



INTERNATIONAL CONFERENCE

ARS ANTIQUA III:

MUSIC AND CULTURE IN EUROPE, CI 150-CI 330

Lucca, Complesso Monumentale di San Michele

30 November-02 December 2018

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Organized by

Centro Studi Opera Omnia Luigi Boccherini, Lucca

Lucca, Complesso Monumentale di San Michele

30 November-02 December 2018

Programme Committee:

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- MARY CALDWELL (University of Pennsylvania)
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FRIDAY 30 NOVEMBER

10.00-11.00 Welcome and Registration

11.00-11.15 Opening

- MARK EVERIST (University of Southampton)
- FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)

11.30-12.30 Tropes and Sequences

(Chair: **Daniele Sabaino**)

- NAUSICA MORANDI (Università degli Studi di Padova): *The Sequences for Saint Anthony of Padua: An European Network of Sources*
- HANA VLHOVÁ-WÖRNER (Akademie věd České Republiky, Praha): «*Benedicamus domino*» *Tropes in St George's Convent at Prague Castle*



13.00 Lunch

15.30-16.30 Organum

(Chair **Thomas B. Payne**)

- ANDREW LITTS (Temple University, Philadelphia): *Shifting Times: Temporality in Music of the Ars Antiqua*
- ADAM MATHIAS (University of Cambridge): *Chants, Tenors, «Organa», «Clausulae»: New Views*



Coffee Break

16.30-17.30

- JENNIFER L. ROTH-BURNETTE (New York University): *Mapping Melodic Composition: A Metadata Approach to Understanding the Creation of Parisian «Organum Duplum»*
- SOLOMON GUHL-MILLER (Temple University, Philadelphia / Rutgers State University): *Digital Humanities in the Ars Antiqua: The Next Edition of «Organa», «Clausulae», and Motets*

SATURDAY 1 DECEMBER

9.00-11.00 Motet

(Chair: **Anna Zayarnuznaya**)

- DOLORES PESCE (Washington University in St. Louis): *The Thirteenth-century Motet and the «mal mariée» Topos*

- CATHERINE A. BRADLEY (University of Oslo): *Quoting Against the Odds: Connections between Motet Tenors, Pedes, and Polyphonic Rondeaux*
- MATTHEW P. THOMSON (University of Oxford): *The Re-Use of Chant Melisma and Monophonic Songs in Thirteenth-Century Motets: Conceptualisation, Compositional Process, and the Recognition of Quotation*
- GAËL SAINT-CRICQ (Université de Rouen): *Robert de Reims vs “Robert de Rains”: Genre, Attribution and Authorship in the Thirteenth Century*



Coffee Break

11.30-13.00 Sources: Theory and Practice

(Chair: **David Catalunya**)

- GREOGRIO BEVILACQUA (University of Southampton): *Ars Antiqua Manuscript Production in Thirteenth-Century Paris: An Updated Recap*
- MELANIE SHAFFER (University of Colorado Boulder, CO): *Converging Contents: The Classics, «Clausulae», and «Conductus» in Paris, Bibliothèque nationale, lat. 15139*
- KAHŌ INOUE (University of Southampton): *Ligatures in Notational Examples in the Six Sources of Franco of Cologne’s «Ars cantus mensurabilis»*



13.30 Lunch

15.00-16.00 Aesthetics and Reception

(Chair: **Karen Desmond**)

- MATTEO MACINANTI (Università degli Studi di Roma ‘La Sapienza’): *L’«auditio» del «pulchrum» musicale in Tommaso d’Aquino e Bonaventura da Bagnoregio nella stagione culturale dell’Ars Antiqua.*
- MARK EVERIST (University of Southampton): *Music, Pleasure and the Intertextual Arts in the Long Thirteenth Century*



Coffee Break

16.30-17.30 The British Isles

- GRACE NEWCOMBE (University of Southampton): *Britain’s Cleric Composers: English 13th-century Song Tradition*
- AMY WILLIAMSON (University of Southampton): *A Popular English Polyphonic Repertory c. 1300*

SUNDAY 2 DECEMBER

9.30-11.00 Conductus

(Chair: **Mark Everist**)

- MARY CHANNEN CALDWELL (University of Pennsylvania): *Voice and Vocality in the «Conductus»*
- ANNE-ZOÉ RILLON-MARNE (Université Catholique de l'Ouest, Angers): *«Conductus sine musica»: Some Thoughts on the Poetic Sources*
- THOMAS B. PAYNE (William and Mary in Williamsburg): *«Vetus abit littera»: From the Old to the New Law in the Parisian «Conductus»*



Coffee Break

11.30-13.00 Panel: Staging Trouvère Song

(Chair: **Solomon Gühl-Miller**)

- ANNE IBOS-AUGÉ (CESCM de Poitiers – CRR de Perpignan / Université de Perpignan-Via Domitia): *Poetic and Melodic Recurrences in the Thirteenth-Century Refrains Repertoire*
- JOSEPH MASON (University of Oxford): *Recounting Debate: Narrative Frames for Debate in Trouvère Song*
- MEGHAN QUINLAN (Uppsala Universitet): *Trouvère Song in the «Ludus super anticlaudianum»: Staging the Secular within Visions of the Sacred*



13.00 Lunch

15.00-17.00 The Persistence of Ars Antiqua

(Chair: **Mary Caldwell**)

- DAVID CATALUNYA (Julius-Maximilians-Universität Würzburg): *The Persistence of Ars Antiqua Polyphony in Fourteenth-century Castile*
- KAREN DESMOND (Brandeis University, Waltham): *Semibreve Notation in England and the 'Late' Ars Antiqua*
- ANDREW HICKS (Cornell University): *How Post-Franconian is Post-Franconian Notation?*
- ANNA ZAYARUZNAYA (Yale University): *The Swansong of Ars Antiqua: Situating Jacobus*

ABSTRACTS

PARTICIPANTS

Tropes and Sequences

• NAUSICA MORANDI (Università degli Studi di Padova): **The Sequences for Saint Anthony of Padua: An European Network of Sources**

The Rhythmic Office for saint Anthony of Padua, composed by Julian of Speyer between 1233 and 1240, attests the lack of Sequences. Although Franciscans from Padua and from Italy did not sing Sequences for the feast of saint Anthony, the chant of Sequences is attested since the early activity of the Order. Former the Chapter of Metz, then Pope Alexander IV with a letter, and last the Chapter of Rome tried to discipline this practice limiting the number and the liturgical feasts which the chant of Sequences was allowed. Despite in the repertoire of the Pontificia Biblioteca Antoniana the Alleluia sung after the second reading of the Mass has never developed through Sequences, in conformity with the general criteria adopted by Haymo of Faversham, the present research reveals a tradition of 13 Sequences for saint Anthony of Padua developed in Europe between the 13th and the early 16th century. These compositions, often inspired to the Rhythmic Office of Julian of Speyer, concern the life of saint Anthony, his work and spirituality; most of all indeed follow the hagiography of the Saint. The *corpus* of Sequences is attested by about forty surviving sources, some of them unknown to the previous studies. Although Dreves' *Analecta Hymnica* reports some of these sources and texts, and Cambell, Clop and Brüning has edited some texts, transcribing for four of the sequences the melody too, an analytical and comparative study of the musical features of the Sequences for Anthony has never undertaken before. In all these studies the focus is on the text, while the transcription of the music is usually limited to one source only without comparisons. My paper would examine the *corpus* of Sequences for saint Anthony of Padua, investigating their European diffusion and presenting in particular new and unexplored musical sources emerging from my research. Through a system of tables and synopsis, will be analyzed in selected study cases aspects concerning texts, music and their relationship: Sequences' textual and metrical features, textual and musical models and variants, modality and musical patterns, showing interesting cases of musical expressivity and local uses between tradition's stability and innovation, imitation and local adaptation.

• HANA VLHOVÁ-WÖRNER (Akademie věd České Republiky, Praha): **«Benedicamus domino» Tropes in St George's Convent at Prague Castle**

A rich repertory of late liturgical tropes, recorded in Prague manuscripts from the mid-thirteenth century onwards, survives as a prime witness of intensive interest in late medieval liturgical poetry: its language, forms, and specific melodic idiom. Until the beginning of the sixteenth century, strophic forms (tropes and later *cantiones*, with both Latin and vernacular texts) dominated the compositional practice in Prague and adjacent regions. Among them can be found a selection of no less than forty tropes to *Benedicamus domino*, included in c. ten liturgical manuscripts (processionals and *libri officiorum*) written for the royal St George's Convent at Prague Castle during the first decades of the fourteenth century. These stand out as a unique example of the vivid singing practice of Benedictine nuns during the period marked also by a rising interest in mysticism and private devotion. The collection of tropes displays a variety of forms and music styles, reaching from simple syllabic chants (*Nos respectu gratie*) to melodies that incorporated long ornamental melismas (*Splendor patris et sol*); some are provided with a refrain (*Exultemus et*

letemur), others were performed in a simple polyphonic elaboration (*Procedentem sponsum*). Some chants were transmitted during the same period in the adjacent (South-German) territory and a few are of presumably French origin; at least one trope (*Martir dei Wenceslaus*) for the patron of Bohemia was written in Prague. The extraordinary attention paid by the nuns to the trope repertory is further enhanced by their use of such tropes outside of the liturgy. According to the St George's *liber ordinarius* from the fourteenth century, tropes could be sung or recited before (but not during) the festive Mass (as, for example, on Easter Sunday). Similarly, selected texts of *Benedicamus domino* tropes were, without substantial modification, incorporated into books with private prayers that were compiled for the Abbess Kunigundis (1265-1321) in the first decades of the fourteenth century. As a whole, the repertory of *Benedicamus domino* played a fundamental role at the beginning of the era in shaping the convent's specific late-medieval religious practice, later designated as a particular Bohemian form of the *devotio moderna*.

Organum

• ANDREW LITTS (Temple University, Philadelphia): **Shifting Times: Temporality in Music of the Ars Antiqua**

Treatises explicating rhythmic organization of the *ars antiqua* display considerable disagreement in codifying modal rhythm, music's temporal element. Such variances suggest not only differences in viewpoints of compositional methodology but an underlying discomfort in attempts to measure musical time. Comparisons between these writings — from Johannes de Garlandia, Franco of Cologne, and Anonymous IV — and a medieval philosophy of time forwarded by Albert the Great open hermeneutical windows into how various genera of *ars antiqua* music demonstrate an evolving ontological understanding of time itself. Building on the conceptions of time outlined by writers including Aristotle, Boethius, Isaac Israeli, and Pseudo-Dionysius, Albert the Great's writings on the nature of time ground the concept in theological discourse. Dividing time into three components, *aeternitas* (proper eternity), *aevum* (improper eternity), and *tempus* (proper time), Albert views this tripartite division of time as a spiritual spectrum. Without fixed beginning and ending points, *aeternitas* represents the atemporality of God. Albert associates *tempus* with measurability and the finitude of humankind. As the time of beings with a commencement point but that are immortal, *aevum* represents an intermediary between corporeal and heavenly time. Bodies whose actions lie in tangible space yet cannot be corrupted and possess cyclical motion bridge the gap between *aeternitas* and *tempus*, existing in *aevum*. This multi-layered division of time parallels the theological zeitgeist of *ars antiqua* compositional groundwork. *Organum*, *discantus*, and *copula* all allegorically represent one of Albert's three pillars of time. On either side of the musical-temporal spectrum lie *organum* and *discantus*. With its origins in chant and allusions to eternity, *organum* stands for Albert's *aeternitas* and its temporality grounded in the eternal divine. *Discantus* sits opposite *organum*. Its modal rhythm suggests a human-derived measuring of time that situates its temporal references in fluctuating corporeal bodies on earth. As an intermediary, *copula* binds the eternal to the humanly with modal voices paired with sustained-note tenors. Melodic sequences in *copula* exist in time but their perpetual motion suggests an aspect of atemporality. Shifting temporal roles of music — from the heavenly to the earthly — mirror cultural changes in orthodoxy from the celestial/religious to humanistic grounds that result in the emergence of the *ars nova*, and in general, the Renaissance. Thus, while differences in the writings of medieval theorists can pose problematic performative questions, their points of contention represent a working-out of transforming viewpoints of the temporal relevance of music.

• **ADAM MATHIAS (University of Cambridge): Chants, Tenors, «Organa», «Clausulae»: New Views**

When considering the way a chant has been set in discant polyphony as the tenor of a passage of an *organum* or a *clausula*, scholarship has largely focussed upon two behaviours we might think preliminary: how the chant has been divided up into smaller melodic units; and how it is rendered rhythmically according to a measured pattern. Much less attention has been afforded to the particular properties of chant melodies within these polyphonic contexts. In many cases, however, multiple tenor settings of a single melisma reveal a high degree of variation in the version of the chant melody used: variations in individual pitches, in the passage of melisma set, and — most significantly — in the number of notes within a specific melisma. Many of these ‘variations’ do not have a concordance in surviving chant manuscripts of this period. Moreover, while some of the changes undoubtedly reflect differences in ways of singing the chants familiar to those who wrote them down, they cannot all be so explained. This paper begins the task of describing and accounting for types of variation found across polyphonic treatments of a chant melody by tracing melodies (and their differences) in a number of chant sources from 12th- and 13th-century Paris through to their extensive polyphonic settings within the major sources of this repertory. While previous studies of chant variation in *organa* and *clausulae* have primarily concerned questions of institutional origin, I seek to relocate discussion of the differences between tenor pitches and ‘source’ chants within a study of polyphonic compositional process. These chant melodies, I will suggest, have undergone deliberate and systematic alteration when set in measured polyphony. The multiplicity of techniques for adaptation of chant melodies within a polyphonic context argues for a diversity of underlying motivations: in this paper I seek to identify those motivations.

• **JENNIFER L. ROTH-BURNETTE (New York University): Mapping Melodic Composition: A Metadata Approach to Understanding the Creation of Parisian «Organum Duplum»**

Parisian organum, a brilliant musical art of the High Middle Ages, sits in the midst of the other great theological, literary, philosophical and artistic achievements of the day. By the end of the twelfth century, organa for two, three and four voices were being heard in the liturgical cycle of Notre Dame de Paris, sung during Vespers, Matins and Mass on the higher ranked feasts in the Parisian ecclesiastical calendar, as well as in processions on important feast days. The broad dissemination of this music in manuscript collections and fragments across Europe, and its collection into major tomes known as the *Magnus liber organi*, attest to the high esteem enjoyed by this uniquely Parisian musical art during the High Middle Ages. While a robust medieval music-theoretical tradition provides important insights into the rhythm and harmony of organum, the same theorists have comparatively little to say about the construction of melody. As a result, the *Magnus liber* manuscripts are themselves the best witnesses to the praxis of melodic composition. A close melodic analysis of the upper-voice melodies of organum duplum points to compositional principles that guided the creation of a new upper-voice melody to be sung over plainchant; a cantor, drawing melodic figures from his extensive, memorized vocabulary of chant, deployed these figures according to a set of rules not unlike the rules of grammar and rhetoric, combining and recombining them in ways reminiscent of those described by Scholastic writers on the *ars memoriae*, or art of memory. The upper voice of organum, in other words, can be seen as a rhetorical elaboration on the authoritative text of plainchant. This study began as the examination of a small group of interrelated organa, and in that guise began

to reveal principles of melodic- compositional technique across the repertory, leaving much more to be discovered about the ordering of figures into full melodies, and in particular the ways in which these orderings suggest a compositional process rooted in the same sorts of principles that are embodied in the trivial arts. In the initial stages of research, this author developed a nomenclature by which to encode melodic figures, in order to track their appearance throughout the repertory. This study and its nomenclature have grown into a metadata collection focused on the *organa dupla* for the Office transmitted in manuscript F (Florence, Biblioteca Medicea-Laurenziana, Pluteus 29.1), and thus far comprises all of the *Responds* and a portion of the *Verses*. With the assistance of the Alabama Center for Digital Humanities, this metadata collection has been placed into a database, which allows for sorting and filtering of material. This capability has allowed for a considerably deeper analysis, tracking figures and their combinations across the repertory, and leading to new understandings about how these melodies were created. This presentation will include two foci: on the one hand, we will consider the characteristics of the data set and the practicalities of its development into a usable database; on the other, we will examine closely the kinds of conclusions that can be drawn from this data, the ways in which they lead to a much richer understanding of melodic composition in the Parisian *organa dupla*, and the new questions they evoke.

• **SOLOMON GUHL-MILLER (Temple University, Philadelphia / Rutgers State University): Digital Humanities in the *Ars Antiqua*: The Next Edition of «*Organa*», «*Clausulae*», and *Motets***

Studying the music of the *Ars Antiqua* is unlike studying most other periods of Western art music primarily because of the potential for multiple rhythmic interpretations inherent in every genre of surviving pre-mensural music. The flexibility of the notation was considered a problem for those attempting to put together modern editions of this music. Transcriptions include caveats on how the solution presented in the edition is one of multiple possible conclusions. Pre-digital technology necessitated an edition in which a single interpretation was preferred over multiple interpretations, and this limitation obscured the flexibility which, according to thirteenth century theorists, performers should take advantage of and relish. Digital platforms make editions which are able to showcase this inherent flexibility in the repertoire possible, by presenting multiple interpretations of a given piece. Recent advances even allow performers and scholars to create their own editions from the options available online ranging from creating an edition of a motet by mixing two versions together, to substituting a *clausula* passage for a *discant* section within an *organum*. While these advances are primarily for performers who would be able to consult several of the possible rhythmic interpretations which the flexible notation allows, they also function as a powerful research tool for scholars who would be able to search for patterns of notes within the repository of music as well as compare a single piece to its concordances or an *organum* to the other *organa*, *clausulae*, and *motets* which are based on or share the same chant. This paper outlines the advantages of using digital tools with pre-mensural music, and offers a glimpse at what an online digital edition of thirteenth century music may offer the field.

Motet

• **DOLORES PESCE (Washington University in St. Louis): The Thirteenth-century Motet and the «*mal mariée*» Topos**

According to Sylvia Huot, «The motive of marriage does not often enter the amorous discourse of vernacular lyric; when it does it is usually negative, as in the *chanson de mal mariées*». Some motet texts also articulate resistance to marriage. Expanding upon my earlier study of the *mal mariée* topos in thirteenth-century motets based on the *portare* tenor, this paper examines

its manifestation in all relevant motets, twelve in number. Bringing issues of transmission, intertextuality, and refrain usage into play, the paper reveals differentiated treatments of this topos within a relatively small corpus. Six motets survive in either two parts or with upper-voice text only. The manuscript transmission of the four two-part motets, in tandem with their refrain transmission, shows an interconnection between W2 and the Noailles Chansonnier. In three of these four motets the woman does not mention a lover, though she argues in favor of love outside of marriage. The speaker's ambiguity about what she means by love invites either parodic or allegorical interpretations: parodic in seeking an adulterous relationship or allegorical in a longing for spiritual love. The tenor associations for these three motets, Easter (Immolatus) and Pentecost (Amoris and Docebit), color this spiritual love as grounded in Christ through his sacrificial act or as love inflamed by the Holy Spirit. Of the remaining six motets, five survive in three parts, one in four parts. The manuscript transmission of three of these motets unites Montpellier (F-MO H 196), Bamberg (D-BA Lit. 115), GB-Lbl Cotton Vespasian A.xviii, and Besancon (F-B I 716), and reveals that two of the Montpellier motets likely drew refrains from other Montpellier motets rather than chansons. In the texts of these three motets plus an unicum in Montpellier, married women speak openly about their lovers. Leaving little room for an allegorical interpretation of the woman's love as spiritual or virginal, these *mal mariée* texts read as straightforward parodies of spiritual love. Their tenor associations are Ascension (*Et gaudebit*) – 1, and Assumption (*Portare* and *Veritatem*) – 3. Significantly, the liturgy for the Assumption Vigil Mass draws heavily upon Psalm 44, a nuptial song which exalts the beauty and intensity of the love between the spouses portrayed in the psalm. Brought into the Assumption liturgy, the psalm references encourage thoughts of Mary as Bride of Christ. By placing explicitly extramarital declarations in conversation with Assumption tenors, these motets offer an opportunity for parodic juxtapositions of adulterous love with virginal love symbolized by Mary. Thus, within this relatively small corpus, two main tendencies are evident: an increased preference for Marian tenors and upper-voice texts in which women speak overtly about their adultery. Finally, the two 3-part *mal mariée* motets in Montpellier fascicle 7 show distinctive traits. MO 7, 271 presents three French texts, two related to *mal mariée* rondeaux, and thereby invites a direct reading in the absence of a liturgical tenor. MO 7, 276 uses as its tenor the opening phrase of the Eucharistic chant *Ave verum corpus natum de Maria virgine*. By adopting this Eucharistic chant which focuses on Christ's suffering, in combination with a motetus text lamenting the sorrows of marriage, the motet creator foregrounds marital suffering rather than adulterous sentiments.

• CATHERINE A. BRADLEY (University of Oslo): **Quoting Against the Odds: Connections between Motet Tenors, Pedes, and Polyphonic Rondeaux**

The presence of a tenor — quoting a pre-existing plainchant or vernacular song melody — is central to the identity of the thirteenth-century French motet, and differentiates it from other polyphonic compositions built on freely-conceived foundations, such as English *pes* motets and three-voice rondeaux. This paper seeks to draw connections between these apparently very different types of compositions, focusing on motets based on tenor melodies that, although they retain the status of genuine quotations, offer simple harmonic foundations very similar those found in entirely newly-composed polyphony. I explore the widely used OMNES tenor, whose simple, contained, and repetitive melodic profile enabled its simultaneous combination with another plainchant melody, APTATUR, in the unique “double” tenor motet, *Je ne chant/Talens/OMNES/APTATUR*. The very existence of such a composition illuminates the combinatorial potential of these two short and malleable tenors as polyphonic foundations, a potential that could account for the otherwise inexplicable adoption of the APTATUR melisma — drawn

from an obscure plainchant responsory for the minor Flemish saint, Winoc, and with no liturgical polyphonic heritage — as a motet tenor. I argue that motet composers, while remaining sensitive to the semantic connotations of tenor texts, also conceptualized plainchant quotations as musical objects whose ability to be combined with or to stand in for other musical quotations was recognized and exploited. Identifying for the first time a plainchant source for a tenor in a motet by Adam de la Halle, I propose that Adams’s polyphonic motet citations of his own three-voice polyphonic rondeaux were achieved by the careful selection of motet tenor quotations that replicated the freely-composed lowest voices of these preexisting rondeaux. In conclusion, this paper reflects on profound and previously unappreciated modal and melodic similarities between the plainchant and vernacular song quotations used as thirteenth-century motet tenors and the newly-created lowest-voices of polyphonic rondeaux and English *pes* motets. These findings offer new perspectives on the relationship between the motet — typically considered to be the thirteenth-century’s most elite and compositionally sophisticated genre — and types of polyphony that are much less well attested in written sources, and which might seem to inhabit a more “popular” realm of musical practice.

• **MATTHEW P. THOMSON (University of Oxford): The Re-Use of Chant Melisma and Monophonic Songs in Thirteenth-Century Motets: Conceptualisation, Compositional Process, and the Recognition of Quotation**

Pre-existent musical and textual material sits at the conceptual centre of thirteenth-century motets, whether in their use of plainchant melisma for tenors, their quotation of refrains in upper voices, or the extensive pre-existent material that travels in both directions between motets and monophonic songs. These types of re-use have often been treated separately, with older work assuming that quotation from song especially had different motivations from those underlying the use of tenor melismas. Recently, there has been a move towards a more holistic view of the use of pre-existent materials in the work of Catherine A. Bradley, Gaël Saint-Cricq, Jennifer Saltzstein, and myself. This paper makes the implicit underpinnings of much of that work explicit by looking at these types of re-use within the same context. It examines both to what extent they may have been conceived of similarly or differently by thirteenth-century musicians and whether they may have required similar or different compositional approaches. This consideration of different types of pre-existent material draws on two separate studies. The first examined 21 cases in which one voice of a motet shares its entire music, text, or both with a monophonic song. The second explored the motets of the sixth fascicle of the Montpellier Codex, asking how the choice of tenor melisma and its parsing into rhythmic patterns affected the construction of upper voices. The paper compares and contrasts these two uses of pre-existent material in three different ways. Firstly, it looks at different thirteenth-century descriptions and conceptualisations of using pre-existent material, including Jean Renart’s comments in his *Roman de la Rose ou Guillaume de Dole*, music-theoretical commentary on tenor melismas, and the emergence of *compilator* discourse as chronicled by Alistair Minnis, asking how motets’ use of tenors and song material fits into them. Secondly, it examines the reasons for which particular melismas and song voices were chosen and how the potentiality of this raw material was exploited, arguing that these choices were often driven by similar structural concerns. Thirdly, the paper examines how these two types of pre-existent material were compositionally signposted as being pre-existent, briefly suggesting a model for conceptualising the relationship between these compositional actions and the perception of quotation by audiences. By explicitly comparing these two uses of pre-existent material both from the viewpoint of compositional process and audience perception,

this paper hopes to provide a clearer picture of how all of those involved in the production and reception of thirteenth-century motets viewed and practised the re-use of pre-existent material.

• **GAEËL SAINT-CRICQ (Université de Rouen): Robert de Reims vs “Robert de Rains”:**
Genre, Attribution and Authorship in the Thirteenth Century

The issue of the interplay of genres has largely fuelled recent scholarship and debates concerning song and motet in the thirteenth century. The relation between the chanson and motet repertoires has been explored many times and more, with various emphases, from the modal theory in the chanson to the discovery of polyphonic practices in the lands of the trouvères, through the sharing of poetic types and of sources and notational practices. More specifically, for the last two decades, the compositional processes by which songs and motets could intermingle have been given particular attention, notably through the sharing of materials or of formal structures, and have been especially addressed in theories of the genesis of the polyphonic chanson. Logically, the repeated observation of multidimensional exchanges between chanson and motet has contributed to fashioning new generic theories, replacing the view of tightly compartmentalized, static, univocal genres with a more open, dynamic, and flexible conception, which notably highlights the interactions of the motet, the romance, and the chanson with their related genres. This paper will present a textbook case for the examination of generic interplay in the thirteenth century, investigating four works offering transgeneric reworkings relating motets to songs. Indeed, these four works are found as anonymous polyphonic motets in motet gatherings, but their upper voices are also copied as multi-strophic trouvère songs in songbooks, where they are attributed to the Champagne trouvère Robert de Reims. This case therefore touches on the issues of generic borders and mixing and on the compositional processes linking motets and chansons; but interestingly, it also touches on authorship and trouvère involvement, which could provide an essential key to the comprehension of such cross-over activity between song and motet. This paper will first show that the four works are primarily genuine motets, and that the additional strophes in the chanson versions indisputably constitute exogenous and heterogeneous additions, postdating the composition of the motet, and made by an author different from that responsible for the polyphonic settings. The paper will then focus on the attribution “Robert de Rains” referring to the song versions in the songbooks: analysing what is meant by these attributions, given the fact of two phases of composition pieced together in the chanson versions, it will show that there is thus a split here between attribution in the songbooks and actual authorship, and that Robert de Reims was actually the poet of the initial stanzas of the motets only. Finally, the rewriting of the four motets raises the question of the relation established by the songbook anonymous rewriter between the pre-existing material and the newly composed, but also between the original genre and the new one: the last part will therefore focus on the purpose of the slippage of motet into chanson that suggests the similarity of our four works to other corpora typical of the interpenetration of motet and chanson gradually occurring in the second half of the thirteenth century.

Sources: Theory and Practice

• **GREGORIO BEVILACQUA (University of Southampton): Ars Antiqua Manuscript Production in Thirteenth-Century Paris: An Updated Recap**

The making of a book of polyphony such as the renowned manuscript Pluteo 29.1 of the Biblioteca Medicea-Laurenziana (F) was a fairly complicated business that involved at least

four individuals: a scribe, a notator, a decorator, and a painter, all working in culturally fervent mid-thirteenth-century Paris. The level of craftsmanship displayed by this unique artefact, as well as the breadth of musical repertory that the manuscript covers, remain unparalleled to this day. So far, only the second section of the composite polyphonic manuscript Egerton 2615 of the British Library (LoA) — now fragmentary — is known to have originated in the same workshop that produced F. However, it does not seem to share the same all-inclusive approach to repertory that characterises F. Moreover, until recently, there was no evidence for a Parisian production of “Notre-Dame” polyphonic manuscripts before the making of F and LoA in the mid-thirteenth century. Two recent findings challenge this scenario. I have recently identified the unfinished *conductus* fragment now in the Médiathèque of Troyes (F-T 1471) as a Parisian manuscript dating to the first quarter of the thirteenth century. Similarly, a forthcoming article by David Catalunya, Nuria Torres and myself argues that a *conductus* fragment from the national library in Madrid (E-Mn 6528) was copied in the same workshop as F and presents almost the identical music readings and the exact ordering of pieces as found in the better known manuscript. In light of these findings, this paper reconsiders the Parisian culture of polyphonic book production in the thirteenth century. The Troyes and Madrid fragments invite us to re-engage with issues of both chronology and polyphonic manuscript compilation. While the *vexata quaestio* of what the exemplars from which *ars antiqua* manuscripts were copied looked like has indeed been addressed multiple times, this has been done almost exclusively in relation to the *Magnus liber organi*. By bringing the Troyes and Madrid fragments into the picture, we are afforded a new perception of Medieval Parisian book-making culture, which allows us to explore the chronology and modality of polyphonic manuscript construction in thirteenth-century Paris under the lens of the *conductus*.

• **MELANIE SHAFFER (University of Colorado Boulder, CO): Converging Contents: The Classics, «Clausulae», and «Conductus» in Paris, Bibliothèque nationale, lat. 15139**

Though the “St. Victor” manuscript, Paris, Bibliothèque Nationale, lat. 15139 (StV), has long attracted musicological attention, the miscellany’s many non-musical texts have been little considered for how they may further our understanding of StV. This paper argues that there are clear connections between the classical texts and music of StV, thus indicating that the codex’s compiler(s) and readers recognized parallels across what we consider disparate genres. For example, the influential rhetorical treatise *Rhetorica ad Herennium* finds parallels in StV’s *conducti*, which make frequent reference to St. Catherine of Alexandria, known for her rhetorical prowess. The *Rhetorica ad Herennium* also served as the basis for manuals on poetic arts, whose terminology and aesthetic principles influenced the development of Notre Dame polyphony, such as the organa found in StV. Additionally, the *conductus* “Marie qui gratiam et gloriam” refers to Jesus as a *rhetor*, significant for its infrequent usage in contemporaneous Latin texts. StV contains many Ovidian texts which are echoed in the music as well. In the *clausulae*, two of the French incipits added to the margins cite a popular, vernacular translation of Ovid’s *Ars Amatoria*, as identified by Jennifer Salzman. Many similar themes connect Ovid’s *Amores* and several of StV’s cued motet texts. Especially noteworthy is a passage from *Amores* in which the author describes tossing, turning, and not sleeping. The *clausula* *Et vide et incline aurem tuam*, with marginal incipit *Deus, je n’i puis*, describes a similar scene. In addition, according to Gordon Anderson, the *conductus* *Scysma medacis Grece* refers to Pope Innocent IV’s flight from Rome to Lyon. The pope’s exile in France strongly parallels the story of Ovid’s own exile found in many 13th century accessus to the poet’s work. Finally, frequent maritime references are found in both Ovid’s poetry and the *conducti*. That the choice of musical inclusions may have been influenced by the classical texts with which they are bound offers new ways to understand how the collection works as a whole. While several

scholars have offered motivation and thematic relationships to explain or unify StV's musical works, none remain unchallenged. For example, Fred Büttner's monograph on StV's clausulae, which he establishes are motets stripped of their texts, interprets the clausulae and their incipits as a conservative response to the secular motet, a conclusion Catherine Bradley questions to some extent. Other scholars have asserted that, partially because of the maritime references, the conducti refer to the sixth or fourth crusade, while others strongly refute such claims. How StV's many and varied contents, both texts and music, respond and relate to one another, offers an additional way to interpret this unique repertoire.

• **KAHO INOUE (University of Southampton): Ligatures in Notational Examples in the Six Sources of Franco of Cologne's «Ars cantus mensurabilis»**

Franco of Cologne's *Ars cantus mensurabilis* (c. 1280) had often been cited as an authority in writings on mensural music during the Medieval and Renaissance periods. This monumental treatise has survived in six manuscripts: F-Pn lat. 11267 (late thirteenth century); F-Pn lat. 16663 (late thirteenth century); I-Ma D 5 inf. (c. 1320-c. 1350); GB-Ob Bodl. 842 (first half of the fourteenth century); F-SDI 42 (fifteenth century); I-TRE (1473-1474). One of his remarkable achievements is the redefinition of ligatures — note values within ligatures and the notation. Despite this, a number of ligatures in the notational examples in these manuscripts show incoherence with Franco's definition. This implies that Franco's usage of ligatures was not fully comprehended amongst the scribes or the sources from which they copied. The five manuscripts except I-TRE employ the pre-Franconian three-note ligatures "*cum proprietate*" *cum perfectione* in the examples of the first mode, whereas Franco demonstrates that those "*sine proprietate*" *cum perfectione* should be put. This suggests that the usage of pre-Franconian ligatures was still handed down even after Franco's theory was commonly known. In addition, whilst according to Franco, the third mode must begin with a four-note ligature "*sine proprietate*" *cum perfectione*, F-Pn lat. 11267, F-Pn lat. 16663, and I-Ma D 5 inf. show four-note ligatures "*cum proprietate*" *cum perfectione*. Although GB-Ob Bodl. 842 and F-SDI 42 use four-note ligatures "*sine proprietate*" *cum perfectione*, they notate descending three-note ligatures "*sine proprietate*" *cum perfectione* in the same mode, instead of those "*cum proprietate*" *cum perfectione* that both pre-Franconian treatises and Franco describe. Interestingly, the notation in the latest source I-TRE, copied by Franchinus Gaffurius, seems to be the most accurate reflection of Franco's explanation.

Aesthetics and Reception

• **MATTEO MACINANTI (Università degli Studi di Roma 'La Sapienza'): L'«auditi» del «pulchrum» musicale in Tommaso d'Aquino e Bonaventura da Bagnoregio nella stagione culturale dell'Ars Antiqua.**

Mentre nella *Cathédrale* parigina echeggiano ancora gli *organa* di Perotino, Tommaso d'Aquino e Bonaventura da Bagnoregio svolgono regolarmente le loro lezioni a pochi passi dall'*Ile de la Cité*, presso una giovane *Sorbonne*. È proprio in queste aule che i due teologi approfondiscono la problematica relativa ai *transcendentali* e al ruolo spettante al *pulchrum* — quindi all'estetica — all'interno della speculazione scolastica. Assente dal novero delle *conditiones concomitantes* dell'Essere stilato da Filippo il Cancelliere, il *pulchrum* deve sfidare l'irrevocabilità della terna *unum-verum-bonum* e acquisire così uno *status* indipendente. Tuttavia la riflessione estetica medievale affonda le sue radici già nei secoli precedenti, in particolare con la traduzione, diffusione e commento delle opere dello Pseudo-Dionigi l'Areopagita: lo scrittore neoplatonico del v secolo aveva ricondotto la dimensione divina dell'Uno ad una distanza siderale dal comune essere mortale, ponendo la *cognitio Dei* su un piano non esperibile. Tuttavia l'Areopagita affermava che l'uomo

può essere condotto per mano (*manuductione*) verso la luce trascendente, seppur in modo opaco. Tali dichiarazioni hanno un riscontro pratico nell'estetica che presiede alla formazione delle grandi cattedrali gotiche, a partire dall'abbazia di Saint Denis dell'abate Sugerio nella prima metà del XIII secolo. La dimensione simbolica diventa così la chiave per afferrare le rifrazioni del mondo celeste nel mondo terreno: l'universo intero appare all'*homo mediaevalis* come un *organum* a più voci, un *canticum pulcherrimum* «modulato secondo un'armonia di ineffabile soavità», come afferma Guglielmo d'Alvernia agli inizi del XIII secolo. Se è impossibile rintracciare dei rimandi agli sviluppi dell'*Ars Antiqua* nelle opere di Tommaso e di Bonaventura, nondimeno la musica occupa una posizione rilevante all'interno delle loro opere. Nel *Doctor Angelicus* infatti l'arte dei suoni — e più generalmente l'udito — trova un posto all'interno della riflessione sull'estetica che occupa una parte considerevole dei suoi scritti. Per l'Aquinata il *pulchrum* differisce dal *bonum* in quanto il primo apporta al soggetto contemplante una *vis cognoscitiva*. Pertanto la problematica estetica acquista per il teologo una connotazione di carattere gnoseologico. Ciò sembrerebbe scontrarsi con il razionalismo tomistico, per il quale l'essenza divina, ossia la conoscenza massima, è posta al di fuori dell'azione dei sensi, incapaci per loro natura di arrivare a Dio. Nondimeno l'udito, insieme alla vista, viene definito come un senso *maxime cognitivus*. Si è pertanto posto il punto sull'oggetto di tale *cognitio* sonora e sulla riflessione di Tommaso circa l'uso della musica all'interno del contesto liturgico. Nel fare ciò, egli muove i primi passi a partire dalle considerazioni di Agostino sull'ambivalenza della bellezza del canto liturgico, il quale può allo stesso tempo portare a Dio e corrompere l'anima con la seduzione. L'Aquinata da parte sua non presenta particolari proposte d'evoluzione a questo dissidio interiore causato dalla bellezza dei suoni. Su tutt'altre posizioni si attestano invece le riflessioni del *Doctor Seraphicus* Bonaventura. Partendo da un retroterra afferente alla spiritualità mistica, il teologo vede nel *pulchrum* la via principale per arrivare a Dio. È in questo contesto che si possono trovare importanti dichiarazioni del teologo riguardo al diletto e al piacere derivanti dall'*auditio* del *pulchrum* musicale.

• **MARK EVERIST (University of Southampton): Music, Pleasure and the Intertextual Arts in the Long Thirteenth Century**

Once you get past the spurious *Ars musicae* of Thomas Aquinas, his references to music are elliptical and occasionally contradictory. One, however, may be brought into alignment with what we know about surviving music from the long thirteenth century. In the *Sententia libri Ethicorum* (Liber 10, Lectio 4), Aquinas' gloss on Aristotle goes as follows: «ille qui non est iustus, non potest delectari delectatione quae est propria iusti, sicut nec ille qui non est musicus potest delectari delectatione musicae». Music is introduced as an *exemplum* to illustrate how the unjust can not enjoy the pleasures of the just in the same way that *ille qui non est musicus* can not enjoy the pleasures of the musician. The association of music and pleasure opens up a route into thinking about surviving music — the symbols that live on in the medieval manuscripts from the most luxurious to the most ephemeral — and the ways in which *ille qui est musicus* might derive pleasure from this surviving music and the other arts. Aquinas only chose the *musicus* as his example because that is what was in Aristotle's original text, but he might just as easily have chosen an artist or a poet; both author and commentator end «Et idem est de aliis delectationibus». It is therefore in the links between music, painting and poetry — as well as a host of other arts — that we might be able to seek out what the pleasures of music might be. The study of music has taken as read, if not for granted, the intertextual links between for example vernacular song and the prose romance or between Biblical texts, plainsong and the polyphonic music of the late twelfth century that took its name from the cathedral in which it was thought to be performed. But switching focus away from particular genres — *organum*, motet, *conductus*, rhymed office,

sequence — and the ways in which we think they interrelate, and towards the actors and actants (terms borrowed from Becker and Latour) that enable and animate these intertextual links is to set up a very different history of music. Music and its sibling disciplines in the long thirteenth century can be seen to provide pleasure not only to concepts of the vernacular and of the liturgical, but also to Latin poetry and prose theory, the process of *contrafactum* (writing a new text often in a new language to existing music), as well as to such more technically musical questions as the emergence of metrical rhythm.

The British Isles

• GRACE NEWCOMBE (University of Southampton): Britain's Cleric Composers: English 13th-century Song Tradition

Little is known of the English song tradition of the 12th- and 13th- centuries. Medieval British music is limited in preservation, and vernacular songs are particularly scarce. This is surely in part due to the loss of manuscripts, but may also reflect the absence of a tradition of music collections; secular songs from the continental *Minnesänger*, *troubadours* and *trouvères* have been passed down in many dedicated song manuscripts. Such manuscripts do not exist from high-medieval Britain. As a result of this imbalance, the few surviving 12th- and 13th-century English-texted songs are often approached with better-known continental song traditions in mind, and for want of more information, performed in a similar vein. A lack — or loss — of preserved songs and dedicated manuscripts does not imply that many more such songs did not exist, however. Surviving English lyrics (without music) are plentiful, and one can only assume that Britain had a vernacular song tradition as strong as its continental counterparts. French- texted songs from Britain can be directly linked to the *trouvère* tradition, for which much more information is available; but for vernacular songs in English, our only chance of unveiling such a tradition is via the smattering of non- liturgical English songs — of which there are very few — in clerical miscellanies. Those few songs had before last year never been analysed, and the analysis conducted during my ongoing Ph.D. research has turned up results which provide a glimpse into the high-medieval tradition of setting English lyrics to music, as well as shedding light on aspects of performance practice which could be relevant to medieval song traditions outside of Britain. A syllable-by-syllable breakdown of the musical treatment of poetic text has shown that there was, indeed, a distinct pattern of setting English lyrics to music. Not only did an English song tradition exist independently of Anglo-Norman French and Latin song in Britain, it also remains somewhat traceable. The results of this analysis have further implications for a better understanding of the compositional and performance practices behind this repertoire, and perhaps other song repertoires in turn. Aside from the potential to re-construct a compositional practice for English song (and thus to set new, stylistically accurate music to existing lyrics), one of the most significant findings is that of the relationship between monophonically and polyphonically preserved English-texted songs, which until now were often quietly assumed to have been separate genres in modern performance and musicology alike. In fact, the analysis of both 'genres' has opened the possibility that not all of the monophonically-*preserved* songs were necessarily performed monophonically. There are further implications on aspects of ornamentation, improvisation, and the contrafacting of texts. In this paper I will present the methodology and results of my analysis, using case studies of English 'monophonic' and 'polyphonic' song, with live examples where appropriate. I will discuss the implications of these results on our understanding of compositional and performance practice of 'English' and other song genres at this time, and what this might mean for the modern performer.

• **AMY WILLIAMSON (University of Southampton): A Popular English Polyphonic Repertory c. 1300**

The scattered and fragmentary remains of insular polyphony in the thirteenth and fourteenth centuries have long been an obstacle for study. Notre-Dame polyphony and subsequent motet repertoires are relatively well preserved in continental sources, and it is possible to identify particularly well-disseminated and (presumably) popular compositions, many of which are grouped in similar proximities to one another in a range of sources. Conversely, identifying such compositions in the insular repertory is much more challenging. However, study of the pieces in the British Isles with the largest number of extant concordances — and the sources in which they are preserved — reveals a network of similar compositions and common sources that point to the existence of a popular canon c. 1300, which was apparently still being transmitted well into the fourteenth century. The compositions are ambitious, and share many stylistic and generic features. Furthermore, a number of these pieces employ duple metre. Not only do these shared concordances and networks of similar compositions indicate that some sources may have been conceived as collections of canonic compositions, but study of these works can reveal information about the features most valued in insular composition at this time, as well as the contemporary value and perception of certain genres or manuscripts. This reveals connections and networks between institutions responsible for the cultivation and copying of polyphony, as well as popular performance contexts and intended functions.

Conductus

• **MARY CHANNEN CALDWELL (University of Pennsylvania): Voice and Vocality in the «Conductus»**

Following in the footsteps of Paul Zumthor's theories on medieval vocality beginning in the 1960s, recent explorations of the voice as metaphor and material in the music of the *ars antiqua*, especially the motet and *chanson*, have revealed its multifaceted role in the construction and reception of music-poetic meaning. While the obvious performative dimensions (i.e. the singing voice, the bodily voice) have been examined, the poetic and literary currency of the voice has been the primary subject of analysis, leading to theories positing the existence of a subjective voice, authorial voice, gendered voice, grammatical voice, and so on. Strikingly, the "voice" is nearly always a vernacular one, a linguistic slant born out of long-standing scholarly interest in the poetics of the polytextual motet and *chanson*. The vast repertoire of Latin-texted song, namely the *conductus*, has, by contrast, rarely been included in discussions of voice and vocality. Yet, rooted in the rhetoric and grammar of the Latin *rithmus*, the *conductus* continually performs its vocal discursivity, whether through contrasting modes of musical communication (Everist 2018), rhetoricity (Rillon Marne 2012), or historicity (Payne 2000). The *conductus* is, after all, an entirely vocal genre, whose linking of poetry and melody in song relies on the voice as the principle vehicle for meaning. In this paper, I propose employing the heuristic of voice and vocality developed throughout scholarship on contemporary *ars antiqua* genres to explore how ideas of the voice inform the structure, emotional affect, and poetics of the *conductus*. I begin by surveying the theoretical and grammatical framework underpinning the work of the voice in the *conductus*, highlighting distinctions made between *cum* and *sine littera* textures and the intrinsic links between rhythmical poetry and vocal performance. From there, I present two case studies that privilege, in turn, the voice as formal and affective, and the voice as social and performative in the music and poetry of the *conductus*. In the first case study, I focus on what Hans Spanke has termed *Klangspielereien*, moments of pure vocality in Latin song materially and sonically cued by vocables and musical repetition. In addition to emphasizing the role

vocables play in the formal structures of *conducti*, I consider the affective use of “inarticulate,” yet articulated, vocalic utterances, arguing that the foregrounding of vocalicity marks a particular register of devotional festivity and solemnity. In the second case study, I suggest that repeated formulaic evocations of the voice in the poetry, i.e. “sonet vox letitie”, point towards possible social and performative dimensions of the *conductus*. Specifically, explicit calls to the voices of joy, church, community, and so on, offer insight not only into the communities within which these songs were cultivated, but also into possible frameworks for the performance and reception of the *conductus*. Ultimately, my goal is not to exhaust all possible ways in which the voice is implicated in the music, poetry, and cultural life of the *conductus*, but instead to open up new avenues of inquiry paralleling those so richly traveled in scholarship on contemporary *ars antiqua* genres.

• ANNE-ZOÉ RILLON-MARNE (Université Catholique de l’Ouest, Angers): **«Conductus sine musica»: Some Thoughts on the Poetic Sources**

The repertoire of the *ars antiqua conductus* is often approached and defined by its musical dimensions: number of voices, melodic structure, style, etc. However, anyone working on these songs knows how important are their literary aspects, and how much the poetic dimension contributes to the quality and value of this repertoire. These texts stem from the practice of rhythmic poetry (*ritbmus*) and are characterized by a certain mastery of the Latin language, its versification and the variety of rhetorical sound effects. These texts are renowned for their intrinsic musical qualities and should have been performed by singing, although the literary sources are often silent on this reality. Boundaries between the *conductus* repertoire and the practice of *ritbmi* are blurry and raise many questions: are they two sides of the same phenomenon, or, on the contrary, are they distinct in practice and in their transmission? Did there exist different levels of ‘vocality’ of which the *conductus* would be a particularly aesthetic aspect, or should we consider the *ritbmi* as *conductus* whose music has not been preserved? To address these questions, we propose to study two manuscripts of *conductus* texts collections without musical notation. GB, Ox. Bodl. Add. A44 and GB, Ox. Rawl. C510 are two English sources, in which *conductus* texts hold a large place, but without being designated as such since they are integrated and mixed with other poetic or theological materials. The objective here is to highlight the material matters of their composition, layout and text formatting, in order to to glimpse the shadowy presence of their vocal performance. We therefore wonder to what extent these poetic anthologies can be considered as Latin songbooks without notation, and how they inform us in any way about musical practices despite the absence of notation.

• THOMAS B. PAYNE (William and Mary in Williamsburg): **«Vetus abit littera»: From the Old to the New Law in the Parisian «Conductus»**

Among the verbal texts of the 270-plus *conductus* that are preserved among the four main manuscripts that transmit the Parisian or Notre Dame repertory (*F*, *W1*, *W2*, *Ma*), a repeatedly surfacing *topos* involves the changeover from Mosaic Law (*lex, littera*) to the new Covenant represented by the incarnation of Christ. In addition to its implementation as an instrument to rail against Jews, the figure of the two laws also arises in other surroundings within the *conductus* that are reflective of the rich intellectual, religious, and literary culture that nourished Notre Dame music. These include, for example, works given over to Marian devotion and wonder at Jesus = miraculous birth, the welcoming of the Gentiles into the Christian fold, and also ones that offer what is essentially a musically elaborated form of biblical exegesis. These latter pieces

often teem with densely packed typological allusions justified by Aristotelian logical precepts that were then being applied towards the textual criticism of the Bible. This study will investigate the various ways in which the Old Law/New Law theme is treated in the some twenty-odd conductus that feature it, and will concentrate especially on these so-called “exegetical” works. Thanks to the deployment of Old Testament figures as “types”, the figure of the Two Laws can be used not only to forecast the new covenant represented by the Incarnation, but also to subject the relationship between Old and New Law to typological interpretation itself. That is, beyond the Mosaic Law’s ultimate significance as an allegory of the Incarnation, Old Testament biblical figures may be used as symbols that themselves forecast the eventual turnover of the Mosaic covenant. Such implementation allows for some of the most elaborate and provocative imagery ever to appear in the texts of Parisian conductus, and the meaning and implications of some of these tropes have been misapplied in their consideration to date. This paper attempts to sort out some of the confusion in the identification of certain biblical tropes in an effort to showcase the richness of meaning and intention that is inherent in these texts.

Staging Trouvère Song

• ANNE IBOS-AUGÉ (CESCM de Poitiers – CRR de Perpignan / Université de Perpignan-Via Domitia): **Poetic and Melodic Recurrences in the Thirteenth-Century Refrains Repertoire**

Out of the few one thousand nine hundred refrains written between the end of the XII century and the beginning of the XIV, over a half remain with musical notation – or even, sometimes, with different musical notations. In the medieval lyric context, these short elements are most of the time included in longer works, which may be lyric (“chansons”, “motets”, “rondeaux”), or non-lyric (narrative or didactical texts, such as romances or treatises). In these new various contexts, the refrains happen to take on different functions, which may — or may not — be linked to the categories of the texts. A very close study of this specific repertoire, in the prospect of establishing an online database of the XVIII century refrains led me to observe various cases of recurrences in this corpus. Several types of recurrences can thus be noticed in the refrain repertoire, which may depend or not on the poetic text. The first case is represented by melodic phrases linked to words or expressions which are reproduced in various monophonic or polyphonic compositions. Some of them can even be linked to a kind of external *topos*: a well-known young girl’s name like Marion or Emmelot and addresses to God turn out to be the more common cases. In the second case, we can find intonations and/or conclusive formulas which are not devoted to a specific text but have something of the nature of the cliché and structure the melody. Refrains can also be governed by the *contrafactum* process in the case of several *chansons à refrains* — the music used for the new text thus extends to the refrain which ends the stanzas —, but also in some motets which have the same melody attached to one or several different poetic texts. Last, they can be found in non-lyric works which one or several copies contain musical notation (as, for instance, in *Renart le Nouvel* or the *Court de Paradis*), and, as a matter of fact, infer a specific notion of “musical material attached to a narrative work”. Some of the quotations indeed appear to have been musically changed in order to fit with other refrains mentioned in the text, or poetically changed to fit to some of the narrative details. All these processes question writing and rewriting, invention and intervention... Considering several examples taken in the corpus, the interdependence between text and music and the relationship between the microcosm of the refrain and the macrocosm of their poetic-musical context will allow us to try to find some answers to the musical scribes’ choices and/or to some of the trouvères’ choices. This may also

help us to reconsider the very ideas of “refrain” and “quotation”, and the real semantic function taken on by these music-poetic elements.

• **JOSEPH MASON (University of Oxford): Recounting Debate: Narrative Frames for Debate in Trouvère Song**

In addition to the nearly 200 *jeux-partis* that are transmitted in over 20 chansonniers, sung debate is also found in a number of songs of different genres. In some ways, these debates are similar in structure to *jeux-partis*, alternating speaker for each stanza but maintaining the same melody and rhyme scheme throughout. Where these debates differ is the way in which they are introduced. Frequently opening with a stanza that establishes a narrative context, these debates can give a sense of the wider aesthetic values of sung debate beyond the *jeu-parti*. In some cases, a debate may be an opportunity for a trouvère to demonstrate their scholastic prowess. In other cases, a debate may represent a violent encounter between two individuals, rendered aesthetic through being set to song. This paper explores the aesthetic qualities of sung debate outside of the *jeu-parti*. The staging of a debate within a narrative implies that the whole song is to be sung by a single trouvère. During the debate, the trouvère must divide himself (or herself) to speak for both of the characters. In the *pastourelle*, the trouvère sings both as the knight (the perpetrator of sexual violence) and as the shepherdess (the victim). In a debate between the lyric *je* and his heart by Baude de la Karriere, the singer gives voice to different parts of his body, metaphorically dividing himself. Through these examples, I consider the relationship between the singer and the voices that he must take on. In changing voices within a song, the trouvère must undergo «aesthetic rupture» (Grossel, 2004), moments of disjuncture that draw attention to the «body-voice gap» (Novak, 2016) of his performance. I ask what role melody might play within an aesthetic of violent division, and what such an aesthetic might have meant for thirteenth-century listeners.

• **MEGHAN QUINLAN (Uppsala Universitet): Trouvère Song in the «Ludus super anticlaudianum»: Staging the Secular within Visions of the Sacred**

Dating from the late thirteenth century, the *Ludus super anticlaudianum* by Adam de la Basse, a secular canon from Lille, is literally a ‘play upon’ the *Anticlaudianus*, a famous allegorical text by Adam’s fellow townsman, Alain of Lille. The *Ludus* transforms Alain’s text into a lively verse narrative with thirty-eight notated musical interpolations, twenty of which are known contrafacta, thus staging a diverse array of liturgical, devotional and courtly vocal music within a theologically and philosophically informed clerical context. As Andrew Hughes has noted, six of these interpolations take their melodies from trouvère song, and five of these six songs are attributed to local trouvères. Given that the borderlands of Artois and Flanders, including Lille, were hubs for trouvère activity, Adam’s awareness of these songs is not surprising. But what exactly are the paths of transmission and context that allow for the songs’ re-staging in Adam’s *Ludus*, and how do they function within its narrative? Most of the *Ludus*’s interpolations are found within narrative representations of the court of heaven, a land beyond space, time, and rationality, where hearing is the privileged sense. They are depicted as coming from the acousmatic voice of the author, Adam, singing from a place still embedded in time, Earth, in such a way that the degree of ‘sacredness’ of their melodies signals the geographical progress of the allegorical figure of Prudence on her journey to God. They thus, I suggest, provide a means of orientation in Prudence’s strange, acoustic environment. Synthesising these narrative details into a case study on one of Adam’s interpolations, a *pastourelle* attributed to the Duke of Brabant, this paper combines close musical analysis with broad historical, theological, and literary insights, tracing the *pastourelle*’s integration into Adam’s allegorical narrative.

The Persistence of *Ars Antiqua*

• DAVID CATALUNYA (Julius-Maximilians-Universität Würzburg): The Persistence of *Ars Antiqua* Polyphony in Fourteenth-century Castile

The Las Huelgas Codex was probably one of the latest compilations of *ars antiqua* polyphony in Europe. While traditional historiography has proposed various datings between c. 1300 and 1325, my new study of the codex's scribal aspects and compilation process suggests a revised dating c. 1340. Moreover, marginal annotations clearly indicate that the manuscript was used in the 1350s and beyond. This could seem an exceptionally late date for the cultivation of *ars antiqua* polyphony, yet Las Huelgas of Burgos does not appear to have been an isolated case. A fragmentary manuscript recently discovered in Sigüenza transmits polyphonic music composed before 1279, but was likely used as a practical source at Sigüenza Cathedral after 1343. Other Iberian fragments transmitting thirteenth-century polyphony can also be dated well into the fourteenth century. The persistence of *ars antiqua* repertoire in the 1340s and 1350s explains why mensural treatises written or copied through this period continue to deal with post-Franconian notation. A good example is the anonymous treatise of Barcelona Cathedral, a practical manual for learning how to read mensural notation copied c. 1345, which approaches both *ars antiqua* and *ars nova* concepts, and includes several polyphonic examples in the style and notation of the thirteenth century. In this paper, I will contextualize further the *ars antiqua* sections of a number of fourteenth-century mensural treatises.

• KAREN DESMOND (Brandeis University, Waltham): Semibreve Notation in England and the 'Late' *Ars Antiqua*

Several thirteenth- and fourteenth-century manuscripts of English provenance transmit compositions in a style of notation that has been most closely associated with the composer Petrus de Cruce, and named 'Petronian' for him. The characteristics of this notation are its proliferation of short notes — semibreves — syllabically set, and proceeding in groups of two, three, four or more. On the continent, this syllabic semibreve notation is present in several well-known *ars antiqua* manuscripts — the seventh and eighth fascicles of the Montpellier Codex, the Turin Codex, and a slightly modified version (incorporating descending stems) that distinguishes the notation of the interpolated *Roman de Fauvel* (BnF fr. 146). Syllabic semibreve notation, however, appears in a far greater number of English manuscripts (at least nineteen fragments) that span more decades than the continental sources, from the last quarter of the thirteenth through to the middle of the fourteenth century. By contrast, the French sources, with the exception of the seventh fascicle of the Montpellier Codex, date from the 1310s and 1320s. Building on my previous examination of rhythmic and textural differentiation within the Montpellier fascicle 8 motets, this study analyses the stylistic circumstances in which syllabic semibreves were deployed across the extant English repertoire, engages with the methodologies for dating these sources, and with the stylistic and palaeographical relationships to the 'late period' *ars antiqua* repertoire of the 1310s-20s.

• ANDREW HICKS (Cornell University): How Post-Franconian is Post-Franconian Notation?

It is becoming increasingly common to refer to a variety of "transitional" notations that, *i nter alia*, employ groupings of more than three semibreves to the breve as "post-Franconian," a more neutral term than "Petronian." While the chronological meaning of "post" ("after") in post-Franconian notations is easy enough to defend, what the moniker obscures is that the preponderance of textual evidence for "post-Franconian" theory is found in sources that

themselves are in dialogue with a corpus of “Franconian” theory: as compendia, abbreviations, and even commentary. In this paper, I consider the implications of Franconian continuity from the standpoint of the “genre” and “form” of “post-Franconian” music-theoretical writings ranging from the “*Gaudent brevitate moderni*” compendia (e.g., the Faenza Anonymous) to Handlo’s “commentary” on Franconian theory in his *Regulae*.

• ANNA ZAYARUZNAYA (Yale University): **The Swansong of *Ars Antiqua*: Situating Jacobus**

In Chapter 27 of the last of book of his voluminous *Speculum musicæ* Jacobus faults an unnamed theorist for mis-attributing some *ars nova* doctrine to the *ars antiqua*; he then excuses the offense by explaining that the oldest *ars nova* theory might already seem old to its more recent practitioners. This passage and several others like it suggest that Jacobus was writing at a time when the *ars nova* was hardly new. And yet the earliest *ars nova* treatise — Johannes de Muris’s *Notitia* — dates from c. 1319, while the completion of the *Speculum musicæ* is usually placed in the mid-1320s or c. 1330. Since the *Speculum* cites a range of *ars nova* treatises which in turn cite some relatively advanced motets, Jacobus’s comments serve as a *terminus ante quem* for the *ars nova* writ large. But was the revolution really so rapid? This paper reconsiders the chronology of *Speculum musicæ* Book VII based on internal evidence as well as comparanda provided by the few treatises from the first half of the 14th century whose datings are not derived from the *Speculum musicæ*. It is clear that Jacobus was older than the *moderni* and that he finished his treatise as an old man, but he also reveals that he wrote over along span of time and revised repeatedly to take account of changing theory and practice. His notational proclivities are those of a musician who came of age in a late-Franconian idiom that was prevalent until c. 1320. Although the earlier books of the *Speculum musicæ* probably do date to the mid-1320s, the latest notational developments mentioned by Jacobus include semiminims and dragmae, which are not otherwise attested before c. 1350 (earlier datings for these notes, though frequently adduced, depend on early datings of Jacobus’s Book VII). In Chapter 24 Jacobus even describes several note-shapes otherwise associated with the *ars subtilior*, including semi-void note-heads. Close readings of several key passages suggest that the *Speculum musicæ* could have been finished in the 1350s by an author in his mid-to-late 70s. This re-dating invites broad reconsideration of the transition between *ars antiqua* and *ars nova*.

ntus hac in ualle gemitas. mira plus unitas germinat

nacuitas. **N**ec a desiderio

defraudata sobrio recreatur basio uili tecta pallio. cum

sacra conuinctio quam sine diuortio casta generatio prodit

in connubio.