KEYNOTE:

The Vestiges of an Elusive Artistic Circle: Plainchant Embellishments at Tournai Cathedral from the Fourteenth through Sixteenth Centuries
Sarah Long, Michigan State University

Tournai Cathedral is well-known as home to the first polyphonic mass-ordinary cycle known to exist, the "Tournai Mass." This work appears in a manuscript produced for the Confraternity of the Notaries, one of three surviving books containing chant and polyphony for this community's services from the thirteenth through sixteenth-centuries. We have almost no surviving documents that can tell us about the confraternity's membership, leaving only the contents of their liturgical books as a testament to their devotional practices. This gives rise to lingering questions concerning the identities of the confraternity members, their interactions with the cathedral or other institutions, and their payment of musicians to compose or perform music for their services. Studies focusing on the Tournai Mass have not taken into account its role as a mass used in such a setting. Indeed, its origins as a confraternity mass have only recently been studied in detail. This presentation newly explores the unique plainchant for the Mass and Office in the confraternity's manuscripts, including several compositions in cantus fractus, alongside the polyphonic Tournai Mass. As a result, we see that the chant and polyphonic repertories in the sources are closely related to each other, but also have connections to other institutions further south, most notably in Paris. While several of the mass movements have concordances elsewhere, some of them (both polyphonic and cantus fractus settings) were likely local compositions based on plainchant used by other confraternities housed within the cathedral. This type of modelling parallels the composition of secular poetry in confraternities in the fourteenth century, showing the overlap between ecclesiastical and courtly circles that encouraged the creation of new music and poetry. Viewing the composition of the Tournai Mass movements as part of a tradition of emulation unlocks new avenues for future research on the role of confraternity members as active participants in the construction and performance of their own devotions.

PAPERS

Rhythm and Architecture in Prague around 1400: Changing Architectural Paradigms at St. Vitus' Lodge
Klára Benešovská, Czech Academy of Sciences, Prague

Jean-Claude Schmitt's book, *Les rythmes au Moyen Age* (Paris Gallimard 2016), was the impetus for joining the debate on Rhythm in Music and the Arts in the Late Middle Ages. The author here writes about rhythm in a general sense from a sociological, anthropological, and historical point of view. The first of these - as far as I know - thematises the concept of rhythm in medieval society. The starting point is the biblical book of Genesis I, 1-30, the first 6 days of creation: according to the rhythm of these 6 days, including the day of the seventh, it structures the whole book and, among other things, very wittily contrasts the notion of rhythm in medieval and modern society.

However, I want to draw attention to the question of the relationship of rhythm in architecture and music, especially around 1400. What qualifies me?
Medieval architecture and music are known to have a common core in the classical theory of proportion. Moreover, in the system of the seven liberal arts, the arts linked to architecture, arithmetic and geometry stand just before the music, forming a quadrivium along with astronomy. Proportion, order, and harmony play a crucial role in music as well as in architecture. I therefore believe that architecture cannot be ignored at a conference dedicated to Rhythm in the Middle Ages.

Rhythm in medieval architecture is best seen in monumental longitudinal temple spaces such as the basilica, where rows of pillars or columns and vaulting inflections, corresponding to vaulting fields, form a regular rhythm in the interior, matched by the same rhythm of windows and buttresses or arches on the exterior.
The paradigm shift only occurs with the unwinding of this regular rhythm, which is related to the freer treatment of the existing tradition of cathedral building as we can see it in the creation of Parléř's St. Vitus' Cathedral lodge in Prague. I will try to visualise this moment of radical transformation of regular rhythm and order at the end of the 14th century in Luxembourg's Prague, and offer it for comparison with what takes place in the music of that time.

Reconstructing Rhythm in Central European songs with chant notations
Jan Ciglbauer, Charles University Prague

The tradition of Latin song in Central European sources from the 14th and 15th centuries gives an impression that rhythm was indicated only if it was *necessary*. As a consequence, many sources contain only traces of rhythmical contents which stimulates questions of rhythm of single songs at every stage of their tradition. It is not always possible to look at later sources of the same composition. In many cases, the fashion to compose songs with rhythmically contrasting sections can help to channel the reconstruction efforts. In my contribution, I would like to concentrate on selected examples and try to pinpoint cases where we can expect a rhythmical pattern, where it is less likely, and whether we can expect the same rhythm at the beginning and the end of the tradition.

Cantus fractus in South Tyrol
Giulia Gabrielli, University of Bolzano

South Tyrol, the German-speaking region in Northern Italy at the border with Austria, has always represented a 'bridge' between the Germanic 'North' and the Mediterranean 'South'. Such cultural influences clearly emerge in the analysis of its musical sources. Until now, most of the cantus planus and cantus fractus sources found in South Tyrol has never been catalogued or indexed, lying unknown in various archives and libraries of the region. A research project carried out in the last 12 years by the University of Bolzano brought to light a considerable corpus of both manuscript and printed musical sources of great interest. Among them, a few sources contain some significant examples of cantus fractus, mainly Credo chants, *cantiones* and tropes.

The paper will thus present the first survey of the cantus fractus repertory in the medieval musical-liturgical sources from South Tyrol.

Cantus fractus in CA 6 and 11 and the Council of Basel
Barbara Haggh-Huglo, University of Maryland, College Park

At the end of two choirbooks used at Cambrai Cathedral with Marian content one finds an anonymous Credo in mensural notation and alternating polyphony and monophony, another anonymous Credo only in cantus fractus, and solely in CA 11 an anonymous Sanctus and Agnus in cantus fractus. As the only monophony in the manuscripts, apart from later compositions added to the flyleaves, they stand out. All of the other compositions are mainly by Binchois and Du Fay and found in the Aosta manuscript, Bologna Q15, and the Trent codices. The choirbooks are thought to have been copied in 1436 and 1442 or afterwards and correspond to Du Fay's two returns from the Savoy court, where he served as master of the chapel. These cantus fractus compositions, which have no known concordances, could be the key to the origin of the repertory in the manuscript, which Du Fay logically must have brought back from Savoy. Was this a repertory from the Council of Basel or from the Burgundian court in Dijon? Without a database of cantus fractus compositions, it is hard to know how to pursue this further, and these compositions also raise the question of the cantus fractus technique itself. Where and why did it come to be used? Does it have a particular meaning? Is that meaning Marian? In Cambrai, it is also used for the Marian sequence *Mittit ad virginem*, which is even given the time signature 03 in Cambrai 12. I will present these cantus fractus compositions and their historical context.

Poetry, prosa and regular rhythmic structures in music around 1400.
***Canticum boemicale Otep myry* in the context of *Credo* settings in cantus fractus.**
Lenka Hlávková, Charles University Prague

In his study published in 2002, Christoph März contributed substantially to the discussion on the possible relationship of the Bohemian cantio Otep myry and Frauenlob's Cantica canticorum. He came to the conclusion that the melody and form of the Bohemian cantio is close to the form of a latin sequence and he argues against older views connecting Otep myry with Minnesang. The form of the cantio is composed of six musical phrases with pregnant mensural rhythm which, when set together, build an elaborated and regular formal structure. A few years ago, I identified the same way of thinking within mensural settings of the liturgical texts of Credo chants: their authors were not only familiar with the contemporary French notation of rhythm which was known at Prague University around 1370 at the latest, but they also had an idea about forms of French secular poetry (formes fixes). Could it be a coincidence that two Credos in cantus fractus were copied by the same scribe into the manuscript Vyšší Brod 42 just a few folios from the unique record of Otep myry?

Rhythmic Chant and Chant-Based Polyphony in the Annaberg Choirbooks
Paul Kolb, KU Leuven

By the late Middle Ages, monophonic and polyphonic notations had gone their separate ways: notes were shaped and grouped differently, they were described using different terminology, and they represent (in chant and polyphony) two different ways of making music. Or so the story goes. But while the most famous manuscripts of chant and polyphony exhibit this distinction clearly, local traditions were inevitably messier affairs. In instances of so-called "cantus fractus", aspects of mensural notation were adapted to give more explicit rhythms to plainchant. Equally striking is the use of visual aspects reminiscent of chant notation in notated polyphony. Both directions of influence are at work in the Annaberg Choirbooks (Dresden, Sächsische Landesbibliothek, MSS Mus. 1/D/505 and 1/D/506), two manuscripts of liturgical polyphony from early sixteenth-century Saxony. The chant incipits were given rhythmic significations as well as simple divisi at cadences. Within sections of polyphony the chant cantus firmus is sometimes highlighted visually with larger note values or coloration. And sometimes, the rhythmic chant incipit continues uninterrupted into a section of polyphony, requiring both types of notation to be sung simultaneously. The latter cases make the rhythmic relationship between chant and polyphony explicit. The incipits present evidence for a chant performance practice neither unmeasured nor monophonic. The back-to-back placement of two visually distinct types of notation highlights their implicit musical difference while paradoxically breaking down the stylistic distinctions between chant and polyphony.

Cantus fractus in a Hussitic Graduale from Kutná Hora (A-Wn 15501)
David Merlin, University of Vienna

The manuscript A-Wn 15501 was written for the Church of St. Jacob in Kutná Hora at the end of the 15th century, or between 1509 and 1516. While the splendid miniatures have been intensively investigated, the musical content of this book deserves further attention (e.g. it is usually called a «Cantionale», even though it does not contain a single cantio). This manuscript follows the Hussitic (Utraquist) rite and is divided into three parts: a Kyriale, a Graduale and a 100-folio strong Sequentiary. It also contains a considerable number of tropes. The entire book is in Latin and notated with Bohemian gothic notation.
A-Wn 15501 contains about 20 pieces in cantus fractus, the majority being for the Ordinary of the Mass. Some of them were composed in this style, but other pieces were rhythmicized later by adding caudae (strokes). Frequently, a Kyrie or Sanctus (broad dissemination, plainchant) is coupled with a trope in cantus fractus (local usage, rhythmic).
I will focus on the five Patrem and six Sanctus settings in cantus fractus found in this manuscript. Of particular interest are two Patrem settings for two voices and a strophic Sanctus trope. In some places, rests must be inserted into the notation of the Patrem setting to avoid dissonances. For the Sanctus trope, the notation leaves open whether the rhythm is dotted or ternary. This shows that the vocal practice of this repertoire was handed down orally.
Remarkably, some cantus fractus pieces are typical of Bohemia, but others are part of a long and international tradition: the archaic style of the two-part Patrem is concordant with some older manuscripts from the German speaking region (now in Vienna and Trier).

How the Rhythm was Lost: Progressive Decline of Nuance in Beneventan Notation
Giulio Minniti, Harvard University

It is a cliché in Plainchant scholarship that as centuries go on, monodic musical notation abandons rhythmic nuance in favour of intervallic precision. Like all clichés, it relies too much on suppositions that have rarely if ever been questioned to prove satisfactory.
This is certainly so for Beneventan notation, one still in want of a complete assessment of its rhythmic characteristics. The 1955 essay in *Paleographie Musicale* XV, still the largest on Beneventan notation, overestimates contingent ink marks (as with episema), limits itself to noticing truisms (the disappearance of quilisma in later sources) or renounces to interpret its impressive catalogue of neumatic shapes altogether. PEATTIE-KELLY 2017 tackle several single signs of Beneventan notation and their meaning ('acuasta' 'pressus' …) but mostly in the context of the manuscript Benevento 40, a source in the middle point of Beneventan notation chronology—with rough extremities being Montecassino 269 (year 949) and Benevento 21 (14th c.).
For my Ph.D. at Harvard University I have also studied rhythmic organization in Beneventan notation. At Cantus Fractus I trace its decline presenting examples broader and grounded in more sources than past studies have done. I contextualise how later sources progressively dismiss rhythmic finesse due to calligraphic changes, to the undifferentiated use of the same shapes for different rhythmic profiles, to the loss of interest toward certain details and so forth. Only '*coupure neumatique*' proves exceptional in its constant use in Benevento through centuries—perhaps hinting at the fact that its current understanding might need to be reviewed.
I posit my case study as empirical and evidence-based in observing a phenomenon—that of approach to rhythm in later Plainchant notation—still dominated by taken-for-granted surface comments.

Monophonic Credos and Their Cultural Background in the Late Medieval Period (1300–1500)
Harrison Russin, Duke University

The proliferation of monophonic melodies for the Credo —at least 50 melodies are dated between 1300 and 1500—has puzzled many commentators. The phenomenon is commonly interpreted as an example of simple music, offering scholars little of musical interest but having some relevance to the practice of polyphony in the 15th century.
My approach to this phenomenon is a consideration of the Credo as an exceptional text among mass ordinary movements, along with an examination of several of these canto fratto Credo melodies. The Credo was associated with various liturgical and musical oddities: it is the longest text of the mass, it is not required at every eucharist, and new musical settings proliferated in over 60 new melodies between 1300 and 1500. A robust understanding of the Credo's role within late medieval religious culture helps to elucidate its musico-liturgical oddities in general and the proliferation of monophonic credos in particular.
I argue that the Credo uniquely stood at the intersection of three paths of medieval religious life —catechetical practice, devotional practice, and liturgical practice. As these practices expanded, so did the musical Credo. Catechetically, the Credo became a shorthand for inspecting a believer's grasp of Church teaching. The Credo's popular religious aspect fits into the intricate structure of devotionalism; as an object of devotion, it was venerated and illustrated in paintings,

becoming almost an apotropaic totem. Liturgically, the Nicene Creed was a locus for new rubrics and interpretations thereof.
No other area of religious or expressive culture enjoyed the same richness of sustained support through catechetical, devotional, and liturgical expression. Placing the Credo text within this religious cultural background helps to elucidate and explain its musical phenomena, and particularly the monophonic Credos, in the late Middle Ages, linking Christian religious belief and its representation in music.

From Judgement to Comfort: Audi tellus, audi magni maris limbus in the Sixteenth Century
Allen Scott, Oklahoma State University

In two recent articles, Charles Brewer and Jan Ciglbauer traced the various manifestations of the medieval Audi tellus chant from a trope of the Libera me to an independent song. The early versions show an obvious affinity to the apocalyptic Libera me text, with images of the day of wrath when "heaven will take flight" and the land will "waver like the waves of the sea." Around the turn of the 14th century, however, different versions of the song began to appear in which the primary theme is no longer the coming day of judgment but "sic transit gloria mundi." These versions also began to include variations of the literary "Ubi sunt" topos. Everything earthly passes away, even the great heroes and philosophers of classical antiquity and the Old Testament. These chants end with a prayer to God for mercy as he punishes the wicked.

The "sic transit gloria mundi" version of Audi tellus continued into the 16th century. At some point in the late 15th or early 16th centuries both the text and the melody became standardized. Prominent in these versions is the "Ubi sunt" section. To date, I have found four printed versions of the chant: one Catholic and three Lutheran. Other than four added lines in one version, the texts and melodies are identical. In the Lutheran cantionales, the Audi tellus chant is titled "cantus de morte" and is included with songs appropriate for funerals. Contemporaneously, Lutheran books on the art of dying often included variations of the "Ubi sunt" trope in sections reminding the believer that all living things must perish. Although the Audi tellus chant first appeared in the eleventh century as a warning of the judgement to come, by the sixteenth century it had been transformed into comfort for the believer.

An Early *Cantus fractus* Complete Mass Ordinary by an Italian Nobleman
Kathleen Sewright, Winter Springs, Florida

Unlike polyphonic Mass Ordinary cycles, complete plainchant Mass Ordinaries composed throughout the fifteenth/sixteenth centuries were rarely attributed in the sources. It is therefore significant to discover the same monophonic Mass Ordinary “cycle” ascribed in two previously unstudied Spanish liturgical manuscripts surviving in the United States: Princeton University Library MS 110, a *Kyriale* and *Graduale speciale* of unknown provenance from the second half of the sixteenth century, and University of Missouri-Kansas City, M2147 .C53 1500z, also of unknown provenance, a post-Tridentine composite *Kyriale* flanked by some Holy Week chants. The Princeton manuscript, carefully and beautifully produced, includes a *cantus fractus* Ordinary

on folios 12v – 19r with the rubric "Misa de Strozi," while the UMKC compilation, of much humbler confection, labels the same Ordinary more specifically as "de E Strozi" (fol. 53r). This attribution refers to Ercole Strozzi (1473 - 1508), who was a Ferrarese humanist/poet and associate of Josquin des Prez, and this identification makes the Strozzi Mass one of the earliest (if not *the* earliest) complete monophonic Mass Ordinaries (Kyrie, Gloria, Credo, Sanctus, and Agnus) by a known composer.
This paper will attempt to place the Mass in some context, discussing the specific community for which it might have been created and the possibility that it was transmitted through Franciscan channels. Furthermore, the Ordinary's overall musical style very much gives the impression of it having been composed by a non-professional musician and yet the music has been carefully and successfully set to reflect the proper stresses of the Latin text. Strozzi's Mass Ordinary offers further proof of the great interest in music shared by professional musicians and amateurs alike during the Italian Renaissance, as well as evidence that a lay person could create in a genre as "serious" as the Mass and find a wide audience.

Visions, Apparitions and Body Movements: Work Rhymes and Work Rhythms in the Scandinavian Poetry of the Viking Age
Jiří Starý, Charles University, Prague

The Old Norse poem *Darraðarljóð* is usually dated to the first half of the 11th century, and its content corresponds very well to what we expect from a Scandinavian poem of the Viking Ages: the clashes of spears, swords and shields, cut heads and stripped human entrails, war goddesses clad in mail, dying warriors under the blood red sky. However, the poem shows two interesting features, that have fascinated both scholars and wider audiences since the first translations of the poem into non-Scandinavian languages. The first is a strange imagery of the poem: the complete battle scene is compared to a monstrous warp-weighed loom, a female tool seldom mentioned in poetry of medieval Scandinavia. The second is a special and - in the context of Scandinavian poetry - unconventionally regular rhythm of some parts of the poem, notably its refrain. The traditional explanation of the strange regularity suggested that the poet let himself be inspired by work songs (or rather work rhymes) common in his time. However, the explanation was challenged by some scholars in the last decades. In my contribution, I would like to defend the traditional interpretation on the ground of known parallels and some new evidence from other Scandinavian texts of the Viking Ages.

***Cantus fractus* in vernacular chant of the 1420s: lost genres and transcription challenges**
Hana Vlhová-Wörner, Czech Academy of Sciences
The so-called Jistebnice Kancionál from the 1420s/early 1430s with the vernacular Hussite liturgy and Hussite songs includes several pieces (sequences and *Patrem*) in cantus fractus. Several other examples of rythmisized Latin chant (*Sanctus* and *Agnus Dei*) can be identified at the end of the manuscript, inserted among additions from the second half of the fifteenth century. While the repertory and style of the Latin chant additions correlate with late-fifteenth century music documents, no parallels have, so far, been found for the older repertory strata from the 1420s and 1430s. This is surprising, because these pieces show close connection to the repertory development outside Bohemia. Rhythmic performance of sequences is amply documented in

individual European traditions, yet the Jistebnice Kancionál remains the single (written) evidence that the genre was also cultivated in Bohemia. Similarly, the vernacular *Patrem* could be identified as the famous *Patrem Cardinalis*, for which the Jistebnice Kancionál presents an isolated document from pre-Hussite (before 1420) Bohemia. Based on the recently confirmed Prague origin of the manuscript and its close connection to the Prague intellectual elite, it seems that the vernacular manuscript survived as a unique document of the (Latin) repertory cultivated in the early fifteenth century, today lost. Inscriptions in the Kancionál display scribe's major struggles with rhythm capture, which indicates that he was dealing with an entirely new idiom for which he lacked reliable written models.

Rhythm and Revision
Miriam Wendling, KU Leuven

A series of sixteenth-century chant manuscripts from the Collegiate Chapter of St. John the Baptist in Chaumont, France have an interesting notational characteristic: horizontal strokes, often double or triple the length of the standard square note shape. Many of these notes appear to have been made by a scribe who undertook heavy revision of the manuscript's music, but some also appear to stem from the original layer of notation. They immediately raise the question of their purpose – do they indicate rhythm? They do not appear to be a space-filler: they are not used exclusively at the ends of lines, nor are they only used when there is a mismatch between the number of notes needed and the amount of space left by the scribe's revisions. Instead, they are often found within more densely packed sections of notation. Using overlapping repertories between several manuscripts from the Chapter, I will show which signs were written by the original scribe and which came with the later revisions. I will then discuss how signs are used in the chant repertories of the manuscripts. Finally, I will conclude by addressing the question of whether these graphic lengthenings could have a parallel lengthening effect on the sung music of the liturgy.