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Medieval Coding of Sacred Content

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Medieval Coding of Sacred Content

Medieval Coding of Sacred Content Annotated Bibliography

Journal Articles

Brockett, Clyde. "A Comparison of the Five Monochords of Guido of Arezzo." *Current Musicology* no. 32 (1981): 29.

This article speaks about the acoustic mechanism called the monochord used by Guido d'Arezzo. It explains in text and illustration how Guido would divide the string to produce the different pitches of the scale. It then compares the different Monochords and how they were used and how Guido dealt with and overcame the challenges that arose. This article serves to show the scientific aptitude and discipline that Guido d'Arezzo needed to develop and understand acoustics. The article demonstrates how musical notation is a function of and is itself technology. Understanding and utilizing technology helps to code a more descriptive musical experience.

Dumitrescu, Theodor. "The Renaissance Reform of Medieval Music Theory: Guido of Arezzo between Myth and History." *Early Music History* 30 (2011): 270-79.

NA

Evans, Lee. "Perspectives--Music Notation: A Brief Look at Its Historical Evolution." *Clavier Companion* 8, no. 4 (2016): 52-54.

This article is a brief overview on the earliest development of musical notation. The article covers how the main developments of music notation including, neumes, the musical staff, note and rest duration, and sub-division. It credits the individuals responsible for the developments while giving basic context for their development. Much like a dictionary article, this article is a good starting point for research on the origins of musical notation.

Koter, Darja. "Musical Symbols: The Symbiosis of Religious and Secular Themes in Art Heritage." *Muzikoloski Zbornik* 50, no. 2 (2014): 299-308.

NA

Martinez-Gollner, Marie Louise. "Mode and Change of Mode in the 13th-century Motet." *Anuario Musical* 52 (1997): 3-14.

NA

Moll, Kevin N. "The Renaissance Reform of Medieval Music Theory: Guido of Arezzo between Myth and History." *Plainsong and Medieval Music* 20, no. 1 (2011): 81-85.

This is a review of an article on medieval music theory. It provides historical context on the research that has been done previously and shows how and why this article is different and important. As this article presents an argument to established research, the reviewer shows a balance of optimism for the direction of this research but also pointing out the deficiencies. This article provides good analysis on Guido d'Arezzo and the development of music notation.

Poterack, Kurt. "Musical Instruments and the Mass." *Sacred Music* 136, no. 4 (2009): 76-77.

This article seeks to start a conversation on the appropriateness of instruments for mass. It compares the importance of the organ to Gregorian Chant within the context of the Roman Rite. It mentions how other instruments can be used but only if they preserve the "dignity of the temple". It identifies these instruments as dignified and asks readers to distinguish between their own musical preferences and what pays respect to the temple. This article demonstrates the changing ideas of sacred instrumentation in musical coding.

Snyder, John L. "*The Renaissance Reform of Medieval Music Theory: Guido of Arezzo between Myth and History* (review)." *Notes* 67, no. 4 (2011): 732-36.

This article is a descriptive review of a book on medieval music theory. The author provides analysis through each chapter of the book. He describes how the author lays out the disagreements and seeks to prove resolution. The author provides insight into what they appreciate about the authors work and also some slight criticisms. It is a thorough review that provides ample information on the book and its subject matter. This article relates to Guido d'Arezzo and his developments in musical notation.

Strayer, Hope R. "From Neumes to Notes: The Evolution of Music Notation." *Musical Offerings* 4, no. 1 (2013): 1-14.

This article seeks to dispel the notion that early music notation is simplistic and vague even though it can be easily interpreted that way by modern standards. It focuses on the development of Western diastematic music notation and how it was intrinsically linked to the oral tradition. Musical notation devices worked to supplement the oral tradition. This article demonstrates that early notation served its intended purpose and relates to my topic by illustrating a focus of early music notation as coding the sacred experience.

Van Der Werf, Hendrik, and John Caldwell. "The Oldest Extant Part Music and the Origin of Western Polyphony." *Music & Letters* 77, no. 2 (1996): 321-26.

NA

"Musical Notation." *The Musical Visitor, a Magazine of Musical Literature and Music* 25, no. 7 (1896): 179.

This is a historic article on musical notation from the late 19th century. It provides basic information on the developments of musical notation as was known at this time. It provides visual illustrations as supplementation as it shows developments of neumes, staves, and note values. It provides just enough detail for a music scholar of that day to have a general understanding of how music developed. This article applies to my research of music notation but is also an interesting case study in how our understanding of the subject has evolved.