

Medieval Music

Code: 100638
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OB	2	1

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

Contact

Name: Maria Incoronata Colantuono
Email: MariaIncoronata.Colantuono@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

A good level of musical language

Objectives and Contextualisation

Theoretical and practical knowledges to understand the music of the medieval West

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

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 Byzantium. Old Roman chant, Ambrosian chant, Beneventan chant and Hispanic chant
5. The Gregorian chant and liturgical rites
6. Liturgical calendar. Musical notations.
7. Gregorian aesthetics: composition techniques, styles and modality
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. Musical instruments and *musica instrumentalis mediaevalis*
15. Origins of primitive polyphony
16. *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

Development of the syllabus from master classes open to the student's participation.

Completion of a project that will be decided during the lessons and that, in part, is presented orally.

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.

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	4	0.16	4, 22, 15, 17, 24, 25, 26
Type: Supervised			
Individual or group Tutorials	1	0.04	
Reading of musical illustrations	4	0.16	9, 7, 8, 10, 13, 25, 26
Seminaries / Conference of a foreigner professor	4	0.16	2, 3, 1, 4, 5, 24, 26
Type: Autonomous			
Preparation and correction of the notes	20	0.8	
Preparation of the work	20	0.8	2, 3, 1, 22, 6, 9, 21, 7, 14, 16, 10, 15, 13, 17, 18, 24, 25, 26
Reading of bibliography	20	0.8	
Study of the subjects	32	1.28	

Assessment

Evaluation

1. Partial exam (25%): it will consist in one musical fragment and an audition to identify and comment.

2. Final exam (50%): it will consist in three musical fragments and an audition to identify and comment.
2. Project (20%). It must include: a review of an medieval musicology article and a review of a CD or a concert.
3. Congress participation (5%).

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.

Project to be submitted by December 15, 2021.

Provisional date of the exam: can be found in the list of Degree information.

Review of the exam and the project: January 10, 2022, 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 final exam.

To be able to present for reevaluation, it is a necessary condition to have submitted to partial exam, to have delivered the Project in the indicated term and to have submitted to final exam. A minimum grade of 2.5 must have been obtained for each of the two pieces of evidence. The reevaluation date will be indicated by the Dean.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Congress Participation	5%	6	0.24	2, 3, 1, 5, 6, 12, 11, 7, 8, 10, 13, 23, 24, 25, 26, 20
Final Exam	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
Partial Exam	25%	1.5	0.06	22, 5, 6, 9, 21, 7, 14, 16, 10, 13, 25, 26
Redaction work	20%	0	0	22, 14, 16, 15, 17

Bibliography

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Música

Liber Usualis

Graduale Triplex

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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.)

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

Corpus Mensurabilis Musicae [CMM]

Libros (según temario)

1.

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

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

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3-4.

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

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

5-10.

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Revistas

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]

Software

There is not

