

ONLINE WORKSHOP  
IN MUSIC PALEOGRAPHY  
11 November 2020, 16:00 CET

**SCRIPTOR, CANTOR & NOTATOR**  
**THE MATERIALITY OF SOUND IN CHANT**  
**MANUSCRIPTS**

Book of Abstracts

CESEM - Centre for the study of the sociology and  
Aesthetics of Music - NOVA University of Lisbon

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#### **PHOTO CREDITS**

Augustinus, Ennarationes in psalmos, Tours, XIth c. Tours, Bibliothèque municipale, ms. 294 (c) irht-cnrs.

*This book of abstracts was designed and created by Elsa De Luca*

## FOREWORD

This Workshop is organized around the preparation of the forthcoming book *Scriptor, Cantor & Notator: The Materiality of Sound in Chant Manuscripts*, to be published by Brepols in the series *Musicalia Antiquitatis & Medii Aevi* (MUSAM). The three editors (Elsa De Luca, Jean-François Goudesenne, Ivan Moody) invited all the contributors to a virtual round table in order to discuss the ideas, contents, methodologies and manuscripts studied in the book.

*Scriptor, Cantor & Notator: The Materiality of Sound in Chant Manuscripts* aims to showcase the most recent advances and trends in studies of music palaeography and techniques of preparing modern editions of early music, with a primary focus on liturgical chant.

This book of abstracts is an intermediary step towards the publication of *Scriptor, Cantor & Notator: The Materiality of Sound in Chant Manuscripts* as it gathers a preliminary selection of research studies that explore the close relationship—and mutual influences—between learning, writing, and performing chant from the Middle Ages onwards, as understood from the manuscript and printed record. The object of this palaeographical and musical investigation is the tradition of Christian “plainchant” in Western Europe and the Byzantine world through the Middle Ages and beyond. By presenting several examples of palaeographical research applied to different kinds of mediaeval chant manuscripts, this collection aims to define some methodological parameters and broad research questions that encompass the peculiarity of the sources being studied, and to define more broadly the foundations of musical-palaeographical research as applied to mediaeval chant notations.

ELSA DE LUCA

JEAN-FRANÇOIS GOUDESSENNE

IVAN MOODY

# PROGRAMME

WEDNESDAY, 11 NOVEMBER 2020. Each contributor will give a three-minute presentation, followed by an open discussion in which the audience can engage in a fruitful conversation concerning the subjects discussed in the book.

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18:00 Farewell

# Abstract (in order of presentation)

## QUESTIONS OF METHODOLOGY

### Enquête sur le chant liturgique : une question de méthode

Laura Albiero (IRHT-CNRS, France)

Notre étude sur la notation de Côme au XI<sup>e</sup> siècle a montré le procédé de transfert et d'appropriation d'une notation neumatique dans un lieu et un contexte étranger à celui qui l'a produite. L'analyse attentive de la morphologie, des signes utilisés et du répertoire pose les fondements d'une enquête sur le processus de transmission des textes et des mélodies : quels étaient les modalités de copie et de circulation des modèles ? Comment le répertoire a été transmis et à l'occurrence adapté ? Quel est son développement *in loco* entre XII<sup>e</sup> et XIV<sup>e</sup> siècle ? Toutes ces questions, qui relèvent d'une situation assez précise, laissent émerger une problématique sous-jacente bien plus difficile à démêler : celle de l'établissement du répertoire et de la méthode pour en étudier le réseau de transmission. Cette méthode change selon la nature de son objet et les modalités de transmission, au point qu'on peut se demander s'il est légitime de parler de *méthode philologique* pour le répertoire du chant liturgique. Notre contribution se propose d'éclaircir la problématique à l'aide de cas concrets.

### Design—the *status quaestionis*

Giovanni Varelli (Università di Trento, Italy - University of Oxford, UK)

The most recent studies on neumatic notation (Rankin, Haug) dealt with two related, yet also quite distinct phases in the development of early music scripts. Such phases may be conceptualised as concerning two ends of a spectrum: the first focused predominantly on aspects related to already well-defined neumatic families and scripts which reached a certain degree of maturity and standardisation, allowing for their differentiation and classification; the second explored the 'pre-history' of neumatic scripts, tracing their graphic and conceptual relation with prosodic accents, read through Carolingian grammatical and musical treatises. A third, middle phase relating to the 'designing' of music graphs has so far been less explored. While there have been some very circumscribed attempts at reconstructing the 'formative' phase of neumatic scripts (what Froger called *zone brumose*), its comprehensive investigation still remains a major challenge. Understanding this crucial, experimental stage must involve the meticulous and detail-oriented analysis of graphic forms, observed from multiple standpoints, e.g. palaeography,

calligraphy, cognitive psychology, anthropology, etc. This short presentation will review how scholarship so far has addressed the specific question of the 'design' of basic musical graphs (Artl, Treiler, Haas, Atkinson, etc.), the use of the concept, terminology, and related methodological frameworks.

### **Indeterminacy: New Aspects of Meaning in Gregorian Chant**

Óscar Mascareñas (Irish World Academy of Music and Dance, University of Limerick, Ireland)

The aim of this paper is to offer an initial inter-disciplinary discussion towards a new paradigm for Gregorian chant based on the notions of indeterminacy, space and performance practice. The study represents a preliminary theoretical/philosophical reflection on, and an examination of, the concept of indeterminacy as a way of framing the conceptualisation of music writing, the creative process and the performance of Gregorian chant in relation to the four fundamental characteristics of sound, i.e., pitch, duration (rhythm), loudness (dynamics) and timbre. The paper also explores the role of space/spatiality in chant notation and how that might have shaped the development and use of musical notation. It also looks at aspects of the transmission of pitch and rhythm, as well as the role of memory, creativity and imagination in the writing and performance of chant. The central thesis proposed in the paper is based on the framing of re-presentation *as* conceptualisation. This move radically changes the interpretative nature of the study from semiotic to grammatological. Through a general but careful observation and analysis of the evidence, the study explores the reasons as to why and how the extant early chant manuscripts show degrees of indeterminacy in the way they are notated, providing new insights on how music writing was conceptualised in the Middle Ages. It is hoped that what is being proposed in this paper will contribute to opening a new discourse around the conceptualisation of music writing in the Middle Ages and how the notion of indeterminacy may help us understand more clearly the creation, transmission and subsequent development of musical notation. This might also help to generate opportunities for further inter-disciplinary research and performance practice.

## **WESTERN CHANT - ITALIAN MANUSCRIPTS**

### **Re-Marrying Fragments and Reconsidering Cassinese-Capuan Connections**

Luisa Nardini (The University of Texas, Austin, USA)

In his 2015 article in the *Journal of the American Musicological Society*, Alejandro Planchart showed that two manuscripts now at University College, Dublin and Madrid Archivo Nacional belong to the same gradual. Not only these fragments are very rich in original materials, but also present a unique layout in the transcription of sequences. Notwithstanding their clear south Italian origin, the fragments present “what can be called

a German layout” (p. 2) with the melody of the sequence provided in columns with and without lyrics.

There is at least another manuscript, now in L’Aquila, which display the very same layout and that for codicological reasons can be thought to belong to the same book as the Dublin and Madrid fragments. Not only does this add to our knowledge of what must have been a truly extraordinary manuscript of possible Capuan origins, but also allows us better to define the circulation and connection of manuscript sources in southern Italy. The three fragments, in fact, display significant and striking scribal similarities with the most important collection of music theory from southern Italy, Montecassino 318, thus attesting to the vitality of the musical life of the region.

### **Beneventan as "Reinforced Iconic" Notation? New Perspectives on its Origins Via Semiotic Analysis**

Giulio Minniti (Harvard University, USA)

My contribution explores concepts and scriptorial models behind the ‘hybrid’ that I deem Beneventan notation to be, asking why it came to function the way it does. By examining an ample array of unstudied aspects of early Beneventan notation, I prove how its ‘Devisers’ understood East Frankish and West Frankish function (i.e. St Gall and Lothringian/Laon) and their respective strengths and weaknesses. Eventually, the ‘Devisers’ made the clear choice of expanding upon the vertical potentialities of the Lothringian more than the rhythmic ones of SG. In early sources of Beneventan notation the rhythmic means of East Frankish notation, although still present, are unsystematic and feeble. As time goes on, these rhythmic means become less and less relevant. On the opposite, the heightening strategies of Lothringian notation are driven in Benevento to an ever-increasing degree of precision.

TREITLER 1982 coined the expression “reinforced iconic” in regard to Beneventan and Nonantolan notations, meaning they use “once symbolic forms for iconic function”. In regard to Beneventan, this statement cleverly addresses the premises at play, but I update Treitler’s definition by addressing elements and conclusions different than his own. I show that the semiotics of Beneventan notation (“semiotics” in his sense, not Cardine’s) result from reorganising in new and significant ways older strategies of SG and L modules. The outcome became a unique notation suited to the needs of Beneventan scribes.

Finally, I briefly position my findings in the larger history of plainchant notation by highlighting how Beneventan is consistent with other late-9<sup>th</sup> c. – early-10<sup>th</sup> c. notations—Aquitanian and Nonantolan—in the care taken over the vertical disposition of neumes. With the concrete example of precise details of Beneventan notation—instead of generic *vues d’ensemble*—my conclusions strengthen the understanding that by that time, the focus of newer notational families shifted from rhythmic nuance to better vertical expression.

### **Frammenti di un antifonario in notazione nonantolana**

Stefania Roncroffi (Istituto Superiore di Studi Musicali di Reggio Emilia e Castelnovo ne' Monti, Italy)

Nel contesto dello sviluppo della scrittura musicale la notazione nonantolana occupa un posto di grande rilevanza per la sua antichità, la particolarità del segno grafico e la limitata area di diffusione che si diparte da Nonantola verso la pianura lombardo-veneta. Le fonti superstiti sono di numero e consistenza abbastanza limitata: si tratta nella maggior



parte dei casi di frammenti, e i manoscritti completi sono pochissimi. Tra questi mancano i libri liturgici di maggior uso come graduali ed antifonari, di cui si conservano solo sporadici frammenti, in prevalenza relativi alla liturgia della messa. Recenti ritrovamenti costituiscono nuovo materiale di studio e vanno ad arricchire un panorama vario ma disgregato.

Sull'Appennino Tosco-Emiliano in località Fanano (Modena) e Bombiana (Bologna) sono emersi frammenti individuati in legature di registri parrocchiali, inoltre a seguito di una vendita sul mercato antiquario un frammento in notazione nonantolana è stato acquistato dall'Università di Princeton. Tutte le fonti in esame provengono da antifonari databili agli inizi del XII secolo, presentano lo stesso sistema di composizione della pagina con gli stessi rapporti tra le parti, le medesime particolarità nella tipologia di scrittura, di decorazione, di notazione musicale con neumi nonantolani posti nel sistema guidoniano, con riga rossa per il Fa e gialla per il Do.

Il testo prenderà in esame i dettagli della descrizione esterna, dei caratteri della scrittura e della notazione, nonché del contenuto delle diverse fonti, al fine di dimostrarne la provenienza da uno stesso antifonario o da due dello stesso ciclo. Complessivamente si tratta di circa 12 carte contenenti 41 antifone e 22 responsori e diverse intonazioni del salmo invitatorio, che costituiscono le uniche fonti in nonantolana per i canti ivi contenuti e rappresentano probabilmente la porzione più consistente di un antifonario redatto con questa rara tipologia di scrittura, in assenza di manoscritti completi.

L'indagine sui frammenti sarà condotta in relazione alle fonti coeve in nonantolana e in particolare al celebre cantatorio, per evidenziare analogie e differenze con l'illustre manoscritto prodotto nello stesso periodo dell'antifonario in oggetto. Da ultimo saranno formulate ipotesi sul luogo di impiego del volume, certamente confezionato nello scriptorium di Nonantola, ma forse utilizzato nell'abbazia di Santa Lucia di Roffeno, che, donata nel 1110 all'abbazia di Nonantola, annoverava tra i suoi molteplici possedimenti e dipendenze anche l'ospitale dei Santi Biagio e Nicola di Bombiana. Situata sull'Appennino tosco-emiliano a circa 50 km da Nonantola era ubicata su un'importante via di comunicazione longobardo-nonantolana, chiamata anche Piccola Cassia, che sale verso l'Appennino, arriva a Bombiana, quindi passa per Fanano e Ospitale, diretta poi verso la Toscana. Si estenderebbe così l'area di diffusione della notazione nonantolana che con Santa Lucia di Roffeno verrebbe a toccare il confine più a Sud.

### **Peculiarità espressive della grafia liquescente nel ms. 1576 della Biblioteca Universitaria di Bologna**

Milena Basili (Università di Bologna, Italy)

La notazione neumatica adiaستمatica detta bolognese, la cui parabola si svolge all'interno del secolo XI, presenta una tipologia grafica molto particolare e ricercata dal punto di vista agogico-interpretativo come ben documentato dal suo maggior testimone, il manoscritto 123 della Biblioteca Angelica di Roma, prezioso graduale destinato alla cattedrale bolognese di S. Pietro. Una notazione decisamente affine a quella dell'Angelica è contenuta nel passionario-breviario 1576 della Biblioteca Universitaria di Bologna sebbene, nel confronto con l'Angelica, si muova entro un portato calligrafico certamente più approssimativo e meno elegante. L'indagine storica e paleografica condotta sul manoscritto dell'Universitaria si è resa utile a rispondere ad alcune problematiche: prima tra tutte la questione se i due manoscritti considerati e posti a confronto possano essere ritenuti testimoni coevi e appartenenti a istituzioni di analoga formazione e sensibilità interpretativa, e se la scrittura del ms. 1576 si configuri come una declinazione d'uso rispetto a quella del graduale 123 o se invece possa testimoniare una fase primitiva di questa notazione. I risultati dell'esame

grafico condotto sul manoscritto 1576 permettono di affermare in maniera definitiva che la sua notazione neumatica non è gergale né più povera rispetto a quella del codice Angelica, come invece generalmente sostengono gli studiosi, soprattutto in relazione alle caratteristiche agogiche ed espressive. Si è potuta infatti individuare una mirabile somiglianza tra le due identità neumatiche, per aspetto e per funzione. In particolar modo, sono stati identificati diversi neumi formulari, dei veri e propri neumi guida, la cui funzione corrisponde a quella assolta dagli stessi segni all'interno di Angelica 123. Data la loro forma speciale, essi possono essere individuati con facilità all'interno del nutrito corredo di tale tradizione neumatica, e assumono la funzione di guida in particolari formulazioni melodiche o cadenzali, da usare in modo coerente e con significato melodico ed espressivo stabile. Si è conseguentemente tentata una lettura innovativa della grafia liquescente, la quale sembra avere funzioni espressive più ampie rispetto a quella basilare di avvertimento di un passaggio sillabico complesso, specialmente a livello dei neumi monosonici *virga* e *tractulus*.

### **La complessità del manoscritto liturgico-musicale tra problemi codicologici, liturgici e notazionali a partire dal caso del ms. Verona, Biblioteca Capitolare, CV (98)**

Giovanni Cunego (Università di Pavia, Italy)

Il messale plenario è una tipologia di codice liturgico assai complessa per sua stessa natura: raccoglie, infatti, tipologie testuali molto diverse tra loro (orazioni, letture, introiti, etc...). La complessità aumenta nel caso in cui il manoscritto sia anche notato. Emblematico a tal riguardo è il caso del ms. CV (98) della Biblioteca Capitolare di Verona, messale plenario notato databile al principio del XII secolo. È un codice composito che fa uso di notazioni diverse: nonantolana, sangallese e veronese/pseudo veronese (quest'ultima è una notazione non ancora studiata e dai contorni poco chiari e definiti). Partendo dallo studio di un caso specifico, il presente contributo vorrebbe mettere in luce la complessità del codice liturgico-musicale medioevale; tale complessità, come si è detto, è massima in considerazione della tipologia libraria del messale plenario. Il ms. CV è un buon esempio da cui ricavare utili indizi sul mondo che stava dietro alla produzione dei manoscritti liturgico-musicali: non monoliti perfetti, specchio di un'altrettanta perfetta produzione, ma prodotti dell'uomo condizionati dal contesto di confezionamento, fruizione e conservazione. Repentini cambi di notazione (da sangallese a nonantolana o da nonantolana a veronese), errori di copiatura e apparenti (dal confezionamento stesso del manoscritto, alla nonsense copia di rubriche poco chiare agli occhi dello studioso, all'aggiunta di un lezionario a conclusione della sezione estiva, solo per fare degli esempi) mostrano la vitalità del manoscritto e ci trasmettono l'immagine di un mondo più complesso di quello che la storiografia spesso porti a pensare.

## OTHER WESTERN NOTATIONS

### **An Essential Avenue of Gregorian Palaeography and Semiology: Cheironomic Notation in Fragments (11th-13th Centuries) Collected by Padre Martini**

Mauro Casadei Turrone Monti (Università di Modena e Reggio Emilia, Italy)

This is an essay on Gregorian palaeography and semiology, dedicated to the oldest among the extraordinary liturgical-musical fragments collected by Padre Martini in the 18<sup>th</sup> century, now preserved in Bologna, at the Archiginnasio Library and Museo della Musica. It is a collection of over 140 fragments never studied before, which constitutes a very important and inexhaustible mine for chant research.

This essay focuses on fragments with cheironomic notation ('in campo aperto' notation). These are described from the historical-liturgical and codicological point of view, then focuses on the various neumatic notations distributed between central-northern Italy and the Austro-German regions.

I am dealing with a very rare neumatic collection in which the St Gall tradition prevails, within a range of different calligraphies, characterised by both regional elements and neumatic trends open to the integration of allogeneic elements. An important aspect of this research is that such comparisons allow for new evaluations on the evolution of the first neumatic notation.

### **Pitch-Specific Insular Notation of the Twelfth Century: A Case Study**

Anne Mannion (University of Limerick, Ireland)

A palaeographical analysis of the scribal hands in the notated missal EXcl 3515 reveals a Protogothic script dating from the mid-to-late twelfth century. Until now, only two hands were recognised. My recent examination of both the music and text identifies five notators and ten text hands. Two distinct types of notation (Type A/Type B) can be distinguished according to their resemblance to notations described by chant authorities such as Henry M. Bannister, Solange Corbin, Madeleine Bernard, Drew K. Hartzell and David Hiley. In particular, Type A typifies a 'point-liés' neume style, while Hand B bears the hallmarks of the Anglo-Norman notation as witnessed in pitch-specific English manuscripts of the twelfth century. The composite nature of EXcl 3515, comprising four fragments (put together to form a complete liturgy), allows an analysis and comparison of notational styles extending over a period of maybe forty years. There is very little information about the classification of regional notations during this period prior to the full-blown square notation of the thirteenth century. This chapter seeks to draw attention to these unknown Exeter notations and scripts. Furthermore, the descriptions will not only add significant new information to the existing data on local/regional classification of insular notations but also shed new light on the diverse influences (both continental and insular) that are evident in a twelfth-century secular scriptorium in the South-West of England.

## **La notation musicale dans la Catalogne médiévale. Autour des origines et son évolution**

Joaquim Garrigosa (Facultat Antoni Gaudí, Ateneu Universitari Sant Pacià, Barcelona, Spain)

L'origine et l'évolution de la notation musicale en Catalogne vont de pair avec l'apparition nombreuse des premières notations musicales européennes. À partir du contexte historique et de l'évolution liturgique de cette région européenne, ce chapitre expose en détail le développement des différents aspects paléographiques des deux notations musicales pratiquées en Catalogne, la catalane et l'aquitaine, entre le ix<sup>e</sup> et le xii<sup>e</sup> siècle. Cet article essaye de donner un aperçu du processus de création de la notation musicale catalane depuis ses origines, à la fin du ix<sup>e</sup> siècle, jusqu'à son remplacement par la notation musicale aquitaine pendant le xii<sup>e</sup> siècle. Cette exposition, accompagnée de plusieurs images de différentes formations neumatiques et de reproductions de manuscrits, établit les principales caractéristiques évolutives de la paléographie musicale de Catalogne, ainsi que la description de certains des principaux manuscrits conservés.

## **Melodic Intertextuality: Rhetorical Traditions in Gregorian Chant**

Leo Lousberg (Institute for Cultural Inquiry (ICON), Utrecht University, The Netherlands)

The proposed chapter redirects a 150-year discourse about the employment of microtones in Gregorian chant from formal-aesthetic considerations to the complex of music and meaning. In my doctoral thesis (2018), a sample of more than 500 cases from seven manuscripts written between c1030 and c1200 from Cluny in the South to Utrecht in the North demonstrates that neumes representing microtones – without exception – are triggered by rhetorical relevance in the text.

My later research seems to confirm my hypothesis that quilismata, non-diatonic semitones, liquescent notes, bistropha and tristropha and oriscus can all be classified as Gregorian musemes: musical sounds with communicative meaning. Their employment appears to be facultative, reflecting a tradition that allows for personal interpretations and accentuations. The formal-melodic schema of Gregorian chant was essential for the transmission of the extrovert performance of ritual chant during liturgy. I call this the first Gregorian schema. A second schema, consisting of Gregorian musemes, functionally interrupting the Gregorian formal-melodic schemata, transmitted a tradition of introvert meditation after liturgical celebrations.

In this contribution, earlier publications about this intertextual tradition are reviewed and, in combination with the results of my own research, interpreted as expressions of rhetorical communities.

## ***Missa graeca*: New Theories, Results and Conclusions**

Nina-Maria Wanek (Institute of Byzantine and Modern Greek Studies, University of Vienna, Austria)

Rarely has a research subject been discussed so contradictorily and polarised the scientific community as much as the so-called “*Missa graeca*”. This term is used to describe the Ordinary chants, Gloria, Credo, Sanctus and Agnus Dei, which are found with Greek text in Latin transliteration or translation in Western manuscripts of the 9th to 12th century.

Even after almost 150 years of research, the facts surrounding these chants have not been clarified. Numerous myths and conflicting theories have grown up around the origin, development and form of the *Missa graeca*. On the one hand, the chants are regarded as the example of a mediaeval cultural transfer process between Byzantium and the West, on the other hand, they are called a skilful imitation by graecophile monks.

This article will provide a detailed account of the *Missa graeca* based on new findings from the research project “Cultural Transfer of Music between Byzantium and the West”. Special attention will be paid to the emergence of the chants, their historical relevance, their texts and melodies, the conclusions that can be drawn from the provenance of the manuscripts, and possible contacts between East and West. The aim of the article is to provide the reader with an easily understandable, wide-ranging and well-founded presentation of the phenomenon of Greek chanting in the West beyond myths and romanticization, based on the latest, cutting-edge results.

## **New Light on an Old Chant: *O quando in cruce* / Ὅτε τῷ σταυρῷ in East and West**

Nina-Maria Wanek (Institute of Byzantine and Modern Greek Studies, University of Vienna, Austria)

The troparion *O quando in cruce* – *Ote to stauro* is one of several bilingual Latin-Greek antiphons for the Adoration of the Cross which can be found in Beneventan and Ravenna sources dating from the 11<sup>th</sup>/12<sup>th</sup> centuries. It is especially appropriate for a direct comparison of the existing Byzantine and Western versions, because – contrary to the chants of the *Missa graeca* – there is no time-gap of several centuries: The troparion is included in nearly contemporaneous manuscripts in East and West. The Byzantine melody can be found in manuscripts from the 10<sup>th</sup> century onwards, the Western codices containing *O quando in cruce* date from the 11th century. Egon Wellesz was one of the very first scholars to draw attention to the fact that the melody of *O quando in cruce* corresponds with the Byzantine troparion *Ote to stauro*. In 1947 he presented his comparisons and results in his book *Eastern Elements in Western Chant*. During the more than seventy years since the publication of Wellesz’s book, *O quando in cruce* has hardly ever been investigated again. One exception is Thomas F. Kelly, who mentions the troparion in his book *Beneventan Chant*. The present article will concentrate on the transliterated text of the troparion in Western manuscripts, as well as on the differences and similarities of the melodies in East and West.

# BYZANTINE AND SLAVIC NOTATIONAL SYSTEMS

## Writing music on Greek texts during the first Christian millennium

Maria Alexandru (School of Music Studies, Aristotle University of Thessaloniki, Greece)

This chapter intends to explore different testimonies concerning liturgical music in Greek language and afferent musical notational types attested in sources of the first Christian millennium. It starts with an overview of the various notational types and a geographical map showing their provenance. Afterwards, a three-part section follows, which presents:

1. the ancient Greek prosodic signs (according to the Alexandrian and the Byzantine system) and the old interpunctuation marks, since they are, together with *cheironomia*, one of the main roots of the development of neumatic notations,
2. the Papyri Oxyrrynchus 1786, Rylands 470 and Berolinensis 21319, and a survey of a larger group of interrelated archaic notations, such as those of the Garrett Palimpsest, the Ermoupolis notation, the Diple notation and the Theta notation on one hand, and the Ostrakon Skeat 16, the Sinaitic notation and the Cypro-Palestinian notation on the other,
3. protoekphonic notation, such as testified in the Uspenski Gospel (Petropolitanus graecus 219, A.D. 835).

The chapter ends with some thoughts on the further line of development from the notations mentioned above to the mainstream tradition of Byzantine neumes, both ekphonic and melodic (Palaeobyzantine and Middle Byzantine). Together with the different notational types and their specimina, historical and geographical data, as well as issues concerning the transnotation of selected musical examples in the different notational types will be given. The chapter ends with a basic bibliography and some suggestions for further reading.

## The Notated Repertory in the Early Octoechoi Revisited

Svetlana Kujumdzieva (Bulgarian Academy of Sciences, Sofia, Bulgaria)

The study is based on the notated repertory in the Octoechos in Greek in manuscripts up to the 13<sup>th</sup> century. This is the time in the Balkan Orthodox countries when, on the one hand, some stability in terms of both the contents and the structure of liturgical books was obtained, and on the other, the new Sabaitic Typikon was spread. The notated Octoechos was included as the last section in one of the oldest main notated books – the Sticherarion. Four cycles were notated systematically in the Octoechos section of the early Sticheraria in Greek up to the 13<sup>th</sup> century – the anatolika and alphabetika stichera with theotokia attributed usually to St John of Damascus, the anabathmoi attributed to Theodore the Studite and the stichera eothina attributed to Emperor Leo VI the Wise the Philosopher. In some sources the exapostelaria attributed to Emperor Constantinos VII Porphyrogenitos were added. The cited notated cycles are studied in the context of the Typika used at the time – the *Hypotyposis* of Theodore the Studite, the Studite-Alexios Typikon (the Typikon of Patriarch Alexios) and the Evergetis Typikon.

The early copies of the *Hypotyposis* do not mention the anatolika and alphabetika stichera. The same stichera also are not mentioned in the Studite-Alexios Typikon that is based on the early copies of the *Hypotyposis* from the second half of the 10<sup>th</sup> century. The

Studite-Alexios Typikon prescribes only the anastasima stichera after both psalm 140 at Vespers and psalms 148-150 at Orthros. The Evergetis Typikon prescribes already the anatolika and alphabetika stichera. This Typikon reveals a very strong neo-Sabaitic influence. Hence, the 11<sup>th</sup> century is considered as a turning point for the formation of the repertory of the notated Octoechos. It is suggested that the four cycles included in the earliest notated Octoechoi were probably notated since they were new for the liturgical practice in the region of Constantinople and its orbit between the 9<sup>th</sup> and the 11<sup>th</sup> century (newly compiled, newly notated, newly edited, etc.). An argument for this is found in the introductory part (No 4) of the Messina Typikon (manuscript Messina 115), written between May 1131 and June 1132. The anastasima stichera there are called “old” in terms of the anatolika. It is concluded that in the earliest notated Octoechoi both a traditional repertory transmitted probably from Jerusalem to Constantinople (by the anatolika and alphabetika stichera with theotokia) and an innovative repertory of some of the most distinguished people at the time, Theodore the Studite and Emperor Leo VI the Wise (respectively, by the anabathmoi and eothina stichera) were included. The inclusion of the traditional and innovative repertory in the Octoechos presents the dynamic of its development and also its ability for adapt, to “synthesize” pieces from different liturgical practices, mixing them together in the course of the services. It is probable that the newly-founded monasteries on Mount Athos were amongst the earliest places where this process happened.

### **La notation d'un fragment musical d'Asmatikon conservé au Sinai : les signes et leur groupes**

Flora Kritikou (Département d'Etudes Musicales Université Nationale et Capodistrienne d'Athènes, Grèce)

Un nombre d'études sur la notation dite *kondakarienne*, ou autrement notation de l'*Asmatikon*, et son prototype Byzantin, supposé perdu, sont déjà effectuées par plusieurs scientifiques. Cependant, un fragment musical conservé dans la Bibliothèque du Sinai préserve une notation très spéciale, relatif à la notation de l'*Asmatikon* comme on la trouve dans les *Kondakaria* slaves. Le fragment en question semble offrir des nouveaux éléments qui prouvent justement l'existence du fameux prototype Byzantin. La notation du fragment du Sinai présente des similitudes avec la notation dite Chartres, celle conservée dans les *Kondakaria* slaves et dans le manuscrit connu comme “*Asmatikon* de *Kastoria*”. L'article propose justement l'étude de la relation entre la notation du fragment et les notations référées ci-dessus, et un même temps, il présente la problématique de la classification et du groupage des signes et de leur combinaisons éventuelles. De l'autre côté, le caractère descriptif de ce type de notation en comparaison avec les notations postérieures sera une autre paramètre du sujet.

### **Byzantine ekphonic notation: chaos and kosmos in the so-called “degenerate” system**

Silvia Tessari (Università degli Studi di Padova, Italy)

My paper focuses on the Byzantine ekphonic neumatic system called "degenerate" since the first systematic study by C. Høeg, *La notation ekphonétique* (MMB, Subsidia 1/2,

Copenhagen 1935). This system, which follows the classical phase of ekphonic notation, is a prelude to its slow, but progressive, disappearance around the fifteenth-sixteenth century (but also this date has to be specified by means of detailed analysis of the manuscripts, still in progress). It is defined by a derogatory term, "degenerate", which certainly underlines the distance from the rules that govern the classical phase, but which does not explain its spread, still to be clarified. My paper examines late sources kept at the Marciana Library in Venice and at the library of St Catherine's monastery of Mount Sinai, analyses in detail the neumatic typologies and provides examples of their use in comparison with more ancient sources. A key issue is the very interesting phenomenon of neumatic "restorations" of ancient lectionaries made when the notational rules of the classical phase were forgotten, as can be seen, for example, from ms. Marc. Gr. Z 548 (= 787), at ff. 147, 155 ff, 163.

### **Les tables de signes ekphonétiques : le rôle de l'accentuation**

Anastasios Zographos (Independent researcher, France)

Cette étude considère d'abord les tables de signes ekphonétiques (Sinai 8, Sinai 213, Sinai 217, Leinmon 38, Tbilissi Q 908, le tableau d'Uspensky, la liste de Jean Tzetzes) sur le plan de la succession des signes. Une analyse comparée nous permet de dégager un stema des manuscrits et identifier une tradition constantinopolitaine. Dans un deuxième temps, elle considère comment les signes prosodiques (esprits et accents) sont disposés sur le texte des signes, en particulier leur emploi non-conventionnel. Il apparaît une convergence du périspomène dans les signes ekphonétiques de *syrmatikè*, *paraklitikè* et *oxeia pros oxeiian*. La présence des signes prosodiques grecs sur le tableau des signes en géorgien plaide pour une fonction musicale des signes prosodiques. Dans un troisième temps, elle considère la fonction musicale du périspomène/mèse qu'elle met en relation avec la notation paléobyzantine.

### **The Freedom of the Cantor in the Eastern Orthodox Church**

Jordan Krassimirov Banev (National Musical Academy, Sofia, Bulgaria)

The following text is concerned with the role of the cantor in the Eastern Orthodox Church who uses the neumatic system of Chrysanthos. The cantor, as bearer of tradition, is the sole criterion for the interpretation of neumatic notation. The neumatic notation gives little information to somebody outside of a particular psaltic tradition; contrarily, for someone within a tradition it gives breadth and depth to his interpretative *orientation*. In this sense, instead of being merely a musical sign system, neumatic notation becomes a permanent *hyperlink* to the experience, which the cantor embodies. As a result, he unceasingly reinvents the meaning of the neumatic text. The nature of neumatic notation is visible even on the level of the names we use for the neumes themselves. They are all *qualitative* names, that is, they are dependent on the *quality* of the experience – how much should I: “fly off” with the *πεταστή* (petaste), “knit through” when using the *κεντήματα* (kentemata), “jump” with the *ύψηλή* (ypsele), “raise” when using the “little” *όλίγον* (oligon). In all these cases “how much” is only measurable from the inside of a particular psaltic



tradition. Thus, with respect to the freedom of the cantor, one and the same neumatic text can be *sung* – even in terms of intervals, in many different ways.

### **Notation, mémoire musicale et chorégraphique dans la tragédie grecque**

François Cam (Université de Franche-Comté, France)

La *mousikè* grecque comprend en tant qu'art des muses toutes les dimensions de la mémoire qui associées entre elles donnent son sens à la performance. En parallèle à la notation, héritée du système d'Alypios dans l'Égypte hellénistique des III-IV<sup>e</sup> siècles avant notre ère, la question de la mémoire reste néanmoins centrale puisqu'elle permet la réintégration dans une histoire. Poésie, musique instrumentale et chorale, chorégraphie et expérience théâtrale : dans la tragédie grecque, forme culminante de l'esthétique mimétique, le contexte liturgique et religieux se retrouve exposé sur la scène pour transmettre une connaissance. On se propose ici de témoigner au travers de notre expérience menée depuis la création de la compagnie Démodocos en tant que directeur musical des techniques de mémoire par la musique – dont un corpus d'œuvres pourvues de la notation grecque antique - et la danse qui permirent à la tragédie de s'imposer et de constituer un corpus liturgique particulier. La notation musicale ne semble pas alors à cette époque représenter un système suffisant à lui-même pour transmettre la performance, qui s'effectue à partir d'autres savoirs, d'autres pratiques (danse, poésie, action dramatique...)

### **The last “SCRIPTOR CANTILENAE”: Composing and anthologizing on the eve of music typography in the Balkans (1820)**

John Plemmenos (Hellenic Folklore Research Centre, Academy of Athens, Greece)

This study attempts to present and discuss one of the last (if not the final) manuscript collections of liturgical (and para-liturgical) music, compiled in Romania (then under Ottoman suzerainty) just before the establishment of the first printing press using “Byzantine” musical characters in Bucharest (1820). The first printed books of church music contained Greek hymnography, to be followed by Romanian adaptations or originals (then using Cyrillic script). Thus, both endeavours were undertaken in the Greek diaspora of Vienna and Romania, where Greek presses had existed since the early-18<sup>th</sup> century. The collections under scrutiny were written between 1818 and 1820 by Nikephoros Kantouniaries of Chios island, Archdeacon of the Patriarch of Antioch, who studied music at the Greek Patriarchate of Constantinople under Iakovos Protopsaltes (1740-1800), spent some years in Damascus where he took the orders, and then moved to Moldavia, where he established a school of chant at the famous Golia Monastery.

Music typography was associated with the musical reform of Byzantine chant, initiated in 1814, when a special school of chant was established at the Patriarchate of Constantinople. Conversely, the “manuscript culture” remained closely linked with the old neumatic notation that, according to contemporary accounts, created havoc within musical circles. This is easy to understand from examining Kantouniaries's anthologies, in which he bitterly attacks the pioneers of the reformed method as charlatans! Music (and non-music) manuscript making did not disappear at once and altogether (especially within the monasteries) but began to look obsolete, “oldish” and passé. At the same time, yet progressively during the rest of the 19<sup>th</sup> century, they acquired a new status as sources of

“authentic” and “original” music to be consulted for a clearer picture of the genre. Furthermore, up to the mid-19<sup>th</sup> century, there lived supporters of the old method that used neumatic notation to write down their compositions in ... manuscripts!

## *SCRIPTOR, CANTOR & NOTATOR IN OTHER CHANT TRADITIONS*

*Ha-Sofer be-azan ve-ha-naqdan* — les fonctions de scribe, chanteur et notateur dans la culture juive médiévale

Alexandre Cerveux (Sorbonne Université, Paris)

Le titre provisoire de ce projet de contribution reflète celui du projet éditorial (Scriptor, cantor & notator) dans le but de mettre en lumière certaines fonctions propres à la culture juive médiévale, également de les mettre en rapport avec des fonctions équivalentes existant par ailleurs. Cette contribution propose de présenter les fonctions de scribe, de chantre et de notateur dans le cadre spécifique de la culture des juifs d'Europe, d'après les textes hébreux écrits entre le XII<sup>e</sup> et le XV<sup>e</sup> siècle. Pour présenter ces fonctions, nous choisissons de les inscrire dans une perspective commune : scribes, chantres et notateurs permettent l'accomplissement du rite de la prière collective. Quelques questions émergent relativement à la période qui nous concerne : comment les juifs priaient-ils au Moyen Âge ? Employaient-ils des supports particuliers ? Quelle place le chant et la voix occupent-ils dans les offices ?

Si les bases du formulaire liturgique, la structure des prières statutaires et la méthode d'établissement du calendrier liturgique sont posées dans le Talmud, c'est au Moyen Âge que le texte de la Torah est établi, vocalisé et accentué, que les livres de prière naissent (sidurim et ma.zorim) et que le calendrier est fixé. En matière liturgique, il en résulte une grande diversité des usages et une grande créativité. La période voit aussi le développement du répertoire des poèmes liturgiques (piyutim), composés pour rehausser fêtes et autres occasions particulières. Tous ces éléments sont élaborés dans les centres culturels de Babylonie et de Palestine dans les derniers siècles du premier millénaire ; ils sont ensuite adoptés dans les nouveaux centres qui émergent dans la partie occidentale du bassin méditerranéen et en Europe.

Le scribe (sofer) copie notamment le rouleau de Torah employé pour les offices, où le texte apparaît dans sa version consonantique, la seule employée dans le cadre de la lecture publique. L'apprentissage de la lecture correcte se réalise cependant grâce à un exemplaire de référence, vocalisé et accentué. Le notateur (naqdan) y reproduit fidèlement tout l'appareil massorétique tel qu'il est compilé à partir du Xe siècle, dont les accents (te.amim), souvent appelés signes de chant. Si nous ignorons le type de mélodies correspondant à ces signes et employées par les juifs au Moyen Âge, nous pouvons toutefois mettre en lumière la dimension rhétorique et expressive de ces accents. Cette dernière intéresse particulièrement les savants juifs médiévaux. Ils précisent par exemple que la lecture de la Torah s'accompagne de gestes, d'expressions faciales ou de postures spécifiques. Par ailleurs, les savants juifs réfléchissent aux usages de la voix selon les différents types de textes liturgiques. Ils expliquent par exemple la façon de lire les psaumes ou discutent de l'intégration de chants strophiques dans la liturgie. À la synagogue, la conduite de l'office

est assurée par un directeur de prière (ba.al tefila) ou, selon l'occasion ou les moyens de la communauté, par un chantre (.azan). Au Moyen Âge, la fonction de ce dernier ne correspond pas exactement à l'acception moderne : le chantre pouvait être à la fois enseignant, directeur de prière et spécialiste de l'ordre de la liturgie, des ajouts poétiques et de leur restitution correcte. En outre, le chantre est la voix de la communauté et centralise des fonctions qui excèdent la dimension matérielle et élémentaire de l'office. Les sources médiévales indiquent qu'il a pu être herméneute ou connaisseur du sens caché des prières, médiateur avec le divin ou théurge.

Cette contribution se veut originale à deux égards. D'une part, elle vise à mettre en évidence la dimension matérielle de la liturgie juive médiévale à travers la présentation des supports textuels et des acteurs dont l'intervention est nécessaire pour l'accomplissement du rite. D'autre part, elle palliera l'absence de sources musicales en insistant sur la dimension performative de la liturgie juive médiévale et sur sa transmission aux jeunes générations. En effet, les tâches accomplies par le sofer, le .azan et le naqdan renvoient au caractère fondamental de l'enseignement de la prière et de la lecture dans la Torah, ainsi que le Talmud l'affirme : « le monde ne se maintient que grâce au souffle des enfants dans les maisons d'étude » (Talmud Bavli, traité Shabbat, 119b).

### **Scriptor, cantor, notator: The case of the Armenian neumes**

Haig Utidjian (Faculty of Philosophy and Arts, Charles University in Prague, Czech Republic)

The fact that we have been unable to decipher the Armenian mediaeval neumes renders investigations of the relationship between words, notation and music of particular interest. We are ignorant of their age, provenance, and function; and do not even know if they were just sufficient or merely under-determined the melodies sung. It is also unclear as to when and why they ceased to be understood, not least as they did not cease to be used, but the fashion of their use changed. Following a brief discussion of extant sources, I present a reconstruction of the manner in which they appear to have been used in the modern period – when the invention of a novel system that gave fixity to melodies ironically served to motivate the fullest exploitation of the neumes then possible – albeit in a necessarily crude manner. Thus, church musicians performing hymns appear to have striven to exploit the notation in order to discriminate between melody species, appraise the appropriate degree of melismaticity, and consistently to deploy standard motifs over recurring sequences (on successive syllables) and combinations (on single syllables) of neumes, whilst also observing metrical durations associated with syllables bearing particular neumes or none, and employing quasi-improvisatory procedures to fill “the gaps” in a musically convincing manner that made use of their familiarity with the modal repertoire. Recent work has extended investigation of notation from the Hymnal to the small but valuable corpus of odes by St. Gregory of Narek (d. 1003), where we find that scribes compensate for “missing” syllables by deploying “longer” neumes in a bid to preserve metrical regularity, and where a bifurcation in the verbal stemma is apt to coincide with the loss of such regularity. But we also find that the same melodies appear to have been intended to be sung for odes in prose as well as in verse.

Finally, I discuss the way forward – exploring the relationship between neumes and extant melodies (discussing divergences in the former, and the plurality of the corpora of the latter – arising from geographically diverse traditions and exhibiting examples of differing degrees of melismaticity) on the one hand, as well as proposing the analysis of the neumes on their own terms, by dint of deploying modern tools in a “high throughput” approach

that seeks to make systematic use of the Hymnal repertoire, as opposed to the mere *ad hoc* observation hitherto applied.

### **No Notation, No Problem: Modern Mnemonic Movement in Ancient ‘Pharaonic’ Singing**

Mena Mark Hanna (Barenboim-Said Akademie, Berlin, Germany)

In this chapter, I will explore the practice of *ḥazzāṭ* (Arabic for ‘motion’ or ‘movement’), a shorthand mnemonic device used by cantors to help navigate the circuitous chants of the Coptic Church. Coptic chant is an entirely monophonic oral tradition, performed almost exclusively by a male clerical class. It is mostly unaccompanied save for small hand cymbals (*daff*) and a metal triangle (*triānto*) to keep rhythm in some fast-paced hymns. *Ḥazzāṭ* is not a system of music notation in the Western sense; it does not denote pitch, rhythm, duration, interval, or tonality. Rather it is a highly personal shorthand of dots, dashes, and demarcations written over and/or into the chant’s text and can differ from cantor to cantor.

Using chants primarily from the Coptic liturgical corpus, I will compare *ḥazzāṭ* notation to my transcriptions of Coptic chant into Western notation. I hope that this can help to illuminate the design of *ḥazzāṭ* over a number of varied hymns and illustrate its purpose as a tool for hymn transmission and preservation within a rote educational system. Finally, I intend to show how *ḥazzāṭ* can confront a commonly accepted notion within the Coptic community that its liturgical music can be traced to Pharaonic antiquity, arguing that the shorthand is reflective of a living contemporary tradition with changes in composition, representation and meaning.

### **Ovadiah of Cairo and his transcription of Karaite piūṭim into Norman neumes**

Oliver Gerlach (Independent scholar, Italy)

Since Arthur Friedlander's publication of the Adler fragment in 1921, various reconstructions have been made during the last 100 years. This essay tries to focus on the particular shape and quality of the neumes used by the cantor, scribe and notator Giovan of Oppido Lucano, better known as "Ovadiah the Norman proselyte" who converted in 1102 to Judaism and left Italy for a long pilgrimage in Babylon (Iraq), Aleppo, Damascus, Lebanon and Cairo, where he founded a new existence in the Jewish community of the old town of Cairo (al-Fuṣṭāṭ). This reconstruction begins with the more recently-discovered Cambridge fragment (GB-Cu T-S K5.41) and the Tanakh cantillation on its verso side (the musical backbone of piūṭim), the second part of a melodic piūṭ and the more complex reconstruction of the longer pizmon about Moses known from the Adler fragment (US-NYjts ENA 4096b) with six stanzas and a conclusion.

# THE CHANT BOOK

## Monodies et polyphonies dans l'iconographie des livres de chant et objets notés (XIII-XV<sup>e</sup> s.)

Valérie Le Page (Sorbonne Université, France)

Au Moyen Âge, le livre est un moyen de transmission indispensable dans une société en pleine mutation. Les innovations à la fois dans les domaines intellectuels, spirituels et techniques vont tendre à la recherche d'une notation qui privilégiera à la fois de nouveaux codes de notation et une représentation symbolique renforcée. Support précieux dans tous les sens du terme, nécessaire pour la transmission des nouveaux savoirs, le livre est objet symbolique par excellence. La représentation de *codices* dans de nombreuses enluminures de manuscrits et plus particulièrement de manuscrits notés, offre des indices remarquables pour l'étude des pratiques musicales et plus spécifiquement vocales au Moyen Âge. Il sera donc question de rechercher les livres de chant dans ces illustrations et de déterminer leur rôle et leur signification dans ces images.

Le rôle du livre dans le chant est d'apporter un support de mémoire mais encore un support pour la pratique de la polyphonie (chant sur le livre) – objet / meuble, signe de richesse (livres d'heures, livres-cadeaux). C'est l'iconographie musicale qui elle aussi témoigne des pratiques vocales autour du livre : disposition sur un lutrin en bois ou porté par de jeunes clercs ; des livres tenus à la main ; des livres attachés... La qualité, la posture et le nombre des chanteurs par rapport au livre donnent des informations sur les pratiques vocales : monodie ou polyphonie (chant sur le livre puis polyphonies écrites) ainsi que sur l'occupation de l'espace dans les moments de chant liturgique – pour la plupart des images - ou profane.

## La notation musicale grecque, une affaire de scribes ?

Sylvain Perrot (CNRS, UMR 7044 Archimède – Strasbourg)

Si l'on s'est beaucoup intéressé aux documents à notation musicale antiques pour leur déchiffrement et leur éventuelle reconstitution, on a accordé beaucoup moins d'attention aux conditions matérielles de la notation (acteurs, supports) et ce qu'elles impliquaient en termes de public et de diffusion. La notation musicale apparaît sur trois supports principaux, qui engagent des actes de notation très différents. Le plus ancien support connu est le papyrus, qui couvre toute la période antique, du III<sup>e</sup> siècle avant notre ère au IV<sup>e</sup> siècle de notre ère, et qui constitue l'essentiel de nos sources, allant de la musique d'Euripide à celle de la première hymne chrétienne, dédiée à la Trinité. L'examen attentif des papyrus donne des indices sur l'organisation de l'atelier des scribes, qui recopiaient des papyrus conservés notamment à la bibliothèque d'Alexandrie : dans la plupart des cas, on remarque en effet que la main qui note la musique est différente de celle qui note le texte ; en outre, la composition interne de ces papyrus laisse penser qu'ils obéissaient à des

commandes spécifiques par des artistes souhaitant se constituer une anthologie d'airs plus ou moins célèbres. Les inscriptions, moins nombreuses, offrent une image très différente : la gravure doit être replacée dans le contexte des ateliers de lapicides et celle de l'exposition des textes, qui peuvent rester inaccessibles au regard. L'exemple de Delphes est emblématique de ce point de vue. Enfin, la tradition manuscrite, médiévale, met en évidence les aléas de la transmission pour des notateurs qui reproduisent des signes qui ne sont plus en usage à leur époque, d'autant que leur copie peut être considérée comme accidentelle, au sens où elle ne se fait essentiellement par souci de copier l'ensemble d'un manuscrit, les textes à notation musicale voyageant toujours avec d'autres textes.

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