

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

[View Online](#)

[1]

J. Cohen, 'Women and Music in Medieval Spain's Three Cultures', in *Medieval woman's song: cross-cultural approaches*, vol. The Middle Ages series, Philadelphia, Penn: University of Pennsylvania Press, 2002, pp. 66–80.

[2]

R. L. Crocker and D. Hiley, *The Early Middle Ages to 1300*, Rev ed., vol. *New Oxford history of music*. Oxford: Oxford University Press, 1990.

[3]

D. Hiley, 'Notation', in *Western plainchant: a handbook*, Oxford: Clarendon Press, 1993, pp. 340–401.

[4]

C. Page, 'Singers in the Making of Europe', in *The Christian West and its singers: the first thousand years*, New Haven, Conn: Yale University Press, 2010, pp. 493–522.

[5]

M. Huglo, 'Toward a scientific palaeography of music', in *The calligraphy of medieval music*, vol. *Musicalia Medii Aevi*, J. D. Haines, Ed., Turnhout: Brepols, 2011, pp. 13–19.

[6]

[7]

[8]

[9]

[10]

[11]

2/10

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]

D. CATALUNYA and C. J. GUTIÉRREZ, 'Mozarabic preces in Ars Nova notation: a new fourteenth-century fragment discovered in Spain', *Plainsong and Medieval Music*, vol. 22, no. 02, pp. 153–167, Oct. 2013, doi: 10.1017/S096113711300003X.

[13]

V. Corrigan, 'Music and the pilgrimage', in *The pilgrimage to Compostela in the Middle Ages*, New York: Routledge, 2000, pp. 43–68.

[14]

R. Collins, '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]

M. C. Díaz y Díaz, 'Literary Aspects of the Visigothic Liturgy', in *Visigothic Spain: new approaches*, Oxford: Clarendon Press, 1980, pp. 61–76.

[16]

R. González Ruiz, '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, pp. 157–185.

[17]

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

[18]

E. HORNBY and R. MALOY, 'Melodic dialects in Old Hispanic chant', *Plainsong and Medieval Music*, vol. 25, no. 01, pp. 37–72, Apr. 2016, doi: 10.1017/S0961137115000200.

[19]

E. Hornby and R. Maloy, 'Biblical commentary in the Old Hispanic liturgy: a Passiontide case study', *Early Music*, vol. 44, no. 3, pp. 383–394, Aug. 2016, doi: 10.1093/em/caw075.

[20]

K. Levy, '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, pp. 3–14.

[21]

'THE IBERIAN PENINSULA AND THE FORMATION OF EARLY WESTERN CHANT', *Revista de Musicología*, vol. 16, no. 1, 1993, doi: 10.2307/20795901.

[22]

R. L. Crocker and D. Hiley, *The Early Middle Ages to 1300*, Rev ed., vol. *New Oxford history of music*. Oxford: Oxford University Press, 1990.

[23]

R. Maloy, 'Old Hispanic Chant and the Early History of Plainsong', *Journal of the American Musicological Society*, vol. 67, no. 1, pp. 1–76, Apr. 2014, 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', [Online]. Available: <https://search.proquest.com/docview/304438248/>

[25]

A. W. S. PORTER, 'STUDIES IN THE MOZARABIC OFFICE', *The Journal of Theological Studies*, vol. os-XXXV, no. 139, pp. 266–286, 1934, doi: 10.1093/jts/os-XXXV.139.266.

[26]

'Mozarabic Melodics', *Speculum*, vol. 3, no. 2, pp. 218–238, Apr. 1928, doi: 10.2307/2848057.

[27]

'THE OLD HISPANIC RITE AS EVIDENCE FOR THE EARLIEST FORMS OF THE WESTERN CHRISTIAN LITURGIES', *Revista de Musicología*, vol. 16, no. 1, 1993, doi: 10.2307/20795905.

[28]

D. M. Randel, *The responsorial psalm tones for the mozarabic office*, vol. Princeton studies in music. Princeton, N.J.: Princeton University Press, 1969.

[29]

S. Rankin, 'ON THE TREATMENT OF PITCH IN EARLY MUSIC WRITING', *Early Music History*, vol. 30, pp. 105–175, Oct. 2011, doi: 10.1017/S0261127911000039.

[30]

'The Gregorian Antiphonary of Silos and the Spanish Melody of the Lamentations', *Speculum*, vol. 5, no. 3, pp. 306–324, Jul. 1930, doi: 10.2307/2848747.

[31]

Z. Susana, "'Dating Neumes According to Their Morphology The Corpus of Toledo'", in *The calligraphy of medieval music*, vol. *Musicalia Medii Aevi*, J. D. Haines, Ed., Turnhout: Brepols, 2011.

[32]

S. Zapke, M. J. A. Santos, and BBVA (Firm). *Fundación, Hispania vetus: musical-liturgical manuscripts from Visigothic origins to the Franco-Roman transition (9th-12th centuries)*. Bilbao: Fundación BBVA, 2007.

[33]

C. Page, *The Christian West and its singers: the first thousand years*. New Haven, Conn: Yale University Press, 2010.

[34]

J. López-Caló, C. Villanueva, and 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*, vol. 26, no. 4, pp. 494-528, 1940, [Online]. Available: http://www.jstor.org/stable/738919?seq=1#page_scan_tab_contents

[36]

F. Sarah, "'Early Polyphony'", in *The Early Middle Ages to 1300*, Rev ed., vol. *New Oxford history of music*, Oxford: Oxford University Press, 1990.

[37]

Sarah Fuller, 'An Anonymous Treatise "Dictus de Sancto Martiale": A New Source for Cistercian Music Theory', *Musica Disciplina*, vol. 31, pp. 5–30, 1977, [Online]. Available: http://www.jstor.org/stable/20532193?seq=1#page_scan_tab_contents

[38]

D. Hiley, 'Two unnoticed pieces of medieval polyphony', *Plainsong and Medieval Music*, vol. 1, no. 02, Oct. 1992, doi: 10.1017/S0961137100001753.

[39]

C. Hohler, 'A Note on Jacobus', *Journal of the Warburg and Courtauld Institutes*, vol. 35, 1972, 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*. Tübingen: Gunter Narr Verlag, 1992.

[41]

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

[42]

H. van der Werf, *The oldest extant part music and the origin of western polyphony*. Rochester, N.Y.: The author, 1993.

[43]

K. Kulp-Hill, C. L. Scarborough, and 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*. Tempe, Arizona: Arizona Center for Medieval and Renaissance Studies, 2000.

[44]

Alfonso and Modern Humanities Research Association, Alfonso X, the learned: Cantigas de Santa Maria : an anthology, vol. MHRA critical texts. Cambridge: Modern Humanities Research Association, 2015.

[45]

Manuel Pedro Ferreira, 'UNDERSTANDING THE CANTIGAS: PRELIMINARY STEPS', [Online]. Available:
https://www.academia.edu/6569541/UNDERSTANDING_THE_CANTIGAS_PRELIMINARY_STEPS

[46]

S. Parkinson, Cobras e son: papers on the text, music, and manuscripts of the 'Cantigas de Santa Maria', vol. Legenda. Oxford: Legenda, 2000.

[47]

H. Anglés, Alfonso, and Biblioteca Central de Barcelona, La música de las Cantigas de Santa María, vol. Biblioteca Central: Publicaciones de la Sección de Música. Barcelona: Diputación Provincial de Barcelona: Biblioteca Central, 1943.

[48]

R. I. Burns, Emperor of culture: Alfonso X the Learned of Castile and his thirteenth-century Renaissance, vol. Middle Ages series. Philadelphia: University of Pennsylvania Press, 1990.

[49]

S. Parkinson, 'How to Eat a Spider. Alfonso X: Cantiga de Santa Maria 225', in Reading literature in Portuguese: commentaries in honour of Tom Earle, C. P. Alonso and S. Parkinson, Eds, London: Legenda, 2013, pp. 5-14.

[50]

S. Joseph T., "'Music and musical performance in the texts of the Cantigas de Santa Marias'", in Analizar, interpretar, hacer música: de las Cantigas de Santa María a la organología : escritos in memoriam Gerardo V. Huseby, M. Plesch, Ed., Buenos Aires,

Argentina: Gourmet Musical Editions, 2013.

[51]

J. F. O'Callaghan, *The learned king: the reign of Alfonso X of Castile*, vol. Middle Ages series. Philadelphia: University of Pennsylvania Press, 1993.

[52]

A. L. Klinck and A. M. Rasmussen, *Medieval woman's song: cross-cultural approaches*, vol. The Middle Ages series. Philadelphia, Penn: University of Pennsylvania Press, 2002.

[53]

R. L. Crocker and D. Hiley, *The Early Middle Ages to 1300*, Rev ed., vol. New Oxford history of music. Oxford: Oxford University Press, 1990.

[54]

D. Wulstan, 'The Muwašṣaḥ and Zağal Revisited', *Journal of the American Oriental Society*, vol. 102, no. 2, Apr. 1982, doi: 10.2307/602526.

[55]

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

[56]

D. Wulstan, 'A Pretty Paella: The Alfonsine *cantigas* and their Connexions with Other Repertories', *Al-Masaq*, vol. 21, no. 2, pp. 191–227, Aug. 2009, doi: 10.1080/09503110902875491.

[57]

'Cantigas de Santa Maria for Singers'. [Online]. Available: <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*, vol. 22, no. 1, pp. 139–177, 2008, [Online]. Available:
http://www.jstor.org/stable/40345545?refreqid=search%3A12ff6e269fea789fa230bdd8f81874c0&seq=1#page_scan_tab_contents

[59]

M. D. Bollo-Panadero, 'Heretics and Infidels: The _____ as Ideological Instrument of Cultural Codification', *Romance Quarterly*, vol. 55, no. 3, pp. 163–174, Jul. 2008, doi: 10.3200/RQTR.55.3.163-174.