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Romana Ribić

**Džeremi Judkin : Muzika u srednjovekovnoj Evropi
(Jeremy Yudkin: Music in Medieval Europe),
translated from English by Ivana Perković, Belgrade, Klio, 2003
(687 pages, 95 musical examples, 68 illustrations)**

*Muzika u srednjovekovnoj Evropi (Music in Medieval Europe)*¹ is another work by author Jeremy Yudkin² and a noteworthy undertaking of the publishing house *Klio* (Collection *Ars Musica*).

This study of Yudkin's stands out among the relatively small number of translated books in our country which discuss medieval music³. It is historical-analytical in character and deals exclusively with the music culture of the Middle Ages of Western Europe. The tradition of the Eastern ritual is deliberately left out. In his own words, Yudkin aimed the study at a wider audience. Given the conservative approach in teaching when it comes to the Middle Ages, he tried to "moderate" his manner of studying and make it more accessible to students. His presentation is very clear and precise and characterized by a gradual introduction into the subject matter. Different shapes and forms are always supported by diverse musical examples, "rather than expecting readers (and teachers) to hunt down elusive editions and rare publications" (p. 8).

The book consists of 687 pages in all, sectioned into a preface (pp. 7-10), the main body of work (11-647) and technical appendices in the form of a discography with a list of musical examples (648-661), bibliographical notes (662-673) and an index of names and terms (674-681). It is divided into thirteen chapters with subchapters.⁴ Each chapter has a summary.⁵ In addition to an abundance of musical examples,

¹ Jeremy Yudkin, *Music in Medieval Europe*, Englewood Cliffs (New Jersey), Prentice Hall, 1989 (2. ed. 1991), XXI+612pp.

² The author is a professor at Boston University. He is a guest lecturer at Harvard and at the Ecole Normale Supérieure in Paris. He is an expert in the field of music theory. His interests are very broad and range from music of the medieval period to jazz. In addition to original works – *Understanding Music* (1st edition 1996; 2nd edition 1999; 3rd edition 2002; 4th edition 2005), *Discover Music with CD* (2004) – he also published the following translations – *Johannes Thomas Freig (1543-1583): Paedagogus. The chapter on music : 1582* (1983), *The music treatise of Anonymous IV : a new translation* (1985), *De musica mensurata : the Anonymous of St. Emmeram* (1990) – as well as numerous articles referring to music of the Middle Ages (in the magazines *Musica disciplina*, *Musicological Studies and Documents*, *Journal of Musicology*, *Music and Letters*, *Musical Quarterly*).

³ Cf. Džerald Abraham, *Oksfordska istorija muzike*, part I, translated by Miloš Zatkalik, Belgrade, Klio, 2001, 331 pp.; Jevgenij Hercman, *Vizantijska nauka o muzici*, Belgrade, Klio, 2004, 370 pp.

⁴ Chapters: *Srednji vek (The Middle Ages)* (11-29), *Tradicija antičke teorije (The Theoretical Tradition of Antiquity)* (30-43), *Koral i liturgija (Chant and Liturgy)* (44-93), *Misa (The Mass)* (94-149), *Dnevne službe (The Office)* (150-216), *900-1200: Latinska tradicija (900-1200: The Latin Tradition)* (217-266), *Svetovna tradicija: 1000-1300. (The Vernacular Tradition: 1000-1300)* (267-354), *Rano višeglasje (Early Polyphony)* (355-376), *Nova muzika Pariza (The New Music of Paris)* (377-458), *Intrumentalna muzika do 1300. (Instrumental Music to 1300)* (459-483), *XIV vek u Francuskoj (The Fourteenth Century in France)* (484-553), *XIV vek u Italiji (The Fourteenth Century in Italy)* (554-599), "Savršena lepota" ("Perfect Beauty") (600-647).

mostly provided in their entirety and supported by sound examples in discographical notes,⁶ the study also features numerous illustrations in the form of facsimiles of manuscripts and reproductions or representations of singers or players on different instruments. The bibliography is selective and gives a list of important titles.⁷ Ivana Perković's translation has been done very expertly and properly and it is filled with precious and measured modifications.⁸

Believing that musicians mostly are not very well-informed about the music culture of the Middle Ages, because the material is not easily accessible and numerous manuscripts have been irretrievably lost, Yudkin transcribed most of the musical examples himself from previously published standard editions of different authors, respecting the irregular and inconsistent medieval orthography. He himself translated the textual originals from Latin, Old French and German into English, by his own admission, avoiding archaisms.⁹

“When were the Middle Ages and what were they in the middle of?” the author wonders (p. 11). Although the catalogue description of the Library of Congress in Washington, D.C., gives the following as the subject entry: Music – Europe – 500-1400 – History and Criticism, Yudkin begins the periodization of the Middle Ages from the year 400. “Music was of rare occurrence, and each sound had import” (28). Proceeding from Boethius' (Anicinus Manlius Torquatus Severinus Boethius, c. 475-525) *The Principles of Music (De Institutione Musica)*, in which musicians are classified along the lines of performer – composer – listener, Yudkin considers that the true musician was the educated listener who had “sufficient understanding of the structure and nature of music to judge what he was hearing” (38).

The author in particular points out two important changes which took place during the 13th century: the shift in interest from liturgical music to secular themes and the condensation of forms from large works to short pieces. As one of the more important conclusions he singles out the fact that the modern age began with the development of notation, which was no longer just a reminder but rather provided sufficient information for the very procedure of performing by its own graphic representation.

Without disregarding instrumental music, he places it on a highly professional level, not failing to point to the ambivalent attitude towards performers. Although the best “highly skilled” musicians were much

⁵ At the end of the 3rd, 7th, 9th and 11th chapters there are additional explanations about the transcription into a contemporary form of notation, as well as notes concerning the manner of performing.

⁶ Two audio cassettes (1988) with selected sound examples which correspond to the musical examples from the book were not included in the translation as accompanying material.

⁷ The bibliographical and discographical notes are classified according to chapters – in the original edition they are at the end of each individual chapter, whereas in the translation – they are at the end of the book. We feel that it would have been more systematic and practical if the arrangement of the material from the original had been adopted.

⁸ We feel obliged, however, to point to two errors made by the publisher. Namely, on the parallel title page of the translation the last name Yudkin is misspelled (Judkin, instead of Yudkin). Furthermore, in the index of names St. Augustine has been omitted.

⁹ In the edition in the Serbian language, the translator consulted Ljiljana Matić for examples transcribed from Old French into Serbian.

in demand, as a group they were considered to be lower class. That is why for the most part only liturgical music was written down, because the work of transcribing onto parchment was too painstaking and time-consuming to be applied to an element of entertainment, which is what instrumental music was considered to be.

In the last chapter, “*Perfect Beauty*”, the author points to a fusing of styles. On the basis of French fixed form and Italian lyricism, a new, international style was created, which may be observed in the music of Johannes Ciconia (1370-1412), the most distinguished and most prolific composer of the late 14th and early 15th centuries. His production is a synthesis of French and Italian styles from the beginning of the 15th century, marking the end of one period and the beginning of another in the history of Western music. Yudkin believes that the Middle Ages ended with the death of Ciconia.

Describing medieval music as very beautiful and agreeable, enriched by an extremely diverse repertoire, Yudkin stresses that it contains “an abundance of spiritual, intellectual, and emotional satisfaction, while at the same time posing tremendous challenges and offering tremendous rewards to performers and audiences alike”. Obviously feeling a special affinity for the music of the Middle Ages, the author ends his study by saying that music of this period stimulates the intellect, satisfies the emotions, offers a range of artistic achievement and represents “the richest and the most diverse legacy of our musical heritage” (647).

It only remains for us to point out the multiple benefits of such a study and the need to publish more works that would deal in a general manner with other periods in the history of both Western and Eastern European music. We can only hope that the publishing house *Klio* will have an ear for this so, as they have had in the past.

Translated by Jelena Nikezić