

ISM Study Group Cantus Planus  
Research Forum 2021  
Virtual meeting 28. 7. 2021

Section V

Projects III

Jeremy Llewellyn  
University of Vienna

Towards a Global History of the  
Early Franciscan Sequence



7. Mongol khanates, 1280.



Venezia, Biblioteca Nazionale Marciana ms. Lat. Z. 549 fol. 75r  
 (also reproduced in Stoessel 2018, 101), Cuman-Qipchaq  
 translation of *Reminiscens beati sanguinis*

# Main Goals

1. Franciscans and the Sequence in the 13<sup>th</sup> and 14<sup>th</sup> centuries
2. Franciscan Ontologies of Song and Composers
3. Chant, Song, and the Global Mission of Early Franciscans

# Bibliography

- Stoessel, Jason. 'Voice and Song in Early Encounters between Latins, Mongols, and Persians, ca. 1250–ca. 1350.' in: *Studies on a Global History of Music*, ed. by Reinhard Strohm, Routledge, 2018. 83-113.
- Rossabi, Morris. *Mongols. A Very Short Introduction*. Oxford, 2012.

# Manuscripts from the Cistercian nunnery of Riga

Laine Tabora

PhD. student of The Pontifical Institute of Sacred  
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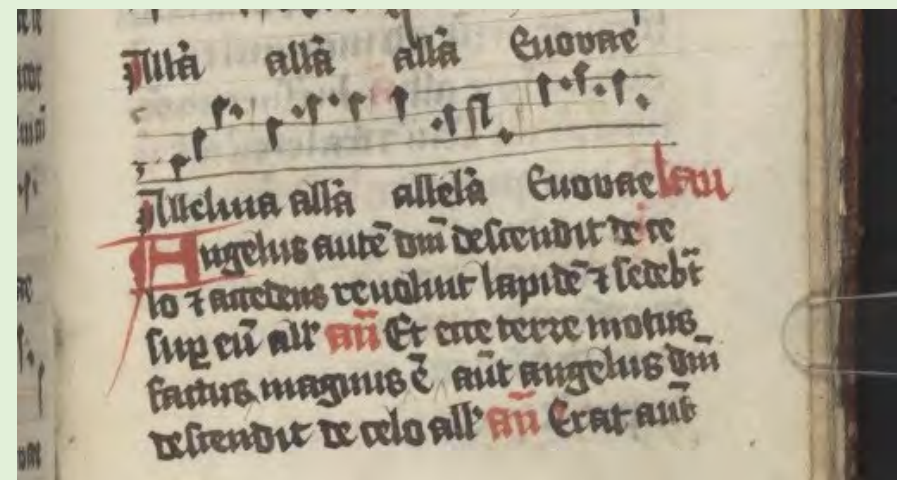
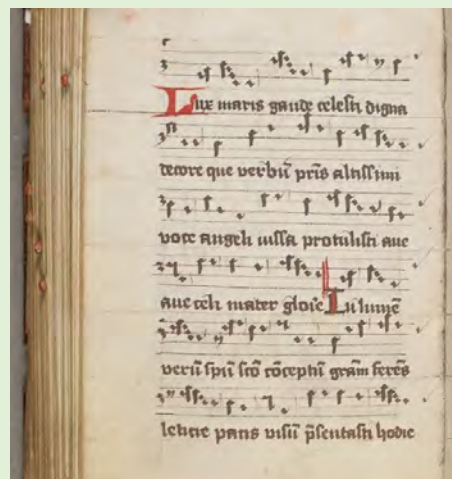
Virtual meeting, 28. 7. 2021

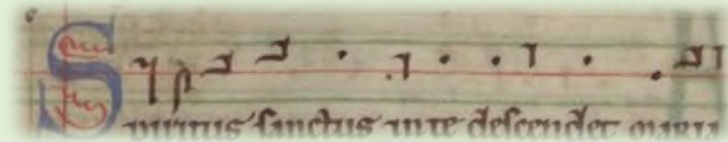
Manuscript sigla	Type of liturgical book	dating	Musical notation	Preserved in...
C 293	Breviarium	15th c.	-	The Uppsala University Library, Sweden (UUB)
C 434	Breviarium cisterciense		-	UUB
C 436	Breviarium		+	UUB
C 438	Liber horarum		+	UUB
C 454	Liber horarum		-	UUB
C 467	Liber horarum		+	UUB
C 474	Liber horarum		-	UUB
C 477	Collectarium et hymnarium cisterciense		-	UUB
C 486	Liber horarum		+	UUB
C 487	Liber horarum		+	UUB
C 488	Liber horarum		+	UUB
C 491	Liber horarum		-	UUB
C 503	Liber horarum		-	UUB
LMAVB RS F 22-96	Psalterium Davidis		+	The Wroblewskis Library of the Lithuanian Academy of Sciences, Lithuania

# Seven of fourteen liturgical manuscripts from Cistercian nunnery contain leaves with musical notation

UUB C 438, C 467, C 486, C 487, C 488	Invitatory psalm <i>Venite</i>
UUB C 486, C 487, C 488	5 <i>Alleluia</i> antiphons
UUB C 486	two fully noted hymns for the feast of Purification of Virgin ( <i>Lux maris gaude</i> and <i>Quod chorus varum</i> ) and two incipits of paschal hymns
LMAVB RS F 22-96	Two hymns for the feast of the Ascension of the Lord ( <i>Optatus votis</i> and <i>O grande cunctis gaudium</i> )
UUB C 436	Chant <i>Rector caeli nos exaudi</i>
UUB C 438	The selection of melodies of versicle <i>Benedicamus domino</i> , incipits of hymns and tropes of <i>Benedicamus</i> chant







 INSTITUTE OF ART  
POLISH ACADEMY OF SCIENCES

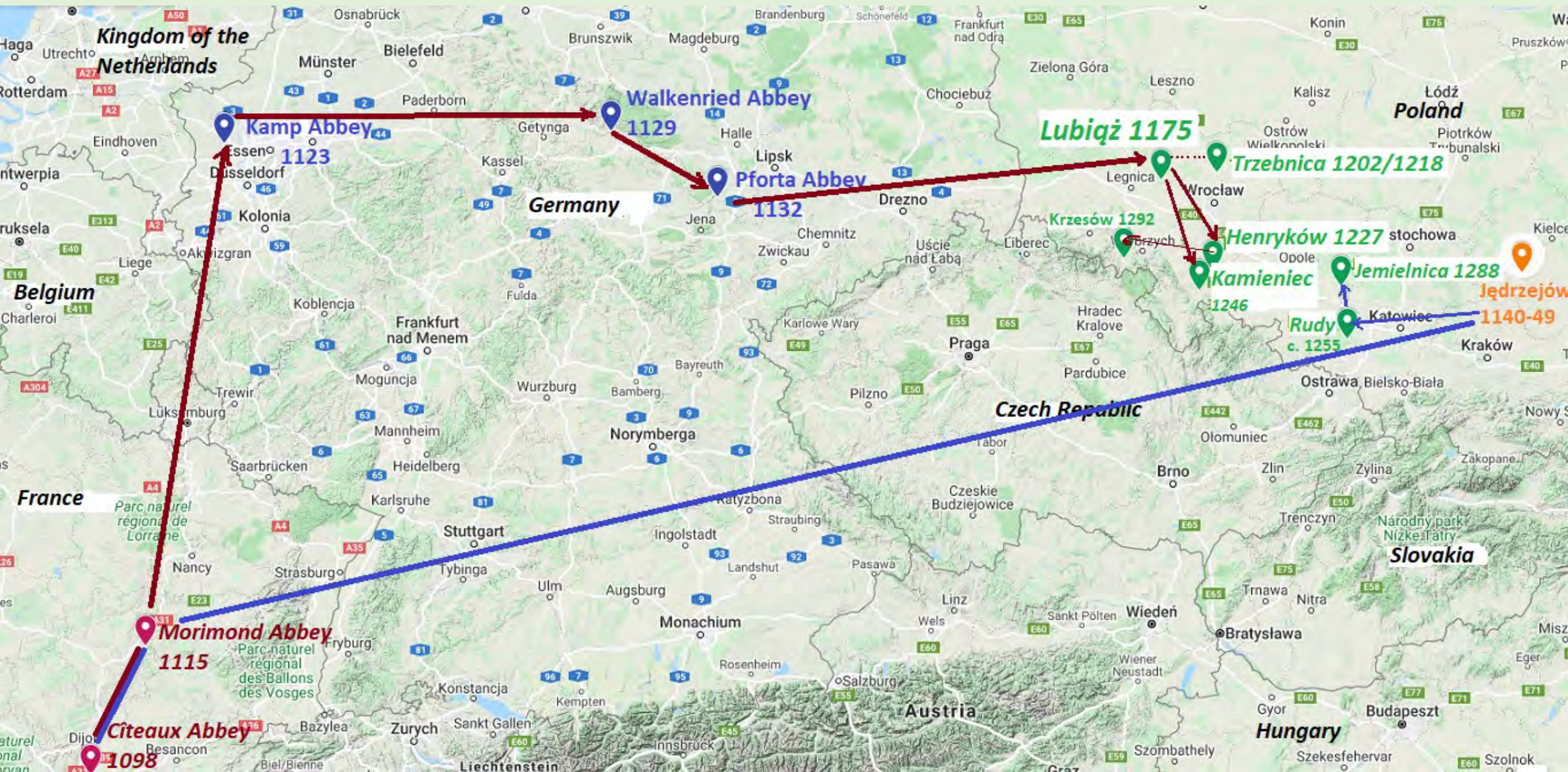
# Irina Chachulska

# Musical notation in Cistercian sources of Silesia

















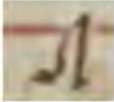






























































































# Two ways of founding Cistercian monasteries in Silesia





	Nevers, 12th c. F-Pn : NAL 01236	Romont, 1136/40 CH-ROM: Ms.liturg.FiD 1	Kamp Abbey, late 12 th. c D-DÜ1 : Ms D 006	Lubiąż (Silesia), 12/13th PL-WRu I F 399
punctum/tractulus				
virga				
pes				
clivis				
torculus				
porrectus				
scandicus				
climacus				
strophici				
liquescent neumes				
pes subbipunctis				

	I period PL-WRu I F 399	II period PL-Wn 12496 IV	III period PL-WRu I F 411	IV period PL-WRu I F 413
punctum / tractulus				
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pes subpunctis				
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Dominika Grabiec

# Dominican plainchant manuscripts in Poland

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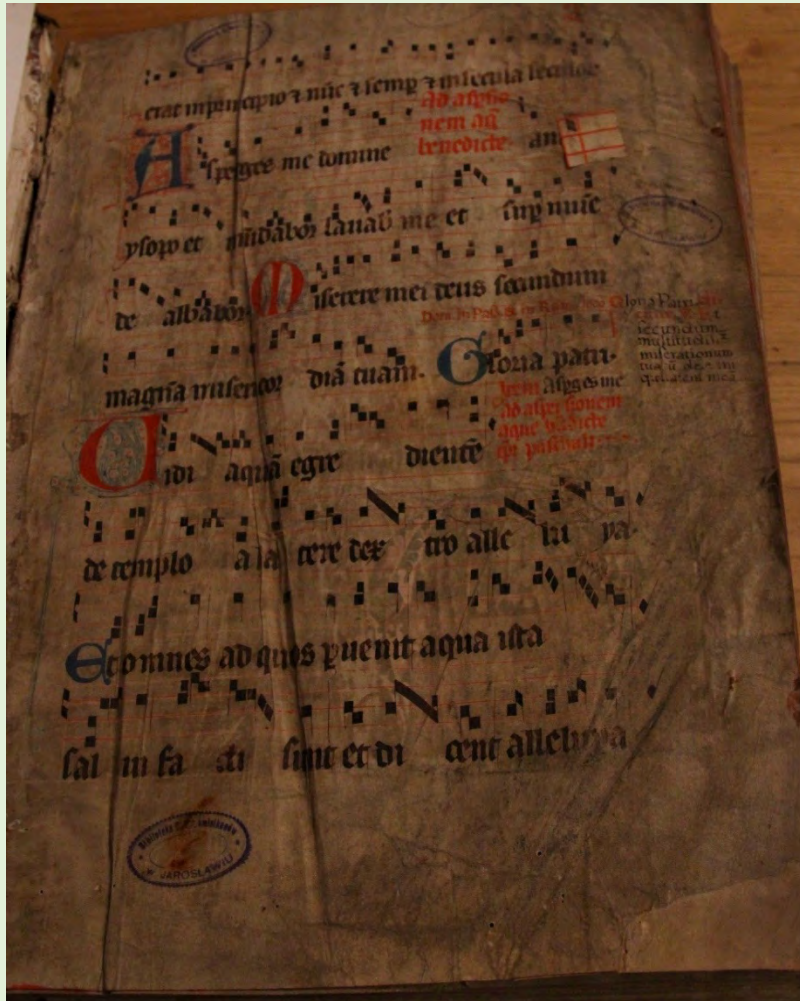
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Cracow, Archives of the polish province of Dominicans

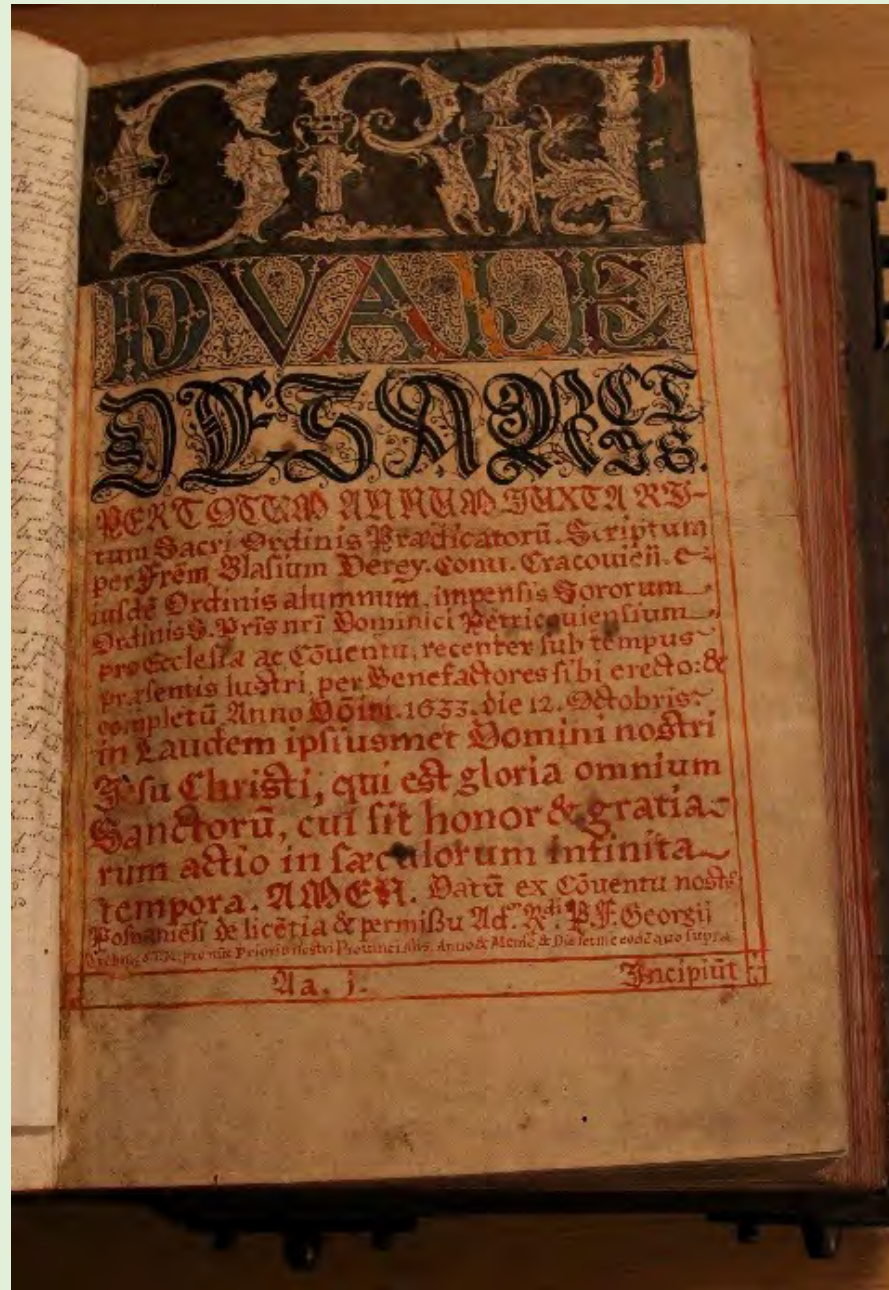
Medieval and Post-Tridentine liturgical manuscripts





Cracow, Archives of the Polish Province of Dominicans

Błażej Derey OP (c. 1587-1666, scriptor), Graduale de Sanctis ms 11L, 1633, for female Dominican convent in Piotrków Trybunalski





# KASSÍA'S HYMNS: TOWARD A NEW EDITION

*Alexander Lingas*  
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## A Musical Study of the Hymns of Casia.

All who love and venerate the musical traditions of the Greek Church must hope for the accomplishment of two great works: — the making clear of the theoretical structure of Byzantine music, and the publication and spreading of trustworthy texts of the ancient melodies. It is fully understood by the most enlightened Greek musicians, that any reform in Church singing must be prepared by a thorough search among the oldest sources of ecclesiastical music; without this, any change might be destructive. Moreover it has seemed to many that the uncertainty on points of theory ought not to delay the production of the materials on which theory is bound to rest. Since it is possible, with present knowledge, to interpret the main parts of the mediaeval notations, we are surely justified in bringing to light even the partial results of such toil.

The hymns of Casia form a series small enough for presentation in a single article, and have some historical as well as poetical qualities that distinguish them. Musically they are examples of compositions of greater length than most of the melodies so far published. Attracted by these characteristics, I have inspected in course of the last few years such manuscripts of Casia as I could find accessible. If I now attempt to publish some parts of my results, I do not claim to make more than a very small contribution to the subject, trusting that the incompleteness of these remarks will be viewed with indulgence by students of Greek music; for they will know the difficulties involved.<sup>1)</sup>

### Life of Casia.

To most English readers Casia's name is best known from a famous passage in Gibbon, describing the bridesow of the emperor Theophilus (829—842).

1) My sincerest thanks to Dom Ugo Gaisser (Rome), for much good advice and encouragement; and to Kyrios I. Th. Sakellarides (Athens), my teacher, for his valued instruction and help. I shall have occasion, in the course of my article, to refer to the services of several other friends.

H.J.W. Tillyard, 'A Musical Study of the Hymns of Casia,' *Byzantinische Zeitschrift* 20 (1911), 420-85.

## Kassia (810-?)

DIANE TOULIATOS-BANKER

The most important woman composer of medieval Byzantine chant is Kassia, who is also identified in manuscripts by other forms of her name (*Kaeria*, *Kaeraria*, *E'kaeria*, and *Ikaeria*). Besides being a gifted composer and poet, she is an important historical figure. According to the chronicles of the Byzantine empire, Kassia, a beautiful and highly educated woman, was brought to the bridesow of Emperor Theophilus, where he would select his bride-to-be with the token of a golden apple. Theophilus first screened his candidates by testing their intelligence and wit. Kassia's response to his question displayed a mind far superior to his, which displeased and embarrassed the proud Emperor. Although Kassia captured Theophilus' heart, her greater wisdom lost her the opportunity to become empress, and she spent the rest of her life in a convent.

Kassia is mostly known as a composer of sacred poems, although she also wrote secular epigrams and moral sayings. She is credited with having written 49 liturgical compositions; however, 26 are of doubtful authorship, and the authenticity of some of her melodies has been questioned. Specifically, it has been debated whether Kassia wrote the music as well as the text for her liturgical poetry, but according to the tradition of the period, early hymnographers composed both text and music. Kassia also composed music to the text of other writers of the period.

The majority of Kassia's music falls under the category of the Sticheron, a lengthy verse chanted in various parts of the morning and evening office throughout the liturgical year. In one of her most popular melodies, the Sticheron "Augustus, the Monarch," Kassia compares the rule of Augustus with that of Christ. Besides the parallelism of textual themes, the metrical rhyming scheme corresponds to the parallelism in the music, for the melody consists of three phrases, each immediately repeated and followed by a fourth unpeated phrase. This melodic structure, *aabbcc*, is one of several sequence forms. Although it is difficult to prove that the sequence is of Eastern origins, at least Kassia's composition substantiates the use of the sequence form in Byzantium as well as in the West.

Kassia's most famous composition is her Troparion "The Fallen Woman," which is sung in the morning office of Holy Wednesday. It was written after Kassia entered the convent and is considered autobiographical in part. Having regretted not choosing Kassia for his bride, Emperor Theophilus later attempted to meet her to express his sorrow and love. Although Kassia avoided the Emperor, in her heart she felt she had

## The Fallen Woman

Kassia

Transcription from Athens MS. 883, f. 261v  
by D. Touliaotos-Banker

Mode (V Plagal)

TOULIATOS-BANKER, DIANE, 'Kassia', in James R. Briscoe (ed.), *Historical anthology of music by women* (Bloomington, Indiana: Indiana University Press, 1987), 1-5.



# HYMNS OF KASSIANÍ

The Earliest Music by a Female Composer  
Kassia (Kassianí) ca. 810–ca. 865

## CAPPELLA ROMANA

Alexander Lingas, music director and founder

### Hymns for Christmas

1	Lamplighting Psalms, excerpt, Mode 2 «Κύριε ἐκέκραξα» “Lord, I have cried...”	Psalm 140 &c., MS Sinai 1255	5:32
2	Stichera Prosómoia	Kassia, MS Vienna Theo. gr.181	10:11
3	Other Prosómoia	Kassia, MS Ambr. 139	6:53
4	Doxastikón of Great Vespers of Christmas Day «Αὐγούστου μοναρχήσαντος» “When Augustus reigned”	Kassia, MS Grott. E.α.II	4:51

### Hymns from the Triodion and Holy Week

5	Idiomelon from Great Vespers on the Eve of the Sunday of the Publican and the Pharisee «Παντοκράτορ Κύριε, οἶδα, πόσα δύνανται τὰ δάκρυα» “Almighty Lord, I know how powerful tears are”	Kassia, MS Grott. E.α.5	3:17
6	Tetraódion for Great and Holy Saturday, Odes 1 and 3	Kassia, MS Grott. E.γ.II	5:38
7	Idiomelon from Matins for the Sunday of the Pharisee and the Publican «Ταῖς ἐξ ἔργων καυχήσεσι» “... by boasting of his works”	Kassia, MS Vienna Theo. gr.181	3:06
8	Tetraódion for Great and Holy Saturday, Odes 4 and 5	Kassia, MS Grott. E.γ.II	6:04
9	From Great and Holy Wednesday at Matins «Κύριε, ἡ ἐν πολλαῖς ἁμαρτίαις περιπεσοῦσα» “Lord, the woman found in many sins”	Kassia, MS Grott. E.α.5	8:07
10	Kalophonic Sticherón Στιχηρὸν καλοφωνικόν «Κύριε, ἡ ἐν πολλαῖς ἁμαρτίαις περιπεσοῦσα» “Lord, the woman found in many sins”	text: Kassia music: attr. Meletios the Monk MS Sinai 1251	25:554
TOTAL			79:40

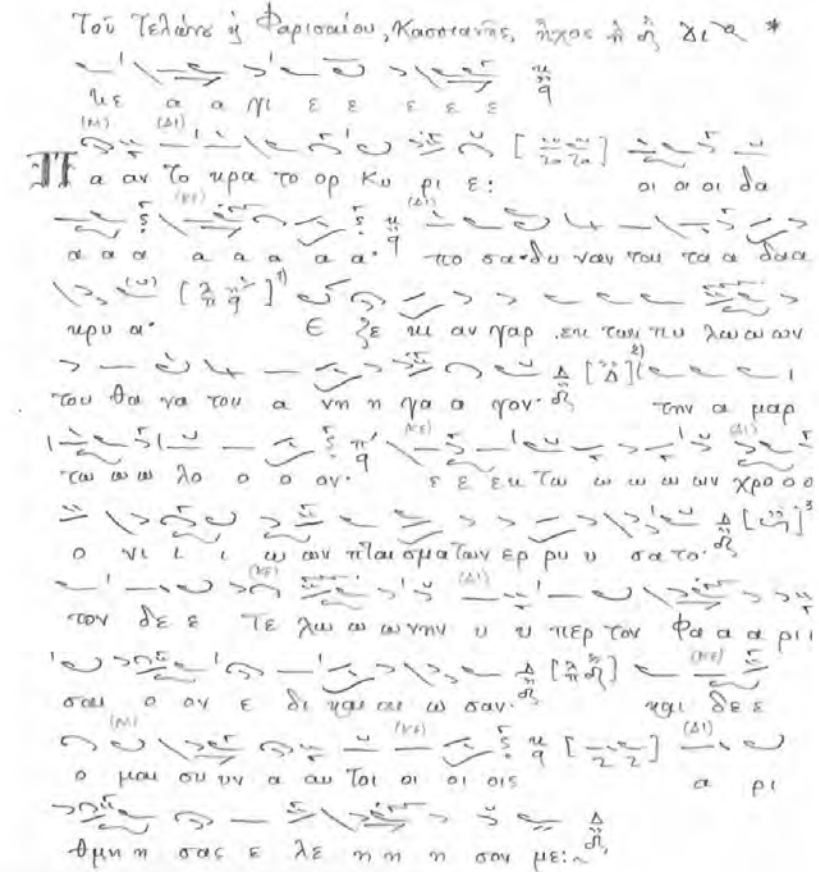


### Cappella Romana

Alexander Lingas, *music director and founder*

#### SINGERS

John Michael Boyer  
Kristen Buhler  
Photini Downie Robinson  
Nicholas Fine  
Erik Hundtoft  
Stelios Kontakiotis  
Constantine Kokenes  
David Krueger  
Alexander Lingas  
Margaret Lingas  
Kerry McCarthy  
Mark Powell  
Catherine van der Salm  
David Stutz  
Any Thetford



At Great Vespers on the Eve of the Sunday of the Publican and the Pharisee  
At the Lamplighting Psalms Sticheron at the “Glory” Mode Plagal 4  
*Performing edition by Ioannis Arvanitis*

Script

# Nonsense syllables, Byzantine chant

Vassileios Varelas  
Uppsala University

ISM Study Group Cantus Planus

Research Forum

Virtual meeting, 28. 7. 2021

## **Nonsense syllables in musical compositions of the Byzantine chant and theories about how those may link to secular Byzantine music\*.**

**\* Vassileios Varelas, Department of Musicology, Uppsala University, Sweden**

### **Introduction**

The trace of the origin of nonsense syllables in Byzantine music is ambiguous. Their use is found to be a common tradition in Byzantine music performance after the 14<sup>th</sup> c and up to date (Touliatos 1989). The nonsense syllables *te, re, to, ro, ti, ri*, which appear during the 14<sup>th</sup> century in the musical compositions in the kalophonic style of the Byzantine music, are called *teretismata* and *kratēmata*. The word *teretismata* is a derivative of the verb “τερετίζω”, which means mimicking of the cicada and the birds (Touliatos 1989, p. 239). The word *kratēmata* means “holdings” and derives from the verb “κρατώ” which means “to hold” or “to sustain”, thus to prolong a music passage (Ioannidou 2014, p.16).

In this style, the music compositions present extended melismatic ornamentation with interpolating prolonged musical passages of soloistic coloraturas called *teretismata* and *kratēmata*, based on nonsense syllables (Ioannidou 2014, p.45). The main features of the kalophonic chant were its eponymity (appearance of composers in Byzantine music), florid melodies, high artistry, texts with many repetitions with insertion of *kratēmata* (Alexandru 2010, pp.57-58). Those musical features characterized the Byzantine Ars Nova and the new musical style appeared in the 14<sup>th</sup> century, the melismatic *Kalophonic* or Beautified style of Byzantine music (Stathis 2014; Williams 1977, p.149).

The *kratēmata* could bear extra-musical names from instruments (syrinx, miskal, trumpet, psaltery), aesthetic categories (pleasant, very sweet), or ethnic names (e.g., Ismaelite, Bulgarian, Muslim) (Plemmenos 2013, p. 78, 80-81). From the 17<sup>th</sup> century, the Byzantine music was influenced by the Ottoman and Persian music and a significant number of Greek musicians started copying or imitating these musical styles. This resulted to a significant number of new composed secular *kratēmata*, although discrete traces of *kratēmata* in profane secular music can be detected back to the 15<sup>th</sup> century (Plemmenos 2013, p. 78, 82).

The use of nonsense syllables in Byzantine chant do not limit only to *teretismata* and *kratēmata*. Before starting to sing to each mode, the *domestikos* (precentor) gets right tuned in order to introduce the *ēchos* (mode) to the choir by singing a melodic intonation formula consisted of nonsense words. This intonation formula is called *ēchēma*, or *epēchēma*, or *apihima*.

The use of nonsense syllables in music is not an exclusive privilege of Greek alphabet as, meaningless syllables in music can be encountered in other music traditions and styles.

### **Aim of the study**

This study aims to cluster and review the up-to-date theoretical issues of the topic in Byzantine music and trace potential affiliations of the nonsense syllables in *teretismata* and *kratēmata* with the secular Byzantine music.

### **Theoretical issues and problems of the topic**

- Lack of rigid musical theory books dealing with Byzantine music in Byzantine era.
- Lack of manuscripts with Byzantine secular music
- Lack of adequate *exegeseis* (explanation) of the function of neumatic notation before the introduction of the New Method in 1814.

### **The existing theoretical approaches**

#### ***A. Touliato's approach (Touliatos 1989)***

The scholar claims that the nonsense syllables in *teretismata* and *kratēmata* had incantate, solmization and glossolalia function (glossolalia: the 'wordless jubilation', thus the try of mimicking the singing of angels). Touliatos supports the theory about the evolution of *teretismata* into *kratēmata* during the 14th c. The *teretismata* compare to the running of rivers, the singing of birds, and the trilling of cicadas, while the *kratēmata* are described as river and nightingale, or musical instruments as trumpet and bell. For the latter explanation, Touliatos refers to the *kratēma* entitled 'A Bell', written by Gregoritze Domestikos in 1453 for the fall of Byzantine empire. In this *kratēma*, the vocalization of the nonsense syllables imitates, by the use of intervals of fifths, the chiming of bell.

### ***B. Stathi's approach (Stathis 2014)***

The scholar supports the theory about the affiliation of *teretismata* and *kratēmata* with *ēchēmata* in ecclesiastical music and the origin of the *kratēmata* by the *ēchēmata*. Also, Stathis supports the theory about the secular character of the *kratēmata*.

### ***C. Anastasiou's approach (Anastasiou 2005)***

Anastasiou claims that the *kratēmata* in ecclesiastical music are melismatic interpolations and autonomous melismatic compositions. Although the term *kratēma* is the predominant one, very often it is synonym to the terms *ēhēma*, *teretismos*, *nenanismos*, *nai*, *prologos*, *logos*, *apologitari*, *apolytarisma*, *isophonia*, *katavasia*, *omonía*. About the origin of *kratēmata*, Anastasiou states that they appear suddenly during the 14<sup>th</sup> c (parthenogenesis or automatic genesis), although he suggests a deeper investigation of the hypothesis of the origin of the *kratēmata* as a result of an evolutionary process. Although not clearly claiming the affiliation of the *kratēmata* with the secular byzantine music, Anastasiou mentions the 'secular' character of the *kratēmata*.

### **Other text sources**

The scholar Kyriakos Kalaitzidis (Kalaitzidis 2016) traced various eponymous composed post-byzantine oriental secular *kratēmata* with nonsense syllables (*ντιλ, ντος, το, γιαλλαλλι, ντος, τουμ, για, λα, λλα, λλε, τοσπουμ, γελελα*, etc.), written with the *parasēmantiki*, the byzantine music notation. The secular music in those manuscripts, is a result of the evolution of the *kratēmata*, which became the link between the ecclesiastical and secular byzantine music.

### **Conclusions**

The theoretical consideration about affiliation of nonsense syllables in *teretismata* and *kratēmata* with secular byzantine music seems to be valid. Further research and new theoretical approaches could enlighten more this hypothesis and explain thoroughly this association.

### **References**

Alexandrou, M. Byzantine Kalophonia, Illustrated by St. John Koukouzeles' Piece *Φρουρησον Πανένδοξε* in Honour of St. Demetrios from Thessaloniki. Issues of

Notation and Analysis. *Teatru, Muzică, Cinematografie, serie nouă*, T. 5–6 (49–50), P. 57–105, București, 2011–2012.

Anastasiou, G. *Τα Κρατήματα στην Ψαλτική Τέχνη (The Kratēmata in Psaltic Art)*. PhD Thesis, Meletai 12, Foundation of Byzantine Musicology, 2005, Athens.

Ioannidou, A. The Kalophonic Settings of The Second Psalm in The Byzantine Chant Tradition of The Fourteenth and Fifteenth Centuries. Doctoral dissertation, City University of New York, New York, USA, 2014.

Kalaitzidis, K. Post-Byzantine Music Manuscripts as a Source for Oriental Secular Music (15th to Early 19th Century). Transl.: Koubaroulis, K. and Koubaroulis, D., Ergon-Verlag GmbH, ISBN 978-3-95650-200-2, 2016.

Plemmenos, J. The Rosary and the Rose: Clergymen as Creators of Secular Poetry and Music in Early-modern Balkans. *Musicological Annual* (2013). DOI: 10.4312/mz.50.2.77-91.

Stathis, G. Introduction to Kalophony, the Byzantine 'Ars Nova': The Anagrammatismoι and Mathēmata of Byzantine Chant. Peter Lang AG, Internationaler Verlag der Wissenschaften, Bern, 2014.

Touliatos, D. Nonsense Syllables in the Music of the Ancient Greek and Byzantine Traditions. *The Journal of Musicology*, Vol. 7, No. 2 (Spring, 1989), pp. 231- 243.

Williams, E.V. Reviewed Work(s): Byzantine Trisagia and Cheroubika of the Fourteenth and Fifteenth Centuries: A Study of Late Byzantine Liturgical Chant by Dimitri E. Conomos. *American Musicological Society*, Vol. 30, No. 1 (1977), pp. 147-150.



Script

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# Liquescent neume

ISM Study Group Cantus Planus

Research Forum

Virtual meeting, 28. 7. 2021

# Liquescent neume as key of the interpretation

- In general,

Liquescent neume means:

Phonetic Liquescence of the text,  
when singing a chant.



- In Semiology, recent years

Liquescent neume could reflect:

the composer's understanding of the  
patristic theology.

= the emphasis as rhetoric  
(articulation) being influenced by the  
interpretation of text on the  
theology of Church Fathers.

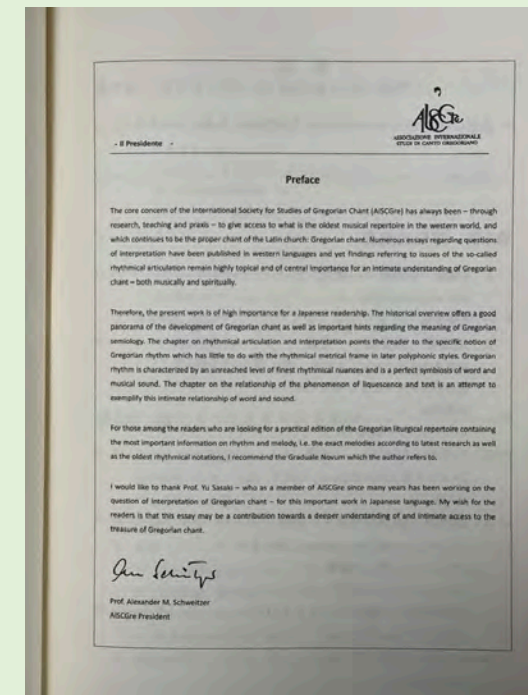
# My hypothesis

I analyze chants from a viewpoint : A.  
Augustinus Theology

His interpretation of the Bible had been read in  
middle Ages.

My thought : In the process of composing  
chants

- i. Composers interprets the text on  
patristic theology.
- ii. That result is realized by many elements  
— neume, tone, and liquescent neume.



From my previous researches, one could combine the liquescent neume and the  
interpretation of the Bible by Augustinus — *Enarrationes in Psalmos, etc.*

# My main articles and Website

- Sasaki, Yu. 2018. “The Relation between Liquescence and Lyrics in Proprium in Nativitate Domini ad Missam in Nocte.” *Elisabeth University of Music Research Bulletin*, 38: 1-14.
- . 2019a. *Der Einfluss der Augustinus Theologie auf Liqueszenz und Rhythmische Artikulation in Proprium in Ascensione Domini* (AISCGre 2019 Kongress, freier Beitrag).
- . 2019b. “The Relation between Liquescence and Lyrics in Proprium in Missa pro defunctis.” *Elisabeth University of Music Research Bulletin*, 39: 9-22.
- . 2020. “Liquescence and Lyrics: The Influence of A. Augustinus in In. *Ad te levavi*.” *Bollettino dell’associazione giapponese studi di canto gregroiano*, 32: 15-31.
- . 2021. *Parola Cantata*. Tokyo: Kyobunkwan.

<https://researchmap.jp/yuorgel/?lang=english>

## Liquescent neume

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Associate Professor

Elisabeth University of Music, Hiroshima

At the time that Gregorian chant was composed, the patristic theology was an influence for the western church in Frank kingdom. Probably, the composers of chant also interpreted the Church Fathers thoughts and putted the result in neumes. In recent research, the relation between the chant and the patristic theology is analyzed.

My interest has two points —— the patristic theology and the understanding of liquescent neume on semiology. Scholars of semiology suggest that liquescent neume has a possibility that it reflects the interpretation of the text. Therefore, I research liquescent neume from the viewpoint of text-interpretation (Sasaki 2018, 2019a, 2019b, 2020). March 2021, my new book was published (Sasaki 2021).

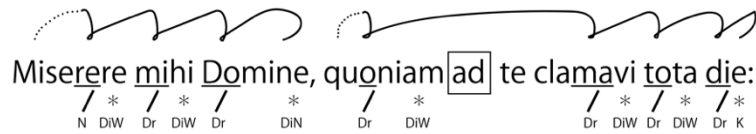
We can't assert, what kind of theological book the composers were reading, composing chants. Because of that, I choose the exegesis of Aurelius Augustinus (354-430), whose interpretations were widely known in Middle Ages. Not to mention, the whole picture of text-interpretation of composers can't be clarified without referring to other biblical interpretations. Thus, my attempt is the first step, and, in the future, I will also interpret chants taking an all-around view.

### An Example of Analysis: In. *Miserere mihi Domine*

As an example, a part of my continuing research (without slide), the proper chant In. *Miserere mihi Domine* for Dominica vigesima secunda (GrN, I: 318-319), will be introduced.

The text of the chant is cited from Psalm 85 in Vulgata (Tweedale 2006, 2004-2005). In the second half of the first line "*Miserere mihi Domine, quoniam ad te clamavi tota die*", the liquescent neume in on *d* in *ad*. Fig. 1 is analyzed regarding Rhythmic Articulation (Agustoni and Göschl 1987, I: 108-120). The liquescent neume on *d* in *ad* is not on a pivot point and that means the composer intentionally inserted the liquescent neume to the chant.

Fig. 1: Rhythmic Articulation in “*Miserere...tota die*”



Curvilinear Figure over the Text: rhythmic articulation, Square : diminutive liquescent neume, Underlining : place at rhythmic articulation, Diagonal Line : accented articulation, Asterisk Symbol : final articulation, Dr : rhythmic pivot point, Di : rhythmic distinction, DiN : distinction with new start on the next syllable or tone, DiW : distinction with continuation on same syllable or tone, N : new start, K : cadence

### a. The Psalm Interpretation of Augustinus and the Meaning of Liquescent Neume

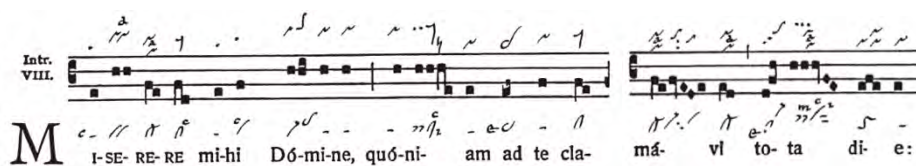
Augustinus opinion shows it is important that God described as *te* in this psalm will answer to an appeal for help from either Christ, humans including congregations or Augustinus-self. He thinks the crucifixion (ex. Matt etc.) during which Christ is invoking help to God the Father is the beginning of all humanity. But the call on God by Christ arises all days, because the body of Christ compresses the blood (red wine) forever. Hence, man also outlives the body of Christ — His passion in various ways and the burden is fallen to man every time. According to Augustinus, this means we should always pray to God on all days — “*tota die*”.

Based on Augustinus thoughts, a liquescent neume on the word *ad* could be interpreted as: This neume takes notice not only of the word *te* but also of the words “*clamavi tota die*”. Therefore, the length of the Epiphonus can be concluded as diminutive from the literary meaning.

### b. The Meaning of Other Neumatic Elements

In the first line (Fig. 2), two words *clamavi* and *tota* have many tones, 10 tones and 8 tones, and the range of *tota* is higher (*fa* to *do*) than of *clamavi* (*fa* to *la*). One could assume that the composer treats the former more important than the latter. This is also why *tota* has many non-current neumes (Salicus with Episema and non-current Climacus). It could indicate that the composer also wants to correspond with the psalm interpretation of Augustinus.

Fig. 2: GrN (l: 318,3-4)



I continue to analyze chants from the viewpoint of Augustinus theology as the same way. If you are interested my study, please contact me (yuorgel@gmail.com / sasaki@eum.ac.jp, I'm also looking for an academic journal which could post my new treatise in English).

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(My own research: <https://researchmap.jp/yuorgel/?lang=english>)

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Script

# Der Schreiber als Interpret und Künstler

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ISM Study Group Cantus Planus

Research Forum

Virtual meeting, 28. 7. 2021



## Introitus Dilexisti iustitiam

GN [p. 47]

Intr. VIII.

D - LE - XI - STI justí - ti - am, et o - dí - sti in - iqui - tá - tem: proptér - e - a un - xit te De - us, De - us tu - us,

SG 342 [p. 111]

SG 359

SG 339 [p. 35]

Minden [p. 13]

SG 374 [p. 6]

SG 338 [p. 40]

SG 340 [p. 45]

SG 376 [p. 86]

SG 375 [p. 26]

GN

ó - le - o lae - tí - ti - ae prae consór - ti - bus tu - is.

SG 342

SG 359

SG 339

Minden

SG 374

SG 338

SG 340

SG 376

SG 375

Abweichung von untersuchten Fällen der Neumenartikulationen in St. Galler Hss

30%-50% der Fälle von Neumenartikulation sind in St. Galler Hss abweichend artikuliert notiert.

	SG 342	SG 359	SG 339	Minden	SG 374	SG 338	SG 340	SG 376
<b>SG 342</b>								
<b>SG 359</b>	11.91%							
<b>SG 339</b>	33.57%	34.44%						
<b>Minden</b>	33.29%	26.81%	33.47%					
<b>SG 374</b>	35.76%	31.54%	30.86%	31.04%				
<b>SG 338</b>	51.67%	47.06%	40.50%	41.76%	41.41%			
<b>SG 340</b>	51.05%	49.86%	42.35%	45.10%	41.36%	32.94%		
<b>SG 376</b>	51.63%	51.77%	63.42%	54.14%	54.55%	52.71%	50.40%	
<b>SG 375</b>	29.10%	32.98%	46.59%	46.61%	46.47%	42.51%	45.17%	40.53%

GN [p. 383 f.] **Grad. VII.**

**A** . . . . . UDI, fi-li- a, et vi- de,

SG 342 [p. 238]	- - - -	”	h
SG 359 [p. 137]	. . . . .	h	h
SG 339 [p. 143]	- - - -	N	h
Minden [p. 410]	- - - -	N	h
SG 374 [p. 154]	- - - -	N	h
SG 338 [p. 251]		N	h
SG 340 [p. 169 f.]	- - - -	N	h
SG 376 [p. 263]	- - - -	N	h
SG 375 [p. 198 f.]	- - - -	N	h

## Graduale *Audi filia*

GN [p. 399 f.]

di- em festum ce-le- brantes

SG 342 [p. 139]	v   N	h
SG 359		
SG 339 [p. 58 f.]		
Minden [p. 90]	-	h
SG 374 [p. 37 f.]		h
SG 338 [p. 95 f.]		h
SG 340 [p. 77]		h
SG 376 [p. 123]		h
SG 375 [p. 64]		-

## Introitus *Gaudeamus*

GT [p. 498] **II**  
[ALB] **M**

E<sup>h</sup> exspecta<sup>h</sup> vé<sup>h</sup> runt pec- cá- tō- res,

SG 342 [p. 135]	h			h	h	-	h
SG 359							
SG 339 [p. 55]	-	-	-				
Minden [p. 79]	-	-	-	h	-	-	-
SG 374 [p. 32]				h	-	-	-
SG 338 [p. 89]					-	-	-
SG 340 [p. 73]	.	-	-		-	-	-
SG 376 [p. 116 f.]			h		-	-	-
SG 375 [p. 59]	-	-	-		-	-	-

## Introitus *Me exspectaverunt*

I would like to present a study by the St. Gallen manuscripts, that I did for my doctoral work. Searching for a perfect interpretation of Gregorian chants, we often orientate ourselves on the oldest manuscripts, in the most original sources.

These sources are therefore printed in the Graduale Triplex and Graduale Novum editions. With the help of these printed sources, the singer can find a text- and semiologically-based interpretation.

But how are the articulations to be interpreted exactly? How much importance do they have? - In order to investigate this question, I compared some sources from only one writing school. Due to the extraordinary sources, I proved the St. Gallen Hss. I had to limit myself to one repertoire – to a proper repertoire of female Saints.

I took 33 chants in some of the oldest St. Gallen manuscripts and compared them to each other. It can be clearly seen on the first slide to the left that the structure and the groupings of almost all neumes remain the same. The writers have therefore copied.

The situation is different if you compare the choice and notation of the articulations with each other - episemes, additional letters and single neumes often differ from one another.

I have marked the deviations in synoptic tables. You can see one of these in the first slide. I have colored the deviations from the oldest source in red.

I have not only examined the deviations from the oldest source - Cantatorium, but also between the manuscripts (each Hss to each Hss). If manuscripts with high coverage are found, this would be an indication that articulations were also copied to a large extent.

However, the result is different. The difference between the sources in the articulations is consistently high (30-50%). My conclusion from this is that Notators decided and set the articulation marks individually. This also means that scribes have brought their personal artistic ideas into their writing to a great extent. The scribe was therefore also an interpreter.

What can we learn from this knowledge in the search for an adequate interpretation?

On the second slide I have given brief examples.

In the first example (beginning of the Gradual *Audi Filia*), most of them choose the notation with 4 tractuli or 4 Punctum. Not so the writers of SG 374 and SG 376. They write 4 tractuli with episemes on all four tones. They preferred a somewhat broader version.

The scribe of SG 339 writes an episem on the word accent of *audi*. Although the word accent doesn't actually need to be explained.

The scribe of SG 340 emphasizes the punctuation of *audi*, and underlines the word articulation of *audi* in this way.

The notations do not contradict each other from my point of view. They clarify the way the writer implements the text comprehensibility and interpretation from his practical point of view.

As a second example, I have chosen a passage from the introit *Gaudeamus*.

The three words *diem festum celebrantes* are a challenge for an interpreter, because of three accents. How do the scribes deal with it now?

In SG 342 - the oldest source - there is no articulation information. Therefore, the cantor has no help and has to decide for himself or to know how to interpret this phrase.

The scribe of SG 374, 376 and 375 propose an interpretation with a stronger accent on *diem*. The word *festum* remains less important.

On the other hand, the scribe of SG 340, emphasizes the word *festum* with the episem opposite the word *diem*.

As a third example, I have shown you the introit *Me expectaverunt*.

Here it becomes clear how the writers dealt with the interpretation of the long word *expectaverunt*.

The scribe of SG 338 suggests a small articulation of the minor accent. For the writer of SG 376 it was apparently more important to clarify the sound intensification towards the word accent.

This shows that every medieval cantor, and every medieval scribe has taken personal responsibility for the interpretation of the chant.

Basically, every interpreter now also bears responsibility for his or her own interpretation of the chant. Perhaps it also makes sense to include other older sources as well.

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*Allegorical reading of Octoechos*

ISM Study Group Cantus Planus

Research Forum

Virtual meeting, 28. 7. 2021

# How has *octoechos* been interpreted?

- **Mathematically:** '*toni*' are described by a precise succession of intervals (*numerus-sonus*). By Greek theorists up to those Medieval. (cf. *Musica Enchiriadis*, *Micrologus*, *Tractatus de Toni*...)
- **Ethically:** affinity with moods and behaviors. Ability ('*vis musicae*' ... *vel in corporum, vel in animorum*) to change behavior, negatively or positively (cf. Timotheus of Mileto...)
- **Symbolically:**
  - The eight **Cluny** hemicycle **capitals** depicting the eight tones as a possible baptismal itinerary.
  - *Toni*-planets: from Boezio up to XV-XVIc. (Jerzy Liban, ...)
  - *Toni-Antiphonae: Tonarii*

# Allegorically (μετά-meaning connected to Christ and the Church)

- The nomenclature of modes linked to numbers: a hermeneutic interpretation key.
- Where?
  - *Tonarii* incipient allegorizing trend
  - Liturgical commentaries :
    - Liber Quare: a meaning «*in littera et tono*»
    - John Beleth (1)
    - Sicard of Cremona (1)
    - Prepositinus of Cremona (3)
    - William of Auxerre (170)
  - William Durand of Mende

***Antiphonae O: sunt omnes  
secundi toni ....  
- ratio celebrationis  
(adventus: double meaning)***



# William of Auxerre (1150 -1231)

- a large number of allegorical explanations related to the modality
- Dynamism in the possibility of meanings. No unique sense
- A sense that embraces the entire celebration :
  - Linked with eucology
  - With liturgical time
  - With the readings of the day
  - With the text itself both in terms of content and form

De Tonis: doctrina generalis allegorice explicata...si antiphona, vel responsorium, vel introitus cantatur.

X *tonus* PROPTER ....

## Octoechos as a theological language

**Modal allegory:** references in which an author, music theorist or liturgist, allegorically describes the *ratio* of a *tonus* to which a Gregorian chant belongs

