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*Music theory and literary writings in a pedagogical context in the Middle Ages*

This project focuses on music pedagogy and its diffusion in monastic settings in southern Italy during the Middle Ages and compares music theory manuscripts and some literary texts with music notation in manuscripts from southern Italy. Sources for this project are manuscripts from Montecassino, such as *Biblioteca dell'Abbazia, 318* (henceforth MC 318), and Naples, especially those from the library of San Giovanni a Carbonara.

The purpose of this study is to present the ways in which music pedagogy is documented in musical and non-musical manuscripts redacted in the region between the late tenth and early twelfth century. The Abbey of Montecassino, the motherhouse of the Benedictine order, has been a center of knowledge, education, and cultural exchange for over a millennium. Constantine was an important figure at the Abbey because of the many medical treatises he translated from Arabic to Latin during his time there, which revolutionized medicine in Western Europe. The scribes of Montecassino working with Constantine copied texts of a wide variety of subjects known as the *artes*, including medicine, music, martyrologies, and art. Constantine's presence at the Abbey in the late eleventh century confirms the important cultural exchanges that took place; the scribe working on MC 318 during the same time was trained in southern Italy before coming to the Abbey and his work offers a unique perspective on the role of music in the pedagogical program at Montecassino and the interconnections with other areas of medieval Europe.

In order to place MC 318 in its broader cultural context, this project will also look at other manuscripts that were produced in the region that can be considered under similar critical lenses. Although founded at a much later time than Montecassino, the monastery of San Giovanni a Carbonara is an important center of knowledge after the fifteenth century that once housed an impressive library collection with books of outstanding values, some dating back to the fifth century and many containing music. Among this extraordinary collection there are two books displaying how music could have been used in a pedagogical setting in the tenth and eleventh centuries. The manuscripts, now at the Biblioteca Nazionale in Naples, contain classical literary works, such as *Aeneid* and *Metamorphoses*, in which the passages of highest pathos were provided with musical notation (neumes). Because students did not have their own manuscripts, learning mostly took place through hearing and reciting. Thus, neumes within the text and in the margins would have been sung by students in a group as a way of learning through performance. This is confirmed also by other aspects, such as visual markings, rubrics, illuminations, and the general layout. These manuscripts reveal that music was an integral part of pedagogy and the unique connections between music and literature in the medieval classroom.

This investigation will give a more complete understanding of the development and circulation of music pedagogy in a monastic setting further elucidating how knowledge traveled across southern Italy.