

MUSI10045: Historical Studies 1: Western Art Music (up to 1750)

View Online



1.

Cohen J. Women and Music in Medieval Spain's Three Cultures. In: Medieval Woman's Song: Cross-Cultural Approaches. Vol The Middle Ages series. University of Pennsylvania Press; 2002:66-80.

2.

Crocker RL, Hiley D. The Early Middle Ages to 1300. Vol New Oxford history of music. Rev ed. Oxford University Press; 1990.

3.

Hiley D. Notation. In: Western Plainchant: A Handbook. Clarendon Press; 1993:340-401.

4.

Page C. Singers in the Making of Europe. In: The Christian West and Its Singers: The First Thousand Years. Yale University Press; 2010:493-522.

5.

Huglo M. Toward a scientific palaeography of music. In: Haines JD, ed. The Calligraphy of Medieval Music. Vol Musicalia Medii Aevi. Brepols; 2011:13-19.

6.

Treitler L. What kind of thing is musical notation? In: Reflections on Musical Meaning and Its Representations. Vol Musical meaning and interpretation. Indiana University Press; 2011:107-160.

7.

Randel DM, Nadeau N. Mozarabic chant. Grove Music Online.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/19269>

8.

Hornby E, Maloy R. Music and Meaning in Old Hispanic Lenten Chants: Psalmi, Threni and the Easter Vigil Canticles. Vol v. 13. Boydell & Brewer; 2013.

9.

Anglès H. Mozarabic chant. In: Early Medieval Music up to 1300. Vol New Oxford history of music. Oxford University Press; 1954:81-91.

10.

Higini Anglès. Hispanic Musical Culture from the 6th to the 14th Century. The Musical Quarterly. 1940;26(4):494-528.

http://www.jstor.org/stable/738919?Search=yes&resultItemClick=true&searchText=%27Hispanic%20Musical%20Culture%20from%20the%206th%20to%20the%2014th%200Century%27&searchText=,%amp;searchText=Musical&searchText=Quarterly&searchText=26&searchUri=%2Faction%2FdoBasicSearch%3Fwc%3Don%26amp%3BQuery%3D%2B%25E2%2580%2598Hispanic%2BMusical%2BCulture%2Bfrom%2Bthe%2B6th%2Bto%2Bthe%2B14th%2BCentury%25E2%2580%2599%252C%2BMusical%2BQuarterly%2B26%26amp%3Bfc%3Doff%26amp%3Bacc%3Don%26amp%3Bgroup%3Dnone&refreqid=search%3A61f0882fe29554d6c32472489533258a&seq=1#page_scan_tab_contents

11.

SUSAN BOYNTON. A LOST MOZARABIC LITURGICAL MANUSCRIPT REDISCOVERED: NEW YORK, HISPANIC SOCIETY OF AMERICA, B2916, OLIM TOLEDO, BIBLIOTECA CAPITULAR, 33.2. Traditio. 2002;57:189-215.

<http://www.jstor.org/stable/27832013?Search=yes&resultItemClick=true&searchText=A&searchText=Lost&searchText=Mozarabic&searchText=liturgical&searchText=manuscript&searchText=rediscovered:&searchText=New&searchText=New&searchText=New&searchText=New&searchText=New>

searchText=York,&searchText=Hispanic&searchText=Society&searchText=of&searchText=America,&searchText=B2916,&searchText=olim&searchText=Toledo,&searchText=Biblioteca&searchText=capitular,&searchText=33.&searchUri=%2Faction%2FdoBasicSearch%3Ffc%3Doff%26amp%3Bwc%3Don%26amp%3BQuery%3DA%2BLost%2BMozarabic%2Bliturgical%2Bmanuscript%2Brediscovered%253A%2BNew%2BYork%252C%2BHispanic%2BSociety%2Bof%2BAmerica%252C%2BB2916%252C%2Bolim%2BToledo%252C%2BBiblioteca%2Bcapitular%252C%2B33.%26amp%3Bgroup%3Dnone%26amp%3Bacc%3Don&refreqid=search%3A8603f0b7d0f902ebd2cc4b26d54565aa&seq=1#page_scan_tab_contents

12.

CATALUNYA D, GUTIÉRREZ CJ. Mozarabic preces in Ars Nova notation: a new fourteenth-century fragment discovered in Spain. *Plainsong and Medieval Music*. 2013;22(02):153-167. doi:10.1017/S096113711300003X

13.

Corrigan V. Music and the pilgrimage'. In: *The Pilgrimage to Compostela in the Middle Ages*. Routledge; 2000:43-68.

14.

Collins R. 'Continuity and loss in Medieval Spanish Culture: the evidence of MS Silos Archivo Monástico 4'. In: *Medieval Spain: Culture, Conflict, and Coexistence: Studies in Honour of Angus MacKay*. Palgrave Macmillan; 2002.

15.

Díaz y Díaz MC. Literary Aspects of the Visigothic Liturgy'. In: *Visigothic Spain: New Approaches*. Clarendon Press; 1980:61-76.

16.

González Ruiz R. The Persistence of the Mozarabic Liturgy in Toledo after A.D. 1080. In: *Santiago, Saint-Denis, and Saint Peter: The Reception of the Roman Liturgy in León-Castile in 1080*. Fordham University Press; 1985:157-185.

17.

Emma HornbyRebecca Maloy. Music and Meaning in Old Hispanic Lenten Chants.
<https://www.cambridge.org/core/books/music-and-meaning-in-old-hispanic-lenten-chants/F7F1818A193331360214CFD37C026763>

18.

HORNBY E, MALOY R. Melodic dialects in Old Hispanic chant. *Plainsong and Medieval Music* . 2016;25(01):37-72. doi:10.1017/S0961137115000200

19.

Hornby E, Maloy R. Biblical commentary in the Old Hispanic liturgy: a Passiontide case study. *Early Music*. 2016;44(3):383-394. doi:10.1093/em/caw075

20.

Levy K. Old-Hispanic chant in its European context. In: *España En La Música de Occidente: Actas Del Congreso Internacional Celebrado En Salamanca, 29 de Octubre - 5 de Noviembre de 1985, 'Año Europeo de La Música'*. Instituto Nacional de los Artes Escénicas y de la Música; 1987:3-14.

21.

THE IBERIAN PENINSULA AND THE FORMATION OF EARLY WESTERN CHANT. *Revista de Musicología*. 1993;16(1). doi:10.2307/20795901

22.

Crocker RL, Hiley D. *The Early Middle Ages to 1300*. Vol New Oxford history of music. Rev ed. Oxford University Press; 1990.

23.

Maloy R. Old Hispanic Chant and the Early History of Plainsong. *Journal of the American Musicological Society*. 2014;67(1):1-76. doi:10.1525/jams.2014.67.1.1

24.

Nadeau, Nils Andre. 'Pro sonorum diversitate vel novitate': The singing of scripture in the Hispano-Visigothic votive masses. <https://search.proquest.com/docview/304438248/>

25.

PORTER AWS. STUDIES IN THE MOZARABIC OFFICE. *The Journal of Theological Studies*. 1934;os-XXXV(139):266-286. doi:10.1093/jts/os-XXXV.139.266

26.

Mozarabic Melodics. *Speculum*. 1928;3(2):218-238. doi:10.2307/2848057

27.

THE OLD HISPANIC RITE AS EVIDENCE FOR THE EARLIEST FORMS OF THE WESTERN CHRISTIAN LITURGIES. *Revista de Musicología*. 1993;16(1). doi:10.2307/20795905

28.

Randel DM. *The Responsorial Psalm Tones for the Mozarabic Office*. Vol Princeton studies in music. Princeton University Press; 1969.

29.

Rankin S. ON THE TREATMENT OF PITCH IN EARLY MUSIC WRITING. *Early Music History*. 2011;30:105-175. doi:10.1017/S0261127911000039

30.

The Gregorian Antiphony of Silos and the Spanish Melody of the Lamentations. *Speculum* . 1930;5(3):306-324. doi:10.2307/2848747

31.

Susana Z. 'Dating Neumes According to Their Morphology The Corpus of Toledo'. In: Haines JD, ed. *The Calligraphy of Medieval Music*. Vol Musicalia Medii Aevi. Brepols; 2011.

32.

Zapke S, Santos MJA, BBVA (Firm). *Fundación. Hispania Vetus: Musical-Liturgical Manuscripts from Visigothic Origins to the Franco-Roman Transition (9th-12th Centuries)*. Fundación BBVA; 2007.

33.

Page C. *The Christian West and Its Singers: The First Thousand Years*. Yale University Press; 2010.

34.

López-Calo J, Villanueva C, Fundación Pedro Barrié de la Maza. *El Códice Calixtino y La Música de Su Tiempo: Actas Del Simposio Organizado Por La Fundación Pedro Barrié de La Maza En A Coruña y Santiago de Compostela, 20-23 de Septiembre de 1999*. Fundación Pedro Barrié de la Maza; 2001.

35.

Higini Anglès. *Hispanic Musical Culture from the 6th to the 14th Century*. *The Musical Quarterly*. 1940;26(4):494-528.
http://www.jstor.org/stable/738919?seq=1#page_scan_tab_contents

36.

Sarah F. "Early Polyphony". In: *The Early Middle Ages to 1300*. Vol New Oxford history of music. Rev ed. Oxford University Press; 1990.

37.

Sarah Fuller. An Anonymous Treatise 'Dictus de Sancto Martiale': A New Source for Cistercian Music Theory. *Musica Disciplina*. 1977;31:5-30.
http://www.jstor.org/stable/20532193?seq=1#page_scan_tab_contents

38.

Hiley D. Two unnoticed pieces of medieval polyphony. *Plainsong and Medieval Music*. 1992;1(02). doi:10.1017/S0961137100001753

39.

Hohler C. A Note on Jacobus. *Journal of the Warburg and Courtauld Institutes*. 1972;35. doi:10.2307/750921

40.

Colloquium on The Codex Calixtinus and the Shrine of St. James. *The Codex Calixtinus and the Shrine of St. James. Vol Jakobus-Studien.* (Williams J, Stones A, eds.). Gunter Narr Verlag; 1992.

41.

Richard C. 'Rhythm in Early Polyphony'. In: *Current Musicology*. Music Department, Columbia University.

42.

Werf H van der. *The Oldest Extant Part Music and the Origin of Western Polyphony*. The author; 1993.

43.

Kulp-Hill K, Scarborough CL, Alfonso. *Songs of Holy Mary of Alfonso X, the Wise: A Translation of the Cantigas de Santa María*. Vol *Medieval and Renaissance Texts and Studies*. Arizona Center for Medieval and Renaissance Studies; 2000.

44.

Alfonso, *Modern Humanities Research Association*. *Alfonso X, the Learned: Cantigas de Santa Maria : An Anthology*. Vol *MHRA critical texts*. (Parkinson S, ed.). *Modern Humanities Research Association*; 2015.

45.

Manuel Pedro Ferreira. UNDERSTANDING THE CANTIGAS: PRELIMINARY STEPS.
https://www.academia.edu/6569541/UNDERSTANDING_THE_CANTIGAS_PRELIMINARY_STEPS

46.

Parkinson S. Cobras e Son: Papers on the Text, Music, and Manuscripts of the 'Cantigas de Santa Maria'. Vol Legenda. Legenda; 2000.

47.

Anglés H, Alfonso, Biblioteca Central de Barcelona. La Música de Las Cantigas de Santa María. Vol Biblioteca Central: Publicaciones de la Sección de Música. Diputación Provincial de Barcelona: Biblioteca Central; 1943.

48.

Burns RI. Emperor of Culture: Alfonso X the Learned of Castile and His Thirteenth-Century Renaissance. Vol Middle Ages series. University of Pennsylvania Press; 1990.

49.

Parkinson S. How to Eat a Spider. Alfonso X: Cantiga de Santa Maria 225. In: Alonso CP, Parkinson S, eds. Reading Literature in Portuguese: Commentaries in Honour of Tom Earle. Legenda; 2013:5-14.

50.

Joseph T. S. "Music and musical performance in the texts of the Cantigas de Santa Marias". In: Plesch M, ed. Analizar, Interpretar, Hacer Música: De Las Cantigas de Santa María a La Organología : Escritos in Memoriam Gerardo V. Huseby. Gourmet Musical Editions; 2013.

51.

O'Callaghan JF. The Learned King: The Reign of Alfonso X of Castile. Vol Middle Ages series. University of Pennsylvania Press; 1993.

52.

Klinck AL, Rasmussen AM. *Medieval Woman's Song: Cross-Cultural Approaches*. Vol The Middle Ages series. University of Pennsylvania Press; 2002.

53.

Crocker RL, Hiley D. *The Early Middle Ages to 1300*. Vol New Oxford history of music. Rev ed. Oxford University Press; 1990.

54.

Wulstan D. The Muwašṣaḥ and Zaḡal Revisited. *Journal of the American Oriental Society*. 1982;102(2). doi:10.2307/602526

55.

Flory DA. *Marian Representations in the Miracle Tales of Thirteenth-Century Spain and France*. Catholic University of America Press; 2000.

56.

Wulstan D. A Pretty Paella: The Alfonsine and their Connexions with Other Repertories. *Al-Masaq*. 2009;21(2):191-227. doi:10.1080/09503110902875491

57.

Cantigas de Santa Maria for Singers. <http://www.cantigasdesantamaria.com/>

58.

Sara Lipton. Where Are the Gothic Jewish Women? On the Non-Iconography of the Jewess in the Cantigas de Santa Maria. *Jewish History*. 2008;22(1):139-177. http://www.jstor.org/stable/40345545?refreqid=search%3A12ff6e269fea789fa230bdd8f81874c0&seq=1#page_scan_tab_contents

59.

Bollo-Panadero MD. Heretics and Infidels: The _____ as Ideological Instrument
of Cultural Codification. *Romance Quarterly*. 2008;55(3):163-174.
doi:10.3200/RQTR.55.3.163-174