

Seminars in Medieval and Renaissance Music
All Souls College, Oxford
Michaelmas Term, 2020

The seminars this year will be held on Zoom. We have seized the opportunity to bring together people in a way not geographically feasible, even in normal times. A larger online attendance will make our usual free-for-all discussion impossible; the format will consequently differ from the live seminars. Apart from the first one, in dialogue, individual presentations will be slightly shorter than usual, about half an hour, and followed by invited discussants who will engage the speaker in conversation about the paper before the floor is opened for comments and questions by others.

Please note the earlier time of the first seminar, to accommodate time zones. Stated times are UK time (BST for 22 October, GMT for the others).

This mailing comes to you from Matthew Thomson, who has kindly offered to manage the technical side, as set out below. I hope you will join us.

Margaret Bent
All Souls College
Convenor

We want to make the seminars as easy to attend as possible while still maintaining a grip on the number of attendees. We are therefore asking attendees to complete the following steps.

Before the seminar

1. Everyone who would like to attend a seminar in Michaelmas should register with the following form:

[Click here for form](#)

Please make sure to register at least a week in advance of the seminar you wish to attend. To help our planning, please only register if you plan to attend.

2. One week before each seminar, those who have registered will receive an email with the Zoom invitation, instructions for joining the call, and further materials for the seminar.

On the day of the seminar

3. Log on to the Zoom call by clicking the link in the Zoom invitation. You will be able to do this from up to half an hour before the seminar start time. You will enter a waiting room and I will then admit you. Please join the call as early as possible in order to allow the maximum time for admitting everyone.
4. Once I have admitted you, please make sure to keep yourself muted in general. I will be on hand to help remotely for anyone struggling to find the button! Feel free to join the call with video switched on if you want to say hello. If bandwidth becomes a problem, I will turn off attendees' video remotely.
5. After the main paper and the discussion between presenter and discussants, you will be able to ask questions in two ways.
 - a. Raise your hand on the 'participant' tab. I will then call on people to unmute and turn on their camera to ask their question.
 - b. Type a question in the chat function, which I will then read out to the presenters.

If you have questions about any of this procedure, please just send me an email (matthew.thomson@music.ox.ac.uk).

Matthew Thomson, Merton College

Seminar programme

22 October, 4 p.m. (please note earlier time!)

Richard Dudas (Hanyang University in Seoul, Korea) and **Lawrence M. Earp** (University of Wisconsin-Madison)

Four early *Ars nova* motets: a new source

The seminar will address issues regarding the discovery of musical fragments in BnF NAF 934, fols. 79–80 (reported on <https://www.diamm.ac.uk/search/?q=934>; images on *Gallica*). Two three-voice and two four-voice motets survive, all of them *unica*. On the basis of notation and style, the repertory slightly postdates *Fauvel*. Each motet has a different form. The first utilizes a notational trick that prefigures Machaut's M6. The second is the only isoperiodic motet, with an early, special use of red coloration in the lower voice pair. A third combines two chants, a freely rhythmized Kyrie tenor with an ostinato contratenor. The final motet is based on a *Fauvel* ballade.

12 November, 5 p.m.

Manon Louviot (Utrecht University)

Discussants: Michael Scott Cuthbert (MIT) and Jared C. Hartt (Oberlin College and Conservatory)

Dating polyphony, making history: the Douai fragment and its motet *Ferre solet*

The late fourteenth-century Douai fragment is composed of four parchment folios and contains five polyphonic pieces copied in black full mensural notation. Among these pieces, only the three-voice motet *Multiplaciter amando* has a concordance in the Chantilly manuscript (F-CH 564). The other four pieces, two incomplete motets, a three-voice Gloria, and a complete motet, were all previously unknown to modern scholars. The complete motet *Ferre solet* stands out in particular because its texts conceal the name of a hitherto unknown composer and a date of composition, transforming this modest fragment into a crucial witness for understanding fourteenth-century musical culture. After introducing the source and the distinctive aspects of each piece, I will therefore focus on *Ferre solet* by analysing how its unique textual features are intermingled with its musical composition to fulfil the religious function of the motet.

3 December, 5 p.m.

Jacob Mariani (University of Oxford)

Discussants: Marc Lewon (Schola Cantorum, Basel) and Michael Lowe (Wootton)

An unstopped string: new perspectives on the rise of the lira da braccio and its medieval predecessors

It is currently held that *lira da braccio* of the 'High Renaissance' took its morphology from the late medieval Italian fiddle (It. *viella* or *viola*), where classicising efforts and new performance practices further transformed the instrument into a vehicle for chordal accompaniment. However, the mechanisms and historical roots of this transformation are far from clear. Using updated photos of Italian iconography, this presentation reviews various

narratives about the features and functions of bowed string instruments from 1300-1500. In doing so, it attempts to untangle the historical evidence from the needs and influences of the Early Music Movement and its modern reconstructions.

Advance notice of the dates and speakers for Hilary Term:

28 January 2021 Grantley McDonald (University of Oxford)

Emperor Frederick III as patron of music

18 February 2021 Charles Atkinson (Ohio State University / Universität Würzburg)

On modulation in Eastern and Western chant: techniques, texts, and rhetoric

4 March 2021

Cristina Alis Raurich (Schola Cantorum, Basel and Universität Würzburg)

Flos vernalis and Robertsbridge intabulation style: ornamentation, diminution and intabulation in the 14th century