

**Medieval Music**

Code: 100638  
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OB	2	1

**Contact**

Name: Maria Incononata Colantuono Santoro  
Email: mariaincononata.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 Incononata Colantuono

**External teachers**

Maria Incononata Colantuono

**Prerequisites**

A good level of musical language is recommended

**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.
- 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.
- Make changes to methods and processes in the area of knowledge in order to provide innovative responses to society's needs and demands.
- 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.
- Take sex- or gender-based inequalities into consideration when operating within one's own area of knowledge.
- Use digital tools and interpret specific documentary sources critically.

## 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. Assess the reliability of sources, select relevant data and contrast information.
6. Communicate using language that is not sexist or discriminatory.
7. 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.
8. Contextualise new tendencies in musical creation in general historical evolution and observe its incorporation in the sociopolitical panorama in which they are framed.
9. Contextualise musical works in their historical and cultural setting from a critical perspective.
10. Correctly identify the essential repertoire and the main composers of each historical period.
11. Critically identify the different orientations of musical praxis that musicians apply to the music of each historical period.
12. Define the processes of periodisation and stylistic classification and usual typology in the historical conceptualisation of the musical fact.
13. Identify and critically assemble the basic bibliography that has shaped the field of study.
14. Identify and critically place different musical typologies in their historical periods.
15. Identify phenomena of the circulation of ideas in music proficiency.
16. Identify situations in which a change or improvement is needed.
17. Identify the complexity of music reception processes.
18. Identify the stylistic properties of each historical period.
19. Identifying the context of the historical processes.
20. Identifying the specific methods of history and their relationship with the analysis of particular facts.
21. Integrate knowledge acquired in the production of clear and concise appropriate to the academic and specialist communication.
22. Interpret the most important theoretical texts of each period.
23. Interrelate technological and scientific changes in each period with the creation and reception of music.
24. Link the periods of the history of music to periods of the history of art, in their similarities and differences.
25. Present knowledge about the history, art or other cultural movements.
26. Produce correct, precise and clear argumental and terminological writing of knowledge acquired, both in the area of musical specialisation and dissemination.
27. Propose new experience-based methods or alternative solutions.
28. Recognise in musical praxis element of different cultures and different historical periods.
29. Solve problems of a methodological nature in the area of musicology.
30. Use specific vocabulary of history correctly.
31. 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 variety of liturgies and chants in Christianized Europe
5. The Gregorian chant and liturgical rites
6. 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 cooperative work 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, 7, 9, 12, 17, 15, 25, 10, 11, 19, 20, 14, 18, 22, 23, 31, 24
Tutoring of cooperative work	4	0.16	4, 26, 21, 29, 30, 31
Type: Supervised			
Individual or group Tutorials	1	0.04	29
Participatory seminar	4	0.16	2, 3, 1, 4, 7, 29, 31
Reading of musical illustrations	7	0.28	12, 10, 11, 14, 18, 30, 31
Type: Autonomous			
Preparation and correction of the notes	20	0.8	15, 13, 8, 31
Preparation of cooperative work and oral presentation	20	0.8	2, 3, 1, 26, 9, 12, 25, 10, 19, 20, 13, 14, 18, 16, 21, 8, 22, 29, 30, 31
Reading of bibliography	20	0.8	26, 30, 31
Study of the subjects	32	1.28	4, 7, 9, 12, 17, 11, 19, 20, 14, 28, 23, 30, 24

## Assessment

## Evaluation

1. Partial exam (20%): it will consist in one musical fragment and an audition to identify and comment.
2. Final exam (60%): it will consist in three musical fragments and a three auditions to identify and comment.
3. Cooperative work and oral presentation (20%).

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.

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

Review of the exam and the project: January 12, 2023, 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 participated in cooperative work and oral presentation and to have submitted to final exam. A minimum grade of 2.5 must have been obtained for each of the twopieces of evidence. The reevaluation date will be indicated by the Dean.

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Cooperative work and oral presentation	20%	3	0.12	6, 26, 19, 20, 16, 21, 27, 5
Final Exam	60%	2	0.08	2, 3, 1, 4, 26, 7, 9, 12, 17, 15, 25, 10, 11, 19, 20, 13, 14, 18, 16, 21, 22, 28, 23, 29, 30, 31, 24
Partial Exam	20%	1	0.04	26, 7, 9, 12, 25, 10, 19, 20, 14, 18, 16, 8, 30, 31

## Bibliography

### BIBLIOGRAFIA BÀSICA

Cattin G., *La monodia nel medioevo*, Torino, EDT, 1991 (Storia della musica, a cura della Società Italiana di Musicologia, 2)

Fassler M., *Music in the Medieval west*, New York - London, W. W. Norton & Company, Inc., 2014 (trad. *La música en el Occidente medieval*, ed. Akal Música, 2020)

Fassler M., *Music in the Medieval west Anthology*, New York - London, W. W. Norton & Company, Inc., 2014

Gallo A., *La polifonia nel medioevo*, Torino, EDT, 1991 (Storia della musica, a cura della Società Italiana di Musicologia, 3), chapters I-III (Il Duecento, Il Trecento francese, Il Trecento italiano).

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<sup>a</sup>C., *La música medieval en España* (Kassel, 2001)

Ibidem, *Historia de la Música en España e Hispanoamérica 1. De los orígenes hasta c.1470*, M<sup>a</sup>C. Gómez ed. (Madrid, 2009)

Rossell A., *Literatura i música a l'Edat Mitjana*, 2 voll. (Lírica i Cancó èpica), Dinsic (Barcelona, 2004)

## BIBLIOGRAFIA ESPECÍFICA

### Música

*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]

### Libros (según temario)

1.

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

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

Sherman Bernard D., *Inside Early Music: Conversations with Performers* (Oxford University Press, New York, 1997)

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'imbroglia 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)

5-10.

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

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

Baroffio G. - Ju Kim E., *Cantemus Domino Glorioso. Introduzione al canto gregoriano*, Saronno, Urban, 2003

Colantuono M. I., *Música i litúrgia medieval a la Biblioteca de Catalunya, s. IX-XIII*. Vol. 3 de la col·lecció *Escrips i Memòries*. Generalitat de Catalunya: Departament de Cultura.

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)

11.

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)

12.

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

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

Rossell A., *El cant dels trobadors*, Ajuntament de Castelló d'Empúries (Castelló d'Empúries, 1992)

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)

13.

Colantuono M. I., *Memoria y composición melódica en las Cantigas de amigo de Martin Codax*, a Roda de Fortuna, Revista electrónica 2 (2015)

Ibidem, *De la vox mortua a la vox viva: sistemas de composición y oralidad en las Cantigas de Santa Maria*, a Boitatá, Revista de Literatura oral de la Universidad de Londrina (Brasil), n. 19 *Voz, poesia e performance na Idade Média*.

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

14.

E. Baldassarre, *Musica instrumentalis mediaevalis*, Il Salentino editore (Melendugno, 2014)

15-17

*Musica enchiriadis and Scolica enchiriadis*, 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)

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)

18.

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

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

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

