

Music and liturgy in medieval Portugal: Plainchant fragments in Braga and Guimarães | Elsa De Luca (CESEM, NOVA FCSH)

In this presentation I propose to outline the characteristics of the 104 surviving liturgical fragments with Aquitanian notation kept in the archives of Braga and Guimarães, in northern Portugal. This research has a twofold objective. On one hand, I explain the characteristics of the musical notation found in these fragments and discuss it against the scholarly debate about the existence of a so-called 'Portuguese-Aquitanian Notation'. On the other hand, I highlight the intricate web of similarities and liturgical variance found in the fragments. The ultimate goal of this research is to shed some light on the complex and multilayered process of implantation and transmission of plainchant in Portugal from the eleventh to the sixteenth century. All the sources here discussed are now available for consultation in the *Portuguese Early Music Database*.

The chants of the Pontifical de Coimbra (P-Pm Ms. 353): A preliminary survey | Alberto Medina de Seïça (CESEM, NOVA FCSH)

Pontificals are liturgical books with the texts – prayers, lectures, rubrics, and chants – for specific services performed exclusively by a bishop: e.g., at the dedication of a church, confirmations, sacred orders, consecrations, sacring of monarchs. This diversity of ritual purposes is reflected in the structure and contents of medieval pontificals – albeit some main traditions exist, discrepancies among the sources are common. From a musicological standpoint, pontificals provide an important field of research, since they contain a significant set of chants: antiphons, responsories, and even some Mass propers. Although most of these items have concordances in antiphoners and graduals, the autonomous relevance of the pontifical versions is not diminished. On the contrary, the notated pontificals allow a broader consideration of the transmission process. Until now, only five pontificals have been identified among Portuguese medieval sources. The earliest two (late 12th century) belonged to the Augustinian Monastery of Santa Cruz in Coimbra, although uncertainty remains about their precise provenance and use. Developed as part of the *Portuguese Early Music Database* project to index liturgical manuscripts with musical