

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*. Philadelphia, Penn: : University of Pennsylvania Press 2002. 66-80.

2

Crocker RL, Hiley D. *The Early Middle Ages to 1300*. Rev ed. Oxford: : Oxford University Press 1990.

3

Hiley D. Notation. In: *Western plainchant: a handbook*. Oxford: : 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*. New Haven, Conn: : Yale University Press 2010. 493-522.

5

Huglo M. Toward a scientific palaeography of music. In: Haines JD, ed. *The calligraphy of medieval music*. Turnhout: : Brepols 2011. 13-9.

6

Treitler L. What kind of thing is musical notation? In: Reflections on musical meaning and its representations. Bloomington: : Indiana University Press 2011. 107–60.

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. Woodbridge: : Boydell & Brewer 2013.

9

Anglès H. Mozarabic chant. In: Early medieval music up to 1300. London: : Oxford University Press 1954. 81–91.

10

Higini Anglès. Hispanic Musical Culture from the 6th to the 14th Century. The Musical Quarterly 1940;**26**
:494–528.http://www.jstor.org/stable/738919?Search=yes&resultItemClick=true&searchText=%27Hispanic%20Musical%20Culture%20from%20the%206th%20to%20the%2014th%20Century%27&searchText=,&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%2BMusic%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=York,&searchText=Hispanic&searchText=Society&s>

earchText=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%2BMoazarabic%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**:153–67. doi:10.1017/S096113711300003X

13

Corrigan V. Music and the pilgrimage'. In: *The pilgrimage to Compostela in the Middle Ages*. New York: : 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*. Basingstoke: : Palgrave Macmillan 2002.

15

Díaz y Díaz MC. Literary Aspects of the Visigothic Liturgy'. In: *Visigothic Spain: new approaches*. Oxford: : 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*. New York: : Fordham University Press 1985. 157–85.

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**: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**:383–94. 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'*. Madrid: : 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**. doi:10.2307/20795901

22

Crocker RL, Hiley D. *The Early Middle Ages to 1300*. Rev ed. Oxford: : Oxford University Press 1990.

23

Maloy R. Old Hispanic Chant and the Early History of Plainsong. *Journal of the American Musicological Society* 2014;**67**:1–76. 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**:266–86. doi:10.1093/jts/os-XXXV.139.266

26

Mozarabic Melodics. *Speculum* 1928;**3**:218–38. 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**. doi:10.2307/20795905

28

Randel DM. *The responsorial psalm tones for the mozarabic office*. Princeton, N.J.: : Princeton University Press 1969.

29

Rankin S. ON THE TREATMENT OF PITCH IN EARLY MUSIC WRITING. *Early Music History* 2011;**30**:105–75. doi:10.1017/S0261127911000039

30

The Gregorian Antiphony of Silos and the Spanish Melody of the Lamentations. *Speculum* 1930;**5**:306–24. 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*. Turnhout: : 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)*. Bilbao: : Fundación BBVA 2007.

33

Page C. *The Christian West and its singers: the first thousand years*. New Haven, Conn: : 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*. A Coruña: : 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**
: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*. Oxford: : 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. 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*. Tübingen: : Gunter Narr Verlag 1992.

41

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

42

Werf H van der. *The oldest extant part music and the origin of western polyphony*. Rochester, N.Y.: : 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*. Tempe, Arizona: : Arizona Center for Medieval and Renaissance Studies 2000.

44

Alfonso, Modern Humanities Research Association. *Alfonso X, the learned: Cantigas de Santa Maria : an anthology*. Cambridge: : 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'. Oxford: : Legenda 2000.

47

Anglés H, Alfonso, Biblioteca Central de Barcelona. La música de las Cantigas de Santa María. Barcelona: : Diputación Provincial de Barcelona: Biblioteca Central 1943.

48

Burns RI. Emperor of culture: Alfonso X the Learned of Castile and his thirteenth-century Renaissance. Philadelphia: : 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. London: : 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. Buenos Aires, Argentina: : Gourmet Musical Editions 2013.

51

O'Callaghan JF. The learned king: the reign of Alfonso X of Castile. Philadelphia: : University of Pennsylvania Press 1993.

52

Klinck AL, Rasmussen AM. Medieval woman's song: cross-cultural approaches. Philadelphia, Penn: : University of Pennsylvania Press 2002.

53

Crocker RL, Hiley D. The Early Middle Ages to 1300. Rev ed. Oxford: : Oxford University Press 1990.

54

Wulstan D. The Muwaššah and Zağal Revisited. *Journal of the American Oriental Society* 1982;**102**. doi:10.2307/602526

55

Flory DA. Marian representations in the miracle tales of thirteenth-century Spain and France. Washington, D.C.: : Catholic University of America Press 2000.

56

Wulstan D. A Pretty Paella: The Alfonsine and their Connexions with Other Repertories. *Al-Masaq* 2009;**21**: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**:139-77. 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**:163–74.
doi:10.3200/RQTR.55.3.163-174