

Cantus planus

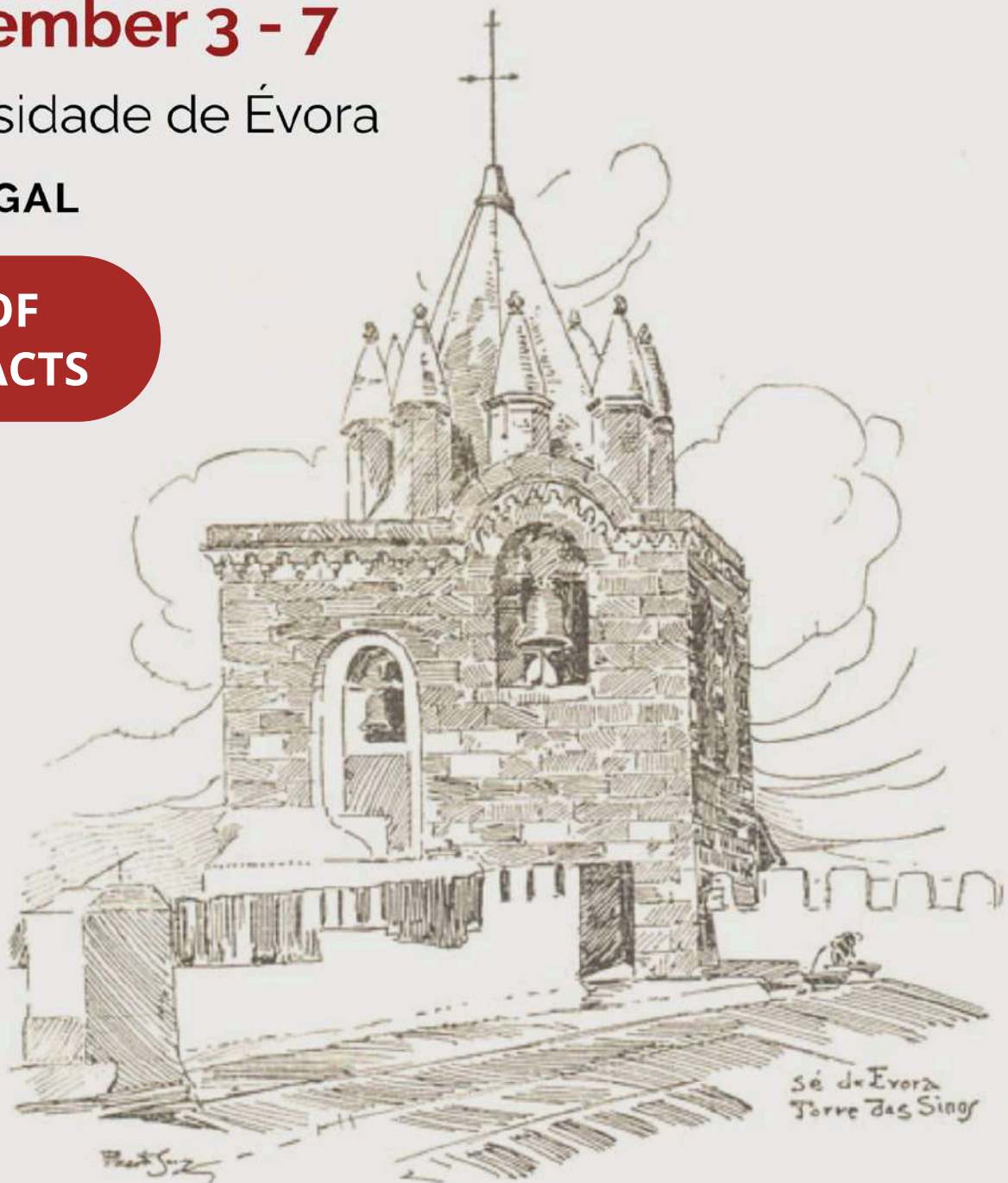
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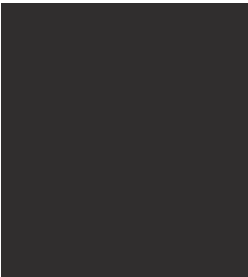
Universidade de Évora

PORTUGAL

**BOOK OF
ABSTRACTS**



CANTUS PLANUS **ÉVORA 2026**



BOOK OF ABSTRACTS

1. CHANT AND THE NEW ORDERS IN PORTUGAL

CHAIR: Elsa De Luca

3 Sept., 14:30, Auditorium

- The Dominican Gradual and Antiphoner Fragments of Évora Cathedral: Non-Conformities in Chant and Their Context — João Pedro d'Alvarenga
- The Office for the Feast of Corpus Christi in Chant Manuscripts from Portuguese Cistercian Nunneries — Alberto Medina de Seïça

2. GLOBAL PERSPECTIVES

CHAIR: Charles Atkinson

3 Sept., 16:30, Auditorium

- “In order to intone a *kada*-[hymn]...”: Understanding Modal Rules and Syllable-Pacing for Sino-Japanese Buddhist Hymns from a Performance Guide of 1374 — Elizabeth Markham
- Ethiopic “Tables of Hallelujahs” (*ʿAnqasha hālletā*): An Introduction to Their Structure, Use, and Historical Development — Jonas Karlsson
- Continuity and Suspension: Musical Emphasis in Gregorian Chant Settings of New Testament Texts — Yu Sasaki
- “Servant to the Text”: Simplicity, Authenticity, and the Inculturation of Trappist Liturgy in Hong Kong and Taiwan — Li-Xing Hong

3. SAINTS I

CHAIR: Barbara Haggh-Huglo

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- The Office of St. Christopher in Rab — Ana Cizmic Grbic
- Martyrdom without Bodily Harm: St John’s Ordeal at the Latin Gate in Office Chants from s’Hertogenbosch — Catherine Saucier
- How Intertextuality Saved Chant Fragments – Reconstructing Chants for the Offices for Saint Botvid of Botkyrka — Karin Lagergren

4. SCRIBEMUS I

CHAIR: Marcus Jones

4 Sept., 09:00, Room 124

- “Scribes of Musical Cultures” – Cultures of Music Scribes — Giovanni Varelli
- Unity Before Unification: Northern Italian Repertoires and the Gallican Rite — Giovanni Cunego
- The Notational Vocabulary of Central Italy: Regional Context and Diachronic Change (10th–11th Century) — Sara Vrdoljak

5. CHANT TRANSMISSION

CHAIR: Zsuzsa Czagány

4 Sept., 11:00, Room 115

- MICHAEL – A Project on Chant Sources (14th–18th Centuries) — Giulia Gabrielli
- Escorial MS b.II.4 (14th Century): A Hitherto Unknown Luso-Galician Witness to the Offices of the Transfixion of Mary and Saint Ivo of Kermartin — Santiago Ruiz Torres

6. DIGITAL APPROACHES I

CHAIR: Debra Lacoste

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- Further Opening the Chant Data Ecosystem: CantusCorpus 1.0, 2.0, and Beyond — Anna Dvořáková and Jan Hajič jr.
- “Hidden” Patterns and Bayesian Trees: Understanding Stemmatic Signal in Old Roman and Gregorian Chant Manuscripts — László Dávid Varga
- Neume Tables in the Digital Age – Documenting 13th Century Notations from Czech Manuscripts Online — Konstantin Voigt

7. MANUSCRIPT TRADITIONS OF THE LATER MIDDLE AGES

CHAIR: Lionel Li-Xing Hong

4 Sept., 14:00, Room 115

- Bilingual Greek–Slavonic Neume Manuscripts of the Late Middle Ages in the Light of New Research — Vesna Sara Peno

- Easter Hymnography in Old Russian Notated Sources of the Twelfth–Thirteenth Centuries: at the Crossroads of Traditions — Svetlana Poliakova
- The Noted Breviary of Saintes, F-Pn lat. 16309: Aspects of the Melodic Tradition — Diogo Alte da Veiga

8. LOCAL TRADITIONS I

CHAIR: Carmen Julia Gutiérrez

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- Old Hispanic Notation in Non-Music Manuscripts — Melanie Shaffer
- The Addition of Neumatic Notation to Classical and Late-Antique Works in Pre-Conquest England — Lottie Wells
- The *Kyrie Puerorum* in the *Officium Tenebrarum* — Julianna König

9. ENGLISH AND IRISH CHANT TRADITIONS

CHAIR: David Andrés Fernández

4 Sept., 16:00, Room 115

- The interrelation between Invitatory Tones and Invitatory Antiphons: A Case Study of the Worcester Antiphoner — Inês Nunes Trindade
- Can we rebuild him? Fragmentary Evidence and Liturgical Recovery of the Office of St Canice of Aghaboe — Fiona Baldwin
- Notation in the Medieval English Pontificals: Initial Impressions and Reflections on the Data — Cassandra Fenton
- Liturgical Book Production at Worcester Cathedral in the Twelfth Century and the Alleluya Prosula — Karen Desmond

10. MELODIC ANALYSIS

CHAIR: Giovanni Varelli

4 Sept., 16:00, Room 124

- A Computational Approach to the Central Problem of Gregorian Chant — Geert Maessen and Peter van Kranenburg
- After Fritz Reckow’s “Between Ontology and Rhetoric” (1991): Melodic *Vitia* as Signals of Rhetorical Relevance in Medieval Chant — Leo Lousberg
- The *ars cantilenae* or, How the Gregorian Chant is Composed. The Articulation (Rhythm) of Gregorian melodies — Xaver Kainzbauer
- Aspects of Spelling in Eleventh-Century Musical Notation — Lila Collamore

11. RESOUND I

CHAIR: Manuel Pedro Ferreira

5 Sept., 09:00, Room 124

- Presentation of the Project — Carmen Julia Gutiérrez
- Hispanic Horizontal Notation Revisited: Two Subtypes and their Contexts — David Santana
- Canticle Antiphons and Melodic Affinities in the Hispanic Chant Tradition: The Case of BL51 — Antonio Olea
- About the Vocal Gestures of Hispanic Neumes — Paloma Gutiérrez del Arroyo and Francisco M. Camas

12. EARLY CHANT TRADITIONS

CHAIR: Barbara Haggh-Huglo

5 Sept., 09:00, Auditorium

- The “Forgotten” Antiphons in the Compiègne Antiphoner: Examples from the Post-Pentecost Gospel Antiphons — David Eben
- A New Early Medieval Source of Chants for the Divine Office — Susan Rankin
- The Musical Landscape of Hildemar’s Lectures on the Rule of St. Benedict — Jesse Billett

13. RESOUND II

CHAIR: Manuel Pedro Ferreira

5 Sept., 11:00, Room 124

- Melodic Recovery of the Hispanic Ordo for the Consecration of the Altar — Carmen Julia Gutiérrez
- The Traditions of the Office of Saint Dominic of Silos — Pablo F. Cantalapiedra
- Extended Melismata in Hispanic Chant: Structural Patterns and Analysis — Livia Camprubí

- From Known Repertories to Lost Melodies: A Machine-Learning Approach for Exploring Plausible Melodic Realizations in Adiastematic Chant — Francisco M. Camas and Tania Toledano

14. EARLY ELABORATIONS OF THE *BENEDICAMUS DOMINO* VERSICLE

CHAIR: Karen Desmond

5 Sept., 11:00, Auditorium

- *Benedicamus Domino* Elaborations before 1100 — Catherine A. Bradley
- Eastertide Elaborations: “Alleluia” interpolations in the *Benedicamus Domino* — Thomas Phillips
- Informal Notations, Virtuoso Elaborations — Emily Korzeniewski

15. SCRIBEMUS II

CHAIR: Yossi Maurey

5 Sept., 14:00, Room 124

- Shared Culture in Eleventh-Century Silos and San Millán: The Notation of British Library Add. MS 30851 — Emma Hornby
- Old Hispanic Melody, Musical Culture, and Institutional Context: The melodies of BL Add. MS 30851 — Marcus Jones
- *Crux benedicta nitet*, a Hymn by Venantius Fortunatus: Liturgical Circulation and Musical Notation in South Frankish Sources up to the Eleventh Century — Francesco Orio

16. DIGITAL APPROACHES II

CHAIR: Pieter Mannaerts

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- The Plainchant Analyser for MEI Neumes (PAM) — Elsa De Luca and Martha Thomae
- Update on the SIMSSA Project: Recent Advances in Optical Music Recognition for Neume Notation — Kyrie Bouressa, Jennifer Bain, Elsa De Luca, Andrew Hankinson, Debra Lacoste and Ichiro Fujinaga
- New Developments in the Cantus Database and Cantus Index — Jennifer Bain and Debra Lacoste

17. CENTRAL EUROPEAN FRAGMENTS

CHAIR: Hana Vlhová-Wörner

5 Sept., 16:00, Room 124

- Preserved in Fragments: Transylvanian Notations — Gabriella Gilányi
- From Manuscripts to Wrappers. Recycled Medieval Musical Fragments in the Slovakian Archives, Museums and Libraries and in the City Bardejov — Eva Veselovska
- *Fragmenta Posoniensia*. Chant Manuscript Fragments and their Host Books from the Former Jesuit College of Pozsony/Pressburg/Bratislava — Zsuzsa Czagány
- A Newly Discovered Carthusian Notated Psalter-Hymnal from 1512 (EL 73, Bratislava State Archives) — Rastislav Adamko, Janka Bednáriková and Zuzana Zahradníková

18. SCRIBEMUS ROUND TABLE

5 Sept., 16:00, Auditorium

- Giovanni Varelli, Giovanni Cunego, Ilaria Fusani, Francesco Orio, Sara Vrdoljak and Marcus Jones (Respondent: Emma Hornby)

19. MARIAN FEASTS

CHAIR: Alessandra Ignesti

7 Sept., 09:00, Room 115

- One Melody, New Feasts: Adapting Marian Feasts through Textual Substitution in a Thirteenth-Century Cistercian Antiphony PL-PA Ms 70-72 — Joanna Maria Malczewska
- Liturgy and Local Identity in Medieval Galicia: The Conception Office in the Lugo Breviary — Mariana Ramos de Lima

WORKSHOP I: 3 Sept., 16:30, Room 124

WORKSHOP II: 7 Sept., 16:00, Room 115

20. LOCAL TRADITIONS II

CHAIR: Giovanni Cunego

7 Sept., 09:00, Room 124

- Expanded Office Repertoire of the Klosterneuburg Canonesses — Antanina Kalechyts
- Melodic-liturgical Osmosis in Catalan March: Remarkable Examples from the Collegiate Church of St. Felix in Girona and St. Cugat del Vallès (10th-early 12th Centuries) — Jean-François Goudesenne
- Chants for the Holy Blood Procession in Bruges — Pieter Mannaerts

21. MUSICAL THEORY AND PRACTICE

CHAIR: Catherine Bradley

7 Sept., 11:00, Room 115

- On Boethius, Ptolemy, the *tónoi*, and the *Modes* — Charles Atkinson
- Liturgy as Formation: The Making of Monastic Interior Community — Yossi Maurey
- Ferial Antiphons as a Pedagogical Paradigm — Kosmo Love

22. CHANT AND LITURGY IN MEDIEVAL SPAIN

CHAIR: Melanie Shaffer

7 Sept., 11:00, Room 124

- Processional Chant and Practices at the Cathedral of Huesca during the Fifteenth Century — David Andrés Fernández
- *Solent celebrari in hoc cenobio*. The Unique Repertoire of the Monastery of Santo Domingo “el Antiguo” in Toledo — Pablo F. Cantalapiedra and Ana Ruiz Rodríguez
- Manuscript Choir Books and Musical Practice in the Dominican Convent of Barcelona — Chiara Mazzeletti

23. SAINTS II

CHAIR: Karin Lagergren

7 Sept., 14:00, Room 115

- Singing Feminine Images: Selected Case(s) — Katarina Šter
- New Narratives from Preexisting Elements in Beneventan *Historiae* — Alessandra Ignesti
- The Transmission of Catherine of Siena’s Office through Dominican Networks to the Convent of Jesus in Aveiro — Kristin Hoefener

24. PROSULAS, TROPES AND SEQUENCES

CHAIR: Jennifer Bain

7 Sept., 14:00, Room 124

- Poetic Genres in the 13th-Century Prague liturgy and its Transmission in the Late Middle Ages — Hana Vlhová-Wörner
- The Sequence Melodies in *Missale Scardense*, a Manuscript from 15th Century Iceland — Marit Johanne Høye
- A Script for the Identification of Textless Neumes — Tim Eipert and Giulio Minniti

25. NOTATION AND ITS NETWORKS

CHAIR: Santiago Ruiz Torres

7 Sept., 16:00, Room 124

- Notational Networks across the Apennines in the 11th Century — Ilaria Fusani
- Individualistic or Unified: Notation Trends in Thirteenth-Century Czech Manuscripts — Rhianydd Hallas
- Silesian Notation: Sources, Dissemination, and Insights into its Origin — Irina Chachulka

POSTER PRESENTATION

- *Notated Fragments in the Slovak National Library* — Eduard Lazorik

WORKSHOPS

- *Edition, AI Transcription, and RetroDigitization of Monophonic Music with Corpus Monodicum’s Digital Tools* — Hands-on Workshop and Conceptual Discussion on Building a Commun Standard — Konstantin Voigt, Tim Eipert and Alexander Hartelt

SCIENTIFIC COMMITTEE

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José Grossinho

Ana Sofia Malheiro

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WELCOME NOTE

It is a pleasure to welcome you to Évora, Portugal. A city of Roman origin, it received its honorific title, *Ebora Liberalitas Julia*, from Julius Caesar himself. A Christian bishop is attested here in the early fourth century. After centuries of Muslim rule, the city returned to Christian hands in 1165. The cathedral was restored the following year, and chant has resounded here ever since. During the first half of the sixteenth century, Évora served for several decades as an alternative to Lisbon as the royal capital; polyphony flourished accordingly as an elaborate complement to chant, often in the form of improvised counterpoint — a relationship that will be illustrated in Saturday's concert. Évora became an archdiocese in 1540, and its university was founded in 1559. Some of the music manuscripts that survive from this period will be on display during the conference.

This is a fitting location for a meeting of the Cantus Planus study group. It is also conveniently close both to Vila Viçosa, seat of the Bragança royal dynasty and of a rich collection of music manuscripts (of which a selection will be shown there), and to the small Marian sanctuary of Terena, where some of the miracles recounted in King Alfonso the Learned's famous *Cantigas de Santa Maria* are said to have taken place — two of these songs will be performed on Sunday.

Évora, together with Lisbon, hosted the first conferences organized in Portugal on Medieval and Renaissance music, held in 2003 and 2005. The latter was explicitly a tribute to the pioneering work of Solange Corbin on Portuguese medieval sources, and to years of knowledge gained through regular participation in Cantus Planus symposia. I would like to dedicate the current conference to the memory of three participants in the 2005 meeting, who were also my dear friends: Kenneth Levy, who guided my first steps into chant scholarship; Michel Huglo, who studied the processions in Évora and never failed to share with me his encyclopaedic knowledge; and Ruth Steiner, former President of the Cantus Planus study group, who was among the first to explore the centrality of the antiphoner E-Tc 44.2 in the Iberian reception of Roman-Frankish chant.

Manuel Pedro Ferreira
(CESEM-NOVA FCSH Lisbon, IN2PAST)

REACHING ÉVORA (ARRIVING BY PLANE)

From **Lisbon Airport**: purchase a rechargeable travel card with a ticket for the metro, then take the **Red Line** and alight after three stops at **Oriente**.

From **Oriente**, you can travel to Évora either by **train** or by **bus**.

To reach the **train** station follow the signs marked *Comboios* (“Trains”). Tickets can be purchased in advance on the [CP website](https://www.cp.pt/pt/) (<https://www.cp.pt/pt/>) or at the ticket office. The train journey from **Oriente** station to Évora takes approximately 1 hour and 40 minutes.

To reach the **bus** station follow the signs marked *Autocarros* (“Buses”). The journey to Évora takes approximately 1 hour and 20 minutes. You can travel with either [Rede Expressos](https://rede-expressos.pt/en) (<https://rede-expressos.pt/en>) or [FlixBus](https://www.flixbus.pt/) (<https://www.flixbus.pt/>). Tickets can be purchased in advance or at the station. Travelling by bus is generally slightly cheaper than travelling by train.

Once in Évora, taxis are available at both the railway station and the bus station. A taxi to the Colégio do Espírito Santo from either station costs approximately €5, excluding any additional luggage charges.

Conference location: Universidade de Évora – Colégio do Espírito Santo.

Address: Rua do Cardeal Rei 6, 7000-645 Évora, Portugal.

LOCATION MAP



Biblioteca Pública / Public Library

Largo Conde de Vila Flor 4, 7000-863, Évora

Câmara Municipal de Évora / Évora City Council

Praça do Sertório s/n, 7004-506, Évora

Catedral de Évora / Évora Cathedral

Largo do Marquês de Marialva, 7000-809, Évora

Colégio do Espírito Santo / Espírito Santo School

Rua do Cardeal Rei 6, 7000-645, Évora

Central de camionagem / Bus stop

Avenida Túlio Espanca S/N 2º, 7005-840, Évora

Estação de comboios / Train station

Rua da Estação, 7000-000, Évora

WI-FI ACCESS

EDUROAM is available across campus. Furthermore, it is possible to access the Internet via wireless connecting to the Universidade de Évora network (FWUE). Once you are on-site, authenticate using the following credentials to the Universidade de Évora captive portal:

Username: CP2026

Password: CP2026

These login credentials are valid from 30 August to 8 September 2026.

If needed, below you may download the Configuration Guide in pdf:

[PT](#) | [EN](#)

POSTER PRESENTATION

Available for viewing through the whole conference

Eduard Lazorik (Institute of Musicology, Slovak Academy of Sciences) *Notated Fragments in the Slovak National Library*

The Slovak National Library holds incunabula and old prints from the libraries of ecclesiastical institutions, especially Franciscan monasteries, and noble families, which were confiscated by the communist regime in the 1950s. Several years of research in these collections have led to the discovery of 115 medieval notated fragments documenting, in almost all cases, plainchant. This poster will briefly present this research. The fragments were used during liturgy, apart from one musical treatise. An effort to understand where they were written, where they were used, and how they became waste material is a crucial question in the research. According to paleographical features, they span the period from the eleventh century until the beginning of the sixteenth century. Their provenance can be judged from the scriptorial and liturgical traditions used. The fragments document various types of notations and liturgical uses from different parts of Central Europe, especially from the Kingdoms of Hungary and Bohemia. Several unique chants have been preserved. Some fragments come from the same mother codex. These connections can be observed inside the Slovak National Library and also in various institutions in Slovakia and neighboring countries (especially from the former Kingdom of Hungary), allowing for at least a partial reconstruction of the original codices. In these cases, it is possible to estimate their place of origin more closely. These fragments are also important for the opportunity to observe the work of bookbinders.

14:30 - 16:00

Auditorium

(1) CHANT AND THE NEW ORDERS IN PORTUGAL

Chair: Elsa De Luca

João Pedro d'Alvarenga (CESEM-NOVA FCSH Lisbon, IN2PAST) *The Dominican Gradual and Antiphoner Fragments of Évora Cathedral: Non-Conformities in Chant and Their Context*

Among the musical manuscripts preserved at Évora Cathedral is an unbound composite volume consisting of fragments from at least four, possibly five, chant books: two or three temporal graduals, one sanctoral gradual, and two temporal antiphoners. Originally comprising more than 215 folios, of which 89 survive, the fragments derive from volumes copied in the 1510s, most likely for the Dominican convent of São Domingos in Évora. Their textual content is entirely consistent with Dominican use. The chant of the gradual fragments likewise conforms to the Dominican tradition,

apart from minor simplifications comparable to those found in other Portuguese Dominican sources. A markedly different situation is found in the antiphoner fragments. Here, most melodies were subsequently corrected to accord with the Dominican prototype, although the original layer remains largely recoverable beneath the alterations. Its melodic features point to an Aquitanian–Iberian tradition displaying a complex combination of northern and southern elements and only limited affinity with surviving medieval and early modern chant sources from Évora and Braga. This paper examines the physical characteristics and probable origin of the fragments, analyses some of the principal points of melodic divergence from the Dominican chant tradition, and considers what these fragments reveal about the reception, adaptation, and transmission of Dominican chant in early peripheral foundations of the Order.

Alberto Medina de Seïça (CESEM-NOVA FCSH Lisbon, IN2PAST) *The Office for the Feast of Corpus Christi in Chant Manuscripts from Portuguese Cistercian Nunneries*

Although a relatively late medieval feast, Corpus Christi soon assumed a remarkable prominence within the liturgical calendar. With regard to the Office proper, scholars identify three major models, named after the first antiphon of the cycle: *Animarum cibus*, *Sapientia aedificavit sibi*, and *Sacerdos in aeternum*. Alongside these widely recognised models, other traditions also circulated. Of particular relevance is the *Laudate nomen Domini* Office, predominant within the Order of Cîteaux. This repertory has recently been analysed in depth by Anna de Bakker, from both musicological and liturgical perspectives (de Bakker, *Writing the Cistercian Office in the Thirteenth-Century Low Countries*, 2020). In dialogue with her study, the present paper examines the *Laudate nomen Domini* Office as preserved in manuscripts from the Portuguese Cistercian nunneries of Arouca and Lorvão. Through the analysis of these sources, the paper sheds light on the transmission and internal coherence of the Cistercian Corpus Christi Office within Portuguese female monastic communities.

16:30 - 18:30

Room 124

Konstantin Voigt, Tim Eipert and Alexander Hartelt (Universität Würzburg)

WORKSHOP I: *Edition, AITranscription, and RetroDigitization of Monophonic Music with Corpus Monodicum's Digital Tools* — Hands-on Workshop and Conceptual Discussion on Building a Common Standard

Only seven people can work actively in OMMR4all at the same time. Please register in advance to secure a place. Registration: tim.eipert@uni-wuerzburg.de.

Over the course of 16 years the long-term editorial project *Corpus monodicum* has recorded more than 6,000 pieces of monophonic music in digital editions (<https://corpus-monodicum.de/>). In addition, several thousand chants transcribed with the help of AI and a digital version of the *Graduale synopticum* have been made accessible via the *Corpus monodicum* viewer, creating a substantial dataset of medieval monophony.

At the end of the project's funding in 2026, the editorial software developed by *Corpus monodicum*, the *Monodi+*-Editor and the AI-tool *OMMR4all*, will be made accessible in open-source versions. This will provide an effective infrastructure for further funded or community-driven projects, either editing monophonic music or using the data for digital analysis.

The proposed workshop is an invitation to Cantus planus participants to acquaint themselves with the digital tools of *Corpus monodicum* (*Monodi+* editor for editorial work and *OMMR4all* for automated corpus transcription and retro-digitization of existing editions) in a hands-on manner. It is also an invitation to develop ideas on how to expand datasets, connect projects, and make previously undigitized corpora digitally accessible through AI-transcription, philological editions, or retro-digitization. Transforming *Corpus monodicum* from a “closed” editorial project into an “open” collaborative standard represents an opportunity for digital sustainability and for efficient digital work in future projects — and it needs the Cantus Planus community. Therefore, all colleagues interested in (digital) editing and corpus-building are welcome to join the discussion, bring their own material, learn the tools, and connect.

16:30 - 18:30

Auditorium

(2) GLOBAL PERSPECTIVES

Chair: Charles Atkinson

Elizabeth Markham (University of Arkansas) *“In order to intone a kada-[hymn]...”: Understanding Modal Rules and Syllable-Pacing for Sino-Japanese Buddhist Hymns from a Performance Guide of 1374*

A thirteenth-century Sino-Japanese hymnary preserves over two hundred neumated *kada*-hymns. These are translations of Sanskrit *gāthā* verses from the original Indic Buddhist sutras into Chinese quatrains, a translational endeavour in Buddhist Central Asia of the early first millennium argued to foreshadow the later regulated verse of the Chinese Tang period (618-907). Regulated verse requires that speech-tones alternate in each of the four lines of five or seven Chinese characters. The hymns have emerged as formulaic — but variable — elaborations of a single *kada* tune-model. The tune-model needs to be worked together with the cantor's knowledge of (1) a modal-memory structure that conceives of its *hyōjō*-mode pitch-space as divided into discrete spatial units; and (2) a metrical grid-framework for placing the syllables in either a Sino-Japanese *ondoku* or a Japanese *kundoku* vocalisation of the written Chinese verse. Also extant is a *Kada kuketsu* (1374), a performance-orientated treatise based on oral teachings and concerned principally with guiding the *kada*-cantor's correct placing of the notes in pitch space expressed in the terminology of Chinese tonal prosody using “if-then-else” conditionals.

My paper demonstrates how these texts work with spatial units of the modal-memory structure in terms of the treatise's own declaration of reliance on speech-tone patterning across designated “variant” and “invariant” slots in the tune-model grid. It shows how music-language relations, their technical terminologies, the rules of melodic mode, and reverberations of

requirements of Tang tonal prosody are all intricately tuned-in to each other. The paper also suggests that the tune-model, widely used at the time across vocal genres in Japan, may be documented from several centuries earlier in China, embedded in a Buddhist context of the late Tang.

Jonas Karlsson (University of Hamburg) *Ethiopic “Tables of Hallelujahs” (‘Anqasha halletā): An Introduction to Their Structure, Use, and Historical Development*

Since the conversion of the elite of the Aksumite Empire (located in present-day Eritrea northern Ethiopia) to Christianity in the fourth century, the Horn of Africa has been home to a thriving and independent liturgical tradition using the Classical Ethiopic (Geez) language. The earliest preserved chant collections from this tradition (twelfth to fifteenth centuries) lack musical notation. However, from the sixteenth century onwards, a system of interlinear musical notation (*mälakkät*) embellishes the pages of Ethiopic antiphonary manuscripts. The musical notation is intrinsically connected to the “Tables of Hallelujahs” (*‘Anqasha halletā*), which, also since the sixteenth century, form an indispensable part of Ethiopic antiphonary manuscripts. The Tables of Hallelujahs are multilayered lists containing the various elements that may precede Ethiopic antiphons in notated form, i.e. either repetitions of the word *hälle luyā* (“hallelujah”) or the phrase *‘äsmä la-‘ālam məhratu* (“for His mercy endures forever”; cf. e.g. Ps 136). Throughout Ethiopic antiphonary manuscripts, reference is made to the melodies listed in the Tables of Hallelujahs via marginal or, rarely, in-text abbreviations that refer the user back to the table. In this paper, the historical development of the Ethiopic Tables of Hallelujahs is studied for the first time based on a corpus of systematically selected manuscripts. The paper provides a comparative analysis of the structure and information encoded in such tables, offering new insights into a hitherto largely neglected part of the complex Ethiopic notation for liturgical chant.

Yu Sasaki (Elisabeth University of Music) *Continuity and Suspension: Musical Emphasis in Gregorian Chant Settings of New Testament Texts*

This paper examines the relationship between textual meaning and musical emphasis in Gregorian chant settings of New Testament texts. Rather than focusing primarily on modal theory, notation, or textual history, the study approaches Gregorian chant as a temporal musical process in which meaning emerges through the interaction of melodic movement and moments of suspension.

Building on the distinction between *kurrent* and *nicht-kurrent* neumes, the paper investigates how musical emphasis is formed through the relationship between flowing melodic motion and temporary stabilization within the chant. It argues that emphasis in Gregorian chant is shaped not only by verbal accentuation or ornamental figures, but also by subtle transformations in melodic continuity. Suspension, expansion, and stabilization can direct attention toward theological ideas and shape the listener’s perception of the text during liturgical performance.

Attention is given to musical features such as neumatic density, registral expansion, and modal stabilization to examine how New Testament themes are articulated musically. Through examples drawn from adiastematic notation and comparative melodic analysis, the study proposes that

Gregorian chant should be understood as a dynamic temporal unfolding rather than as a fixed relationship between text and melody. By reconsidering the interaction between New Testament texts and temporal melodic organization, this paper contributes to current discussions on Gregorian semiology, musical hermeneutics, and the theological interpretation of chant.

Li-Xing Hong (Fu Jen Catholic University) *“Servant to the Text”: Simplicity, Authenticity, and the Inculturation of Trappist Liturgy in Hong Kong and Taiwan*

This article presents a preliminary study of the Chinese chants for the Divine Office used by Cistercian monks in Hong Kong and Taiwan. While Catholic plainchant, particularly Gregorian chant, is a monumental cultural heritage, its tradition has been adapted globally through vernacular translations. Building upon early efforts like those of Fr. Vincent Lebbe, this research focuses on a repertoire of over 1,200 Chinese chants formulated by the Trappist community following the Second Vatican Council. Specifically, it examines the work initiated at Our Lady of Joy Abbey in Hong Kong, spearheaded by Dom Clement Kong in collaboration with the Cistercian musicologist Fr. Chrysogonus Waddell. This unique corpus synthesizes medieval Cistercian heritage with Chinese aesthetics, featuring modern Chinese translations set to adapted Cistercian melodies and original compositions utilizing the Chinese pentatonic scale. These adaptations adhere to the Order’s spiritual principles of “simplicity” and “authenticity,” ensuring the melody remains a servant to the text. By analyzing how this unison chant tradition facilitates active participation while maintaining a contemplative atmosphere, this study documents a significant instance of inculturation. It aims to preserve this tradition and clarify its significance within the context of contemporary liturgical life and the indigenization of sacred music in the Chinese-speaking Church.

FRIDAY, 4 SEPTEMBER

09:00 – 10:30

Room 115

(3) SAINTS I

Chair: Barbara Haggh-Huglo

Ana Cizmic Grbic (University of Zagreb Academy of Music, Department of Musicology) *The Office of St Christopher in Rab*

Rab, located on the island of Rab along Croatia’s northern Adriatic coast, functioned as the seat of a once significant diocese. Initially under the jurisdiction of the Archdiocese of Salona and later the Split metropolitan, the diocese was transferred to the newly established Archdiocese of Zadar in 1154 and subsequently to the Patriarchate of Grado in 1155, where it remained until the seat was moved to Venice in 1451. The diocese was dissolved in 1828 and incorporated into the Diocese of Krk.

Today, only five medieval music manuscripts from the former diocese are preserved in the Parish Church of Rab. Among them hides a complete office dedicated to St. Christopher, the island's patron saint, whose veneration was firmly established in the early Middle Ages. The office is found in two distinct antiphoners: one from the mid-fourteenth century and another from the late fourteenth or early fifteenth century. Both manuscripts are written in Italian *rotunda* script with square notation on four red lines. The office appears to be an original composition, possibly of local origin, as both the people and the Island of Rab are explicitly referenced multiple times in the text. To date, the office has not received any scholarly attention. This paper examines the music and text of the office to refine its dating and determine its provenance. Additionally, it situates the manuscripts within the broader northern Adriatic liturgical and cultural context to which Rab belongs.

Catherine Saucier (Arizona State University) *Martyrdom Without Bodily Harm: St John's Ordeal at the Latin Gate in Office Chants from s'Hertogenbosch*

The late medieval church of Sint-Jan in the Netherlandish town of 's-Hertogenbosch is known to have cultivated unique devotions to the widely venerated apostle St John the Evangelist. Although the feast of St John's ordeal at the Latin Gate in Rome — where he was believed to have been tortured in a cauldron of boiling oil — was ubiquitous in the Western liturgy, the local significance of this Springtime observance (6 May) is documented in extant service books from 's-Hertogenbosch with a greater number of proper items than was customary elsewhere. What motivated local interest in this feast, and how did the 's-Hertogenbosch clergy commemorate it with sufficient detail?

Comparative study of choir books from two 's-Hertogenbosch institutions — the Confraternity of Our Lady and the Brethren of the Common Life — with a liturgical imprint for the collegiate church of Sint-Jan allows a full reconstruction of previously unstudied chants, readings, and rubrics. My analysis focuses on three antiphons and three responsories that repeatedly emphasize two aspects of John's miraculous survival: how John deceives the Roman emperor, and how the evangelist's body remains unharmed. That this feast promoted St John's status as a martyr resonates with musical pleas for divine protection, which would have been especially relevant to the feast's civic celebration — not only in the church, but also in the marketplace. More broadly, these late-style chants for St John at the Latin Gate demonstrate how standard liturgical observances could acquire additional meaning through musical and hagiographic embellishment.

Karin Lagergren (Linnaeus University, Sweden/Alamire Foundation) *How Intertextuality Saved Chant Fragments – Reconstructing Chants for the Offices for Saint Botvid of Botkyrka*

The two offices for the Swedish saint Botvid of Botkyrka (d. ca 1120) only exist in a handful of fragmentary sources in the National Archives in Stockholm, Sweden. Of about 30 preserved chants, about half of them only exist as fragmentary melodies: only the beginning, end, or middle is preserved. No concordances exist. In a recently completed edition, these chants were edited and the fragmentary melodies reconstructed. These chants do not appear to have been modelled on preexisting Offices. Departing from the intertextual assumption that Gregorian chant exists in a

universe where melodies and texts form a constant web of allusions and borrowings, the melodies were reconstructed using formulas from other saints' Offices known in medieval Sweden such as Dominic, Eskil, Birgitta, Sigfrid for example. The editing was carried out in three ways:

1. transcribing complete preserved chants (20 chants)
2. contrafactum technique (3 hymns)
3. reconstructing fragmentary preserved melodies (10 chants)

The presentation concentrates on the reconstruction process which will be demonstrated through a limited number of chants for Saint Botvid. This procedure opens up for a broader discussion on composition processes and the work concept in chant. Furthermore the existence of two Offices for one saint is addressed – unusual but not unique.

09:00 – 10:30

Room 124

(4) SCRIBEMUS I

Scribes, Chant, and Notation: Musical Transmission in Iberia and Southern Francia

Chair: Marcus Jones

Giovanni Varelli (University of Pavia) “Scribes of Musical Cultures” – Cultures of Music Scribes

When we think about the dynamics underlying the diffusion of musical notation, we tend to retreat to the comparatively safe ground of institutional affiliations and geopolitical frameworks. Geography, broadly construed, and questions of topography have also received sustained attention. Yet, some of the most fundamental factors remain comparatively underexplored: among them, language intelligibility — together with the forms of unity it generates and sustains — and societal dimensions operating outside strictly ecclesiastical hierarchies. These elements played a crucial role in shaping the spread of music writing in the early Middle Ages, influencing processes of adoption and rejection, patterns of developmental flux, and forms of long-term and continuous transmission.

This paper revisits these neglected aspects by foregrounding language as both a communicative and cognitive medium through which notational practices were mediated, adapted, and stabilised. Particular attention will be paid to multilingual environments and to zones of partial intelligibility, where notational systems were reinterpreted rather than merely transmitted. At the same time, the paper considers the agency of social actors operating beyond formal institutional structures — such as local communities, itinerant scribes, and informal networks of learning — in shaping notational practices on the ground.

Drawing on recent advances emerging from the ERC project *SCRIBEMUS – Scribes of Musical Cultures*, the paper situates these questions within a broader, interdisciplinary framework that combines musicology, palaeography, and social history. As *SCRIBEMUS* enters its second half, this contribution aims to reassess prevailing narratives of notational diffusion and to propose a more nuanced model that accounts for linguistic, social, and cultural variability as active forces in the history of medieval music writing.

Giovanni Cunego (University of Pavia) *Unity Before Unification: Northern Italian Repertoires and the Gallican Rite*

In this paper, I discuss pre-Gregorian musical repertoires and liturgical practices in Northern Italy prior to the Carolingian reforms, with a specific focus on liturgical materials shared with the Gallican rite. Scholars have long highlighted significant points of contact between the archaic liturgies of Northern Italy – most notably the Ambrosian rite of Milan — and those of Gaul, as well as certain shared materials with the Old Hispanic rite. Despite the scarcity of liturgical sources for the Gallican rite and the total absence of contemporary musical notation, indirect evidence has allowed researchers to identify a corpus of chants within later North Italian local traditions whose characteristics suggest a presumed Gallican ancestry. Nevertheless, providing a precise definition of what exactly constituted the Gallican rite and chant remains a challenge today; scholarship increasingly suggests it should be understood as a “Gallican family” of related practices rather than a single, uniform rite shared by all communities. Building upon the most recent developments in the field, this paper questions the very nature of the Gallican rite and re-examines these connections to trace the network of exchanges that facilitated the circulation of pre-Gregorian material across the Alps. In the final section, notwithstanding the lack of musical notation prior to the ninth-century Carolingian reforms, the study reflects on potential links and graphic similarities among the various notations that later emerged in areas characterized by this persistent Gallican liturgical-musical substratum.

Sara Vrdoljak (University of Pavia) *The Notational Vocabulary of Central Italy: Regional Context and Diachronic Change (10th–11th century)*

This presentation discusses ongoing research into the notational practices of Central Italy in the tenth and eleventh centuries. Although manuscripts containing adiastematic notation are often fragmentarily preserved and display a wide range of graphical features, a systematic examination suggests that they nonetheless reflect a coherent regional notational tradition. The first phase of this study is devoted to the analysis of the ductus and notational vocabulary of the sources. By comparing these elements across the corpus, the research aims to assess the extent to which the sources share common features or display meaningful variation.

The presentation also engages with broader questions currently under investigation, addressing both spatial and diachronic dimensions of changes in notational practices. A central part of the inquiry involves tracing how notational habits changed over the course of the tenth and eleventh centuries, particularly in relation to the gradual move toward diastemacy. In addition, the research considers the role of transmission routes in shaping notational practices, whether through monastic networks or through wider political and commercial exchanges. This perspective allows for

a cautious exploration of potential parallels with other regions, especially those identified by the *SCRIBEMUS* team as part of a South Frankish area, understood as a transversal cultural belt running roughly from the Iberian Peninsula toward Italy.

Within this context, Central Italy represents a small but crucial piece of the larger puzzle. By presenting the initial phase of analysis and outlining directions for future research, this paper highlights both the challenges and the potential of establishing a more structured understanding of the Central Italian tradition of musical writing.

11:00 – 12:30

Room 115

(5) CHANT TRANSMISSION

Chair: Zsuzsa Czagány

Giulia Gabrielli (University of Bolzano) *MICHAEL – A Project on Chant Sources (14th-18th Centuries)*

The paper aims to present the results of the *MICHAEL project — Multimedial Italian CHant ArchivE of Liturgical Melodies and Texts (14th-18th centuries)*, a two-year project completed in 2026 and dedicated to late sources of liturgical chant. The project focused on the digital reproduction and cataloguing of manuscripts and printed editions preserved in the Feininger Collection. Located in Trento, the Biblioteca Laurence Feininger is one of the largest libraries of liturgical sources in the world. Its collection of notated liturgical chant manuscripts includes 135 manuscripts of diverse origins and dates, alongside more than two thousand liturgical editions ranging from the fifteenth to the twentieth century. The availability of digital images and the comprehensive cataloguing of manuscripts, together with a selected group of significant editions, will facilitate research on sacred music from the fourteenth to the eighteenth centuries.

Santiago Ruiz Torres (Universidad de Salamanca) *Escorial MS b.II.4 (14th Century): A Hitherto Unknown Luso-Galician Witness to the Offices of the Transfixion of Mary and Saint Ivo of Kermartin*

Manuscript b.II.4 from the Royal Library of the Monastery of San Lorenzo de El Escorial is an exceptional, though largely overlooked, witness to liturgical-musical creativity in the Iberian Peninsula during the fourteenth century. Unlike most sources from that century of partial nature, this codex preserves the complete formularies (readings, prayers and chants set entirely to music) for the Mass and Office of two newly established feasts: the Transfixion of Mary and Saint Ivo of Kermartin. Several pieces of evidence support the manuscript's Luso-Galician affiliation: palaeographically, it

employs the Portuguese variant of Aquitanian notation, distinguished by the use of the rhomboid *punctum* to indicate pitches below the semitone; and liturgically, the Marian office appears in sources from León and Orense, as well as in Catalan and Hospitaller (Order of St John) books. Meanwhile, the office of Saint Ivo is revealed to be a *unicum*, featuring the distinctive characteristic of being a versified composition. This paper presents the initial findings of a comprehensive study of the manuscript, aiming to identify the ecclesiastical institution for which it was copied, and to clarify the circumstances of its subsequent entry into the El Escorial library. The unpublished nature of the repertoire will also prompt textual and musical analyses to determine its liturgical suitability.

11:00 – 12:30

Room 124

(6) DIGITAL APPROACHES I

Chair: Debra Lacoste

Anna Dvořáková (Charles University, Prague) and Jan Hajič jr. (Charles University, Prague)

Further Opening the Chant Data Ecosystem: CantusCorpus 1.0, 2.0, and Beyond

The Chant Analytics team of the *DACT* project researches how to leverage the scale of resources accumulated by the 40+ years of digital chant scholarship, particularly the Cantus Database and its network of databases linked by Cantus IDs, with computational tools suited to large datasets. Methods ranging from information theory to ecological models have been applied to topics such as modality, melodic dialects, and regional or institutional sub-traditions, working at previously unfeasible scales. However, the impact of these methodological innovations has been limited – also because mostly just the Cantus Database has been used, rather than the more diverse full Cantus ecosystem. Why?

While the familiar user interfaces serve traditional scholars well, they in fact obscure the underlying records for researchers who, by necessity of scale, exclude the “human eyeball” from their methodology. We address this by decoupling chant data from its websites. Creating software to gather chant and source records across the Cantus ecosystem, we consolidated all chant and source records as raw tables (CSV files), depositing them as FAIR open data. This “liberation” allows integrating data beyond the Cantus ecosystem: as proof-of-concept, we included mass propers from the *Corpus Monodicum* project. However, incompatibilities were revealed within the Cantus ecosystem, including essential metadata such as *cursus* or provenance, requiring further work. We report on these efforts to help chant scholarship leverage its accumulated catalogues more comprehensively, and to make itself more accessible to the computational humanist: the completed CantusCorpus 1.0, and the ongoing work on CantusCorpus 2.0.

László Dávid Varga (ELTE Research Centre for the Humanities, Institute for Musicology, Department of Early Music) *“Hidden” Patterns and Bayesian Trees: Understanding Stemmatic Signal in Old Roman and Gregorian Chant Manuscripts*

In terms of wider recognition, digital musicology is a relatively new field in the Humanities that can effectively contribute to the examination of chant traditions, as it offers a variety of methods for studying the relationships among multiple manuscripts of different origin. Recently, Bayesian phylogenetic models – borrowed from bioinformatics – have been proposed as an efficient method for reconstructing manuscript relationships. While these models provide a statistically robust global view of transmission, the resulting family trees often remain difficult to interpret in a philological and musicological sense. In this presentation, I propose a combined approach that brings together Bayesian phylogenetic modeling and a descriptive analysis of variant patterns across selected (Old Roman and Gregorian) manuscripts. The combination allows not only for a more nuanced understanding of stemmatic relationships, but also for a more interpretable reading of the Bayesian manuscript tree itself. Pattern analysis makes visible which manuscript connections are structurally strong and consistently supported, and which emerge primarily as the cumulative result of statistical inference on which the model operates.

Konstantin Voigt (Universität Würzburg) *Neume Tables in the Digital Age – Documenting 13th Century Notations from Czech Manuscripts Online*

Neume tables have always been an integral part of music palaeography and chant research. They represent the signs employed by individual scribes, in specific manuscripts or in notational families to enable comparison between different hands or different types of notations and to document the relation between historic and modern editorial notations. By extracting an “alphabet” of sign-types or by selecting instances of these types, neumes tables are necessarily an abstraction from the plurality of handwriting. Encoding single signs or full manuscripts opens new possibilities for documentation and comparison of signs-types and instances, as any comparative selection can potentially be backed up by a full documentation of each sign-type within an encoded corpus. Using examples from the palaeographic catalogue of thirteenth century Czech manuscripts currently prepared by Rhianydd Hallas, this paper evaluates the possibilities of documenting these notations digitally by using tools currently developed by the project *Corpus monodicum*. It also invites to a discussion of the compatibility between existing palaeographical websites, which might foster a better understanding of the spread and relation of early staff notations in Central Europe and the German speaking lands.

(7) MANUSCRIPT TRADITIONS OF THE LATER MIDDLE AGES

Chair: Lionel Li-Xing Hong

Vesna Sara Peno (Musicological Institute of Serbian Academy of Sciences and Arts) *Bilingual Greek–Slavonic Neume Manuscripts of the Late Middle Ages in the Light of New Research*

Bilingual Greek–Slavonic neume manuscripts represent a significant body of evidence for the study of medieval Eastern Christian chant. They attest to the existence of a fundamentally unified liturgical psalmodic tradition, while also confirming that bilingual liturgical practice was employed under specific historical and ecclesiastical conditions within Orthodox autocephalous churches during the Middle Ages. As such, these sources illuminate processes of cultural transmission and musical interaction between Byzantine and Slavic traditions.

This paper presents the results of codicological, palaeographical and musicological analyses of bilingual neume manuscripts that constitute primary sources for the Serbian chant tradition of the fifteenth and sixteenth centuries. Particular attention is given to the relationship between Serbian church chant and Byzantine psalmodic practice, from which the former developed as a “national”, though structurally and stylistically related, tradition. The analysis focuses on material and structural features of the manuscripts, including format, dimensions, binding structure, page layout, and the organisation of notated melodies and hymnographic texts, as well as on scribal practices evident in both neumatic notation and textual exemplars.

Special emphasis is placed on similarities and differences in the musical content of selected bilingual anthologies, notably manuscript EBE 928 from the National Library of Greece, manuscript E 108 from the Great Lavra Monastery on Mount Athos, and the so-called Belgrade *Psaltika* no. 93. An examination of the composers represented in these sources contributes to a more nuanced understanding of late Byzantine chant culture in the Balkans. Particular focus is devoted to melodies attributed to composers explicitly identified as Serbian — Stefan, Isaija and Nikola. The study also addresses the modern scholarly reception of their chants, especially in relation to twentieth-century transcriptions produced within the methodological framework of *Monumenta Musicae Byzantinae*.

Svetlana Poliakova (CESEM-NOVA FCSH Lisbon, IN2PAST) *Easter Hymnography in Old Russian Notated Sources of the Twelfth–Thirteenth Centuries: At the Crossroads of Traditions*

The paper examines the Easter stichera in Old Russian notated manuscripts of the twelfth–thirteenth centuries in the context of the traditions attested in Greek Sticheraria and Triodia, as well

as in Slavic and Old Russian unnotated Triodia. Scholarly literature has studied in detail the origin and evolution of these services in Greek sources, as well as the correlation of the manuscripts that include them with the traditions of cathedral and monastic liturgical centers. In addition, several chants have been thoroughly examined from the perspective of their text and notation. The same services in Old Russian notated sources have been studied to a lesser extent, and comparative research on the Easter stichera in Greek, Slavic, and Old Russian sources is still scarce.

The paper focuses on one particular aspect of the study of Old Russian notated sources within the Byzantine multi-regional milieu: the inclusion of stichera excluded from the standardized abbreviated version of the Sticheron. Of these, six stichera are also found in Greek manuscripts, while three have no Greek analogues. The analysis of the composition of sticheraric sequences, their placement within the codices, and the particularities of their texts and notation proposed in the paper makes it possible, in several cases, to outline regional connections between the manuscript traditions of regional centers of the Byzantine milieu.

Diogo Alte da Veiga (CESEM-NOVA FCSH Lisbon, IN2PAST, University of Minho) *The Noted Breviary of Saintes, F-Pn lat. 16309: Aspects of the Melodic Tradition*

The noted breviary of Saintes, a manuscript dating from around 1300, has so far received only rare and brief mentions, at least in musicological narratives. Some studies involving other representative sources of the medieval custom of Saintes, such as breviaries or missals, within the context of comparative approaches to responsorial or alleluia lists, liturgically frame them within the western Aquitanian space that encompasses the city of Saintes, either through integration into the archdiocese of Bordeaux or through a strong affinity with Angoulême. Our investigation — possibly the first of a musicological nature to dedicate some prominence (albeit secondary, within the scope of a more comprehensive comparative research) to the parchment in question — describes networks of melodic affinities, in light of the *responsoriale* of Matins, which allow, above all, a full integration of the noted breviary of Saintes into the wider Iberian-Aquitanian space. Additionally, it reveals strong tendencies of the manuscript toward melodic conservatism and suggests, albeit sporadically, a close connection between Saintes and certain Iberian customs. The study we propose to present here describes the aforementioned aspects, also seeking, at least, to refine some of them.

14:00 – 15:30

Room 124

(8) LOCAL TRADITIONS I

Chair: Carmen Julia Gutiérrez

Melanie Shaffer (University of Bristol) *Old Hispanic Notation in Non-Music Manuscripts*

Compared with the Franco-Roman Rite, sources attesting to the music of the Old Hispanic rite are exceedingly few: approximately 40 manuscripts, including fragments. This tabulation is generally based on books and fragments designated as “liturgical” or “musical” books. As scholars

have noticed in the past, however, Old Hispanic notation has often also been found performing non-musical roles: as gloss tie-marks (e.g. Brou 1955; Vivancos 1996; Boynton 2001, 2003; Zapke 2007) and cryptographic signs (e.g. Azevedo Santos 1994, De Luca 2017). Following Zapke, I view these sources with neumes — musical/liturgical or not — as witnesses to musical literacy, at least of a kind. Even if such uses of notation do not necessarily evidence a high degree of musical understanding, they certainly bear witness to the kind of notation that was familiar to the scribes or readers who employed them. I am currently building a catalogue of sources containing Old Hispanic neumes, and my ongoing archival research has identified many new sources of marginal neumes, including two chants previously un-indexed in the Old Hispanic Corpus. My presentation will report the current state of the catalogue and reflect on what these new sources can tell us about scripts, scribes, regional notation styles, manuscript provenance, and liturgical transmission.

Lottie Wells (University of Bristol) *The Addition of Neumatic Notation to Classical and Late-Antique Works in Pre-Conquest England*

This paper re-examines the presence of neumes in medieval manuscripts of classical Latin and late-antique texts. Since their identification in the mid-nineteenth century, these notations have prompted speculation about whether their function was rhythmic, metric, melodic, or something else entirely. Earlier scholarship, however, has rarely pursued the broader literary-historical questions raised by their addition: Why were classical texts neumed? Why were particular passages singled out for notation? The subject has long been caught between disciplines: musicologists have often considered the material too fragmentary for reconstruction, while literary historians have been deterred by uncertainty about what the notation signifies. As a result, a significant intersection between classical reception and medieval musical practice has remained marginal in both fields.

Drawing on the first chapter of my PhD, this paper examines the addition of neumes to manuscripts whose original design did not anticipate musical notation. In the tenth and eleventh centuries, scribes inserted neumes into margins, flyleaves, and interlinear spaces as meaningful interventions. I argue that these additions were pedagogical. In this context, neuming functioned as an extension of the same scholarly impulses that produced glosses, punctuation, and marginal commentary. Such notation should therefore be analysed within the broader ecosystem of scholastic annotation.

Focusing on Cambridge, Corpus Christi College MS 223 as a case study, the paper situates these neumes within Christian teaching environments in which musical notation permeated practice. Understanding neumes as instructional tools reframes them as evidence of how medieval readers engaged with, interpreted, and transmitted the classical and Christian canon.

Julianna Kónig (ELTE Research Centre for the Humanities, Institute for Musicology, Department of Early Music History) *The Kyrie Puerorum in the Officium Tenebrarum*

My paper focuses on a particularly intriguing element of the Holy Week officium tenebrarum: the closing litany of the lauds, the Kyrie puerorum. My research builds on the tradition of medieval lamentations, which are performed as readings from the Book of Lamentations during the first

nocturn of matins on the three sacred days; my analysis aims to uncover the liturgical context of these chants.

The officium tenebrarum is an integral part of the Holy Week chants, in which liturgical austerity and formal simplification are not incidental but deliberate means of expressing the solemnity of the week. Within this framework, the Kyrie puerorum, as the closing litany of the lauds, demonstrates – according to the sources – significant features in its structure, textual handling, and the allocation of performers, which provide valuable insights when compared across manuscripts.

In my paper, I rely primarily on Hungarian manuscript sources containing Holy Week chants. Comparative analysis of these materials allows for an examination of how the Kyrie puerorum fits within the general order of the chants, and what local particularities can be observed in its structure, the roles of singers, and musical realization. The Hungarian sources thus provide a basis for understanding the Kyrie puerorum within broader liturgical context.

16:00 – 18:00

Room 115

(9) ENGLISH AND IRISH CHANT TRADITIONS

Chair: David Andrés Fernández

Inês Nunes Trindade (Maynooth University) *The interrelation between Invitatory Tones and Invitatory Antiphons: A Case Study of the Worcester Antiphoner*

This paper analyses the relationship between the invitatory tones and the invitatory antiphons, using the well-known Worcester Antiphoner as a starting point. The Worcester Antiphoner (Worcester Cathedral Library, F. 160) is a unique service book compiled in and for the Worcester Cathedral, used from the thirteenth century until the sixteenth century (up to the suppression of the monasteries). It preserves a substantial collection of *Venite* tones – 13 in all.

Having been settled only at a late date, the repertory of *Venite* tones has attracted the attention of several scholars such as Walter Frere (1901), Peter Wagner (1921), Paolo Ferreti (1938), Ruth Steiner (1984, 1985, 1987, 1997), and more recently Manuel Pedro Ferreira (1998). As described by Steiner “what is truly striking about the repertoires of antiphons for the invitatory is the extent to which, and the ways in which, manuscripts of the same general region differ” (1985). Hence, I propose a systematic study that observes the relationship between the invitatory tones and the invitatory antiphons, aiming to understand how the Worcester repertoire relates, in particular, to other English and Norman witnesses. Furthermore, I will investigate specific questions relating to the Worcester repertoire, such as the presence of two differentiae in one of the Worcester tones.

Fiona Baldwin (University College Dublin) *Can we rebuild him? Fragmentary Evidence and Liturgical Recovery of the Office of St Canice of Aghaboe*

The memory of Irish saints was widely preserved across medieval Europe: Office and Mass propers for figures who travelled and worked on the Continent — Brigid, Killian, Columbanus, Malachy — survive in numerous continental sources. By contrast, relatively little proper material

exists in manuscripts of Irish provenance for those whose missionary activity was centred in Ireland itself — Laurance O'Toole, Aidan, Declan and Canice. This imbalance foregrounds questions of creation, transmission, survival, and the limits of liturgical recovery.

Scholarship on surviving Irish saints' Offices has largely prioritised codicological, repertorial, or palaeographical descriptions. Valuable work has been conducted by Senan Furlong on the Patrick Office. Patrick Brannon's work on the Canice Office that survives in the late-medieval Irish antiphoner IRL Dtc MS 78 sought to address issues regarding that manuscript's provenance, while Ann Buckley's research on the liturgical commemoration of Columba, demonstrates the interpretative value of fragmentary and non-musical evidence.

The incomplete notated Canice Office in IRL Dtc MS 78 forms the framework for this paper. Building on Brannon's work, this research incorporates evidence from two unnotated sources not previously considered in reconstructive discussions — a late-medieval breviary from Dublin (IRL Dtc MS 88) and a fragment preserved in the archives of Canterbury Cathedral (GB CA Add MS 127/16). Alongside clarifying the shape of the Office, this study considers other Offices that may have informed its composition. Finally, it asks what the Canice material reveals about cultural identity of the Irish church whose liturgical praxis was prescribed by the Sarum rite.

Cassandra Fenton (University of Bristol) *Notation in the Medieval English Pontificals: Initial Impressions and Reflections on the Data*

In this paper, I present preliminary findings on characteristics of notated chants in English pontifical manuscripts produced up to the thirteenth century. This is part of an ongoing project assessing the musico-liturgical function of these manuscripts through analysis of notated content. Historically characterised as bishops' books, there has often been debate on how these manuscripts should be defined and studied, and how their content affects our understanding of who interacted with these manuscripts. With over 1200 individual instances of notation across roughly twenty-five manuscripts and fragments, this corpus contains a vast but inconsistent repertoire of notated chants, situated within a network of manuscripts demonstrating a wide variety of liturgical content. Through an overview of the chant data collected on these manuscripts, I present initial impressions, highlights, and trends from the dataset and discuss methods of collecting and interpreting data. I consider best practices for utilising existing chant databases to assess concordance as well as methods for assessing melodic similarity across notational systems with differing levels of pitch specificity. Further, I discuss the methodological challenges related to establishing concordance and assessing manuscript relationships within the English pontifical repertoire, and explore how network analysis tools and technologies can best be utilised to model the musical relationships between these manuscripts.

Karen Desmond (Maynooth University) *Liturgical Book Production at Worcester Cathedral in the Twelfth Century and the Alleluya Prosula*

Alleluya plainchant prosulas are thought to have flourished only on the continent from the ninth to the eleventh centuries, particularly in Aquitaine, northern Italy and Benevento. Here I

examine a set of nine unique Alleluya prosulas extant in a twelfth-century fragment, Worcester Cathedral Library, Add. 25. While the existence of this fragment was noted by Neil Ker, and catalogued by Drew Hartzell, it is little known. It is a single bifolium that transmits nine plainchant Alleluya prosulas, all unica, copied in Anglo-Norman diastematic notation on a four-line drypoint staff.

We know little about music composition and liturgical book production in Worcester in the twelfth century, so this fragmentary source is especially valuable. Its very existence has implications for current narratives regarding the Alleluya prosula — namely, that the composition of Alleluya prosulas was on the wane by c. 1100, and that in any case this genre was never cultivated in Britain. My analysis firmly associates these plainchant prosulas with Worcester Cathedral, and suggests they were specifically anthologised for Worcester use, and some perhaps composed there.

In addition, I will briefly present my new discovery of a fragmentary twelfth-century liturgical book with music notation, also copied in Anglo-Norman diastematic notation on a four-line drypoint staff. These eight palimpsested folios now survive as underwritten text beneath a fourteenth-century Worcester manuscript, I discuss the possibility that this book was copied by the same scribes and decorators as Worcester, Cathedral Library, Add. 25, thus considerably augmenting our knowledge of liturgical book production at twelfth-century Worcester.

16:00 – 18:00

(10) MELODIC ANALYSIS

Room 124

Chair: Giovanni Varelli

Geert Maessen (Independent scholar) and Peter van Kranenburg (Utrecht University) A
Computational Approach to the Central Problem of Gregorian Chant

In a previous study (2025), we have shown computationally that melodies of six medieval chant traditions can be classified according to their respective traditions of origin with very high precision. This study used an extension of the offertory dataset of Rebecca Maloy (2010). We also showed that three of these traditions (Gregorian, Old Hispanic and Milanese) are closely related, while the other three (Old Roman, Beneventan and Cisneros) apparently have a very different melos.

Based on these results, in this paper we investigate the relationship between Gregorian, Old Roman and Milanese chant. For this purpose we use the much larger dataset of Max Haas (1997). First, we demonstrate the extent to which the various genres in this set (introit, gradual, alleluia, etc.) can be classified computationally. Then, we map the melodic relationship of each cognate pair of chants: from (nearly) identical to (nearly) unrelated.

We then investigate the distinction between the most related and most unrelated chant pairs in terms of association with the involved traditions. Although our results remain inconclusive regarding the source of the traditions, we observe that tracts and graduals are overrepresented in the most related pairs and offertory verses, introits and communions in the most unrelated pairs. We also observe that Holy Week has the highest concentration of most related pairs, and Eastertide the lowest. We observe this also when we neglect a substantial part of beginning and end of our mapping. This raises new questions about the history of the traditions.

Leo Lousberg (ICON, Utrecht University) After Fritz Reckow's "Between Ontology and Rhetoric" (1991): Melodic Vitia as Signals of Rhetorical Relevance in Medieval Chant

Fritz Reckow's "Between Ontology and Rhetoric" (1991) identified a fundamental tension in Carolingian Gregorian chant between melodically stabilised structures understood as reflections of a divinely ordained harmonic order and rhetorically motivated deviations. While Reckow demonstrated that such deviations could be explained within a rhetorical framework (*movere animos*), he explicitly noted the absence of evidence linking this explanation to concrete musical realisation. This paper returns to Reckow's problem through a close reading of medieval rhetorical texts in which *vitium*, *barbarismus*, and *soloecismus* function as categories of meaningful deviation. These terms describe controlled departures from normative order that acquire rhetorical force precisely through their perceptibility. Read in this wider semantic field, *vitia* emerge as shared rhetorical formulas operating across language and sound.

The paper reassesses analytical studies since the mid-1990s that identify recurrent melodic irregularities — microtonal inflections, non-diatonic semitones, liquescent neumes, modal shifts, and emphatic melodic formulas — in notated chant. It argues that these phenomena function as intentional melodic interruptions that draw attention to words of heightened rhetorical relevance, marking affective intensity, logical or grammatical salience, and narratively significant loci in performance. By reconnecting rhetorical theory and musical practice, the paper proposes an interpretative framework in which melodic *vitia* function as historically situated tools of rhetorical communication, bridging the gap that Reckow left open between theoretical explanation and sung chant.

Xaver Kainzbauer (Universität Mozarteum Salzburg) The ars cantilenae or, How the Gregorian Chant is Composed. The Articulation (Rhythm) of Gregorian melodies

Intensive comparative study of the most important manuscripts on *Cantus Gregorianus* leads to insights that call a priori assumptions into question. Choral music was not always the same. The *opinio communis* of the nineteenth and twentieth centuries did not really distinguish between sources from the 10th and 12th centuries and therefore had to capitulate on the question of rhythm. Musicology retreated to dot-notation, leaving the field to the Solesmes editions.

The Graduale Novum 2011/2018 revised the melodies according to current knowledge, but kept the Solesmes editions unchanged in terms of rhythm. Solesmes had transferred the neumes into a system that Luigi Agustoni rightly criticized with the statement, "A neume does not begin with the first note." The neumes in Laon and Chartres clearly show that neumes (syllables) end with the last note! However, the sources from the eleventh and twelfth centuries no longer confirm this. When asked about the articulation and rhythm of the *Cantus Gregorianus*, a distinction must therefore be made between an "authentic chant", its oldest form available to us, and a second form of Gregorian chant, the form of the eleventh century and later.

The well-known fact of the "*initio debilis*", the lightness, even arbitrariness, of the first note of a current neume must be made visible in the notation. However, this has decisive consequences for

1. Reckow, Fritz. "Zwischen Ontologie und Rhetorik: die Idee des *movere animos* und der Übergang vom Spätmittelalter zur frühen Neuzeit in der Musikgeschichte." In *Traditionswandel und Traditionsverhalten*, edited by Walter Haug and Burghart Wachinger, 145–78. 1991.

the melody line and the interpretation. Many “little things” change the whole. It is essential to interpret the adistematic neumes less from later diastematic sources and more from a comparison of formulas across the repertoire. This leads to the realization that a liquescence in authentic chant never has a second small tone, that the quilisma is not a tone but a distance sign, and that the oriscus defines structures and tenor levels. It can also express added value, but is never a tone in its own right. The question of “Si or Sa” must also be re-examined. All of this concerns authentic chant. Already in the eleventh and twelfth centuries, many things looked different, but choral music was not always one and the same. Today, practitioners must decide whether they want to sing authentic or second Gregorian chant, or a mixture of both.

Lila Collamore (Independent scholar) *Aspects of Spelling in Eleventh-Century Musical Notation*

When a cantor notates a melody, he often makes choices about how he writes it down. These choices are what I refer to as “spelling” and can be revealing about how a singer conceives of the melody or what he is trying to show with the notation.

Spelling includes choice of neume, placement of the drypoint line, and coupure (neumatic break). Spelling includes the use of tonal neumes (such as the mi-neume) or the choice not to use a tonal neume in other places where such a neume could be used. Spelling also includes situations where a note written in pitch-specific notation is not the note that is actually sung.

In this paper, I propose to examine some of these cases of spelling and what they reveal about how the singer is thinking of the melody or the notation. The cases where we are looking at notation that is apparently pitch-accurate but actually should be read differently should be of special interest to modern scholars of early chant.

SATURDAY, 5 SEPTEMBER

09:00 – 10:30

Room 124

(11) RESOUND I

Giving Voice to the Hispanic Chant

Chair: Manuel Pedro Ferreira

The session brings together a series of ongoing studies devoted to the analysis and reconstruction of medieval Hispanic chant, understood here as the musical repertoire associated with the Hispanic rite, through complementary approaches — musicological, computational, acoustic, and performative. Taken together, the papers offer an integrated perspective on how data, analytical models, and sonic experimentation can be used to reassess fundamental questions concerning modality, transmission, and reconstruction, while also addressing the shared challenge of recovering the sound of Hispanic chant. By foregrounding notation, ritual practice, and sound as historically situated forms of knowledge, the session situates these issues within broader medievalist debates on cultural transmission and the transformation of liturgical traditions.

Carmen Julia Gutiérrez (Universidad Complutense de Madrid – Instituto Complutense de Ciencias Musicales) *Presentation of the Project*

David Santana (Universidad Complutense de Madrid-Instituto Complutense de Ciencias Musicales) *Hispanic Horizontal Notation Revisited: Two Subtypes and their Contexts*

This paper presents my research on sources of Hispanic chant with horizontal notation. Through a systematic examination of the manuscripts that transmit this notational practice, the study delineates the corpus and characterizes its distinctive features.

The research identifies two clearly differentiated subtypes of horizontal notation, closely linked to two distinct liturgical traditions and historical contexts within the Mozarabic community of Toledo. The first subtype is associated with sources connected to the parish of Santa Eulalia, copied mainly during the twelfth and early thirteenth centuries, while the second corresponds to codices linked to the parish of Saints Justa and Rufina, generally of a later date. From the perspective of musical notation, a complete cataloguing of the Toledan neumes has demonstrated that the two subtypes are distinguished by systematic preferences in the rendering of certain fundamental neumes. Among other aspects, the study analyses the predominance of the pes and the climacus in conjunct or disjunct form, the configuration of the scandicus and its derivatives in relation to the “principle of the virga,” the drawing of the scandicus flexus, and the morphology of the distropha.

By correlating these notational features with broader codicological and liturgical evidence, the paper contributes to a more precise understanding of the transmission and internal diversity of Hispanic chant.

Antonio Olea (Universidad Complutense de Madrid-Instituto Complutense de Ciencias Musicales) *Canticle Antiphons and Melodic Affinities in the Hispanic Chant Tradition: The Case of BL51*

This paper presents an exhaustive and up-to-date study of the manuscripts belonging to the so-called “La Rioja group” within the Hispanic chant tradition. The research integrates codicological, palaeographical, textual, liturgical, and musical perspectives and critically reassesses persistent contradictions concerning the dating, provenance, and classification of these sources through a revised catalogue and a systematic review of existing scholarship, contributing to improved accessibility and a clearer understanding of the repertoire.

The principal contribution of the study is a monographic investigation of the canticle antiphons preserved in manuscript BL51, a repertoire that had hitherto lacked a systematic melodic analysis. A clear methodological framework is established for the study of adiastematic notation, deliberately avoiding speculative pitch reconstruction and prioritizing the comparative analysis of melodic patterns and cadential formulas through analytical transcriptions (NSHL). Through the examination of recurring melodic structures and final cadences, supported by comparative tools, the research demonstrates for the first time, from a musical perspective, the close affinity between BL51 and other Hispanic sources — especially BN01 — previously identified only at the textual level.

Although the research was initiated prior to the *RESOUND* project and therefore does not yet incorporate large-scale computational analyses, the results open the way to future automated, network-based, and phylogenetic approaches to the study of transmission, variation, and regional affiliation within the Hispanic chant tradition.

Paloma Gutiérrez del Arroyo (Universidad Complutense de Madrid-Instituto Complutense de Ciencias Musicales) and Francisco M. Camas (Universidad Complutense de Madrid-Instituto Complutense de Ciencias Musicales) *About the Vocal Gestures of Hispanic Neumes*

In order to perform the Hispanic chants reconstructed within the *RESOUND* project, it is necessary to elucidate the internal logic of Hispanic neumatic notation with the aim of relating individual neumes to specific and distinct vocal gestures. Moreover, vocal gestures play a decisive role in the process of reconstructing lost melodies, as they reveal the structural degree or degrees of each melodic fragment, help to define the piece's mode, and suggest a specific tuning.

This paper will therefore examine the importance of the gestural elements represented by neumes for the melodic reconstruction of the Hispanic repertoire and will present the methodological framework designed to infer the gestuality encoded in those Hispanic neumes, each sign codifying its vocal performance as the starting impulse, the direction and movement through the sounds that compose it, the connexion between them, their relative weights or lengths and their quality: vibrated or straight.

Building on the semiological studies developed in the twentieth century for St Gallen and Laon notations, this method extends semiological inference through comparative and statistical analysis of homologous passages from the Franco-Roman repertory, in order to test the consistency of gestural hypotheses across related notational traditions more closely connected to Hispanic notation.

Key neumes are analysed through their contextual behaviour, allowing gestural interpretations to be evaluated statistically. By combining comparative semiology, statistical validation and the speaker's embodied vocal practice (with sustained experience in medieval monodic repertoires), this research will contribute to the development of a reproducible framework for the neumatic gestuality in Hispanic chant.

09:00 – 10:30

Auditorium

(12) EARLY CHANT TRADITIONS

Chair: Barbara Haggh-Huglo

David Eben (Charles University Prague) *The “Forgotten” Antiphons in the Compiègne Antiphoner: Examples from the Post-Pentecost Gospel Antiphons*

The manuscript held at the Bibliothèque nationale de France and catalogued under the shelf

mark lat. 17436 — known as the “Compiègne Antiphoner” or “the Antiphoner of Charles the Bald” — has long attracted the attention of medievalists. Due to its early date of origin (c. 870), Hesbert included it in his edition of the oldest sources of chants for the mass (*Antiphonale Missarum Sextuplex*, 1933) and in the edition of the office repertoire (*Corpus Antiphonale Officii* I). In the case of the office, the manuscript forms a kind of anthology containing a rich selection of repertoire, including a number of unique chants that do not appear in any later sources. This paper focusses on these “forgotten” antiphons and attempts to suggest reasons for their elimination from the wider tradition. The series of Gospel antiphons for the Sundays after Pentecost provides a suitable example of such cases.

Susan Rankin (University of Cambridge) *A New Early Medieval Source of Chants for the Divine Office*

Knowledge of office chants sung in the early middle ages is severely limited by the small number of known sources: to that scanty documentation there can now be added a previously unknown list of office chants copied in northern France in the mid ninth century. The new list includes incipits for office chants from the first Sunday of Advent up to the feast of St John the Evangelist. The antiphoner list in Trier Stadtbibliothek 1245/597 and this French list provide the two earliest surviving witnesses to chant repertories which have been extended in order to render them suitable for use in monastic houses which followed the Rule of Benedict — in contrast to the only fully extant office book dating from the ninth century, the Compiègne antiphoner (Paris, BnF lat. 17436), which follows a secular *cursus*. Comparison with other early medieval manuscripts reveals that the newly discovered list bears the marks of reform, complying exactly with the types of emendation called for by Helisachar and Amalarius.

Jesse Billett (Trinity College – University of Toronto) *The Musical Landscape of Hildemar's Lectures on the Rule of St Benedict*

A debate has recently been re-opened on the authorship of the ninth-century commentary on the Rule of St Benedict usually attributed to Hildemar of Corbie (fl. c. 820–850). Through a fresh evaluation of passages in the commentary that touch on chant and the liturgy, as well as of external evidence for musical practice in the several very different liturgical *milieux* with which Hildemar was connected, this paper will securely locate the origin of the commentary in Hildemar's monastic classroom at Civate in northern Italy, while at the same time showing that the commentary's three textual recensions betray, to varying degrees, the influence of later redactors who had differing musical and liturgical viewpoints. From Hildemar's teaching, correspondence, and literary afterlife there emerges a fascinating picture of the place of music and liturgy in the crafting of institutional and regional identities in the fluid Carolingian world.

11:00 – 12:30

Room 124

(13) RESOUND II

Giving Voice to the Hispanic Chant

Chair: Manuel Pedro Ferreira

Carmen Julia Gutiérrez (Universidad Complutense de Madrid – Instituto Complutense de Ciencias Musicales) *Melodic Recovery of the Hispanic Ordo for the Consecration of the Altar*

The adiaستمatic transmission of Hispanic chant has severely limited the possibilities for melodic reconstruction of this repertoire. This paper proposes a novel reconstructive approach based on the systematic analysis of Hispanic liturgical ceremonies preserved in the Franco-Roman rite within the Narbonese sphere, understood as a key avenue for recovering Hispanic melodies through their diastematic parallels. The study focuses on the cycle of the consecration of a church, in which six antiphons of clear Hispanic affiliation are documented in peninsular Franco-Roman, Aquitanian, and Catalan-Narbonese sources. Through detailed comparison of the surviving versions, the paper analyses the processes of liturgical adaptation, modal normalization, and formal reconfiguration that accompanied the integration of this repertoire into the Franco-Roman framework. It demonstrates that certain witnesses are not merely reworkings, but structurally coherent testimonies that preserve fundamental melodic features of the original Hispanic chant. On this basis, the paper proposes a historically informed and source-based model for the melodic reconstruction of the six Hispanic antiphons.

Pablo F. Cantalapiedra (Universidad Complutense de Madrid-Instituto Complutense de Ciencias Musicales) *The Traditions of the Office of Saint Dominic of Silos*

According to tradition, in 1041 King Ferdinand I of León appointed Saint Dominic of Silos abbot of the abandoned monastery of Silos. Dominic restored the monastery and served as abbot until his death in 1073. He was canonised in 1076, and shortly thereafter a liturgical office was composed in his honour. From then on, in Silos and in other related monastic communities, the feast of the holy abbot has been celebrated every 20 December with this liturgical office, whose texts refer to episodes from his biography and recount his most famous miracles.

The study of this office is of particular interest, as the Hispanic rite was suppressed in 1080, only four years after Dominic's canonisation, making it one of the earliest post-reform liturgical compositions in the Iberian Peninsula. Situated at this moment of ritual transition, the Office of Saint Dominic offers a privileged case for exploring how Hispanic chant may have been reconfigured, preserved, or transformed within the emerging Franco-Roman framework. Its texts survive in only a small number of sources, and only two of them preserve melodies: an eleventh-century antiphoner from Silos in adiaستمatic notation and a sixteenth-century choirbook from Toledo in square notation.

This paper proposes a reconstruction of the transmission of the Office of Saint Dominic of Silos from its composition in the eleventh century to 1599, the year of publication of the last breviary containing it, in order to assess its dissemination and to understand the development of its different traditions.

Livia Camprubí (Universidad Complutense de Madrid-Instituto Complutense de Ciencias Musicales) *Extended Melismata in Hispanic Chant: Structural Patterns and Analysis*

This paper presents ongoing research into extended melismata in Hispanic chant, with particular attention to the responsorial repertoire of the León Antiphoner, the most complete and earliest surviving source of the Hispanic rite. The study addresses a corpus of nearly seventy long melismas, many exceeding 180 sounds, which are notated vertically in the manuscript margins and form passages in which melodic elaboration temporarily outweighs textual articulation.

The research combines three complementary approaches: musicological analysis, vocal practice, and computational processing. As a first step, the vertically notated melismas have been converted into a horizontal layout in order to facilitate both human and machine reading. Through analytical transcription and pattern identification, the study examines recurring melodic gestures, cadential formulas, and internal structural organization, exploring the hypothesis that these melismas are constructed according to modular or formulaic principles linked to solo improvisatory practice.

Comparative analysis with other Hispanic sources and with highly melismatic repertoires from the Franco-Roman tradition, especially the Offertoriale, situates these findings within a broader liturgical and stylistic context. By integrating Optical Music Recognition, large-scale comparison, and embodied musical analysis, this research contributes new methodological tools for the study of early neumatic repertoires and advances our understanding of melodic construction, transmission, and variation in Hispanic chant.

Francisco M. Camas (Universidad Complutense de Madrid-Instituto Complutense de Ciencias Musicales) and Tania Toledano (Universidad Complutense de Madrid-Instituto Complutense de Ciencias Musicales) *From Known Repertoires to Lost Melodies: A Machine-Learning Approach for Exploring Plausible Melodic Realizations in Adiastematic Chant*

Adiastematic chant notation encodes melodic movement without fixing intervallic precision. When no diastematic cognates are preserved, any attempt to reconstruct such melodies must therefore confront a structural openness intrinsic to the notation itself. This paper presents an exploratory machine-learning model conceived as a first step toward constraining the range of plausible melodic realizations of Hispanic chant.

The model is trained on a large *corpus* of chants from Franco-Roman diastematic sources, encoded in the Volpiano framework within the Cantus Database. Short local successions of pitches in this *corpus*, conditioned by a given neumatic profile, define a probabilistic space from which new melodic paths may be generated. These realizations are guided by the melodic outline encoded in the neumes of the adiastematically notated chant and conform to the distributional properties of the training repertoire. The design of the model minimizes the risk of importing Franco-Roman melodic idioms, while preserving local melodic coherence.

Rather than claiming access to an “original” melody, the approach is explicitly cumulative. By consistently producing multiple melodic realizations and maintaining stylistic neutrality, the model

provides a canvas upon which successive layers of musicological knowledge — such as neume semantics, recurrent neume patterns, and gestural and pitch-related constraints — may progressively restrict the space of possibilities. The model is presented not as a solution, but as a framework for approaching melodic reconstruction of Hispanic chant.

11:00 – 12:30

Auditorium

(14) EARLY ELABORATIONS OF THE *BENEDICAMUS DOMINO*

Chair: Karen Desmond

The versicle *Benedicamus Domino* (“Let us bless the Lord”) was a long-standing site of musical and poetic creativity. This session opens up various creative perspectives on the *Benedicamus Domino* versicle, from its earliest notated records in the late tenth century up to c.1400, revealing a range of practices of textual, melodic, and polyphonic expansion. Bradley defines a corpus of poetic elaborations of the *Benedicamus* versicle before 1100, reflecting broader patterns of transmission and circulation. Phillips highlights the flexible nature of the versicle, presenting evidence of its adaptation with added “Alleluias” during Eastertide, considering what this reveals about performance and use. Focusing on early Italian polyphony, Korzeniewski asks how these notations might inform our understandings of multi-voiced singing in Italy, reflecting on the role of the *Benedicamus* versicle within this tradition. Together, these papers reveal the diverse contexts that informed the inscription, notation, performance, and transmission of *Benedicamus* elaborations, offering crucial insights into the creative practices of medieval singers.

Catherine A. Bradley (University of Cambridge) *Benedicamus Domino Elaborations before 1100*

This paper analyses a corpus of textual elaborations of the *Benedicamus Domino* versicle written down in late-tenth and eleventh centuries. This earliest layer of the repertory has proved elusive because it survives chiefly in the form of ad hoc, marginal or endleaf additions. I present overlooked sources and concordances, synthesising trends in the manuscript and geographical contexts for early *Benedicamus* elaborations. In the face of an almost complete lack of concrete evidence as to the use and/or performance of *Benedicamus* elaborations pre-1100, I draw out clues as to their conceptualisation and function and reveal the range of their compositional techniques and possibilities.

Thomas Phillips (University of Cambridge) *Eastertide Elaborations: “Alleluia” Interpolations in the Benedicamus Domino*

This paper examines the Eastertide adaptation of the *Benedicamus Domino* through the addition of “Alleluia”, situating the practice within broader traditions of embellishing the Easter liturgy. The manuscript evidence reveals a distinct and varied Easter repertoire, with Anglo-Norman England emerging as a region of exceptional elaboration. This phenomenon has remained largely

unnoticed because the relevant evidence is dispersed across multiple types of liturgical books and, until recently, no comprehensive catalogue of *Benedicamus Domino* melodies has existed. Drawing on this newly assembled evidence, I demonstrate that Anglo-Norman England placed a unique emphasis on the moment of the *Benedicamus Domino* during Eastertide.

Emily Korzeniewski (University of Cambridge) *Informal Notations, Virtuosic Elaborations*

This paper presents a study of a little-known and previously unstudied fragment (Italy, circa 1200?) bound in I-Lc 500 that uses a striking cursive square notation and highly abbreviated texts. Although its notation is cryptic, it shares similarities with another fragment, I-Bc Q.3 (frag.14), which contains several Glorias and *Benedicamus* melodies. I propose the Lucca fragment — although difficult to decode — is a mixed collection of chant and polyphony, with elaborate melodies for the Invitatory, and two-voice polyphony for a Marian text.

14:00 – 15:30

Room 124

(15) SCRIBEMUS II

Scribes, Chant, and Notation: Musical Transmission in Iberia and Southern Francia

Chair: Yossi Maurey

This session, supported by the ERC-funded project *SCRIBEMUS. Scribes of Musical Cultures: Decoding Early Technologies of Music Writing in Latin Europe (ca. 900–1100)*, brings together a series of case studies on the transmission of chant, notation, and scribal practices in eleventh century Iberia and Southern Francia. In two companion papers, Hornby and Jones present recent palaeographical findings on the scribes who copied an Old Hispanic manuscript believed to have been written at Santo Domingo de Silos in the eleventh century (British Library, Add. MS 30851). Hornby's paper examines the notational evidence, including scribal identification, notational scripts, styles, and vocabularies, and draws conclusions about the notational relationship between two important northern Iberian institutions: Santo Domingo de Silos and San Millán de la Cogolla. Jones' paper examines the manuscript's melodic evidence, showing how specific melodic details shape our understanding of institutional relationships and the transmission of Old Hispanic melodies more broadly. Orio's paper broadens the focus of the panel by examining the circulation of the hymn *Crux benedicta nitet* in South Frankish manuscripts up to the eleventh century. Tracing its dissemination in Catalan, Novalesa, Italian–South Frankish, Old Hispanic, and Nonantolan notated witnesses allows for broader consideration of the transmission of chant, melody, and notation across a wide network of exchange.

Emma Hornby (University of Bristol) *Shared Culture in Eleventh-Century Silos and San Millán: The Notation of British Library Add. MS 30851*

British Library Add. MS 30851 is generally thought to have been made at Santo Domingo de Silos in the mid-eleventh century. At first sight, this is an apparently composite manuscript,

preserving psalms, canticles and hymns as well as a monastic *liber horarum* (containing monastic night offices), peculiar rites, and vespers and matutinum for the common of saints, rites relating to illness and death, and two quotidian Sundays.

Drawing on palaeographical work undertaken collaboratively with Marcus Jones and undergraduate students at the University of Bristol, I outline the notation evidence that shows MS 30851 was certainly compiled purposefully in a single project. I compare the musical notation, including scribal identification, with other manuscripts' notational scripts, styles and notational vocabularies. This enables me to draw conclusions about the notational relationship between Santo Domingo de Silos and San Millán de la Cogolla, the monastic house at which Santo Domingo and his companions were trained before they moved to Silos in exile ca. 1040.

Marcus Jones (University of Bristol) *Old Hispanic Melody, Musical Culture, and Institutional Context: The melodies of BL Add. MS 30851*

Generally attributed to the monastery of Santo Domingo de Silos, the eleventh-century manuscript British Library Add. MS 30851 (BL51) holds underexplored potential for understanding scribal practice and institutional musical culture within the Old Hispanic rite. In a companion paper to Emma Hornby's *Cantus Planus* 2026 presentation on the notation and scribes of BL51, I analyse the melodies of this manuscript. What do they reveal about the cultural context in which the manuscript was written? How do BL51's melodies nuance the melodic dialects identified by Don Randel (1969) and further developed by Emma Hornby and Rebecca Maloy (2016)? Through systematic melodic comparisons with the broader Old Hispanic corpus, I assess degrees of melodic similarity and idiosyncrasy. Preliminary results reveal a close relationship between BL51 and manuscripts written at San Millán de la Cogolla. Here, I discuss how specific details of BL51's melodies inflect our understanding of the institutional relationship between Santo Domingo de Silos and San Millán de la Cogolla, and the transmission of Old Hispanic melodies more broadly.

Francesco Orio (University of Pavia) *Crux benedicta nitet, a Hymn by Venantius Fortunatus: Liturgical Circulation and Musical Notation in South Frankish Sources up to the Eleventh Century*

Crux benedicta nitet is a poem attributed to Venantius Honorius Clementianus Fortunatus, possibly sung as a processional hymn on 19 November 569 in Poitiers, on the occasion of the arrival of relics of the Holy Cross at the convent founded by Radegund, consort of the Frankish king Chlothar I. Together with other compositions by Fortunatus, most notably *Pange lingua* and *Vexilla regis*, these verses are widely attested in didactic and metrical handbooks. Within the liturgical repertoire, however, their transmission is far more limited, especially in the case of *Crux benedicta nitet*. Before the twelfth century, the hymn is preserved in only a small number of liturgical manuscripts, and even more rarely with musical notation.

The study of the dissemination of this hymn, of the musical scripts in which it is notated, namely Catalan, Novalesa, Italian-South Frankish Italian, Old Hispanic, and Nonantolan, combined with a comparative melodic analysis of the surviving sources, allows for an assessment of its liturgical circulation within the South Frankish area. At the same time, it enables a closer examination of the contexts and modalities through which the piece entered and was maintained within medieval chant traditions. To support this analysis, the paper will present a selection of significant case studies drawn from representative sources.

14:00 – 15:30

Auditorium

(16) DIGITAL APPROACHES II

Chair: Pieter Mannaerts

Elsa De Luca (CESEM-NOVA FCSH Lisbon, IN2PAST) and Martha Thomae (CESEM-NOVA FCSH Lisbon, IN2PAST) *The Plainchant Analyser for MEI Neumes (PAM)*

In this paper, we present the *Plainchant Analyser for MEI Neumes* (Plainchant Analyser, or PAM), a prototype web application designed to assist musicologists in the search and analysis of historical chants encoded in the Music Encoding Initiative (MEI) Neumes format. The stability of plainchant enables tracing melodic material across time and space. Due to the repertory's vastness and the complexity of music scripts employed, scholars have typically focused on small subsets of chants, rarely engaging in large-scale comparative musical analysis. PAM addresses these limitations by using computational methods to find and analyse melodies across different scripts within a broader comparative framework.

Currently, PAM enables analysis of plainchant melodies found in manuscripts (books and fragments) in the archives of Braga and Guimarães (Portugal), written between the twelfth and the seventeenth centuries. PAM currently comprises approximately fifty melodies across over one hundred sources, with half of the repertoire written in Aquitanian neumes and the other half in square music script, all encoded in MEI Neumes. Each notational style conveys different levels of complexity and types of musical information. Designed for scalability, PAM can be expanded to include more melodies and music scripts, including Eastern neumes and modern staff notation. This presentation will illustrate the current status of PAM and outline its functionalities.

Kyrie Bouressa (McGill University), Jennifer Bain (Dalhousie University), Elsa De Luca (CESEM-NOVA FCSH Lisbon, IN2PAST), Andrew Hankinson (Répertoire International Sources Musicales (RISM) Digital Center), Debra Lacoste (Dalhousie University) and Ichiro Fujinaga (McGill University) *Update on the SIMSSA Project: Recent Advances in Optical Music Recognition for Neume Notation*

Since its inception in 2011, the *SIMSSA* (*Single Interface for Music Score Searching and*

Analysis) project has primarily addressed the challenges of making medieval neume notation searchable and analyzable through Optical Music Recognition (OMR). Although *SIMSSA* formally concluded in 2024, research and development continue, with current work focusing on improving OMR workflows for neume notation and sustaining the resulting infrastructures.

After briefly situating the project within its original vision of multi-modal searching of music notation, this presentation concentrates on recent advances in neume OMR. These include the maturation of the Rodan workflow for large-scale manuscript processing; the use of deep-learning-based layout analysis to separate staff lines, text, and musical symbols; and refinements to interactive tools supporting ground-truth creation and human-in-the-loop correction. Particular attention is given to the ongoing development of the MEI Neumes Module, which enables visually grounded yet extensible encoding of diverse neume notational practices.

The paper also reports on the current state of *Cantus Ultimus*, which makes these results publicly accessible by combining manuscript images served through IIIF (International Image Interoperability Framework), MEI (Music Encoding Initiative) notation format, and metadata from the Cantus Database. Together, these components support melodic, neume-based, and text-based searches across chant sources.

By reflecting on more than a decade of *SIMSSA* research and outlining its continuation beyond the funded project, this presentation highlights both achievements and remaining challenges of OMR for neume notation and argues for its continued relevance to chant studies and digital musicology.

Jennifer Bain and Debra Lacoste (Dalhousie University) *New Developments in the Cantus Database and Cantus Index*

After 40 years of the Cantus Database and its migration through five operating systems, with data contributed by hundreds of researchers and overseen by dozens of proofreaders and editors, it is now time to embark on a large data-cleaning project to further standardize data and set up efficient computational validation processes. Software advances and migrations to new platforms over the years have allowed for the development of more fields, with greater flexibility of data entry. The availability of colour, high resolution digital images has enabled more precise readings of the texts and melodies over the black and white microfilms used in the early years of this research. Cantus Index — the inter-connected chant research and analysis hub of which the Cantus Database is a part — has been online for over 15 years and has been enriched with contributions from dozens more researchers, many of whom are associates of individual chant research sites with their own editorial policies and directors. To address inconsistencies in the datasets of both the Cantus Database and Cantus Index, and to create strategies for future-proofing our chant data, the *Digital Analysis of Chant Transmission (DACT)* project has secured a new grant from the Canada Foundation for Innovation (CFI) expressly for developing new processes for data-cleaning. This paper will outline the manual versus computational methods that we will use in various data fields, and describe iterative computational procedures and validation scripts that will progressively improve the reliability of the data in ways that are less possible by human editors alone.

16:00 – 18:00

Room 115

Konstantin Voigt, Tim Eipert and Alexander Hartelt (Universität Würzburg)

WORKSHOP II: *Edition, AITranscription, and RetroDigitization of Monophonic Music with Corpus Monodicum's Digital Tools* — Hands-on Workshop and Conceptual Discussion on Building a Common Standard

While the first workshop (see p. 9) was limited to seven participants, guests are welcome to attend and contribute to this second workshop.

16:00 – 18:00

Room 124

(17) CENTRAL EUROPEAN FRAGMENTS

Chair: Giovanni Varelli

Gabriella Gilányi (ELTE Research Centre for the Humanities, Institute for Musicology, Budapest)

Preserved in Fragments: Transylvanian Notations

The medieval Diocese of Transylvania formed one of the easternmost frontiers of both the Hungarian and the Western Latin Church. No complete and decipherable chant manuscript has survived from the region prior to the sixteenth century, apart from the twelfth-century Codex Albensis (A-Gu Ms. 211), which preserves adiastematic German neumes, and a small number of codices from the Transylvanian Saxon areas that reflect a more international repertory and notational style. This scarcity of sources is largely the result of historical cataclysms: although the Ottoman invasion caused less destruction in Transylvania than in the central territories of the medieval Kingdom of Hungary, the early and radical spread of the Reformation led to the widespread loss of liturgical books. Under these circumstances, the study of plainchant in Transylvania has necessarily relied on fragment research. Discoveries in recent decades have brought to light a considerable number of codex fragments of Transylvanian origin, making it possible to reconstruct, at least in part, the region's chant repertory and the notational traditions. As Janka Szendrei observed, "behind every surviving Transylvanian fragment stands an independent school." My research, however, points to a more systematized picture. I have identified two markedly different script types: one highly ornate and calligraphic, the other austere and linear-angular. Several characteristic local neume forms can also be distinguished, allowing Transylvanian scripts to be defined as coherent regional variants of the Esztergom tradition. This paper surveys the sources of Transylvanian notation and demonstrates how fragmentary evidence contributes to our understanding of the region's medieval musical literacy.

Eva Veselovska (Institute of Musicology of the Slovak Academy of Sciences) *From Manuscripts to Wrappers. Recycled Medieval Musical Fragments in the Slovakian Archives, Museums and Libraries and in the City Bardejov*

The territory of Central Europe is a rich repository of manuscript fragments representing liturgical codices written in the 11th–16th centuries. The libraries, archives, and various museum collections store hundreds of parchment leaves, amongst them those, originally belonging to the same manuscripts. The specific phenomenon of recycling parchment manuscripts appears all over Europe. The materials that survived in this way form an important source base for various scientific disciplines (liturgics, codicology, palaeography, musicology, art history). In some countries, medieval written sources survived only in a fragmentary form (Sweden) or complete codices appear only sporadically (Slovakia has only eighteen complete musical codices). In most cases, the recycled fragments have no shelfmark of their own.

Recycled fragments from the Slovak town of Bardejov (German: Bartfeld, Hungarian: Bártfa, Polish: Bardejów, Latin: Bartpha) represent specific source groups. Several materials belong from a single manuscript. The aim of this paper is to present selected items from the State Archives in Bardejov, which document the Esztergom notation, the original notation of medieval Hungary.

We will never be able to definitively answer many questions about the genesis and origin of the surviving fragments due to the incomplete data on the respective manuscripts. Nevertheless, we consider the conducted source research on parchment fragments from Slovakia to have been highly successful and significant on a Slovakia-wide as well as Europe-wide scale.

Zsuzsa Czagány (ELTE Research Centre for the Humanities Institute for Musicology) *Fragmenta Posoniensia. Chant Manuscript Fragments and their Host Books from the Former Jesuit College of Pozsony/Pressburg/Bratislava*

The ELTE University Library and Archives, and the Pauline Library of the Central Seminary in Budapest, preserve numerous sixteenth- and seventeenth-century printed books bound in fragments of medieval notated codices. For some of these volumes, their early modern itineraries can be reconstructed on the basis of the owner's inscriptions that have survived within them — dates, place names, and institutional names. An important stage of this itinerary is the library of the Jesuit college in Pressburg (Bratislava), from which the volumes were transferred in 1773, following the suppression of the Jesuit order, to the University Library in Budapest.

Further examination of the contents of the books and their ownership inscriptions, however, allows their route to be traced back even further in time, to a period preceding Jesuit acquisition. These data reveal that the majority of the books — containing a large number of polemical Protestant works — were originally owned by members of the Lutheran congregation of Pressburg. After the violent dissolution of the congregation in 1672, the volumes were transferred to the library of the Jesuit college, where, during cataloguing, they received the inscription “*Collegii Societatis Jesu Posonii ad S. Salvatorem catalogo inscriptus.*”

A part of the fragments — removed or still *in situ* — can be arranged into series: from two-, three- four sister fragments, sections of two antiphoners, one breviary, and one gradual can be reconstructed. The proposed paper subjects these fragment groups to content-based and palaeographical analysis, attempts to determine the provenance of the mother codices, and, by systematising the “metadata”, traces the early modern migration routes of the host volumes.

Rastislav Adamko, Janka Bednáriková and Zuzana Zahradníková (Catholic University of Ružomberok) *A Newly Discovered Carthusian Notated Psalter-Hymnal from 1512 (EL 73, Bratislava State Archives)*

In the State Archives in Bratislava there is deposited a parchment manuscript with the shelf mark EL 73. It is an incomplete notated psalter of Carthusian provenance. The colophon on the final folio states that the manuscript was completed on 3 July 1512. The codex consists of 58 folios and also includes a notated hymnal.

The manuscript is illuminated; however, many of its initials were cut out, most probably for the purpose of illegal sale. This incomplete psalter-hymnal documents square notation and contains psalms and antiphons primarily for the Easter season, as well as selected hymns for the entire liturgical year.

The manuscript was discovered only recently and represents the latest addition — the nineteenth manuscript — to the corpus of medieval notated codices currently preserved in the territory of Slovakia. Its detailed presentation will be the subject of our paper at the conference Cantus planus 2026.

16:00 – 18:00

Auditorium

(18) SCRIBEMUS ROUND TABLE

Respondent: Emma Hornby

Giovanni Varelli, Giovanni Cunego, Ilaria Fusani, Francesco Orio, Sara Vrdoljak (University of Pavia) and Marcus Jones (University of Bristol)

In this session, researchers from the ERC-funded project *SCRIBEMUS: Scribes of Musical Cultures. Decoding Early Technologies of Music Writing in Latin Europe (ca. 900–1100)* will each give short presentations on recent investigations into the diffusion of early music notations in the medieval West, before opening to the floor for discussion. These presentations will frame a broader discussion of the interaction between scripts and styles of musical notation within a ‘South Frankish’ network. Attention will be given to the sub-categories encompassed by the term *South Frankish* including Old Hispanic, Catalan, “Novalesa”, “Bologna”, and other Italian notations, as well as to the diverse types of evidence that support our hypotheses of transmission. Further, there will be detailed presentations on idiosyncratic musical notations that, while geographically positioned within the Southern regions of the Frankish realm, did not develop as part of a ‘South Frankish’ family —

Nonantolan and Aquitanian notations. Differently from *SCRIBEMUS* Sessions I and II, the presence of respondents will ensure that the discussion will also include critical standpoints and perspectives; attendees are also very welcome to express their views in an informal, yet scholarly environment.

MONDAY, 7 SEPTEMBER

09:00 – 10:30

Room 115

(19) MARIAN FEASTS

Chair: Alessandra Ignesti

Joanna Maria Malczewska (Pontifical University of John Paul II) *One Melody, New Feasts: Adapting Marian Feasts through Textual Substitution in a Thirteenth-Century Cistercian Antiphonary PL-PA Ms 70–72*

The paper examines a thirteenth-century Cistercian antiphonary, PL-PA Ms 70–72 from the Abbey of Paradyż (Poland), a manuscript that has not yet been digitized and has received no detailed scholarly description. The study focuses on the integration of Marian feasts that were absent from the original layer of the book and were introduced during its continued liturgical use.

The antiphonary preserves clear evidence of a recurring strategy for adapting the Office through minimal textual intervention beneath unchanged neumes. In selected antiphons, the word *nativitas* and its inflected forms were replaced by *conceptio* and *praesentatio*, corresponding to the Feasts of the Immaculate Conception and the Presentation of the Virgin Mary. Owing to the identical syllabic structure of these terms, the substitutions could be carried out without any alteration of the existing melodies and without the creation of new chant repertory.

The distribution of these textual interventions is uneven: only certain antiphons were modified, while others remained unchanged. This selective pattern indicates that the adaptation of the Office was not conceived as a comprehensive rewriting of the manuscript, but rather as a pragmatic adjustment focused on key textual moments. The written modifications were likely complemented by oral performance practice, in which chant books functioned as normative and supportive tools rather than exhaustive performance scripts.

By analysing these substitutions in their liturgical and musical context, the paper highlights chant as *oratio cantata*, shaped by the priority of continuity in communal prayer. The Paradyż antiphonary thus offers insight into how Cistercian communities integrated newly introduced Marian feasts through conservative yet effective strategies that preserved established melodic and devotional frameworks.

Mariana Ramos de Lima (University of Cambridge, CESEM-NOVA FCSH Lisbon, IN2PAST) *Liturgy and Local Identity in Medieval Galicia: The Conception Office in the Lugo Breviary*

The Virgin Mary played a central role in Christian life, as evidenced by the many feasts and celebrations held in her honour during the Middle Ages. Although Marian devotion was important in

the medieval West, liturgical offices dedicated to her have received little attention in academic research, particularly in the Iberian context. This paper examines the Conception Office as it appears in the Breviary of the Cathedral of Santa María de Lugo, a thirteenth- and fourteenth-century manuscript that offers a unique perspective on Marian liturgy in medieval Galicia.

Within the breviary's Marian content, this study focuses on the office of *Archa legis*, associated with the celebration of Mary's Conception. This feast was added to the Western liturgical calendar later than other Marian feasts, sparking considerable theological debate. The Lugo Breviary's version of *Archa legis* is notable for preserving musical notation, which is absent from other sources. Studying this office helps us understand how the celebration of the Conception of Mary was developed, disseminated, and adapted in the Lugo diocese, and how European liturgical trends interacted with local practices.

This study also highlights how mendicant orders, particularly the Dominicans, influenced regional liturgy. It demonstrates that the Lugo Breviary records devotional practices that balance tradition with innovation. The paper proposes a method that integrates codicological, palaeographical, musical, and theological analysis to study liturgical sources. It also emphasises the Lugo Breviary's importance as a valuable record of medieval Galicia's cultural, spiritual, and liturgical life, particularly in the context of Marian devotion.

09:00 – 10:30

Room 124

(20) LOCAL TRADITIONS II

Chair: Giovanni Cunego

Antanina Kalechyts (University of Music and Performing Arts Vienna) *Expanded Office Repertoire of the Klosterneuburg Canonesses*

Since the finding that some of the manuscripts in the library of the Augustinian Canons in Klosterneuburg were used by canonesses in the Middle Ages, there has been a lasting interest in the Klosterneuburg "women's repertoire." Recent research has shown that the canonesses not only used chants that were common in this region, but also some atypical ones and even ones to be stated unique so far. On the one hand, these chants demonstrate a certain independence in the selection of repertoire by the women of Klosterneuburg and, on the other hand, they are evidence of creative activity. In the case of unique chants, it may be assumed that they were composed by regional (women?) composers. In the case of other chants that are atypical for the region, however, traces of a possible cross-regional network can be identified, indicating special relationships with other liturgical traditions.

This study focuses on the summer and winter parts of the oldest surviving antiphonary from Klosterneuburg, A-KN 1012 and A-KN 1013 (twelfth century). The later manuscripts A-KN 1018 and A-KN 589 (both from the fourteenth century) serve as a basis for comparison in order to contextualize the liturgical tradition of the canonesses and examine its continuity. Selected liturgical services, including those for Mary Magdalene, the Assumption of Mary, and others, are used to highlight

parallels with repertoires from other European regions. Several manuscripts from different regions containing these rare chants are compared. The presence of identical rare chants suggests possible exchange and connections between the canonesses of Klosterneuburg and other religious centers in medieval Europe.

Jean-François Goudesenne (CNRS Orléans) *Melodic-liturgical Osmosis in Catalan March: Remarkable Examples from the Collegiate Church of St Felix in Girona and St Cugat del Vallès (10th-early 12th Centuries)*

The antiphonary from the collegiate church of San Felix in Girona, and a liturgical ordo from Sant Cugat del Vallès in transition from neumes to diastematic notation, are of enormous interest for the history of liturgy in the Iberian Peninsula. Various Office & Mass repertoires reveal a few sets of antiphons and responsories that constitute groups poorly represented (barely one or two dozen manuscripts instead of the usual hundred given by Cantus Index); these rare compositions indicate a rather unusual geographical network (Barbastro, Braga, Évora, Huesca, Girona, Zaragoza, the two Toledo antiphonaries 44.1 and 44.2 from Auch and Tavernolès). Focusing on a few pieces from the elder layers (Advent, Christmas, St Stephen's Day, Palm Sunday...), the connections of these regional networks sometimes extend to Limoges, Rome (St Sisto, Vatican), as well as other more central locations of the former Carolingian Empire. Non-canonical, they raise questions about their origins, sometimes classified in the Braga rite, even though their diffusion coefficient far exceeds local and regional boundaries.

While we have long focused on the main centers of the *cantilena romana* (Metz, St Denis, St Gall), our exploration of the margins (Iberian Marches), deserves investigation for a correct evaluation of the parallel networks of dissemination of repertoires in terms of literary texts and melodic configurations.

Following the discoveries of neo-Gregorian chant around Benevento (Kelly/Naridini), and before by famous scholars for Hispanic Chant, Brou (1898-1961), Lemarié (1917-2008) and Huglo, would it not be worthwhile to reconsider Dom Hesbert's CAO in order to write a new history of the origins and reforms of the *cantilena romana* at the very moment of the progressive suppression of Visigothic and Gallican rites?

Pieter Mannaerts (Alamire Foundation, University of Leuven) *Chants for the Holy Blood Procession in Bruges*

Since the arrival of the relic of the Holy Blood in Bruges in the 1250s and the inception of a procession carrying the relic through and around the city at the latest c. 1290, this “ommeganc” (procession) quickly became the largest yearly event in the city. Represented in the procession were Bruges’ major religious institutions and orders, as well as its crafts, guilds, and confraternities. While the event was increasingly controlled by the city and funded by its civic organizations, the early veneration of the relic and its procession took place under the aegis of the bishop of Tournai: the

earliest reference to the relic in Bruges dates from 1256, when two citizens swore an oath on the relic before the bishop of Tournai. In 1310, the procession received papal recognition.

The chants for the Holy Blood Procession have been preserved in two nearly identical early sixteenth-century processionalists and a few related secondary sources. This paper argues that it is remarkable but not without reason that the procession route indicated in the processionalists only partly coincides with the itinerary documented in other sources. Furthermore, it will examine whether the chant repertory contained in the processionalists represents its original, late-thirteenth-century state, and to what extent we can still trace remnants of an earlier repertory.

11:00 – 12:30

Room 115

(21) MUSICAL THEORY AND PRACTICE

Chair: Catherine Bradley

Charles Atkinson (Ohio State University, Universität Würzburg) *On Boethius, Ptolemy, the τόνοι, and the Modes*

As most of us know, the theory of “modes, which are also called τρόποι or τόνοι” presented in Boethius’s *De Institutione musica*, became the foundation for the medieval and Renaissance theory of the church modes. As we also know, however, the mature system of the church modes was actually founded in part upon a misunderstanding of Boethius’s presentation of the ancient Greek τόνοι or modes by the principal author of the ninth- or early tenth-century treatise *Alia musica*. But was it?

This paper will demonstrate that the principal author of the *Alia musica*, and indeed other authors of music treatises from the ninth century of the Common Era onwards, could not have understood the τόνοι as presented by Boethius. Boethius simply did not give them enough information to do so. To understand why, we shall look at the theory of the τόνοι as presented by Klaudios Ptolemaios in Book 2 of his *Harmoniká*. Ptolemy’s theory is based on the species of octave displayed between fixed pitches by transpositions of the ancient Greek *systema teleion*, and depends upon the distinction between *thesis* and *dynamis* to orient the reader. While Boethius does present the theory of the τόνου/*modi* as transpositions of the *systema teleion*, he does not explain how to identify the τόνος of each transposition via octave species. Had he done so by taking two simple steps, the history of the modes in Western music would be completely different from the ones we have known for over a thousand years.

Yossi Maurey (The Hebrew University of Jerusalem) *Liturgy as Formation: The Making of Monastic Interior Community*

This paper examines the office of St Girard at the abbey of Saint-Aubin d’Angers as a privileged site for observing how liturgy produces, rather than merely reflects, forms of monastic identity and knowledge. Focusing on the close relationship between Girard’s twelfth-century *Vita* and his office, it argues that sanctity in this case is not grounded in public action, miracle-working, or institutional

authority, but in processes of liturgical formation — psalmody, memorization, ascetic discipline, and the internalization of sacred sound. The office does not simply commemorate an already established saint; it selects, reorganizes, and ritualizes elements of Girard's life into a coherent model of monastic holiness, one that is at once exemplary and deliberately non-imitable. In doing so, it produces what may be described as an "interior community," a form of collective identity grounded in shared performance, repetition, and recognition rather than expansion or public visibility. By analyzing the structure of the office, the paper shows how liturgy operates as a medium of knowledge production and institutional self-definition. More broadly, it proposes that such small-scale, locally bounded cults offer a particularly revealing lens through which to rethink the relationship between liturgy, sanctity, and communal formation in the medieval West.

Kosmo Love (University of Bristol) *Ferial Antiphons as a Pedagogical Paradigm*

The Ferial Office may be a key to modelling the pedagogical culture of eleventh-century Benedictine monasticism, as expressed in its stable transmission across a wide range of communities. The Ferial Office is understood as a core element in the oral transmission of musical culture influenced by Cluniac reform. As the predominant communal activity, the identification of didactic aspects in the performance of the Office around the period when this liturgical type appears to expand, may clarify the music pedagogy of the culture. My search for indications of pedagogical thinking in the organization of the Office chants has led to the comparison of several contemporary sources with similar Ferial Offices, used by communities affected by Benedictine reforms in the tenth & eleventh centuries. Using F-Pn lat. 12044 as an example of a late exponent of this Cluniac influence, this paper investigates the pedagogical veracity of its Ferial Office by focusing on the eighth mode Antiphons as the most common genre-specific type, and their relationship to the rest of the Antiphons. My ongoing analysis of the Ferial Office in this context focuses on the most frequent and regular musical characteristics which serve to define "performative criteria" for modelling the oral reception of Psalter Antiphons. My hypothesis is that this stable layer is, musically speaking, an artifact; a factor of liturgical organization which furnishes cognitive strategies for transmission, i.e. education. This paper focuses on one aspect of this, presenting an analysis of Antiphon texts in connection with the modal "landscape" of the weekly cycle.

11:00 – 12:30

Room 124

(22) CHANT AND LITURGY IN MEDIEVAL SPAIN

Chair: Melanie Shaffer

David Andrés Fernández (Universidad Complutense de Madrid, Instituto Complutense de Ciencias Musicales) *Processional Chant and Practices at the Cathedral of Huesca during the Fifteenth Century*

Huesca (Osca in Latin) is located in northern Aragon, and its cathedral was consecrated — or transferred from Jaca — in 1096, after the conquest of the city by King Peter I of Aragon. Its Cathedral

Archive preserves a small but rich collection of musical manuscripts dating mainly from the twelfth to the fifteenth centuries, including several antiphonals, a hymnal, a prosary-troary, and missals. Among these sources, one codex is particularly significant for the study of local liturgical practice: the *consueta vieja* (old customary book), compiled in the fifteenth century. Written in Latin and containing no musical notation, this manuscript nonetheless offers a detailed description of the musical and liturgical practices of Huesca Cathedral at the time.

In particular, processions receive especially careful treatment, with precise information on vestments, participants, itineraries, and ritual actions, including the assignment of chant in both annual and votive processional practices. This paper examines the principal physical and textual features of the manuscript, clarifies its internal organisation, and presents a systematic overview of processional practices in fifteenth-century Huesca. Selected examples of major processions, accompanied by chant evidence, illustrate the role of music within a complex and locally defined liturgical framework.

Pablo F. Cantalapiedra (Universidad Complutense de Madrid, Instituto Complutense de Ciencias Musicales) and Ana Ruiz Rodríguez (Universidad Alfonso X el Sabio) *Solent celebrari in hoc cenobio. The Unique Repertoire of the Monastery of Santo Domingo “el Antiguo” in Toledo*

The Imperial Monastery of Santo Domingo de Silos “el Antiguo” in Toledo is currently home to a community of Cistercian nuns. Its epithet refers to its first foundation in the seventh century, which makes it the oldest monastic house in the city. After the Arab invasion, the monastery was abandoned and later refounded by Alfonso VI after 1085.

The monastery experienced its period of greatest splendor in the sixteenth century, coinciding with the residence of Doña María de Silva, a wealthy Portuguese noblewoman who entered the community as a lay noble. Before her death in 1575, she ordered the demolition of the old monastic church and the construction of a new building, completed by Juan de Herrera and still housing a retable and several paintings by El Greco.

Although the monastery’s documentary archive had already been catalogued, its musical sources remained unexplored. Our recent cataloguing work has incorporated into the Spanish Early Music Manuscripts database (www.musicahispanica.eu, SEMM) the information contained in all the monastery’s musical sources: fifteen choirbooks dating from the fifteenth, sixteenth, and seventeenth centuries, as well as a fragment of a medieval antiphoner. This research has brought to light around eighty *unica* and a series of local feasts previously unknown to the Cantus Index network. Together with contemporary documentary evidence, these findings allow us to approach the liturgical life of this community in the Early Modern period.

Chiara Mazzeletti (Universitat Autònoma de Barcelona, European Research Council) *Manuscript Choir Books and Musical Practice in the Dominican Convent of Barcelona*

The Dominican convent of Barcelona, founded in the Middle Ages and for centuries one of the city’s principal religious centres, was destroyed in 1835 in the context of anticlerical suppressions.

The loss of the building entailed the almost complete dispersal of its liturgical spaces and related materials.

Until recently, knowledge of the convent's liturgical and musical life was limited to what survived in Dominican chronicles and printed books of the Order; no evidence of its manuscript choir-book tradition was thought to have endured. This assumption was challenged approximately one year ago, when six large-format choir books (derived from a private donation dating to the early twentieth century) were recovered from storage, restored, and made accessible at the Arxiu Històric de la Ciutat de Barcelona.

The choir books span a chronological range from the fifteenth to the nineteenth century; the sources are fragmentary and, in some cases, severely damaged by fire and exposure to the elements, but they preserve information of considerable value. This paper proposes a detailed investigation of the chants and their contextualisation within the conventual liturgical calendar, cross-referenced with evidence from chronicles and other secondary sources.

Of particular interest are the final gatherings of one of the books, which contain six cycles of the Ordinary and seven Credos in *cantus fractus*. This repertory opens new perspectives on Dominican musical practice and invites a reassessment of the performance of liturgical chant by the friars of this convent, aided by chronicle evidence that — intentionally or otherwise — records indications of performance practice.

14:00 – 15:30

Room 115

(23) SAINTS II

Chair: Karin Lagergren

Katarina Šter (ZRC SAZU, Institute of Musicology) *Singing Feminine Images: Selected Case(s)*

The paper will present preliminary findings from the new research project, *Singing Feminine Images: Female Saints in Liturgical Chant and Arts of the Late Middle Ages and Early Modern Era in the Slovenian Lands*. This project examines the representation of female saints in the chant repertoire and in contemporary visual art. Based on extant liturgical sources, particularly those containing liturgical chant, it will identify the female saints most venerated in the Slovenian Lands in the Late Middle Ages and Early Modern Era. It will pay special attention to the degree of solemnity of their feasts as well as to the characteristics with which they were described in the chant texts used for them on various levels. Based on extant artistic artefacts (such as statues, paintings, and book illuminations), the comparative art-historical study will seek parallels and divergences with musicological research, thereby completing the sound with the image whenever possible.

Beginning with research on the female saints venerated within the Patriarchate of Aquileia, the paper will present a selected case study of the saints known locally, such as the four virgin martyrs of Aquileia (Euphemia, Dorothea, Thecla, and Erasma) or St Cancianilla. With the help of the sister discipline, it aims to enrich musicological findings and knowledge about the feminine images that were so widely known, admired, and imitated in societies, particularly religious communities, of the Middle Ages and Early Modern Era.

Alessandra Ignesti (Dalhousie University) *New Narratives from Preexisting Elements in Beneventan Historiae*

Later chant repertories composed for local use after the dissemination of the core Gregorian corpus, often termed neo-Gregorian, preserve a rich record of borrowing, adaptation, and transformation. This paper examines *historiae* for the Divine Office composed in a region of Southern Italy characterized by the use of the distinctive Beneventan script. While recent studies by Luisa Nardini have explored the Mass repertory, the chants for the Office remain largely unexamined. Drawing on the systematic analysis of a representative manuscript corpus from the late eleventh to the thirteenth centuries, this study identifies the neo-Gregorian components of Beneventan *historiae* and offers an overview of the feasts most affected by the addition of new chants. It assesses parallels with contemporary practices in the Mass and traces how compositional procedures vary according to chant genre. The main case study is the Office for the Transfiguration, which combines newly composed chants with borrowed and, at times, adapted material from Christological feasts of the Temporale. I first examine chants newly composed for the Transfiguration, then analyze the selection and adaptation of borrowed material within the Beneventan *historia*, and finally assess the compositional strategies and the exegetical and pedagogical intentions detectable in this formulary to illuminate how composers reconfigured Christological themes into a coherent new narrative cycle.

Kristin Hoefener (CESEM-NOVA FCSH Lisbon, IN2PAST) *The Transmission of Catherine of Siena's Office through Dominican Networks to the Convent of Jesus in Aveiro*

This presentation examines the transmission of liturgical offices for newly canonised saints within Dominican networks during the second half of the fifteenth and the early sixteenth centuries, focusing on the office of Catherine of Siena (*Inmortali laudes*). Building on earlier research into the creation, circulation, and adaptation of saints' offices, I analyse how Catherine's office, composed shortly after her canonisation in 1461, spread through Dominican networks, undergoing selective abbreviations and reworking. Shifting from questions of authorship or composition, this paper instead foregrounds manuscript transmission and liturgical use, detailing how the office was integrated into existing and newly written chant books. The analysis highlights recurring features in Dominican sources, including the abbreviation of Matins, textual correction, and the coexistence of multiple layers that show how saints' offices were flexible and evolving.

As a case study, the paper presents manuscript evidence from the Dominican Convent of Jesus in Aveiro. Founded in 1458, this female Observant community occupies a geographically peripheral position in the Dominican world. Still, Aveiro preserves a rich collection of liturgical manuscripts from the decades after Catherine's canonisation. These sources allow close observation of how the office of *Inmortali laudes* was received and adapted in practice. This is visible in additions to litanies, the inclusion of hymns in breviaries, and, most significantly, through the copying, correction, and supplementation of a shortened office in an antiphoner.

This study also opens a perspective on female agency in liturgical transmission. The interventions visible in the manuscripts, such as corrections, marginal notes, and later additions,

suggest active engagement by the female community and its scribes in shaping and stabilising its liturgical repertoire. More than functional liturgical texts, the office contributed to the convent's communal and devotional identity. The surviving manuscripts, now kept at the museum library of the former convent, are material witnesses to these formative processes. They testify to the integration of a new saint into the liturgy, and to the impact of these early choices on the community's spiritual and cultural life. The veneration of St Catherine of Siena, articulated through her liturgical office, played an important role in establishing the Convent of Jesus in Aveiro as a centre of devotion and liturgical production in Portugal, firmly rooted in both Observant Dominican tradition and the socio-political context.

14:00 – 15:30

Room 124

(24) PROSULAS, TROPES AND SEQUENCES

Chair: Jennifer Bain

Hana Vlhová-Wörner (Masaryk Institute and Archives, Czech Academy of Sciences) *Poetic Genres in the 13th–Century Prague liturgy and its Transmission in the Late Middle Ages*

From the mid-thirteenth century, the “*rubrica ecclesiae Pragensis*” (“Prague Use”) included a large selection of liturgical poetry, such as Mass Ordinary tropes, tropes to the lessons, tropes to the Responsories, and sequences. By the late Middle Ages, some tropes became an integral part of the Prague liturgy, going through several modifications. In particular, *Sanctus Deus pater, iudex iusticie – Osanna Quem pius benedicit turba*, which constituted the “Sanctus summum” in the Prague liturgy, inspired Prague authors to further elaborations and imitations.

In my contribution, I will briefly present the main phases of the “second life” of this trope in the Prague diocese: its shortening to the first three stanzas, thanks to which it stylistically approached a three-stanza song; its imitation in the trope *Rex celorum omnipotens – Osanna Quem sanctum benedicat ceteris* documented in the liturgy of the Utraquist Church; and its further shortening to a single stanza, divided into three shorter sections, used as three elements after the triple invocation of Sanctus.

Marit Johanne Høye (Independent scholar) *The Sequence Melodies in Missale Scardense, a Manuscript from 15th Century Iceland*

Missale Scardense (Acc. 7αα, Hs 1) was notated in the fifteenth century when Iceland was part of the vast archdiocese of Nidaros (1152-1537). The manuscript is the most extensive Nidaros source containing sequences known today, with fifty-eight surviving leaves that transmit close to fifty sequences.

Sequence melodies surviving in fragmented manuscripts from Iceland and from mainland Norway — both part of the medieval archdiocese of Nidaros — have previously been shown to have a complex transmission pattern. While the repertoire of sequences in use at Nidaros and their liturgical functions have more in common with English sources, the fragmented manuscripts

transmit melodic and textual features that at various points adhere to English, French or Germanic traditions. Melodies in manuscripts from neighbouring countries Sweden and Denmark, on the other hand, are more often in a Germanic tradition.

In this study I examine melody variations with surviving sequences in *Missale Scardense* to discuss their adherence to regional traditions and to explore possible relationships with melody transmissions in England and on the Continent. *Missale Scardense* is viewed in the context of fragmented manuscripts from mainland Norway and an Icelandic manuscript with which it shares its main scribe, namely *Graduale Gufudalense* (Acc. 7aβ, Hs 2).

Tim Eipert (Universität Würzburg) and Giulio Minniti (University of Cambridge) *A Script for the Identification of Textless Neumes*

A favourite activity of ninth- and tenth-century readers versed in *cantus* and proficient in musical notation was to record strings of textless neumes or neumated Alleluias without subsequent text — what we have dubbed “verseless alleluias”.

Hidden in the margins of non-musical, non-liturgical manuscripts and thus largely unknown to the musicological community until now, these hundreds of textless strings of neumes and verseless alleluias offer important new glimpses into the musical worlds of singers and scribes, beyond the more straightforward and ecclesiastically orthodox documents typically studied and discussed.

But as both textless neumes and verseless alleluias lack cues to their identity and are entirely adiastematic, specific strategies were required to attempt their identification. The most obvious solution — leafing through Gregorian chant-books (missals, antiphonaries, *Graduale Triplex*, etc.), and catalogues such as Schlager’s for Gregorian alleluias and Bower’s for Notkerian sequences — was clearly burdensome and inefficient. Consequently, we collaborated in the past year to develop a more streamlined and effective digital tool.

Our script is based on the fact that adiastematic neumes still permit a melodic description in terms of “higher,” “lower,” or “equal” relative to the preceding pitch. This allows us to identify melodies by cross-checking them against Volpiano string transcriptions extracted from the extensive *Corpus Monodicum* database. In our presentation, we discuss the implementation of this script, the search strategies employed, and our results, suggesting that this methodology may assist similar projects within the field of plainchant scholarship at large.

16:00 – 18:00

Room 124

(25) NOTATION AND ITS NETWORKS

Chair: Santiago Ruiz Torres

Ilaria Fusani (University of Pavia) *Notational Networks across the Apennines in the 11th Century*

By the eleventh century, certain Italian notational practices were characterised by an increasing interest in diastematic precision. In central and northern Italy, different approaches to the visual representation

of diastemacy were gradually integrated into local notational styles. By the middle of the eleventh century, some Ravennate scribes – for example, the second hand of the adiastematic Missal from Ranchio (US-Baw: W.11) – already displayed an initial attention to the visual identification of the tonal hierarchy between sounds. This diastematic tendency reached a higher level of precision by the end of the century, culminating in the widespread adoption of the Guidonian system in the early twelfth century.

The presentation focuses on the manner in which diastemacy was introduced into central and northern Italian notations during the eleventh century. Attention is paid to the lower-Po Valley and central Italy. Until the early eleventh century, these regions shared several notational features. However, different paths of notational development can be observed. While the Ravennate notation evolved through a process of increasing rigidity and standardisation, Tuscan sources instead reveal the integration of external morphological elements from Roman and Beneventan traditions. This tendency can be observed throughout the Tuscan region, with local variations. through the comparative analysis of the notational features and their diastematic development, the presentation aims to highlight the various degrees of connection between these territories, as well as their different approaches to the introduction of diastemacy. References to the cultural contexts are provided to relate these notational dynamics to broader historical frameworks.

Rhianydd Hallas (Masaryk Institute and Archives of the Czech Academy of Sciences)

Individualistic or Unified: Notation Trends in Thirteenth-Century Czech Manuscripts

When considering the movement of music into a region, the notation is of particular interest. Was notation transmitted with the chants or were existing notational models applied and adapted for the new repertoire? What trends do we see in institutions with specific pan-European notations, such as in Cistercian monasteries? Through an analysis of sources from St George Monastery, St Vitus Cathedral, Cistercian institutions, and other peripheral manuscripts, this paper investigates the parallel existence of different notational traditions within the thirteenth-century Czech lands. The results evidence the employment of multiple concurrent scribes on individual sources, the continued use of manuscripts and their adaption to fit the needs of the community, and the influence of both French and German notations within Czech scriptoria. Of particular focus is the difference between individual institutions with their own styles (St George Monastery, St Vitus Cathedral) and the wider collection of Cistercian monasteries with a “unified” notation.

Irina Chachulska (Institute of Art of the Polish Academy of Sciences) *Silesian Notation: Sources, Dissemination, and Insights into its Origin*

Within the group of staff notations that share a common set of basic signs of generally Messine origin, several Central European variants of Messine script developed. Among the most prominent are the so-called Bohemian and Esztergom notations, alongside which the notation traditionally referred to as “Wrocław” or “Silesian” has been identified. As a distinct local notational practice closely associated with the Silesian region, it was first recognised and defined by Janka Szendrei.

Until now, the earliest sources known to contain Wrocław notation were dated to the early fourteenth century, and the beginnings of this notational practice remained unclear. Recent palaeographical research on music notation in Polish sources has led to the identification of further manuscripts employing Wrocław notation, significantly expanding the known corpus. This paper presents an overview of all sources currently known to use this notation. Through a combined palaeographical analysis and an examination of the provenance and historical context of these sources, the study offers new perspectives on the formation, geographical distribution, and dissemination of Wrocław notation. Mapping its occurrence across specific regions and ecclesiastical centres allows for a reassessment of its actual range and challenges earlier assumptions about its limited use.



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