

Unanswered questions in Renaissance theory

Martin Ham: The Meaning of Tripla (Part 2): Tripla and Sesquialtera in Performance (to ca. 1560)

The issue of the relationship between duple and triple time is one that continues to present difficulties for both performers and musicologists. At the Utrecht 2009 med-ren conference, I discussed the German and French theorists' use of the terms tripla, sesquialtera and hemiola to ca. 1560, and concluded that, far from advocating the tripla performance of sesquialtera (a common interpretation), they had redefined the term to mean a simultaneous sesquialtera proportion. Besides the theoretical discussion, arguments based on the evidence of the musical sources have been put forward for alternative performance methods to those suggested by a literal reading of the notation. This paper will focus on re-evaluating the evidence of the music sources up to a similar date, to see to what degree my interpretation of the theoretical viewpoint is supported or amended by those sources. It will include discussion of the difference between vocal and instrumental sources, little noticed aspects of tablature, the performance of major sesquialtera under integral signs, and consideration of some indications of alternative performance methods. It will suggest that the evidence of the music sources very largely supports the interpretation of the theoretical sources already presented, except that different criteria applied to instrumental performance. It will conclude that the widely held view that the performance of the ternary proportions was confused and subject to considerable variation is difficult to sustain for the period in question.

Richard Parncutt: Historical origins of major-minor tonality: A psychological approach

Major-minor tonality became the dominant musical pitch structure in the 17th Century. For most music and most people in the West (and more recently in non-Western cultures), MmT has maintained that dominance ever since - a remarkable observation, given the tonal diversity of 20th-Century musics. The circumstances under which MmT "emerged" during the Renaissance (and what exactly that means) have always been disputed. Here, I assume that major and minor triads are fundamental to MmT. Sonorities containing a perfect fifth and major or minor third above the bass became increasingly prevalent in the late Middle Ages and Renaissance. Presumably, listeners and performers gradually learned to appreciate the perceptual fusion and lack of roughness of such sonorities, leading to a new Western concept of consonance and dissonance. As such sonorities increasingly appeared at the end of phrases in the 16th and 17th Centuries, cadential voice leading increasingly tended towards the still-familiar clichés of MmT. I will show that, at the same time, the chroma prevalence profile (i.e. how often each pitch class was sounded) approached the pitch salience profile of the tonic triad (the probability that each pitch class will be perceived as a pitch within the triad, which depends on the number, audibility and position of approximately harmonic partials above it). These two profiles also approached, and presumably determined, profiles of the relative stability of pitch classes relative to the tonic (Carol Krumhansl's well-known key profiles). These claims are supported by convergent evidence from three disciplines: the history of syntax (increasing prevalence of 5/3 sonorities at any position versus at phrase endings in the 14th-16th Centuries), the history of theory (emergence of concepts of triad, root and inversion in the 17th Century), and the cognitive psychology of MmT (a central topic in music psychology). It may now be possible to shed new light on the old riddle of MmT's nature and origins by an interdisciplinary approach that combines and balances contributions from humanities and sciences.

The reception of early English music

David Fallows: Ways of judging importance and influence

A simple count of the number of sources reveals that the most copied songs of the 1420s and 1430s were by Binchois. As a result of sources newly discovered over the past ten years or so, John Bedyngham is without challenge the leader during the 1440s. How far is this a true reflection of the musical currents in decades during which Du Fay is for us the unchallenged leader? Are there helpful uses of such statistics? And if those figures do reflect historical reality, how is it that Bedyngham has been completely marginalized?

Lisa Colton: ‘No rude attempt at Vocal Harmony’: Sumer is icumen in and the canon of English music

The history of medieval English music is often dominated by laments as to its status as ‘fragmentary’ and ‘anonymous’, a poor cousin to the music of the European mainland. In contrast, French and Italian composers such as Guillaume de Machaut and Francesco Landini have offered historians more recognisable characteristics of greatness, measured against the canonic ideal of creative genius, and such composers have therefore been free from the potential criticism that their music was purely ‘functional’. If one piece of music has bucked this trend, it is *Sumer is icumen in*, a round for performance by up to four voices over a two-part pes, which has attracted a level and volume of criticism unparalleled in other English pieces since its first description in print in c. 1709. Arguably, its favour within musical discourse can be accounted for not only because of its unique musical structure, but also because commentators have approached it as a pivotal ‘work of art’ in the canon of English music; in W. S. Rockstro’s words, ‘the “Reading Rota” is no rude attempt at Vocal Harmony. It is a regular Composition’ (1890). The examination of writings about this song reveals ways in which each new generation has sought to depict medieval English music within the prevailing cultural aesthetic of its age. This paper will consider how concentration on *Sumer is icumen in* has distorted both the understanding of English musical history, and of the piece itself, over the past 300 years.

Helen Deeming: ‘Boni cantores erant in Anglia’: on the creation and reception of thirteenth-century English music

The history of thirteenth-century English music has been written around works rather than composers, because of the total anonymity of the music that survives. This historiographical tendency has drawn certain works into the forefront of discussion, whilst neglecting various forms of evidence that speak of, and sometimes name, those involved in music-making. This paper assesses the evidence for the individuals who made music in thirteenth-century England, exploring the manner in which they achieved renown in their own day, and – if at all – in more recent historiography. It argues that the spotlight shone on the composers active in Paris at the start of the century has cast a shadow over their English counterparts, and that disciplinary and even nationalist yearnings for particular kinds of evidence have distorted the interpretation of this period of English music history.

Music and publishing in Counter-Reformation Rome

Christian Thomas Leitmeir: Madrigals as Catalyst and Inspiration for Church Music Reform

While medievalists have long embraced and cherished the blurring of boundaries between the Sacred and the Secular, historians of the early modern period maintain a strict divide between the two spheres. At a first glance, the reforms and reformation of both within the Catholic

church and the newly formed Protestant churches seem to support this view, since the purification of ritual and beliefs from contamination with secular and improper material were at the top of the agenda of reformers whatever religious camp they belonged to. On closer examination, however, it turns out that the barriers, construed by 16th-century reformers or modern scholars, were far from impenetrable. On the contrary, the 'new' church music that grew out of ecclesiastical reforms took occasionally even its inspiration from contemporary secular music of the time. It is not without irony that certain secular genres happened to meet the new benchmarks (such as intelligibility of the words) already – and often to a higher degree than their sacred counterparts. My paper will focus on the role played by the madrigal within the development of 'reform' church music in the later 16th century. Its pivotal function has hitherto remained unnoticed, since an osmotic process from secular to secular seemed irreconcilable with the tone and content of official legislation. Nonetheless, on a practical level the development of a reform idiom fell largely to composers who were distinguished madrigalists themselves (Lasso, Palestrina, Ruffo) or who willingly adopted stylistic features of the madrigal for their sacred works.

Esperanza Rodríguez-García: Portraying oneself as a progressive composer: Sebastián Raval's first book of motets

Sebastián Raval's *Motectorum quinque vocum ... liber primus* was issued in 1593 in Rome. This was Raval's very first publication, revealing his eagerness to make a strong first impression. To this end, he gathered a distinctive collection of motets, ranging from a sixteen-voice unison canon to a four equal-voice piece made out of repeated canonic patterns, including a virtually homophonic composition with chromatic steps and a polychoral piece in concertato style. The language is equally idiosyncratic, accidentalism being its most characteristic trait. The accumulation of learned devices is especially noteworthy when compared with the rest of Raval's output, which is more restrained in scope. The music was probably composed in 1592. At the time, Raval was in the service of the Duke of Urbino, Francesco Maria II della Rovere, though he spent part of that year in Rome. There he received the patronage of Cardinal Alessandro Montalto, to whom the book was dedicated. This paper seeks to examine Raval's book of motets in the light of the influence exerted by the avant-garde court of Cardinal Montalto. The possibility that the book was designed as Raval's presentation for prospective jobs cannot be ruled out. However, in this paper, I will argue that the accumulation of such learned devices suggests Raval's attempt to portray himself before his patron as an accomplished and progressive composer.

Mitchell P. Brauner: The Parvus Publishing Company: Publishing Music by Manuscript and Print in Sixteenth-Century Rome

The number of single-composer manuscripts from sixteenth-century Rome produced at the behest of composers is unusually large and significant. Some of these represent what Harold Love (*The Culture and Commerce of Texts*) and others have called scribal publication; while others demonstrate a composer wishing to ingratiate himself with his patron and aggrandize his status as a composer in the papal chapel. This study outlines manuscript publishing projects by Costanzo Festa and Giovanni Pierluigi da Palestrina (and others) and contrasts them to the production of single-composer manuscript collections with dedications. It will demonstrate how manuscript publishing parallels the production of composer-instigated printed publications by these same composers, and others in the same milieu. Among the issues addressed are the relationships between the composers, scribes and printers, and the success or failure of these methods of distribution.

Chant repertoires and transmission

Olivier Cullin: Carthusian chant in the Gregorian world

Specific characteristics of Carthusian liturgy are today quite well-known. Born in the area of Lyon and Dauphine mountains, the Carthusian rite adopts most of their local specificities. However, Gregorian chant has its own story and in this way, Carthusian chant reveals its original place informing us of what was the chant in this area in the earlier decades of the XIIth century. Considering melodic tunes, ornamental adaptations and modal atavisms, Carthusian chant inscribes a significant page of liturgical music showing us how a “new” tradition can be established.

Henry Parkes: East Frankish chant composition outside St Gall: the evidence of Mainz

The scriptorium at St Alban's, Mainz, famously credited with the production of the so-called *Pontifical Romano-Germanique* in the mid-tenth century, is also thought to have been the place of creation of two musical manuscripts which survive from the same period: Vienna, Österreichische Nationalbibliothek 1888 and London, British Library Add. 19768. One is a combined *rituale*, processional and liturgical repository, and the other a troper and sequentiary. Despite their differences in appearance and palaeography, the two manuscripts share a large amount of musical material. Among these concordances are a small number of relatively local, East Frankish compositions. The earliest sources of one chant, the Kyrie trope ‘O theos’, are restricted to Mainz, Reichenau (Bamberg Lit. 5) and Regensburg (Bamberg Lit. 6). Interestingly, the two Mainz versions differ significantly, reflecting wider, hitherto unnoticed patterns of variation between these two sources. This paper considers the evidence of ‘O theos’, and its implications for liturgico-musical traditions at Mainz in the tenth century. It will challenge the proposed kinship between Vienna 1888 and London 19768, and consider the implications for wider liturgical narratives involving Mainz. Meanwhile, drawing on the wider core of shared Mainz-Reichenau-Regensburg chants, and the apparent concentration of Greek troping practices in this locality, it will attempt to assess the significance of a small repertory of East Frankish chants apparently untouched by the dominant St Gall tradition.

Gábor Kiss: Spontaneity or consciousness? Late-medieval approaches to the differences of the liturgical repertoires

The comparative examination of the different traditions and the interrelationship between them is one of the main subject of musical mediaevistics. This objective oriented approach must not neglect the subjective side of the question. Whether contemporary participants of the traditions approached their liturgical repertory in an essentially practical way or to what extent they were aware of its characteristics in relation to other repertoires. Apparently the most telling evidences to answer such questions are the textual comments or commentaries referring to the usage of the liturgical material either in evidently textual sources (like ordinals) or textual information inserted in liturgical books (i.e. rubrics). Beside their practical phraseology these commentaries sometimes explicitly refer to the traditional aspect when using self-consciously such formulae as e.g. *secundum consuetudinem Strigoniensis*, *more ecclesiae Romanae*, etc., or apparently refer to the putative origin of a custom or a melody. However, such information need to be checked carefully whether they agree with the reality from a modern perspective or they can only be properly interpreted in a medieval context. Though less explicit but equally important evidences of medieval consciousness can be gathered from the repertory itself. We know many cases where alternative melodies were recorded for definite liturgical occasions. Generally they represent different uses and indicate that the scribe or compiler must have been aware of concurrent traditional customs. The most informative examples belong to situations where later interventions were required to

make the basic repertory of a manuscript suitable for the actual liturgical practice. In these cases either new rubrics, modifications of the melodies or marginal additions express knowledge about traditional differences. The paper discusses these questions on a general level illustrating them by selected textual as well as musical examples mainly from the Central European Mass repertory.

Secular music in sixteenth-century Italy

Cathy Ann Elias: *Glorious Days and Marvelous Nights: Musical Performances in the Works of Costo, Cattaneo, Fortini, and Aretino*

Informal music making by amateurs was perhaps the most common way secular music was performed during the Renaissance, but information in musical sources is often incomplete and scarce. Descriptions of musical performances from Cinquecento novella writers, although fictitious, give us another glimpse into the idolized musical world of well-bred amateurs. A look at several Italian writers not often included in musical discussions, from different regions and cities in the peninsula, reinforce and sharpen our notions of performance practice. They suggest a continuous tradition of both performance of written pieces and improvisation by amateurs in informal settings, where the combination of instruments and voices was determined by what was available, rather than being the result of careful planning. These authors also indicate that it was more common to include instruments when performing vocal music, especially madrigals, than to leave them out, and that the style that we now call “solo madrigal” has earlier origins than generally thought. As musical styles change, performance practices may change too, but the use of instruments and the freedom to substitute voices by them reoccurs as a standard practice through these literary sources that span temporal and geographical boundaries. These authors provide a rich variety of examples illustrating madrigal performances: (1) They were sung a cappella, (2) they were performed with instruments doubling the vocal parts, (3) performers sang some of the parts using instruments for the remaining ones, and (4) soloists sang the top voice with instrumental accompaniment. Also there are examples of improvisatory performances including musical competitions consisting of dialogues sung to improvised music, or possibly formulaic patterns, such as the Petrucci-type models. Works of imaginary fiction are an important complement to traditional sources for performance practice and remain a rich area for further exploration.

Paul Schleuse: *Balla la mona e salta il babuino: Performing Obscenity in a Sixteenth-Century Musical Dialogue*

Although the role of erotic imagery in the Italian madrigal has long been recognized, less attention has been paid to settings of more explicitly obscene texts. This paper examines Orazio Vecchi's musical dialogue *Tich toch—Ch'è quel?* (1590) in the light of treatments of obscenity in contemporary literature, theatre, and visual art. The piece superficially resembles the representations of commedia dell'arte performances in Vecchi's *L'Amfiparnaso* (1594), but it ends with a comic zanni and his wife presenting an animal act featuring a “dancing monkey” and a “leaping baboon,” equivocal language suggesting their performance of an exhibitionistic sex show. The literal reading of this text locates the dialogue not within the commedia style, but rather in the tradition of mountebank street theatre described by Vecchi's contemporaries Tomaso Garzoni and Fynes Moryson. Both these accounts and images of commedia scenes confirm, however, that even obscene theatre eschewed explicit nudity. Vecchi's implied sex scene derives more from the language of Aretino's *Ragionamenti* and imagery like Giulio Romano's *I modi*, and all share common devices to distance performers and storytellers from their fictive subjects. As Vecchi's musical setting progresses the texture changes from antiphonal alternation for the dialogue to an ambiguous tutti precisely where the

text switches to describing the action rather than giving voice to the characters. The music shifts simultaneously to a vigorous triple-meter dance that evokes the imagined performers' exposed (yet invisible) bodies rather than their voices. Singers could thus partake in the song's obscenity without implicating themselves in it.

Daniel Donnelly: Singing Ariosto Writing Orlando Reading Medoro: Counterpoint and Layered Narrative in Nasco's and Ruffo's "Liete Piante"

In a previous paper I proposed various kinds of "contrapuntal glossing" as a way for cinquecento composers to participate musically in the literary discourse of the academies, particularly with regard to the representation of individual characters' psychological states and the explication of imagery and allusion. In this paper I intend to carry this analysis a step farther by showing how composers can respond to complex issues of narrative voice and framing through their musical *lezioni*. Jan Nasco's and Vincenzo Ruffo's settings of "Liete piante," both likely performed at the Accademia filarmonica, show two different approaches to the realisation of a complex passage in Ariosto's *Orlando furioso* wherein the titular character reads and responds to a written account of Angelica's betrayal with Medoro. Setting such a text musically provides the composer with an interesting dilemma with regard to narrative voice and perspective: although these words are Medoro's, we come to know them through Orlando's subjective experience of reading them as described by the poet. It is thus up to the composer to decide how to present the text's varying narrative levels in the polyphony: he can choose to speak through Medoro's experience in writing the words, Orlando's experience in reading them, or some mixture of these two voices. Nasco's multi-layered reading of "Liete piante" deftly uses shifting modal planes to represent Ariosto's narration of Orlando's reading of Medoro's inscription, while Ruffo's setting seems to focus more expressly on Orlando's subjective experience reading about the tryst.

Burgundian chansons and their sources
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Peter Woetmann Christoffersen: Busnoys in the hands of music scribes

Busnoys' famous bergerette "Ja que lui ne s'i actende" appears in four of the so-called Loire Valley Chansonniers dating from around 1470. The scribe of the Dijon Chansonnier made two of the versions, and he changed his mind about its key signatures after getting to know the Laborde version. At first he like the Wolfenbüttel scribe copied the song without any key signatures, but later he followed the Laborde scribe – both of them probably worried by the diminished fifths – in adding flats to the lower voices in the Copenhagen Chansonnier, but still using his original exemplar. At the same time the Dijon scribe added an anonymous song modelled on "Ja que lui ne" to the Laborde Chansonnier, "La pourveance de mon cueur". This song quotes the start of Busnoys' contratenor and duplicates the hexachordal roles of the lower voices – it may be a sort of reponce – and it is notated without key signatures in the upper voices and a signature of two flats in the contratenor. This case story exemplifies the insecurity of the music scribes regarding the application of key signatures and their prescriptive significance, especially in connection with partial signatures. This uncertainty applies to many chansons, and is highlighted by a current online project, which presents the songs in the different sources as independent performances instead of trying to trace an eventual "original" version. Its first stage (the edition of the Copenhagen Chansonnier, MS Thott 291 8^o of the Royal Library, Copenhagen) is near completion, see further <http://chansonniers.pwch.dk/>.

Astrid Opitz: Mode in Burgundian chanson

Mode in polyphony is a highly debated issue among today's musicologists. The first historical treatise explicitly written concerning this topic is the *Liber de natura et proprietate tonorum* by Johannes Tinctoris (1476). It is not clear though, which role mode actually played in polyphonic composition even before this treatise, especially in a repertory like the Burgundian chanson that is not bound to mode by a *cantus firmus*. As Tinctoris' pseudo-classic view often fails in practice I would like to suggest quite a different concept of mode that is inherent in practice. In this concept mode does not work as a closed system but serves as an open model for improvisation and composition. In my opinion, the Burgundian chanson is deeply influenced by modal melodic formulas transmitted by the tradition of plainchant. Though recognized by the early theory of mode, these formulas went to the background of music examples in later treatises. Even in Tinctoris' pseudo-classic treatise his newly composed examples tell something about this open modality where the text does not. Following an approach of Bernhard Meier which is restricted to the chansons of the manuscript Porto 714 I will show that traditional modal formulas are used in Burgundian chanson in general. But there is more to it than the characteristics of melodic lines: Certain contrapuntal relationships and harmonies are preferred in chansons presenting the same mode. My aim is to give a different, more practically orientated view of mode and to explore its typical appearance in Burgundian chanson.

Carlo Bosi: The Transmission and Circulation of 'Monophonic' Tunes in Late 15th-Century Italian Sources of Secular Polyphony: A Preliminary Assessment

Art music of the late 15th century witnesses a growing usage of melodic fragments or even entire melodies whose origin can hardly be situated within the courtly or ecclesiastical realms. These tunes are indifferently employed in the domains of secular song genres (the *formes fixes* of the Franco-Burgundian chanson, such as *rondeau*, *ballade*, and *virelai*) and church polyphonic tradition (mass and motet in the main). Whereas at least some of these tunes may be of 'popular' origin, the use of the term 'popular' in this context may be objectionable, since polyphonic elaborations of monophonic tunes could potentially reveal themselves as nothing more than crafty reworkings of favourite *aeri*. And if we turn to contemporary literary theoretical sources, we may notice that the conceptual distinction between what we would nowadays call 'popular' and courtly music was only made apparent by the opposition of *rustique* vs. *musicale*. Of considerable interest is the fact that a great many of these ditties are to be found in Italian sources. Whilst this may at least partially reflect the vagaries of source transmission and the scarcity of Northern European sources for the late 15th century, it is a situation which commands our attention and which may point to interactions between Northern composers and Italian cultural milieus in the late Middle Ages. In this presentation we shall try to evaluate the extent of this circulation, focussing in particular on concordances, and providing a preliminary picture of source transmission.

Medieval notation in theory and practice

Ulrike Hascher-Burger: Notation in Medingen Manuscripts II: Staff notation, staffless notation and their relationship in late medieval prayer-books of Medingen nunnery

At MedRen09 in Utrecht I have presented some staffless notation in late medieval prayer-books from a Northern German nunnery, Medingen, and its presumptive function. In the same prayer-books staff notation can be found as well, although much less than staffless notation. From 32 late medieval manuscripts from Medingen nunnery, only nine have notation on staves. Five of them are liturgical, that means, they probably have been used during the divine office. They are written throughout in staff notation, the usual notation for liturgical

manuscripts at this time. But there are four prayer-books which include some leaves with staff notation as well, although they contain mostly staffless notation. The staff notation of those prayer-books will be investigated in respect of music repertory, codicological and paleographical aspects, the relation to staffless notation, and its function, in order to get a more detailed view on the use of music in those books, the function of the prayer-books and the relation between two kinds of notation used parallel to each other in the same manuscript.

Miriam Wendling: Neumes in thirteenth-century Bamberg

The Cathedral of Bamberg, like some others in its geographic neighbourhood of southern Germany, Austria, and Switzerland, held on to neume notations in the *campo aperto* well after other parts of western Europe had converted notations on lines. The continued practice in Bamberg does not appear to have been the result of frugality of parchment, nor was it for lack of knowledge of notations on lines. Rather, it shows continued use of a notation that, for those accustomed to using it in the Cathedral, had remained a fully functional and adequate notation. Thus, a change from the system of neumes in the *campo aperto* that had settled into common use in the middle of the twelfth century, to neumes on lines immediately raises the question of, 'why?' This transition to neumes on lines is first seen among surviving manuscripts from the Cathedral in a Gradual and an Antiphoner copied locally late in the thirteenth century. However, neumes in the *campo aperto* and those used otherwise not on lines did not disappear from the notational repertory, and indeed continued to be used in new books produced for use in the Cathedral. Beginning with the last neumed Graduals of the thirteenth century, I examine reasons for the transition to the use of neumes on lines in Graduals and Antiphoners and the changing role played by neumes among late thirteenth century liturgical books used in the Cathedral of Bamberg.

Kate Maxwell: Boethius, Guido, ... Derrida? 'Grammatology' as a means of understanding early music notation

The name of Jacques Derrida is not generally associated with music notation, yet a close reading of his works on the impact of 'writing', particularly *De la grammatologie* (*Of Grammatology*, first published 1967), reveals that much of what he says about written symbols and language can also be applied to music and its notation. This paper will discuss how Derrida's theories may apply to early music notation, and consider what the implications of this may be for our understanding of this complex but tantalising area. The discussion will encompass the shift of conception which Derrida argues is a product of 'writing', and investigate how far this can be witnessed on the pages of medieval music manuscripts. The analysis presented will offer a more nuanced understanding of medieval music notation's transition from memorial tool to visual art-form, and of the process and effect of music writing in the Middle Ages.

CMME and Digital Editing Workshop
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Led by Theodor Dumitrescu

A hands-on 'behind the scenes' experience with the creation of digital early music editions as published online by the CMME Project (Computerized Mensural Music Editing, www.cmme.org). The CMME Project offers free online access to new, high-quality early music scores produced according to the principles of modern computing and network technology. Workshop participants will learn the basics of the CMME graphical editing software for transcribing music in mensural notation, with free room to explore the features and possibilities of an active digital editing platform. First-hand experience with issues of

notational transcription and translation will foreground some of the major conceptual differences between dynamic virtual editions and traditional printed/print-modelled editions.

Pierre de la Rue's motets I

Honey Meconi: London Royal 8 G. vii and the Motets of Pierre de la Rue

The extensive series of handsome manuscripts prepared by the scriptorium associated with the Habsburg-Burgundian court is dominated by the music of long-time court composer Pierre de la Rue. Many of his works in these manuscripts were copied with clear ascriptions to him, but others appear anonymously, and we know of his authorship only through concordances or theoretical writings. The fact that court scribes sometimes presented La Rue's music anonymously has led scholars to wonder whether certain works with no ascription anywhere might possibly be La Rue's. This line of inquiry has been especially fruitful with chansons (for both Brussels, Royal Library Ms. 228 and Vienna, Österreichische Nationalbibliothek Ms. 18746) and has been used for masses as well. Anonymous motets, though, have largely avoided this scrutiny, both because the few motet collections in the Habsburg-Burgundian complex have received relatively little attention overall and because La Rue's motets have a different distribution and authenticity profile than his masses and secular works. This paper begins to address this lack by working with the motets in the choirbook London, British Library, Ms. Royal 8 G. vii. All but one of these works (a later addition) appear anonymously. Concordances show that at least three of these anonymous pieces are by La Rue, and many scholars now believe that the famous Absalon fili mi is his as well. Because the London manuscript is the only motet collection from the court compiled during La Rue's lifetime, it is the obvious place to start when looking for stylistic concordances with his known work.

David Burn: Compositional Techniques in La Rue's Chant-Based Motets

The importance of borrowed material, and of cantus firmi drawn from chant in particular, in Pierre de la Rue's motets has been observed by commentators on his music, and is equally clear from an examination of the surviving repertory. Nonetheless, as emphasised in the description of this panel session, detailed study of La Rue's motet corpus in general—and thus of the chant-based works—is still largely lacking in current literature. In this paper, La Rue's methods of chant-elaboration will be examined for evidence of specific or regional chant-forms, and compared with chant-setting techniques employed by his contemporaries. Particular attention will also be paid to chants that La Rue treated several times for possible information they may yield on when or for whom the pieces may have been composed.

Thomas Schmidt-Beste: Once again „Zum Verhältnis von Imitationstechnik und Textbehandlung“ – the motets on prose texts and verse texts by Pierre de La Rue

Pierre de La Rue's motets stand at a crossroads in the polyphonic setting of texts, both as far as their choice of texts is concerned and as far as these are set. Some look back to fifteenth-century models, with devotional texts in late-medieval rhythmical verse; some select a biblical passage in a more 'modern' fashion; one of them ('Vexilla regis / Passio domini') even does both at the same time. Likewise, the motets use (old-fashioned?) cantus firmus or scaffolding techniques and (modern?) imitative techniques to varying degrees. This paper will explore possible correlations between choice of text type and contrapuntal texture, as well as the question whether and how La Rue may be (partly) responsible in establishing the imitative prose motet style of the sixteenth century.

Reconstructing pre-Gregorian chant repertoires

Matthew Peattie: Beneventan Antiphons for Saint Mercurius: New Evidence of Old Beneventan Music for the Office

This paper discusses previously undocumented examples of old Beneventan office music in a manuscript housed in the Archivio Storico Diocesano in Naples (Cod, Misc. 1, fasc, VII.) The Naples manuscript transmits two canticle antiphons for the feast of St. Mercurius in a clear Beneventan style. The discovery of Beneventan style music for St. Mercurius is of importance to the history of the old Beneventan rite, as it attests to the continued production of the distinctive formulaic style of the Beneventan rite into the later ninth century. The relics of Mercurius, one of the great military saints of Byzantium, were enshrined at the altar of Santa Sophia at Benevento in 768 and Mercurius was adopted as patron of the court, the church of Santa Sophia, and the City of Benevento. Despite the establishment of the cult of St. Mercurius in the later 8th century, the musical record has not, up until now, indicated the presence of old Beneventan music for this feast (there is no extant Old Beneventan mass proper for Mercurius, and the documented antiphoners preserve only a Romano-Beneventan or Neo-Gregorian style office). The antiphons for Mercurius are also of particular value to the study of Beneventan pitch and modality. The antiphons are preserved in fully heightened Beneventan neumes on a staff line, and appear to preserve the distinctive modal properties and finals of the old Beneventan repertory, placing them among the few unblemished witnesses of the Beneventan tradition preserved in pitch specific notation.

Emma Hornby: Formulaic melody in Old Hispanic chant

The melodic substance of Old Hispanic chant is hidden behind a veil of untranscribability. It is possible, however, with some of the formulaic chants, to come to clear conclusions about their melodic grammar without knowing the precise pitch outline. These conclusions enable us to discuss the history and transmission of the repertory. This paper will explore the role of formula in chants such as the Easter Vigil canticles and the laudes.

Rebecca Maloy: Liturgical planning in Old Hispanic chant

Old Hispanic chant texts reflect their liturgical contexts and also demonstrate both long- and short-range theological planning. Understanding the melodic grammar of Old Hispanic chants enhances our appreciation of the theological resonances of the texts, enabling us to explore the way in which text and music interact, and the role of melody in the creation of theological meaning within the liturgy. The texts, their meanings and resonances, and the significance of the melodic substances in articulating those meanings is the focus of this paper.

Sixteenth-century instrumental music

Kateryna Shtryfanova: The toccata of Dalza - a phantom of genre or a model for instrumental improvisation?

The five pieces 'Tactar de corde' (1508) of the Italian lutenist and composer Joan Ambrosio Dalza belong to the earliest examples of a toccata that were written on paper. In this presentation I will focus on diminution techniques and on sources of diminution figures. Moreover, I will discuss the relation between diminution, harmonics and structural organisation of the toccata. This presentation seeks to distinguish between improvised elements and elements which were written down. In the styl-/intertext-context of the early 16th century, the 'Tactar de corde' could be considered as an open extempore form. On the other hand it could be regarded as an accomplished composition and as initial form of the toccata genre. The results of the analysis showed, that (i) the 'Tactar de corde' of Dalza is an origin of

later toccata's genre. The toccata of the 16th century, however, should not be defined as a genre, but as a genre-stylish formation. (ii) These early toccatas demonstrate one of the types of toccata. The type is defined as a harmonic form. (iii) This type of toccata was in the 16th century a basis for preludes and intonations.

Manfred Novak: Ornamentation in the Organ Tablature from Klagenfurt

The organ tablature from Klagenfurt (ca. 1560, KlagL 4/3) is the earliest known compilation of keyboard music written in pure letter notation. Cleveland Johnson (Vocal Compositions in German Organ Tablatures, New York 1989) pointed out that in its position in a development from OGT to NGT this manuscript shows a few transitional features in its notation. He also commented on the style of ornaments used in intabulating the motets, chansons and mass settings of the manuscript as being reminiscent of intabulations of the first half of the century. While this holds true for some of the intabulations therein, at least two pieces (an intabulation of Josquin's *In principio* and the anonymous *Exercitatio bona*) show a distinctly different approach to ornamentation. This paper will analyse and compare the complete music contained in the Carinthian tablature and will attempt to answer the question if the transitional nature of that manuscript standing at an important threshold of the development of tablature notation extends to the field of ornamentation, too. Furthermore, the differences and similarities of ornamentation of intabulations and original keyboard works will be investigated. A clear understanding of how the vocal models got ornamented in the process of intabulating will be vital for any possible future undertakings: reconstructing (hitherto) unknown vocal models of intabulations (*Petre amas me*, *Patrem omnipotentem*) or completing *In principio* (transmitted only as a fragment) may become a possibility after the research work of the proposed paper will have been made available.

Pierre de la Rue's motets II

Christiane Wiesenfeldt: Motet, Mass movement, or masked Agnus Dei? Pierre de La Rue's 'Te decet laus'

The use of motets in different contexts is one of the main characteristics of renaissance music performance and transmission. One example are the famous "Motetti missales", another the "Contrafacta" by changing a Latin texted motet into a secular piece or the other way round. Pierre de La Rue's 5-voice motet "Te decet laus (loco deo gratias)", transmitted only in one Vatican source (C. S. 36 from Alamire's workshop) and without ascription to him, seems to be a special case. If we accept his authorship, which can only be assumed from the source, containing only his compositions, we have to ask, why he placed the motet after his 6-voice "Missa Ave sanctissima Maria". Did he follow special instructions due to the dedication of the volume to the pope Leo X., whose "laus" had to be highlighted in this way? Did he want to place the motet instead of an Agnus III – perhaps aware of the melodic identity of "Te decet laus" with the antiphon "Hic est agnus", an old and traditional pre-Gregorian chant used in Roman rites instead of the Agnus section? Or is this motet just a foreign body between two masses, showing a completely different musical style, esp. in comparison with the great canonic techniques explored in the previous mass? These questions may shed light on the motet itself and its liturgical and musical context in the Vatican source, and, finally perhaps on the question of its authorship.

Stefan Gasch: The seven joys of Pierre de la Rue: Some remarks on his „Gaude virgo Mater Christi“

Allegedly written by Thomas of Canterbury, the text of *Gaude virgo mater Christi* survived in many different versions and initiated a number of polyphonic settings during the 15th and

16th century, especially in Great Britain and Italy. One of the very few other compositions was written by Pierre de La Rue. It surprises that, apart from a few shorter mentions, this motet hasn't left any longer lasting impressions on nowadays scholars as this setting is extraordinary in several aspects: not alone that it was passed down in only one single source, it also surpasses most of the other contemporary settings of the same text in regard to its length of 164 measures. Should the transmission together with Josquin's setting within the motet complex of the choirbook for Philip the Fair and Juana of Castile alone arouse somebody's interest, the textual connotations and the compositional characteristics (including the treatment of a pseudo-liturgical cantus firmus) too, should lead to a deeper investigation. The paper therefore wants not only to point towards the somewhat unusual structure of the only surviving source (B-Br Ms. 9126), but also wants to pursue the multiple contexts of this motet such as its place within the manuscript, as well as its compositional features.

Jacobijn Kiel: Songs & Salves: the case of „Vita parleregart“

MunichBS34, a manuscript from the workshop of Petrus Alamire, has among its 29 settings of the Salve Regina antiphon eight settings with a chanson as a model. Of the five settings by Pierre de la Rue in this manuscript, one four-voice setting of the even verses, designated in the source with the words 'Vita parleregart', has not one model but two: Par le regard and Je ne vis onques. As with the other settings based on a polyphonic chanson, the chant of the antiphon Salve Regina is also used throughout. The consequences of incorporating two models in the setting by La Rue (and in other settings) will be the main focus of this paper.

Wolfgang Fuhrmann: Under suspicion – the authenticity of La Rue's „late“ psalm-motets

Three settings of psalm texts (discounting contrafacta) are ascribed to Pierre de La Rue in sixteenth-century sources: "Domini est terra", "Lauda anima mea" and "Laudate Dominum". "Domini est terra" was considered as opus dubium in Nigel St. John Davison's standard edition of La Rue's motets, while the other two were included in the authentic canon, albeit not without reservations. In fact these pieces are found in sources considerably later than most other music by La Rue (roughly two or three decades after La Rue's death), and offer some unusual musical features. The aim of this paper is to reconsider the authenticity of "Lauda anima mea" and "Laudate Dominum" by considering aspects of transmission and style, as well as to discuss the wider implications concerning the posthumous fame of La Rue. Josquin, it seems, was not the only composer to be creative long after his death.

Poster Session

Alice Tacaille: Sixteenth-century Psalms and Psalters : towards the NEUMA Project, a Collaborative Digital Score Library¹

Since the rise of the Genevan Psalter, much scholars have devoted their time both in history and analysis of the musical structures of the psalms. Close reading and analysis is a archetype in this area, partly because it led to fill important gaps in historiography (for instance who wrote some of these tunes ?), and partly because of the quasi-completeness of this corpus in 1562. The presentation includes focus on historiography and analysis of the repertoire. Taking that inherited musicological trend into account, four french laboratories (among them, Paris-Sorbonne and the IRPMF-CNRS) went into partnership to build an new web-based digital score library. Because of their peculiar qualities (monody, completion, texts) the psalters are the place where musicological information management is improved and tested. NEUMA is a tool open to musicologists, musicians, and music publishers. It consists of a repository dedicated to the storage of large collections of digital scores (Musicxml data), where

users/applications can upload their files. It also proposes services to publish, annotate, query, transform and analyze scores.

1. PLM, Univ. Sorbonne, Fr. – IRPMF, CNRS/BnF, Paris, Fr (Cécile Davy-Rigaux and Hervé Audéon). – LAMSADE, Univ. Paris-Dauphine, Fr. – LE2I, Univ. Dijon, Fr. – ARMADILLO, Fr.

Pauline Graham: Hidden Meaning in Sacred Letters: Iconography in William Byrd's Mass Prints

The printed editions of the three Masses by William Byrd (1540–1623) were published by Thomas East between 1592 and 1595. East's editions were issued as part-books without title-pages or dates, since music for the Catholic liturgy was politically contentious in Elizabethan England. Byrd did not include any prefaces, but ensured that his authorship was acknowledged by having his name printed on each page. This paper will explore the symbolic nature of the five decorated initial letters, printed with wood-blocks, found at the beginning of each movement of the three Masses. It will argue that the symbols used would have been understood by the recusant community in England (for example, the figure of Saint Peter holding a key, which adorns the initial letter 'K' of the Kyrie in each Mass), and that their political connotations would likewise have been evident. With reference to Jeremy Smith's recent work on Byrd's assertion of an authorial persona through the medium of print, it will be argued that the choice of wood-blocks used for the Mass prints was a deliberate one on Byrd's part; it represented a calculated risk – one on a par with his courageous decision to compose and publish these Masses in the first place. Furthermore, one can discern a parallel between the use of allegory in the literary sphere at this time (such as that found in Spenser's *Faerie Queene*) and the symbolic use of imagery found in the printed editions of Byrd's Masses.

Louise McInnes: The Social, Political and Liturgical Contexts of the Medieval Carol, 1360 -1520

The late medieval carol is an important musical form that, in terms of detailed academic research, has been greatly neglected for many years; most of the main studies of the genre were undertaken in the middle of the twentieth century. The reason for this gap is certainly not due to saturation of research in this area, as there is still a great deal of work to be done in examining the importance of this musical form and its diverse uses in medieval life. The medieval carol finds itself used in secular, sacred, liturgical and political contexts. It is a dance song, a political tool, a liturgical device and the popular song of its day. Due to its diversity and adaptability, an examination of the interconnection and development of the music, text and practice of all of these contexts in this proposed study is imperative. The carol's use in a liturgical context is particularly unclear, and would therefore naturally lend itself to greater study. Although empirical research techniques will feature strongly in my research, I intend to employ number of modern methodologies: semiotics, gender study and ethnomusicological approaches. In applying new research techniques, I hope to explore the carol corpus at a level deeper than that of mere notational and lyrical analysis. Since the carol has been largely unstudied in recent years, applying these new methodologies should bring new ways of thinking to an old genre. This research is very much in its infancy, but I hope it will prove to be a successful project over the coming years, ultimately providing a more concise picture of the development of the late medieval carol through almost two hundred years of history. It aims to provide a greater understanding of its use and adaptability, and to create a clearer picture of the entwined relationships between the carol form in all its many contexts.

Ellen Huenigen: Editing Aquitanian Polyphony of the 12th century in an Aquitanian way

This poster will feature synoptical presentations of concordant pieces of Aquitanian polyphony of the 12th century as examples of an edition in Aquitanian notation I am working on. The edition retains Aquitanian notation, but presents the whole score in a more readable form with commentaries and explanations. This is work in progress, and I look forward to discussing my work with other scholars, and hearing their comments.

Reinier de Valk: Inside the Player's Mind: Cognitive Modelling of Polyphonic Structures in Lute Tablature

The main 'shortcoming' of lute tablature is its limited means to visualise a composition's polyphonic fabric. This has two interesting consequences: first, interpreting the finesses of tablature requires specialists, which is exactly why most scholars studying lute music prefer transcriptions in modern music notation. Second, tablature, is multi-interpretable: the edition does not exist, and rather different readings may be equally valid. For this reason, the most common transcription format – the paper edition, giving only one of multiple possibilities – is far from ideal. A solution to the above problems is sought in the development of software for automatic polyphonic transcription of tablature, to be put into application as an interactive module in a digital multi-module, database/editing environment, where it generates 'hypereditions' unhindered by the limitations of the book format. Such software renders a specialist editor superfluous, but, being interactive, still enables a user to guide the transcription process. Moreover, it generates a non-fixed edition that can always be adapted. The interdisciplinary approach drafted consists of a musicological and an IT component. In the former, the editorial process of voice extraction is modelled by distilling preference rules from insights gained from (i) an empirical pillar, whose main strands are the study of voice behaviour in training corpora and the testing of existing voice extraction algorithms; and (ii) a theoretical pillar, consisting of an in-depth study of music-perceptual and -cognitive processes of voice extraction. In the IT component, the model designed is implemented as software. As a concrete starting point, an algorithm for automatic transcription of sixteenth-century intabulations (i.e., instrumental arrangements of vocal works) has been designed, which is currently being tested and implemented.

Jo Clements: The creation of medieval Scottish music history

James I of Scotland (1394–1437) is generally held to have been a performer and composer of music. The earliest claim that James I was a skilled performer appears almost contemporaneously (Bower 1441 - 1445), but the idea that he was a composer only seems to become widely held later, after it appeared in Lord Kames' 1774 *Sketches of the History of Man*. Kames suggested that the music that James I composed consisted of songs still popular in Scotland in the eighteenth century. This idea that music that was popular in the eighteenth century was of medieval origin allowed contemporary historians such as the anonymous author of 'A Dissertation on the Scottish Musick' (1779) to use popular songs as source materials for medieval Scottish music. The author of the 'Dissertation' for example arranged songs into a chronological framework, based on his perception of how simple a melody was; the simplest melodies were argued to be of medieval origin. As recently as 1992, Purser suggested that an eighteenth-century Welsh lullaby could have been heard in seventh-century Scotland, also based on his perception of the melody as "simple". This poster will propose that the example of James I is indicative of a broader trend that, although some aspects of the received history of medieval music in Scotland can be seen to be founded largely on speculation and thus to lack credibility, historiographies such as that outlined above continue to colour perceptions of Scottish medieval music today.

Jan Kolacek: The Global Chant Database Project (www.globalchant.org)

The Global Chant Database (www.globalchant.org) is a new online research tool for studying plainchant and medieval monody that enables us to search most of the Gregorian repertoire by melody, text, or liturgical function. The project is an attempt to build a central index of sources, editions and databases for searching concrete chant information. Compatibility of melodic codes with the font Volpiano and other electronic resources including the digitized Index of Gregorian Chant (Bryden, Hughes) allows us to make links with other open-source tools. The comparative approach based on statistical evaluation of textual and melodic concordances helps us to find relationships between the sources. My poster presents the database itself and case studies based on comparative research of medieval sources.