

Medieval Music

Code: 100638
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OB	2	1

Contact

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Teaching groups languages

You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject. Please note that this information is provisional until 30 November 2023.

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.

Realization of activities, questionnaires and oral debates at the end of each thematic block.

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 class activities	4	0.16	4, 26, 21, 29, 30, 31
Type: Supervised			
Individual or group Tutorials	1	0.04	29
Participatory debate	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	20	0.8	15, 13, 8, 31

notes

Preparation of activities and oral debates	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 (30%): it will be necessary to develop a proposed theme, identify and analyze a musical fragment
 2. Subject exam (50%): it will be necessary to develop a proposed theme
 3. Completion of questionnaires and oral debates for each of the two theoretical subjects
- Clarifications to the evaluation
- In the event that the average mark of the partial exam is less than 5, it will be necessary to take a partial exam
 - Class activities (quizzes and oral debates) are not recoverable
 - In no case will it be possible to pass the subject with the global of the final exam
 - To be able to access the resit exam, you must have taken the partial exam
 - In the resit exam, only the suspended contents will be re-evaluated.
 - Individual exams will not be carried out outside the established day and time
 - It will be considered "non-assessable" who has not taken the partial exam
 - In the event that the student performs any irregularity that may lead to the suspension of the exam, the student will be considered "non-assessable"
 - In the event that the tests cannot be carried out in person, their format will be adapted

SINGLE ASSESSMENT

On a single date, 3 evaluation activities will be carried out, of which two will be theoretical and one practical.

- The weight of the first two evaluation activities corresponds to the sum of the weights of the partial exam and the subject exam.

- At the time of carrying out each assessment activity, lecturers will inform the students of the date and time of the activity.
 - The same recovery system will be applied as for the continuous assessment system.
- Possible date of the final exam: consult the degree information list.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Final Exam	50%	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	30%	1	0.04	26, 7, 9, 12, 25, 10, 19, 20, 14, 18, 16, 8, 30, 31
Questionnaires and oral debates	20%	3	0.12	6, 26, 19, 20, 16, 21, 27, 5

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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