

## CANTUS PLANUS

Wednesday, March 22, 13:00-16:00, Hall 6

### The Oral - Written Dynamic in Medieval Chant: Updates and Reconsiderations

#### Session chair

Barbara HAGGH-HUGLO (University of Maryland)

#### Speaker 1

Hiroko MORI (Sophia University, Tokyo)

“Struggle of Medieval Musicians to make a bridge between their Practice and the Theory: A Consideration of Different Modal Assignments of a Group of Office Antiphons”

Comparison of several medieval sources of office antiphons, either liturgical books, tonaries or theoretical treatises, shows that the modal decisions, especially of some kinds of antiphons, were not necessarily clear and stable. It is known that modal assignments could differ not only from one place to another, but also even in one same monastery over the course of time. Here a group of antiphons will be examined, on which medieval theorists described that they begin in one mode and end in another mode, and which are composed being based on the theme 29 of the 47 melody types of François Auguste Gevaert (*La mélodie antique dans le chant de l'Église latine*, 1895), in order to consider how the different factors have been involved in the modal assignments in the medieval practice of the Divine Office. The sources that introduce our examination of the conflicting modal assignments are the two liturgical books from the Einsiedeln (SW) Stiftsbibliothek, one from the second half of the eleventh century and the other from the first quarter of the fourteenth century. Besides, several antiphoners and tonaries of the region around Einsiedeln, like as St. Gallen and Reichenau, and some theoretical treatises are to be consulted. The survey will show how a sort of struggle of medieval musicians who tried to make a bridge between liturgical practice of Divine Office that they inherited from the past on one hand, and on the other, the modal theory and the pitch notation which were on the road to systematization at that time.

In medieval manuscripts of the books of divine office, the modal assignments of the office antiphons are usually notated with “differentia,” i.e. the *saeculorum amen* formula of psalmody with which the melody of antiphon is to be linked. Looking at several sources of office antiphons: antiphoners or breviaries, tonaries, and treatises of the medieval music theory, we find easily the disagreements of modal assignments among sources. It is known that even in a same monastery modal assignments could have been changed over the course of time.

#### Speaker 2

Elsa De LUCA (Universidade Nova de Lisboa)

“Changes in Old Hispanic notation in the tenth and eleventh century”

The Leon Antiphoner, the ‘Book of Hours of Ferdinand I’ and the ‘Breviary of the Queen Sancha’ are three Old Hispanic musical manuscripts that represent an ideal testbed for musical palaeographical analysis. The three manuscripts are securely dated, being the León Antiphoner written at the beginning of the tenth century and the other two manuscripts dated respectively to 1055 and 1059. The dating of Leon 8 is a recent discovery based on the decoding of two cryptographic inscriptions and the reattribution of a royal monogram to King Sancho I. The three manuscripts have in common: 1) the Old Hispanic liturgy; 2) the style of musical notation – the so called ‘vertical’ neumes; 3) melodies; 4) a connection with the Leon-Astur royal family.

In this proposal I discuss the palaeographical differences in the notation of these manuscripts and the changes that occurred in the Old Hispanic vertical notation in a chronological gap of c. 150 years, that is, from the beginning of the tenth century to the middle of the eleventh century – a few years before the abandonment of Old Hispanic liturgy and notation due to the imposition of Gregorian liturgy in Iberian peninsula (in 1080).

The study of the notation of Old Hispanic manuscripts has not attracted much scholar attention because of its complexity and because of the lack of later pitched versions that could give a clue toward an understanding of the musical meaning of the Old Hispanic neumes. The few attempts of systematic palaeographical analysis were made by Herminio Gonzalez-Barrionuevo who focus just on few manuscripts produced after 1080, containing Gregorian chants but written with Old Hispanic neumes. The research I propose has an innovative methodological approach because it focuses on the examination of the Old Hispanic neumes in terms of their own mode of functioning, that is, when they were used to represent Old Hispanic melodies. Furthermore, this overview on the development of Old Hispanic notation is now possible because of my recent secure dating of the León Antiphoner to 900-905, while previous hypothesis ranged from the first third of the tenth century through the eleventh.

### Speaker 3

James BORDERS (University of Michigan, Ann Arbor)

“Paths of the Processional Antiphon *Ingredere benedictae Domini*”

This paper examines a large extended family of processional antiphons unique to the dedication of a church and the consecration of an altar. All members relate to *Ingredere benedictae Domini*, the earliest version to survive. All were sung at the same moment in the ritual, namely when priests assisting the presiding bishop took upon their shoulders a litter bearing the saints’ relics and entered the church, accompanied in procession by the clergy and people. All versions of the chant, the texts of which are freely composed (that is, not biblical centos), invite the saints to take possession of a dwelling place prepared for them in the altar. Yet the dissimilarities among the texts and music in the family’s eight branches are so extensive that they strain standard explanations of chant transmission.

After examining how grouping of the different versions in an array of manuscript sources from the ninth through the fourteenth centuries, the paper will examine how best to account for the chant’s variegation. Two contrasting yet complementary explanatory models will be considered. The first, labeled ‘generative,’ is based on lines of transmission and descent, and holds that ‘new’ ver-