Cantum pulcriorem invenire
Music in Western Europe, 1150-1350

Southampton
9 - 11 September 2013

University of Southampton
Department of Music
Highfield Campus, Building 2
Room 3043

- Abstracts -

UNIVERSITY OF
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Arts & Humanities
Research Council

Session 1 (10:00-12:30)

Conductus: Content and Context (Chair: Alejandro Planchart)

Charles Brewer (Florida State University)

Plato, Aristotle, Paris, and Helen at the Last Judgement: The Heritage of Audi tellus, audi magni maris limbus

In her study of the Song of the Sibyl, Gómez briefly discussed the poetic summary of the Apocalypse found in Montpellier, Bibliothèque de la ville, ms. 6. This twenty-four stanza *abecedarium*, beginning *Audi tellus, audi magni maris limbus*, stands at the beginning of a long tradition of similar songs of judgement. The textual and musical relations of this eleventh- century song to its later versions is complex and even confused the listing in Anderson's *Catalogue raisonné*, where the same incipit was listed as L12 and L74.

A closer study of the sources provides for a deeper understanding of the transformation of the original song into a trope to the *Libera me*, evident already in an eleventh-century manuscript, Karlsruhe, Badische Landesbibliothek, ms. 504. This transformation may also relate to the concordance in the Las Huelgas Codex, since at least one other song in this section of the source (*Veni redemptor gentium*, L13) is also found in another Hispanic source as a trope.

The use of the song as a trope influenced the later tradition which by the thirteenth century had transformed the first two lines of the song into the beginning of an unusual litany asking "Ubi sunt," which was again most often described in the rubrics as a trope to the *Libera me*, particularly on All Souls Day. Here, however, an unusual and varying cast of characters enter the text of the song and the liturgy, including classical philosophers, such as Plato and Aristotle, historic figures, such as Paris and Helen, and even the biblical heros, Samson and King David. By the later Middle Ages, the trope had been further adapted into a devotional song and was especially prominent in sources associated with the cloisters of the *Devotio moderna* and later in polyphonic settings by Jacobus Gallus and Orlandus Lassus.

Rebecca A. Baltzer (University of Texas)

Mater patris et filia or *Veri solis presentia?*

This two-voice melismatic conductus in E-Mn 20486 and its three-voice relatives in E-BUlh and I-Fl Plut.29.1 (where the text is *Veri solis presentia*) have been acknowledged in the literature for more than a century. Ludwig, Anglès, Gröninger, Husmann, Handschin, Bukofzer, Anderson, Falck, Corrigan, Voogt, Asensio, Bell, and others have all commented upon various features of this remarkable work. But they disagree on which text came first and whether the two-voice or the three-voice version is the original one, and every available transcription has problems. Re-evaluating the evidence, including the manuscript clues as to priority, can serve us well.

In its tenor and duplum, *Mater patris/Veri solis* employs the sophisticated techniques of change of mode, stimmtausch, modal transmutation, syllabic/melismatic identity, and large-scale repetition to a remarkable degree. Several of these devices are of course found in the triplum as well. The melismatic sections employ first, second, and third modes. Mn 20486 uses a special tenor note to indicate each long extended beyond a ternary long.

When is a change of mode real and when is it imaginary? What effect do short bursts of syllabic text have, if any, on musical rhythm and musical phrasing? How well does the counterpoint of the triplum work with the tenor and duplum? What can notational discrepancies between different copies tell us about compositional or scribal intent? These questions and problems are not confined to *Mater patris/Veri solis*. They are characteristic of the conductus repertory, and the implications of any solution can be far- reaching.

Using a text declamation that moves largely (but not completely) in ternary longs, I will offer what I believe can be justified as an optimal transcription and a recorded performance based on my evaluation of the poetry, notation, and formal musical structure of *Mater patris/Veri solis*. Discussion of the results is welcomed.

Thomas B. Payne (The College of William and Mary)

Insider Trading: Syllabic and Melismatic Identity in the Notre Dame Conductus

Even in the earliest phases of research on the conductus within the so-called Notre Dame repertory (i.e., those works contained within the manuscripts *F*, *W1*, *W2*, and *Ma*), scholars have recognized that identical passages of music sometimes occur in *cum littera* and *sine littera* portions of the same work. In a related manner, additional correspondences have also been noted between different conducti, where a texted portion in one piece resurfaces as part of a cauda in another. Often these passages are either relatively short, or they form only a partial component of a more integral section of the piece. In the still ongoing scholarly disagreement about the rendering of *cum littera* passages, whether in transcription or performance, these correspondences have often been used to support the execution of *cum littera* segments according to the patterns of the rhythmic modes.

Since, to my knowledge, no systematic evaluation of syllabic/melismatic identity has been attempted for the Notre Dame conductus repertory, this paper attempts to confront the topic by providing a provisional inventory of such passages and assessing the variety of contexts in which these correspondences may appear. By addressing such matters as the extent of the parallelisms, their particular placement within the work, as well as their structural significance to the piece as a whole, more nuanced views may be proposed as to how (or whether) the rhythmic information in the *sine littera* segments may inform the *cum littera* passages.

Gregorio Bevilacqua (University of Southampton)

The Conductus cum caudis *as a Gloss: the Case of* Librum clausum et signatum

There is no consistent definition that can describe the Notre-Dame conductus in its totality, though many attempts exist in the musicological literature. Even the scattered witnesses found in medieval treatises provide a picture that is characterised by discrepancy rather than uniformity: *quadruplex, triplex, duplex, simplex, cum* or *sine caudis*, are terms that identify subcategories as opposed to an entire genre. Textual analysis of the conducti also reveals a disparity of topics spanning from religious, through political, to moral arguments. Despite the lack of generic consistency, mirrored by the unlikelihood of identifying a unique function for the whole corpus, the analysis of specific elements may anyway allow general considerations within subcategories.

The alternation of syllabic and melismatic passages in the polyphonic *conductus cum caudis* is generally understood as a device aimed at emphasising textual divisions and structures. Yet, the role of *caudae* in the musical and literal construction cannot be relegated to simple 'textual markers': their function in

relation to the poetry resembles the expounding function of medieval glosses, which were intended to analyse and interpret juridical and biblical texts. In this respect, the *conductus cum caudis* emerges as a hypertext where *caudae* play the role of glosses, expanding and conveying poetical meanings.

The two-part *conductus Librum clausum et signatum*, unicum in the Florence manuscript, is a remarkable case of study: not only its music makes substantial use of *caudae* that mark poetical sections, but also its text alludes to glosses as explanatory tools. By focusing on this specific piece, this paper attempts to outline an exegetic function for the musical setting of the *conductus cum caudis* that compares to the work of medieval glossators.

Session 2 (13:30-15:30)

Manuscripts 1: Sources and Systems (Chair: Lawrence Earp)

David Cataluñya (Univertität Würzburg)

The Ars Antiqua in Castile: A New Panorama of Sources

In the last two years, our knowledge about the musical live in Castile *ca.* 1300 has substantially changed. A number of fragmentary sources recently discovered in Burgos, Sigüenza and Sevilla, transmitting Mozarabic preces, hockets and conducti, reveal a much richer panorama than that limited to the Codex Las Huelgas. Another fragmentary manuscript discovered in Troyes (containing unexpected concordances with Huelgas) explains the origin of some important pieces of the repertoire *ca.* 1320.

The present paper reports the finding of these sources and provides accurate codicological analysis (including digital restoration of the most damaged fragments), transcriptions, and further reflections on the role of monastic communities in the transmission of medieval polyphony in Spain. This, together with a re-examination of other fragments discovered in the 1990s, offers a revamped mapping of the Ars Antiqua panorama in Castile.

Helen Deeming (Royal Holloway, London)

Preserving and Recycling: The Medieval and Modern Reception of London, British Library, Egerton MS 274

Opening with a decidedly Parisian repertory of monophonic Latin songs by Philip the Chancellor, yet going on to encompass trouvère songs associated with northern French courts and illuminated in a Cambrai workshop, London, British Library, Egerton 274 in its original state challenges received assumptions of repertoire, genre and provenance. Its complexity is further heightened by numerous additions showing that its contents were not only keenly preserved by its later medieval owners but also that some of them were apparently put to new use by the substitution of their secular French texts for liturgical Latin ones. Considering the whole book in the state bequeathed to us by these fourteenth-century recyclers allows us a rare insight into the continued use of a songbook whose peregrinations through northern France and Flanders caused it to be bound with a processional from Ghent alongside its already curious mélange of Latin and French lyrics, liturgical items and two long narrative poems. By peeling back the layers of later accretion, the book may also be viewed as if through the eyes of its original compiler, whose seemingly eclectic tastes in song may instead signify musical connections across repertoires and genres which have hitherto been ignored by scholars.

Eleanor Giraud (University of Cambridge)

Identifying Notational Hands: Dominican Book Production in Thirteenth-Century Paris

In 1985, Mark Everist drew attention to the importance of studying codicological aspects of music manuscripts in order to determine interrelationships between different sources. A study of *mise-en-page* enabled him to show that Egerton 2615 and F must have been made in the same Parisian workshop. More recently, similar techniques have enhanced research on other *Ars Antiqua* manuscripts, allowing scholars to understand how newly-discovered fragments relate to the existing corpus. This has contributed to a growing awareness of the making of music manuscripts within the wider context of book production activities.

An aspect of book production that has received scant attention, however, is the notation of plainchant. While palaeographers are adept at describing, distinguishing and identifying text hands, the same cannot currently be said for work on the notators of chant. And yet, if it were possible to distinguish and catalogue notational hands, this would give a much clearer picture of the production of individual music sources, both in terms of who notated each section, and of how the production of various manuscripts may relate to one another.

Through a palaeographical study of a select group of manuscripts made in Paris in the mid-thirteenth century, above all in association with the Dominican house of St Jacques, I have formulated a systematic method by which notation can be described. In using this methodology, I have been able to establish that both Dominican and professional notators worked together to complete certain notated manuscripts. This paper will outline the methodology I have developed, demonstrating how it can be applied to a particular manuscript, and concluding with a discussion of how such a notational study affects our understanding of music book production.

Eva M. Maschke (University of Hamburg/University of Southampton)

The dynamics of destruction: Notre-Dame manuscripts and their after-life

The famous polyphonic repertoire associated with Notre-Dame of Paris and the names of the two composers Leonin and Perotin survives in the well-known manuscripts F, W1 and W2, but also in a number of fragmentary sources. Whereas the 13th-century users of these manuscripts are unknown in most cases, the after-life of many manuscripts during the 15th century, a neglected area of research, is relatively similar: Destroyed manuscripts of this repertoire often ended up as binding fragments in bookbindings. In these cases, the parent volume might allow for hypotheses on the provenance of the reused manuscript. When the fragments were removed from the parent volume, colophons or marginal scribblings might help to get further clues about the provenance of parent volumes, binding fragments or both. From this point of departure, also a systematic search for further parts of fragments in other bindings can be undertaken.

This paper will present selected fragmentary sources now in German libraries, including recent discoveries. The role of the Dominican and Cistercian order in the dissemination of the Notre-Dame manuscripts will be discussed and an attempt will be made to reconstruct the history of destroyed music manuscripts.

Session 3 (16:00-18:00)

Vernacular traditions: *Rondeau*, romance and *refrain (*Chair: Lawrence Earp)

Anne Ibos-Augé and Mark Everist (Perpignan; University of Southampton)

Projet de base de données "Refrains"

Les refrains traversent la plupart des genres musicaux (rondets et rondeaux, chansons, motets) – et certains genres non musicaux (narratifs comme didactiques) – du XIIe au XIVe siècle. Leur dispersion dans de très nombreux témoins avait déjà entraîné la nécessité de les répertorier, travail considérable réalisé par Nico H. J. van den Boogaard en un ouvrage qui représente une base de recherche d'une grande richesse (Nico H. J. Van den Boogaard, Rondeaux et refrains. Du XIIe siècle au début du XIVe [Paris : Klincksieck, 1969]). S'appuyant sur ce recensement littéraire, le présent projet en propose une révision et une augmentation tout en y incluant, pour la première fois, les transcriptions musicales des refrains.

Cett base de données, fruit d'une collaboration entre l'Université de Southampton, le CESR de Tours et le CESCM de Poitiers, a pour ambition de présenter toutes les variantes textuelles et musicales des refrains. L'étude de ces variantes, jamais collationnées dans leur intégralité, trop souvent limitées de façon exclusive à l'un des deux domaines littéraire ou musical, permettra une meilleure connaissance du répertoire dans son entier, englobant à la fois les questions de variantes philologiques et d'orthographe musicale sur une période de près de trois siècles. Une telle base de données permettra enfin une recherche rapide à partir d'éléments aisément recoupables comme les incipit musicaux et littéraires, les noms d'auteurs littéraires et de trouvères, les manuscrits, ainsi que les différentes références des recensements antérieurs.

La communication précisera les différents partis pris de collationnement, puis de présentation et d'édition des refrains dans leurs divers contextes littéraires et musicaux qui ont permis la mise en œuvre de ce nouvel outil de recherche.

Isabelle Ragnard (Université de Paris IV-Sorbonne)

Vous l'orrés bien dire, belle!*: musical variants and memory in the* Jeu de Robin et de Marion *of Adam de la Halle*

Written in the last quarter of the thirteenth century, Adam de la Halle's *Jeu de Robin et de Marion* is probably the most famous work of the trouvère of Arras. It is known in the history of French literature as one of the oldest medieval secular dramas and in the history of music as the only such play with any appreciable amount of music. In total, about one hundred lines of verse are to be sung. My paper will focus on two observations.

First, although the complete text and music of *Robin & Marion* survive in two sources (Pn-25566 and Aix-en-Provence 166), all modern editions of the play are based on the Parisian manuscript (P). I consider the Aix manuscript (A) as the basis for a modern edition and study of the music I am currently preparing. Such a project prompted me to undertake a comparative analysis of the music proposed by P and A. For example, we observe that the number of compositions pertaining to each character is not fixed and that the melodies have been modified. I would like to sketch here some of my conclusions regarding the musical variants and their impact on the performance of the play. Second, concordances between this play and other thirteenth-century — romans, pastourelles, etc. — have often been noticed but

seldom questioning. Very closed observation of this network of references reveals a new density of the function of music in the play.

David Maw (University of Oxford)

The Editor as Historiographer: the Polyphonic Rondel up to 1350

Editorial interpretations of pre-mensural polyphony often bring with them very obvious consequences of a historiographical nature: Theodore Karp's transcription of the St Martial repertory, for example, renders it stylistically congruous with the Notre Dame polyphony to radical effect on the way that the history of the genre in the twelfth century is conceived. Mensural polyphony from the thirteenth and fourteenth centuries offers editors less scope for influence on the musical text; but important questions of metre and word setting may remain open in the original notation, and different editorial responses to these may still affect historical understanding of the music.

Using the repertory of polyphonic rondels from Adam de la Halle to Guillaume de Machaut as a case study, the paper will examine the possibilities for editorial interpretation of metre in this repertory, placing special emphasis on the role of word setting in such interpretation. Differing transcriptions will be presented: following more cautious, near-diplomatic editing of the sources; and following more text-critical, interventionist editing. The contrasting impact of these transcriptions on historical understanding of the changes that the rondel underwent during the late thirteenth century and into the *Ars nova* of the fourteenth will be discussed. Varying degrees of continuity and discontinuity in this process are manifested. The aim is to show how editorial method may shape its materials in ways that impinge directly on their historical meaning and consequently to encourage the undertaking of editing as a sort of history-writing.

The presence of the performers at the conference offers an invaluable and rare opportunity to assess through listening the impact on performance of different editorial proposals. The aural effect of the editorial history-writing in these can also be explored.

Session 4 (09:30-12:30)
Motet 1 (Chair: Thomas B. Payne)

Jennifer Saltzstein (University of Oklahoma)

Cooperative Authorship in the Thirteenth-Century Motet

The thirteenth-century vernacular motet repertory is voluminous, rich, and, with few exceptions, stubbornly anonymous. Scholars have coped with the challenges posed by this anonymity in a variety of ways, stressing filial relationships between motets using the same chant tenor (Baltzer), the presence of formal subgenres or of a *type cadre* that unifies individual motets across the repertory (Everist), or by examining manuscript *ordinatio* and *compilatio* to uncover meaningful relationships across individual motets (Huot and Dillon). This paper explores compositional process as an alternative approach, considering the compositional treatment of quoted refrains. The widely transmitted motet, *Quant voi le douz tans venir/En mai quant rose est florie/(Immo)Latus*, ends with two different intertextual refrains. When the refrain "Je voi ce que je desir" appears at the end of the triplum voice of the motet, it is set against another intertextual refrain in the motetus part, "Se j'ai demoré a veoir m'amie." The rash of dissonance that occurs between the triplum and duplum at this moment suggests an only partially successful attempt to reconcile two different types of pre-existent musical material. Moreover, subtle differences in the notation of this passage across the manuscripts in which it appears suggest the possibility that scribes, too, struggled with the challenges posed by the combination of such diverse materials and, in some cases, attempted to improve on the counterpoint of their exemplars. Additional examples further demonstrate how changes in counterpoint can suggest how a composer handed quoted material, and that a quoted refrain could survive intact within a motet despite the alteration of its surrounding text as a contrafactum. Together, these examples provide a vivid illustration of the ways in which medieval motet composition functioned as a process of creative adaptation and as a cooperative aesthetic enterprise that could involve multiple anonymous composers and scribes.

Anna Grau-Schmidt (DePaul University and University of Illinois)

"Woe to anyone who would trust in women": Clerical Misogyny in the Montpellier Codex

Over the past 20 years, scholarship by Sylvia Huot, David Rothenberg and Jennifer Saltzstein, among others, has revealed the importance of clerical modes of reading to the understanding of motets, but one common aspect of clerical discourse is surprisingly rare in the motet repertory. While many motet texts reveal a reductionist or abusive view of a particular lady, very few include the explicit and generalized denunciation of women common in the clerical misogynistic tradition. The motet voice *Qui voudroit femme esprouver* (M639), which is found in motets on the tenor TAMQUAM in the Montpellier and Bamberg manuscripts, is an exception, a text that aggressively condemns disloyal women while other voices sing of courtly love, springtime, and the Blessed Virgin. Contemporary misogynistic writing and its reliance on authority offer a framework for understanding these voices; the traditions of courtly love and of clerical misogyny share important source material in Ovid's *Ars amatoria* and its medieval French redactions. The musical and textual structure of the Montpellier motet *Qui voudroit/Deboinerement/Quant naist/TANQUAM*

reflects what A. J. Minnis calls the "resistance to closure" typical of medieval Ovidianism, combining exhortation to love with denigration of the love object in a genre uniquely suited to such multiplicity.

A new understanding of these motets may also have implications for our understanding of the organizational principles behind the Montpellier Codex. *Qui voudroit/Deboinerement/Quant naist/TANQUAM* appears in the second fascicle of *Mo*, amid four other motets that share refrains with French adaptations of Ovid's works. This paper will demonstrate the place of this grouping of motets in the medieval Ovidian tradition, and suggest the possibility of thematic groupings in the Montpellier fascicle. As recordings of this motet are not available, this presentation could also benefit from the presence of performers experienced with *ars antiqua* repertory.

Monica Roundy (Cornell University)

"Cum et Sine Pedibus": Genre-Bending and the Performance of Ars Antiqua Motets

The '*pes* motet' is a modern cliché of medieval English compositional praxis. The term has been applied to motets with short-range repetition and no known *cantus prius factus* in the tenor (or in an untexted part) and also to motets with parts actually labeled "pes" in manuscripts. Yet motets with *pedes* appear in continental sources, including the Montpellier and Turin codices, and parts that are labeled *pes* in some sources have chant- or song-based designations in others. *Pedes* occur in different genres, too, including troped chant settings. These unstable compositional and denotative categories prompt questions on music writing, form, citation, and performance. Motets with *pedes* offer evidence concerning the role of the voice in *ars antiqua* motets—which is often framed instead as the role of the text.

Drawing on seminal and recent work by Clark, Everist, Lefferts, Losseff, and Sanders, *inter alia*, this paper touches on the metrical and ethical connotations of the term pes in contemporaneous thought before sketching linkages between thirteenth- and fourteenth- century 'pes motets,' further localizing musical networks in light of musical and textual connections (and disjunctions) in the sources. The coexistence of pes and chant- or song- based designations prompts a reevaluation of the musical hermeneutics of 'pes motets,' pointing to sophistication in compositions sometimes dismissed as monotonous, with implications for editing and performance. Motets like *Pro beati Pauli – O pastor – O preclara – Pes* elicit questions of verbal and formal legibility, but the focus is on what is audible and singable: vowel quality and articulation, repetition, and intertextuality all impinge upon options for musical realization. The sonorous and referential musical dimensions that analysis helps to elucidate are clearest in expert performance, which—perhaps bolstering claims made in the paper; hopefully raising further questions—will, like the medieval singers we imagine, best envoice what is at stake.

Margaret Dobby (Université de Poitiers)

Relationships between text and music in the rewriting of motets

In genres as different as *conducti* or trouvère songs, composers may employ repetitions of melodic patterns to create links between text and melody. However, according to many researchers, this type of structural repetitions could not exist in motets because of the function of the tenor.

Nevertheless, motets based on the melody of *Flos Filius ejus* are well-known to be more repetitive. Composers might have employed these characteristics to compose the texts of the upper parts. Consequently, in this type of composition, could

relationships between text and music exist in the upper parts of motets, even if some compositions are rewritten?

First of all, my paper will demonstrate that the influence of the tenor in the discant doesn't prevent relationships between text and music in the upper part of motets. Then, the analysis of two pieces will support my demonstration: *Fidelis gratuletur / SANCTO* and *Bone amour sanz tricherie / FLOS*. The first one is a motet composed from a preexisting *clausula*, and the second is a melodic and poetic rewriting of a song.

In the first analysis, I will compare the melodic structure of the upper part of the *clausula* with the organization of the newly-composed text in order to show the links between music and poem. In the second analysis, I will show how the motet composer created a new polyphonic piece from the quotation of two refrains and from the melodic invention of a song. I will also demonstrate that the structure of the text and the melody are rhetorically linked in the two pieces. In this paper, the participation of the artists would enable to support the argumentation singing the structural repetitions of the melody and the text.

Catherine Bradley (Oxford/Stony Brook)

Refrain Melodies in Notre Dame Clausulae: Clausula Transcriptions of French Motets?

Clausulae sharing the music of French motets frequently offer musical concordances for secular vernacular refrain melodies. These purely musical concordances are difficult to perceive: existing catalogues detailing the relationship between clausulae and motets do not document any refrains these motets might contain, while refrain catalogues refer only to motets, without mention of whether or not they have related clausulae.

That clausulae in the so-called Notre Dame manuscripts (F, W1, and W2) contained melodies associated elsewhere with vernacular refrains attracted the attention of Wolf Frobenius in 1987, leading him to suggest that these clausulae represented transcriptions of French motets. Recent scholarship, however, has tended to favour the more conventional hypothesis: that refrain melodies transmitted within clausulae usually originate there, only subsequently achieving the status of 'refrains'.

This paper will report certain patterns of transmission for clausulae containing refrain melodies in Notre Dame sources. It will analyse the musical and notational details of intertextual refrain circulation in clausulae, motets, and chansons in several case studies, exploring the consequences of such refrain transmission for chronological relationships between these different genres.

Session 5 (13:30-15:30)

Performance (Chair: Mark Everist)

Warwick Edwards (University of Glasgow)

Working with modal and non-mensural notations (an experimental session with the conference's resident singers)

Although transcribing old notations into new ones can clarify what their original scribes have in mind, the process inevitably introduces distortions arising from the truism that notational systems are culture-specific. It is unsurprising, then, to find

that the repertories that interest us at the present conference can be conveyed in modern notation only in a rather superficial manner. This is especially true in the case of MSS such as W1, F and W2. They are compiled in a period that is coming to terms with a novel concept: that musical sounds might be measurable and in consequence divisible. Yet their compilers have not yet felt the need to express in notation the idea that individual notes might in themselves convey specific information about their relative lengths.

Engagement with the primary MS sources through facsimiles can help bring students of early repertories closer to how early scribes conceptualize the music they record. But to what extent do singers today have an appetite for acquiring the facility to reconstruct the sounds of this repertory direct from the MSS and performing them – much as their forebears seemingly did – from sounds or visual images stored in memory? Potentially more useful, one imagines, are quasi-diplomatic transcriptions, especially to the extent they can provide for informed editorial intervention when, as frequently happens, the MSS convey information that is puzzling or downright wrong. Even so, how practicable are they in the moment of performance?

In this session I aim to explore the above research questions in discussion with the resident conference singers. To that end, I will set up one or more performance case studies chosen from the repertory of clausulas and associated motets. The outcome envisaged is progress towards an understanding of their rhythmic characteristics that takes full account of notational implications.

Solomon Guhl-Miller (Rutgers University)

The Performance of Notre Dame Organum: Three Readings from Iudea et Iherusalem

Whenever we attempt to perform organa we face a broad array of challenges caused by the ambiguity inherent in the notation. Our only guide in this endeavor is the knowledge gleaned from the late thirteenth century theoretical treatises, primarily those of Johannes de Garlandia, Anonymous of St. Emmeram, Anonymous IV, and Franco of Cologne. Unfortunately, even this guide is a problematic one in that these theorists often contradict each other; so, if we wish to take their advice, we must be selective in what we take. This is what we see in the recent transcriptions of organa from Roesner's seven-volume *Magnus Liber Organi*. Each editor takes all of the information about organum garnered from these theorists and then decides what to ignore and what to follow; a method which leads to controversy when dealing with the rhythm of organum purum and this music's (in)famous appoggiatura cadences. Thomas Payne and Mark Everist, the editors of W2 and F respectively, hold diametrically opposed views on these two elements of the music and, much to the chagrin of those seeking definitive answers on how this repertoire was performed, both of these views find support in the theoretical writings. Payne primarily follows the Sanders/Bukofzer view of cadence, which itself is based strongly on Franco, while Everist follows the view of this cadence as seen in Anonymous IV. Rather than seeking a single method for performing these cadences and organa in general, I separate the contrasting views of performance into three distinct phases: a late phase based on Franco of Cologne, a middle phase based on the two Anonymous treatises and the Garlandia treatise, and an early, pre-modal phase based on the Vatican Organum Treatise and the fifteenth chapter of Guido's *Micrologus*. To clarify how one would perform organa according to these three phases, my discussion will include three performances of a portion of the organum *Iudea et Iherusalem*: "Constantes esto-" from Manuscript Firenze (Pluteus 29.1, ff. 65r) one in each of these three phases, as well as one example from the three-voiced *Alleluia Dies*

Sanctificatus to show how one may apply this pre-modal reading to organum *cum alio*.

Session 6 (16:00-18:00)

Manuscripts and Vernacular *Contrafacta* (Chair: Mark Everist)

Mary Wolinski (Western Kentucky University)

Topics of Devotion in the Third Alphabet of Motets in W$_2$

Towards the middle of the thirteenth century, a shift in poetic and musical expression can be felt in the third alphabetically arranged group of Latin motets in the manuscript W2 (Wolfenbüttel, Herzog August Bibliothek, Codex Guelf. 1099 Helmst.). The special character of the third alphabet was recognized long ago by Friedrich Ludwig, who noted that most of its Latin poems are unique, have courtly French-texted versions in the same manuscript, and move musically in the second rhythmic mode. On a deeper, level, however, these younger Latin motets have simpler modes of poetic expression compared with the learned, religious Latin poetry of the older motets in the first and second alphabets. Although, there is much similarity in the general themes of the poems in all three alphabets of Latin motets, in the younger pieces we see the connection between piety and courtliness, which has been well studied in recent writings, particularly in regard to Marian devotion.

This paper will discuss the devotional topics of W2's third Latin alphabet. These include the Virgin Mary, St. Francis and the Franciscans, the struggle with death, Christ as redeemer, the Trinity, and the conversion of Jews. Some of the poems describe singing, performing the psalms, worshiping in congregation, and praising Mary at Vespers. The simplicity of the poetry suggests that they could be appreciated by clergy who were concerned with pastoral outreach and even by some of the laity. The character of these motets reflects the rising popularity of the friars and of votive offices in honor of Mary, the dead, and the Cross, as well as the crackdown on Jews as a result of the Fourth Lateran Council.

Jacopo Mazzeo (University of Southampton)

Conducti *and Troubadour* Contrafacta*: the Art of recycling melodies*

The Notre Dame repertoire of *conducti* embodies the first entirely new polyphonic setting of music. Exceptionally, there are a very few monophonic and polyphonic works that present music found in other repertoires. In this paper I consider *conducti* that share music with vernacular songs from the troubadour repertory. Among them, the most remarkable is the music set to Philip the Chancellor's poem *Quisquis Cordis et Oculi*. This lyric shares the same music as Bernard de Ventadorn's *Can vei la lauzeta mover*. If both author attributions are correct, then the music of the *conductus* has to be the *contrafactum*, since Bernard de Ventadorn was already dead when Philip the Chancellor wrote the poem. But elements such as style, structure and graphical features help us further delineate where the vernacular song might be the *contrafactum* and vice versa. An analysis of troubadour *contrafacta* would shed new light on the relationship between the sacred and other environments, providing evidence of the diffusion of the *conductus* outside the church. Furthermore, it will benefit our conceptual understanding of the *conductus* as a repertoire of original compositions.

Katherine Kennedy Steiner (Princeton University)

The Scribe of W1

W1, the earliest MS of Notre Dame organum, was discovered in Scotland in the 16th century. Most modern scholars agree that it was copied in St Andrews in the first half of the thirteenth century. But its function there is unclear. Mark Everist's pivotal work arguing that William Malveisin, Bishop of St Andrews (1201-1238), was the patron of Notre Dame polyphony and commissioner of the newly-identified office book, Pn 12036, opened new possibilities for contextualizing W1. Malveisin travelled to France and exhibited Francophone tastes, but while he had the access and means to copy W1, he alone could not have produced W1 in Scotland.

Scholars such as Baltzer have suggested that Notre Dame organum had already been performed from *libelli* for a generation when W1 was copied. The liturgy in W1 follows more closely that found in the sole office book from thirteenth-century St Andrews than any Sarum book in Roesner's comparison. However, it does not match as well as one would expect given a thirty-year-old tradition of St Andrews. Rather, a close examination of the scribal process shows that a scribe who was familiar with the Notre Dame organum style and capable of adding his own polyphony was enlisted to produce W1. A comparison of the hand in W1 with contemporary documents from St Andrews reveals a handful of scribes with the appropriate skills and position to copy W1 in Scotland. The evidence of the scribe of W1, his qualifications, and other extant documents suggest potential candidates. This scribe was a member, along with Malveisin, of a Francophile community in Scotland that made W1 and the performance of its contents possible.

Anne-Zoé Rillon-Marne (Université de Poitiers)

Text, music and image in a manuscript from St-Jacob of Liege (Da 2777): a tool for monastic meditation at the end of the gothic era

The manuscript of Darmstadt, Hessische Landes Bibliothek 2777 is a compilation of texts, from the St Jacob convent in Liege. Part of the collection caught our attention (f. 42-51): the Bonaventure's treatise *Lignum vite* is preceded by a *lauda* attributed to the same author, *O Crux frutex salvificus*, and by an illuminated page, representing the tree of life in the shape of a diagram. Although the treatise and the *lauda* (sometimes with music) are transmitted in many other sources, it seems to me that this original combination of theology, music and image constitutes a set of remarkable efficiency in a context of devotion. It is this efficacy that I propose to present and measure, by following the steps below :

1) The aim of Bonaventure in the *Lignum vite* is to provide a meditative metaphor and to embrace the mysteries of Christ. The intention is deliberately didactic and the *lauda* is used to clarify the meaning. Indeed, the text and his musical setting are intimately linked to the structure and content of the treatise.

2) Then, we can ask how the shaping of theological thought is summarized and literally embodied by the sounds of the rimed and sung meditation *O Crux frutex salvificus*. Symon, the compiler of the manuscript, had to be particularly sensitive to the combination of the sonorous structure of text and melodic constructions, due to his skills as cantor of the abbey.

3) Finally, I will examine the contribution of the visual aspect: the effect of musical notation as well as the illumination. All the senses are stimulated in this experiment to act on the reader's intelligence and memory. The musical experience as fundamental part of Franciscan spirituality is here a tool for monastic meditation, and this gathering of texts, melodies and drawing is an original production emanating from the practice of *ruminatio*.

WEDNESDAY 11 SEPTEMBER 2013

Session 7 (10:00-12:30)
Motet 2 (Chair: Rob Wegman)

Dolores Pesce (Washington University)

Portare: Textual and Tonal Possibilities

Examining complexes of 13th-century motets based on the same chant segment can reveal a great deal about the compositional aesthetics of this repertory. This paper explores a significantly large complex of 16 motets based on *Portare*, offering two case studies that illuminate how motet creators imaginatively manipulated the chant's textual and tonal possibilities.

The tenor chant segment *portare* fits the melody of the *Alleluia Dulce lignum*, used for two celebrations of the Cross: its Invention on 3 May and its Exaltation on 14 September. The same melody appears in *Alleluia Dulcis virgo* for the Octave of the Assumption. These two manifestations indicate that the melody had both Christological and Marian associations, thus offering motet creators a rich array of conceptual resonances to play upon when they wrote their upper-voice texts.

Of the 16 *portare* motets, all but 4 involve the suffering male lover, typical of the 13th- century repertory as a whole. More significantly, the *portare* motets account for 3 of 11 surviving 13th-century motets that feature a particular point of view, that of the unhappily married woman, the *mal mariée.* One example, Montpellier 5, 148 *Si come/Deduisant/portare*, contrives its musical construction to highlight the presentation of 4 upper-voice refrains, of which 3 appear in other motets, articulated by male voices, as opposed to a female voice here. The motet creator carefully positions the refrains for maximum audibility, and furthermore allows their prior musical identity to determine the pitch-level presentation of the *portare* segment and the sonorous quality of the motet as a whole. This examination additionally reflects on the intertextual use of refrains.

The other case study examines a *portare* motet where tonal exploration appears to have been a primary goal, Mo 7, 296 *Boine amours/Uns maus savereus/portare*. The motet's careful control of sonority effectively changes the chant segment's tonal focus.

Gaël Saint-Cricq (Université de Rouen)

Crossing the Motet and the Trouvère Song: the Motet pedes-cum-cauda

This paper investigates a corpus of sixteen thirteenth-century motets whose formal structures are rigorously modelled on the AAB formal type of the trouvère chanson. This corpus witnesses that the first specimens of hybridization between polyphony and high-style lyric chanson arise as soon as the 1240s, well before the emergence of the fourteenth-century polyphonic song.

The make-up of the AAB form of the motets will be investigated, showing that its elements are those of the pedes cum cauda formal type of trouvère chansons.

The formal impact of song citations within the corpus will then be examined, including the different modalities according to which they are involved in the make-up of the AAB form.

The polyphonic texture of the works will finally be analysed: remodelled by the structures of the trouvère chanson, it breaks with the traditional fabric of the motet and turns into a texture of a motet-chanson.

Daniele Sabaino (Università di Pavia)

Tonal Organisation in some F Two-Voice Motets

In the paper presented at the Gothic Revolution Congress held in Princeton in November 2011, I analysed the repertoire of 2-part conductus in order to discover how those pieces were organised from the point of view of tonal organisation. The analysis showed an enormous prominence of G and D finals, a very tiny percentage of F (and A) finals and an almost non-existent recourse to E finals (but with some difference according to different local and chronological) usage. It also illustrated how the general contours of melodies, the difference of voice range according to each *finalis*, the frequency of vertical coincidences around this very note are in some way related – even though not completely coincident – to the modal categories of chant habits and theory. Chant modality, however, seems to play a very weak structural role in the development of such music and overall musical motion: the basic material employed in each piece has got plain modal traits, but the manner in which it is handled is very much less influenced by any modal factor than it is by, for example, counterpoint.

This conclusion raises a number of other questions. For example: (1) Are these habits typical (only) of the conductus as a genre, or concern also other genres of Gothic polyphony? (2) Does this weak structuring qualification of chant modality affect also such compositions as *clausulae*, *organa* and motets, which are founded upon a pre-existent, modal Tenor? (3) Are there any clear difference of behaviour between compositions of different local and chronological origin and provenance?

The present paper aims to answer some of these questions, starting from the analysis of 2-voice motets contained in the second fascicle of ms. F.

Elizabeth Eva Leach (University of Oxford)

Song as a way of knowing motets? É bergiers, si grant anvie *(P56) in Douce 308*

Oxford, Bodleian, MS Douce 308 is a large early fourteenth-century source containing a carefully planned selection of romances in prose and poetry, two tournament poems (one allegorical, one historical), and a huge body of lyric texts. The lyric section is ostensibly organized into eight genre subsections -- grands chants, estampies, jeux-partis, pastourelles, balettes, sottes chansons, motets, and rondeaux -- all but the last two of which are signalled by rubrics in an internal index and/or initial miniatures at the start of the subsections. Despite the appearance in that list of a discrete motet subsection, motet texts permeate most other parts of the manuscript: there are references to motet texts through refrain citation in other lyric subsections and in two of the narrative works; in addition complete motet texts feature as the first stanzas of lyrics in the grands chants, pastourelles, and balettes subsections.

This paper will explore a single, highly unusual case, where a two-stanza song text given in Douce 308's pastourelles bears a relation to more than one upper voice of a polyphonic motet widely notated in various motet sources. Tracing the links between three different upper-voice melodies and five different text stanzas, in five different contrapuntal complexes I will argue that the monophonic song *É bergiers, si grant anvie* (P56) in Douce 308 might give a unique insight into thirteenth-century courtly contexts for motets and ways of knowing them.

Session 8 (13:30-15:30)

Metre and Mode (Chair: Rebecca A. Baltzer)

Judith A. Peraino (Cornell University) with Hunter Hensley

"I Got Rhythm!": Mensural Mania and Gnostic Notation in a Medieval Song

In her influential essay "Music—Drastic or Gnostic?" (2004), Carolyn Abbate posed the question of music's ontology as either gnostic text (of an abstract, hermeneutic order), or drastic performance (of an immediate, embodied order). Her call for musicology to pursue "real music in real time" (511) is a particular challenge for those studying historical repertories whose performance practices are hotly contested, or rarely recreated. This paper takes a gnostic and drastic approach to an unusual medieval song that poses a similar ontological question about what constitutes "real music" and "real time."

Ki de bons est is a mensural monophonic song unique to the thirteenth-century chansonnier *Manuscrit du roi* (P-BnF 844). Although the lyric names itself as a *lai*, the melody features pedes-cauda strophes characteristic of the *chanson*, each with distinct music. More curious still, as Theodore Karp noted in 1984, the five strophes and the envoi systematically illustrate the rhythmic modes according to the theories of Lambertus and Franco of Cologne, with one strophe looking forward to the *ars nova* with syllabic unsigned semibreves. This artfully abstract treatment of genre, form, and notation places this composition in the category of gnostic text, and begs the question of its ontology as performance, especially in light of the mixed mensural levels of the *ars antiqua* and *ars nova* strophes.

This paper has three components: first, I take up the song's challenge to interpret it as gnostic text reflecting the "mensura mania" circulating around and through the rhythmic theories that the song illustrates—namely the fusion of quantitative and qualitative notions of time as elucidated by the work of Dorit Tanay and others; second, in collaboration with a performer, I take up Abbate's challenge by engaging with the song's abstraction of music and time in sonic form; finally, I turn to three lais by Guillaume de Machaut (L3, L5, and L6) that also combine *ars antiqua* and *ars nova* mensural levels, and explore their participation in a continuing debate about the ontology of music in the Middle Ages.

Rob C. Wegman (Princeton University)

What Is Modal Transmutation?

The question in my title is easily answered. As we all know there is a significant number of Ars Antiqua pieces—conducti, clausulas, and motets for the most part—that appear in different rhythmic modes in different sources, yet are otherwise musically identical. Given the state of transmission of these pieces, it stands to reason that some sort of performative reinterpretation or notational conversion must have taken place. We have come call that practice "modal transmutation" after the Anonymous St Emmeram, who used the verb *transmutare* and the noun *transmutatio* to describe the conversion. His contemporary Anonymous IV mentioned the practice as well: he spoke of *mutare*, and cited the hocket *In seculum* as an example of a fifth-mode piece that had been turned into a second-mode one. In the Bamberg manuscript these two versions of the hocket are even juxtaposed on facing pages—suggesting that *In seculum* was known and appreciated for its availability in alternative performance options, and more particularly, perhaps, because it worked so well in either version.

Still, when we look at other historical periods it would be hard to find any similar kind of practice, let alone one applied in so many works. The nearest parallel I can think of is mensural transformation, one of several canonic techniques (along with augmentation, inversion, or retrograde) by which the tenors of many 14th and 15th-c. motets and Masses were rhythmically reconfigured. Yet the rhythmic reinterpretation of an entire composition—not just the tenor, but all its voice parts— is uncommon even in this period. Nor would there have been much point to it: by the 1450s, the basic tempo of *tempus* was already so slow that a change in mensuration, if notationally feasible, would have been quite unremarkable in performance.

What, then, could explain the apparent liking for modal transmutation in the 13th century? Should we view the practice as analogous to other kinds of creative refashioning—the extensive rearrangement of *organa dupla*, for example, or the retexting of motets, the creation of additional voice-parts, or the introduction of *caudae* in conducti that did not originally have them? Or does it perhaps reflect some sort of editorial effort, for example, to prolong the shelf-life of older settings, by adapting them to rhythmic modes that had gained currency only since their creation? (It has often been argued, for example, that the second mode developed at a later time than the first and fifth.) Then again, was modal transmutation perhaps a purely practical expedient, applied, say, to reduce the difficulty of the hocket passages that we so often we find in these pieces? In this contribution I propose to explore these and other possible scenarios by taking a closer look at some of the better and lesser-known examples of the practice.

Lawrence Earp (University of Wisconsin)

The beginnings of metrical rhythm in music: the organum prosulae of Perotin and Philip the Chancellor

At the 2012 meeting of the American Musicological Society, I proposed that the earliest notation of metrical rhythm depended on the declamation of rhythmic poetry. My hypothesis embraced Thomas Payne's idea that the creation of the motet was a collaboration between the poet Philip the Chancellor and the musician Perotin but shifted this collaboration to the very beginning of the development of metrical rhythm in music, well before development of the rhythmic modes.

In this view, Perotin's settings of Philip's prosulae *Vide prophecie* and *De Stephani* predated the organa quadrupla *Viderunt* and *Sederunt*; further, the next stage of the development, advanced Perotinian clausulae, at first also required text to prescribe precise rhythms. Thus the advanced clausula and the motet were simultaneous creations.

That first presentation of the hypothesis ranged widely. In this paper, I want to step back and focus more closely on the quadrupla as the progenitors of a new process, especially grappling with aspects that may argue for the priority of the melismatic forms, such as the lack of a prosula version of the verse of the *Viderunt*, the three-fold repetition at the end of the verse of the *Sederunt* prosula (unacceptable for liturgical purposes), even the infelicitous setting of the very first line of the first prosula, *Vide prophecie*, which ought rightly to be proparoxytonic.

Participation of 'Conductus I' (plus a drone) would not only allow for compelling comparative examples of prosula and organum, but would also demonstrate that a performer's prior knowledge of the images of the prosula text can inform a sensitive and engaged interpretation of the wordless quadrupla, an approach heard in no current recording.

Alejandro Planchart (University of California)

The beginnings of modal notation

The earliest descriptions of modal notation come from the second quarter of the thirteenth century, probably more than half a century after the putative origins of the early corpus of Notre Dame polyphony. Considering the earliest writings on the topic, as well as the repertory of two voice discant passages that might be considered the earliest layer of precisely measured rhythm (pace Lawrence Earp), this paper attempts to posit the basic number of axiomatic definitions that would have generated the earliest modal repertory.

Session 9 (16:00-18:00)

Hoquetus, Insular Style, and the Fourteenth Century (Chair: Rebecca A. Baltzer)

Michael Friebel (Institut für historische Musikforschung)

Modal Rhythm and Hoquetus

Rhythmic modes are usually understood as tools to handle rhythm and note values of organum, discantus, melismatic conductus passages, and motets. 13th-century theorists, however, discuss perfect and imperfect modes (not to be mixed up with the later meaning of these terms). They describe a large number of perfect and imperfect ordines, several conceptions of rhythmic transformation, and how rests may be utilized to switch from one mode to the other. Most of these aspects are concerned with the rhythm of hoquet rather than discant. As soon as they have been allocated to their proper place in the middle and late 13th century, they need no longer be descried as 'geschichtlich durchaus belanglose Casuistiken' (Friedrich Ludwig). Even notorious elements like the 4th mode turn out as necessary constituents of the modal scheme, and previously neglected correspondences of unusual ligature- shapes form a bond between Garlandian treatises (off-track Franco's system) and hoquet-notation (in Bamberg, Montpellier, Salzburg). Indeed they tell us no less than the story of rhythmic and notational invention after the so-called Notre Dame period.

In my paper I will work out relationships between theory and practice. Hoquet-composers prefer some of the more sophisticated ordines, actually constituting what Anonymous 4 calls 'bona copulatio'. Both, theory and practice of the late 13th century, go largely hand in hand and become more and more concerned with intricate solutions of the sixth imperfect mode. However, Anonymous 4 gets entangled with impracticable questions of consistency and rhythmic detail (I will give new emendations in some places), Anonymous St. Emmeram thus rejects ordines as mere straitjackets of rhythmic invention, and practice alone find its way into early 14th century ars nova technique.

Amy Williamson (University of Southampton)

One Man's Trash is Another Man's Treasure: The Insular Conductus and its relationship to the Notre-Dame Style

The main body of extant insular *conducti* is clearly definable generically, according to Notre-Dame principles and is often subdivided into two further sub-genres: those that pastiche the Notre Dame style, and those in a note-by-note simple polyphonic style. Ernest Sanders termed this latter group "peripheral polyphony". This taxonomy implies, however, that no insular examples of a more "high art" quality exist, other than those considered pastiches of the Notre-Dame style. It is unclear - from the

relatively scant academic interest enjoyed by insular sources in comparison to Continental examples - whether this is a fair evaluation of the repertory.

Conversely, there are many other examples that are much harder to define; some of which combine features of the *conductus* alongside those of another genre, and it is unclear whether or not their hybrid nature should exclude them from the *conductus* repertory. Their evolution is equally confusing; were they haphazard arrangements crafted by inexperienced composers, or rather the experimental compositions of innovative musicians, perhaps symptomatic of a more flexible approach to genre in England than on the Continent?

Scholars have attempted to identify musical qualities and features of insular *conducti* in order to distinguish between insular and Continental styles. Though harder to detect in pastiche compositions, there are differences between insular and Continental *conducti* that occur frequently and invite further investigation. Insular conducti, for instance, appear to differ in structure to Continental examples, often with shorter exchanges between *sine* and *cum littera* sections. Techniques such as *rondellus* or voice-exchange are commonplace, and the poetry often focuses on quasi-liturgical or moralistic themes, rather than the wider-ranging thematic choices on the Continent. Further distinction is achievable by examining those Continental conducti that appear in insular sources. Insular scribes were not always faithful to the Continental original, and discrepancies between different copies could help to reveal Continental and insular *conductus* preferences.

Elina G. Hamilton (Prifysgol Bangor University)

Transforming Images: what exploring an unstudied fragment reveals

The fragment *GB-Lbl* Add 56486a has remained unstudied in the British Library for 40 years. Containing part of the prologue, chapters 1, 2 and the first section of chapter 3 from Part I of *De speculatione musicae,* the two folios are a vital source from which we can finally clarify one particularly dubious passage from GB-Cccc 410: solid confirmation can be made that a scribe who noted the missing sentence of the Scheme of Knowledge in the margins was correct. Surprisingly, however, one of the diagrams in the fragment bears no resemblance to how we currently know it. This raises the curious possibility that 1) more than one version of *De speculatione musicae* circulated in medieval England and 2) diagrams may not have been restricted to one prototype.

Rather than being an isolated case, the variant found in the fragment may have been the norm rather than the exception. Innovative methods to enhance a theoretical text can be found abundantly in English writings on music from c1300-1350. Treatises written by monks from a number of different monasteries show that visual aids could be highly individual. Our awareness of how these varied, however, remains largely unexplored, despite the fact that this would enhance our understanding of how music was perceived and/or instructed at the time. It is acknowledged among scholars today that diagrams and verbal descriptions creatively relating the principles of sound can reveal innovative perspectives of the medieval mind. This paper takes the fragment source as a starting point to investigate the different transformations of diagrams found in English treatises. Ultimately, it will suggest that writers of treatises had liberty to create diagrams as they saw fit and will provide an intellectual context to the musical practice of the time.

Giovanni Varelli (University of Cambridge)

'*Canctus domini Mathei*': *virtuoso singing (and writing) in the early 14th-century*

This paper follows the recent discovery of a fragment in the collection of Padre Martini in the Biblioteca della Musica in Bologna. The source dates to the early 14th-century and contains five *Gloria in excelsis*, two *Benedicamus domino* and three *Deo gratias*. The repertory is monophonic, newly-composed and has a distinctive virtuosic *discantus* character, suggesting that this might have originally accompanied the plainchant in a style similar to that of the Vatican Organum treatise. Furthermore, two rubrics attribute one *Gloria* and one *Deo gratias* to 'Dominus Matheus'. The fragment, however, laid neglected and it has never been investigated before, due also to the original nature of its contents.

In particular, the musical style of the source is flourished and intricate with melodic patterns and moments of variation. This is also reflected in the musical notation, a type of cursive square notation that seems to have been employed (for both monophony and polyphony) from the late 12th- to the early 14th-century all over Europe, but for which no clear and unique definition has yet been provided, nor it has been the subject of a comprehensive study of the sources. The fragment is a remarkable and unique example of this cursive musical script that triggers issues of memory, style and performance in relation to music writing.

Through the palaeographical and analytical approach, this paper will seek to discuss these and other aspects in order to understand different forms of musical creativity that otherwise would be unknown. Furthermore, the paper will also be addressed to performers, aiming at a reconstruction of the original performance through a mirror-like procedure: what can the notation tell us about the original performance? And, more importantly, in what ways did the original repertory influence the creation and shaping of this particular type of musical notation?