Medieval Music

2019/2020

Code: 100638
ECTS Credits: 6

Degree: 2500240 Musicology
Type: OB
Year: 2
Semester: 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 Incoronata Colantuono

External teachers
Maria Incoronata 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.
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

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

<table>
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<tr>
<th>Title</th>
<th>Hours</th>
<th>ECTS</th>
<th>Learning Outcomes</th>
</tr>
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<td>Tutorial of individual works</td>
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<td>4, 22, 15, 17, 24, 25, 26</td>
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<tr>
<td>Individual or group Tutorials</td>
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<td>0.18</td>
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<tr>
<td>Reading of musical illustrations</td>
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<td>0.16</td>
<td>9, 7, 8, 10, 13, 25, 26</td>
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<td>0.12</td>
<td>2, 3, 1, 4, 5, 24, 26</td>
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<td><strong>Type: Autonomous</strong></td>
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<td>Preparación del trabajo de la asignatura</td>
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<td>2, 3, 1, 22, 6, 9, 21, 7, 14, 16, 10, 15, 13, 17, 18, 24, 25, 26</td>
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<tr>
<td>Preparación y corrección de los apuntes</td>
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<td>0.8</td>
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<tr>
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<td>Study of the subjects</td>
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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 assessment will be possible only for the evidences and tests fulfilled on time. A new assessment will consist in a test similar to the exam of the topics.

**Assessment Activities**

<table>
<thead>
<tr>
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<th>Weighting</th>
<th>Hours</th>
<th>ECTS</th>
<th>Learning Outcomes</th>
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**Bibliography**

**BASIC BIBLIOGRAPHY**


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


Gómez, MªC., *La música medieval en España* (Kassel, 2001)

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

**SPECIFIC BIBLIOGRAPHY**

**MUSIC**

Liber Usualis

Graduale Triplex

Monumenta Monodia Medii Aevi


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


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

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

**Corpus Mensurabilis Musicae** [CMM]

**BOOKS** (themary repertoire)


5-8. Apel, W., *Gregorian Chant* (Bloomington, 1958)


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


13.

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


14-16.


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


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.


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

18.


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


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]