

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 66–80 (University of Pennsylvania Press, 2002).

2.

Crocker, R. L. & Hiley, D. The Early Middle Ages to 1300. vol. *New Oxford history of music* (Oxford University Press, 1990).

3.

Hiley, D. Notation. in *Western plainchant: a handbook* 340–401 (Clarendon Press, 1993).

4.

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

5.

Huglo, M. Toward a scientific palaeography of music. in *The calligraphy of medieval music* (ed. Haines, J. D.) vol. *Musicalia Medii Aevi* 13–19 (Brepols, 2011).

6.

Treitler, L. What kind of thing is musical notation? in *Reflections on musical meaning and its representations* vol. *Musical meaning and interpretation* 107–160 (Indiana University Press, 2011).

7.

Randel, D. M. & Nadeau, N. Mozarabic chant. *Grove Music Online*.

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* 81–91 (Oxford University Press, 1954).

10.

Higini Anglès. *Hispanic Musical Culture from the 6th to the 14th Century*. *The Musical Quarterly* **26**, 494–528 (1940).

11.

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

12.

CATALUNYA, D. & GUTIÉRREZ, C. J. Mozarabic preces in Ars Nova notation: a new fourteenth-century fragment discovered in Spain. *Plainsong and Medieval Music* **22**, 153–167 (2013).

13.

Corrigan, V. Music and the pilgrimage'. in *The pilgrimage to Compostela in the Middle Ages* 43–68 (Routledge, 2000).

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, M. C. Literary Aspects of the Visigothic Liturgy'. in *Visigothic Spain: new approaches* 61–76 (Clarendon Press, 1980).

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* 157–185 (Fordham University Press, 1985).

17.

Emma Hornby/Rebecca Maloy. Music and Meaning in Old Hispanic Lenten Chants.

18.

HORNBY, E. & MALOY, R. Melodic dialects in Old Hispanic chant. *Plainsong and Medieval Music* **25**, 37–72 (2016).

19.

Hornby, E. & Maloy, R. Biblical commentary in the Old Hispanic liturgy: a Passiontide case study. *Early Music* **44**, 383–394 (2016).

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' 3-14 (Instituto Nacional de los Artes Escénicas y de la Música, 1987).

21.

THE IBERIAN PENINSULA AND THE FORMATION OF EARLY WESTERN CHANT. *Revista de Musicología* **16**, (1993).

22.

Crocker, R. L. & Hiley, D. *The Early Middle Ages to 1300*. vol. *New Oxford history of music* (Oxford University Press, 1990).

23.

Maloy, R. Old Hispanic Chant and the Early History of Plainsong. *Journal of the American Musicological Society* **67**, 1-76 (2014).

24.

Nadeau, Nils Andre. 'Pro sonorum diversitate vel novitate': The singing of scripture in the Hispano-Visigothic votive masses.

25.

PORTER, A. W. S. STUDIES IN THE MOZARABIC OFFICE. *The Journal of Theological Studies* **os-XXXV**, 266-286 (1934).

26.

Mozarabic Melodics. *Speculum* **3**, 218-238 (1928).

27.

THE OLD HISPANIC RITE AS EVIDENCE FOR THE EARLIEST FORMS OF THE WESTERN CHRISTIAN LITURGIES. *Revista de Musicología* **16**, (1993).

28.

Randel, D. M. 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* **30**, 105-175 (2011).

30.

The Gregorian Antiphony of Silos and the Spanish Melody of the Lamentations. *Speculum* **5**, 306-324 (1930).

31.

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

32.

Zapke, S., Santos, M. J. A., & 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* **26**, 494–528 (1940).

36.

Sarah, F. "Early Polyphony". in *The Early Middle Ages to 1300* vol. *New Oxford history of music* (Oxford University Press, 1990).

37.

Sarah Fuller. An Anonymous Treatise 'Dictus de Sancto Martiale': A New Source for Cistercian Music Theory. *Musica Disciplina* **31**, 5–30 (1977).

38.

Hiley, D. Two unnoticed pieces of medieval polyphony. *Plainsong and Medieval Music* **1**, (1992).

39.

Hohler, C. A Note on Jacobus. *Journal of the Warburg and Courtauld Institutes* **35**, (1972).

40.

Colloquium on The Codex Calixtinus and the Shrine of St. James. *The Codex Calixtinus and the Shrine of St. James*. vol. *Jakobus-Studien* (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, C. L., & 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 (Modern Humanities Research Association, 2015).

45.

Manuel Pedro Ferreira. 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, R. I. 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 Reading literature in Portuguese: commentaries in honour of Tom Earle (eds. Alonso, C. P. & Parkinson, S.) 5-14 (Legenda, 2013).

50.

Joseph T., S. "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 (ed. Plesch, M.) (Gourmet Musical Editions, 2013).

51.

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

52.

Klinck, A. L. & Rasmussen, A. M. Medieval woman's song: cross-cultural approaches. vol. The Middle Ages series (University of Pennsylvania Press, 2002).

53.

Crocker, R. L. & Hiley, D. The Early Middle Ages to 1300. vol. New Oxford history of music (Oxford University Press, 1990).

54.

Wulstan, D. The Muwaššaḥ and Zağal Revisited. Journal of the American Oriental Society **102**, (1982).

55.

Flory, D. A. 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* **21**, 191–227 (2009).

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* **22**, 139–177 (2008).

59.

Bollo-Panadero, M. D. Heretics and Infidels: The as Ideological Instrument of Cultural Codification. *Romance Quarterly* **55**, 163–174 (2008).