			
Preparación del trabajo de la asignatura	20	0.8	2, 3, 1, 22, 6, 9, 21, 7, 14, 16, 10, 15, 13, 17, 18, 24, 25, 26
Preparación y corrección de los apuntes	20	0.8	
Reading of bibliography	20	0.8	
Study of the subjects	32	1.28	

Assessment

Evaluation

1. Exam of the topics (50%): it will consist in four musical examples to identify and comment.
2. Compulsory project (45%). It must include: A) Review of a book of the Bibliography (4 points); B) Comparative analysis of a musical fragment (3 points); C) Review of a CD or a concert (1 point). The work will be delivered in the form of a printed dossier; preceded by an index.

Project to be submitted by December 11, 2019

Provisional date of the exam, can be found in the list of Degree information: December 18 (8:30- 10:00)

Review of the exam and the project: January 8, 2020, during office hours.

Second assesstment will be possible only for the evidences and tests fulfilled on time. A new assesstmen will consist in a test similar to the exam of the topics.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Conference of a foreigner professor	5%	3	0.12	2, 3, 1, 4, 6, 9, 12, 11, 8, 14, 16, 10, 13, 18, 19, 26
Redaction work	45%	0	0	22, 14, 16, 15, 17
Test	50%	1.5	0.06	2, 3, 1, 4, 22, 5, 6, 9, 12, 11, 21, 7, 8, 14, 16, 10, 15, 13, 17, 18, 23, 19, 24, 25, 26, 20

Bibliography

BASIC BIBLIOGRAPHY

Hoppin, R.H., *Medieval Music* (New York, 1978; edic. española, 1991)

Ibidem, *Anthology of Medieval Music* (New York, 1978; edic. española Madrid, 2002)

Source readings in music history O. Strunk & L. Treitler eds. (New York, 1998) ["The Early Christian period and the latin middle ages"]

The New Grove Dictionary of Music and Musicians, S. Sadie ed. (London etc., 2001)

Gómez, M^aC., *La música medieval en España* (Kassel, 2001)

Historia de la Música en España e Hispanoamérica 1. De los orígenes hasta c.1470, M^aC. Gómez ed. (Madrid, 2009)

SPECIFIC BIBLIOGRAPHY

MUSIC

Liber Usualis

Graduale Triplex

Monumenta Monodia Medii Aevi

Werf, H. Van der, *The Extant Troubadour Melodies* (Rochester, 1984)

Anglés, H., *La música de las Cantigas de Santa María del rey Alfonso el Sabio* (Barcelona, 1943-64) (3 vols.)

Karp, Th., *The Polyphony of Saint Martial and Santiago de Compostela* (Oxford, 1992) (2 vols.)

Magnus Liber Organi, E.H. Roesner, ed. (7 vols.)

The Montpellier Codex, H. Tischler ed. (Madison, 1978-85) (4 vols.)

Polyphonic Music of the Fourteenth-Century (24 vols.) [PMFC]

Corpus Mensurabilis Musicae [CMM]

BOOKS (thematic repertoire)

1.

Haynes, B., *The End of Early Music* (Oxford, 2007)

Leech-Wilkinson, D., *The Modern Invention of Medieval Music* (Cambridge, 2002)

2.

Boecio, *Tratado de Música*, trad. S. Villegas (Madrid, 2005)

Fubini, E., *Música y estética en la época medieval* (Pamplona, 2008)

Schueller, H.M., *The Idea of Music. An Introduction to Musical Aesthetics in Antiquity and the Middle Ages* (Kalamazoo, 1988)

3-4.

Busse Berger, A.M., *Medieval Music and the Art of Memory* (Berkeley-Los Angeles-London, 2005)

Chailley, J., *L'imbroglione des modes* (Paris, 1960)

Levy, K., *Gregorian Chant and the Carolingians* (Princeton, 1998)

Treitler, L., *With Voice and Pen. Coming to Know Medieval Song and How it was Made* (Oxford, 2003)

5-8.

Apel, W., *Gregorian Chant* (Bloomington, 1958)

Asensio, J.C., *El canto gregoriano* (Madrid, 2003)

Harper, J., *The Forms and Orders of Western Liturgy from the Tenth to the Eighteenth Century. A Historical Introduction and Guide for Students and Musicians* (Oxford, 1991)

Hiley, D., *Western Plainchant. A Handbook* (Oxford, 1993)

9.

Donovan, R.B., *The liturgical drama in medieval Spain* (Toronto, 1958)

Orden, D.H., *The Staging of Drama in the Medieval Church* (Wewak-London, 2002)

Ranking, S., *The Music of the Medieval Liturgical Drama in France and England* (New York & London, 1989)

10-11.

Aubrey, E., *The Music of the Troubadours* (Bloomington-Indianapolis, 1996)

Van der Werf, H., *The chansons of the troubadours and trouvères. A study of the melodies and their relation to the poems* (Utrecht, 1972)

Zuchetto, G., *Terre des troubadours XII-XIIIe siècles* (Paris, 1996)

Menéndez Pidal, R., *Poesía juglaresca y juglares* (Madrid, 1991/9ª edic., etc.)

12.

Ferreira, M.P., *O som de Martin Codax* (Lisboa, 1986)

13.

Musica enchiridis and Scolica enchiridis, trad. R. Erickson (New Haven-London, 1995)

Wright, C., *Music and Ceremony at Notre Dame of Paris 500-1550* (Cambridge, 1989)

Everist, M., *French Motets in the Thirteenth Century* (Cambridge, 1994)

Fauvel Studies. Allegory, Chronicle, Music, and Image in Paris, Bibliothèque Nationale de France, MS Français 146 (Oxford, 1998)

14-16.

Gómez Muntané, Maricarmen, *El Llibre Vermell. Cantos y danzas de fines del Medioevo* (Madrid, Fondo de Cultura Económica, 2017)

Kügler, K., *The Manuscript Ivrea, Biblioteca Capitolare 115: Studies in the Transmission and Composition of Ars Nova Polyphony* (Ottawa, 1997)

Leech-Wilkinson, D., *Machaut's Mass. An Introduction* (Oxford, 1990)

Robertson, A.W., *Guillaume de Machaut and Reims* (Cambridge, 2002)

Stäblein-Harder, H., *Fourteenth-Century Mass Music in France* (MSD 7, 1962)

Tomasello, A., *Music and Ritual at Papal Avignon 1309-1403* (Ann Arbor, 1983)

A late Medieval Songbook and its Context. New Perspectives on the Chantilly Codex (Bibliothèque du Château de Chantilly, Ms. 564), Y. Plumely & A. Stone eds. (Brepols, 2009)

17.

Beck, E.M., *Singing in the Garden. Music and culture in the Tuscan Trecento* (Innsbruck, 1998)

Pirrota, N., *Music and Culture in Italy from the Middle Ages to the Baroque* (Cambridge, 1984)

18.

Cumming, J.E., *The Motet in the Age of Du Fay* (Cambridge, 1999)

Johannes Ciconia musicien de la transition, Ph. Vendrix ed. (Brepols, 2003)

Stroh, R., *Music in Late Medieval Bruges* (Oxford, 1985)

Journals

Early Music [EM]

Early Music History [EMH]

Musica Disciplina [MD]

Plainsong & Medieval Music

Acta Musicologica [AcM]

Archiv für Musikwissenschaft [AfMw]

Journal of the American Musicological Society [JAMS]

Notes

The Musical Quarterly [MQ]

Revista de Musicología [RdM]