

Medieval Music

Code: 100638
ECTS Credits: 6

2024/2025

Degree	Type	Year
2500240 Musicology	OB	2

Contact

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Teachers

(External) Maria Inconata Colantuono

Teaching groups languages

You can view this information at the [end](#) of this document.

Prerequisites

A good level of music theory and harmony is recommended

Objectives and Contextualisation

For the students to acquire the theoretical and practical knowledge 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
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 lyricism
13. Galician lyricism 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*

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lessons	36	1.44	1, 2, 3, 4, 7, 9, 10, 11, 12, 14, 15, 17, 18, 19, 20, 22, 23, 24, 25, 31
Tutoring of class activities	4	0.16	4, 21, 26, 29, 30, 31
Type: Supervised			
Individual or group Tutorials	1	0.04	29
Participatory debate	4	0.16	1, 2, 3, 4, 7, 29, 31
Reading of musical illustrations	7	0.28	10, 11, 12, 14, 18, 30, 31
Type: Autonomous			
Preparation and correction of the notes	20	0.8	8, 13, 15, 31
Preparation of activities and oral debates	20	0.8	1, 2, 3, 8, 9, 10, 12, 13, 14, 16, 18, 19, 20, 21, 22, 25, 26, 29, 30, 31
Reading of bibliography	20	0.8	26, 30, 31
Study of the subjects	32	1.28	4, 7, 9, 11, 12, 14, 17, 19, 20, 23, 24, 28, 30

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.

Assessment

Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Final Exam	50%	2	0.08	1, 2, 3, 4, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 28, 29, 30, 31
Partial Exam	30%	1	0.04	7, 8, 9, 10, 12, 14, 16, 18, 19, 20, 25, 26, 30, 31
Questionnaires and oral debates	20%	3	0.12	5, 6, 16, 19, 20, 21, 26, 27

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 thematic blocks
- Clarifications for the evaluation
- In the event that the average mark of the partial exam is less than 5, it will be necessary to take the partial exam again.
 - Class activities are not recoverable
 - In no case will it be possible to pass the course with the a failed partial 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.
 - Students will be considered "non-assessable" if they have not taken the exam.
 - In the event that the student performs any irregularity that may lead to a suspension, 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, 2 evaluation activities will be carried out, of which one will be the final exam.

- The weight of the first activity corresponds to the sum of 30%+30% and the weight of the second activity corresponds to the sum of 20%+20%.

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

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Liber Usualis

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Libros (según temario)

1.

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- 3-4.
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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 no specific software required.

Language list

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Catalan	first semester	morning-mixed
(TE) Theory	1	Catalan	first semester	morning-mixed