

Friday 5 July

Pre-conference activities

10.00 Visits to the Manuel de Falla Archive and the Centro de Documentación Musical de Andalucía

Saturday 6 July

8.30-9.30	Patio: Registration opens					
9.30-10.00	Aula magna: Welcome and information session					
10.00-11.30	<p>Aula 1</p> <p>Songs and hymns</p> <p>Chair: Catherine A. Bradley</p> <p>Matthew P. Thomson: Going beyond the Gamut with Gautier de Coinci: Non-Rational Music and Bodily Desire in the Miracles de Nostre Dame</p> <p>Honey Meconi: Mons superat saltus and Hildegard's Song Texts</p> <p>Taro Kobayashi: Decorating Christ's Passion with Music: Crown of Thorns in Early Modern Devotional Songs</p>	<p>Aula 2</p> <p>Sensorial analysis</p> <p>Chair: Tess Knighton</p> <p>Juan Ruiz Jiménez: Cartografía sensorial de <i>El viage de Hierusalem de Francisco Guerrero</i> (Sevilla, 1592)</p> <p>Antonio Arneri: Sensory Analogies: Echoes of the Morris Dance in Shakespeare's Othello</p> <p>Tin Cugelj: The (Polyphonic) Mass of Early Modern Dubrovnik Revisited: Auditory Experience, Sound, and Meaning 1400–1600</p>	<p>Aula 3</p> <p>Round Table: Making Corpus Creation in Early Music Rewarding: Finding the Optimum Between Standardization and Scholarly Autonomy</p> <p>Chair: Frans Wiering</p> <p>Frans Wiering: Introduction: the complexities of big data in early music research</p> <p>Anna Plaksin: Interrogating early-music corpora: tools for musicologists studying at scale</p> <p>David Smith: Creating digital collected editions</p> <p>Esperanza Rodríguez-García: On the challenges of small music corpora</p> <p>Mirjam Visscher: Dancing with data: wrangling musical datasets for unbiased insights</p> <p>David Weigl, Werner Goebel and David Lewis: Making corpus creation rewarding for musicologists and citizen scientists</p>	<p>Taller 3</p> <p>Musical practices</p> <p>Chair: Erika Honish</p> <p>David Merlin: Healing Prayers, Hospitals and their Religious Practices in Austria (15th-16th centuries)</p> <p>Mattias Olof Lundberg: Singing as Oath, Promise and Indulgence: Lay Religious Singing in Sweden in the Late Middle Ages</p> <p>Ryan O'Sullivan and Pieter Mannaerts: 'Predicat atque studet scriptor'. Contrafacting as a dynamic and a strategy in the Codex Grey</p>	<p>Aula 5</p> <p>Themed session: Vicente Lusitano's Liminality: Counterpoint and Composition, Iberia and Italy</p> <p>Chair: Bernardo Illari</p> <p>Murray Steib: Motivicity in Vicente Lusitano's Motets: <i>Quid montes, Musae</i> and <i>Aspice, Domine, quia facta est</i></p> <p>Vicente Parrilla: Lusitano's Counterpoint: Quality and Complexity</p> <p>Bernardo Illari: Lusitano's Manifold Positioning: The Tensions of a Sixteenth-Century Subject</p>	<p>Aula 4</p> <p>Contextualising early music performance</p> <p>Chair: Jeremy Llewellyn</p> <p>Benjamin Ory: Connecting Research and Practice: Cataloguing, Curating, and Contextualizing University Performances of Early Music, 1915–1960</p> <p>Paired papers: Singing the Middle Ages</p> <p>Eva Moreda Rodríguez: Singing about singing: Images of Choirs in the Aquitanian monodic repertoire</p> <p>Warwick Edwards: Singing beyond measure</p>

11.30-12.00	Patio: Coffee break					
12.00-13.30	<p>Music and visual culture</p> <p>Chair: Susan Boynton</p> <p>Katie Bank: Image and audiation: the Susanna and the Elders</p> <p>Antonio Cascelli: Spectatorship and performative experience</p> <p>Matthias Guschelbauer: The Virgin Mary, the Power of Women and Death: The iconographic program of the choirbook for Count Palatine Ottheinrich (Bavarian State Library Munich, Mus.ms. C)</p>	<p>Early modern France</p> <p>Chair: Philippe Vendrix</p> <p>Debra Nakos: An interpretation of crocque and its implications for the chanson ‘Il sera pour vous / L’homme armé’</p> <p>Alexander Robinson: Everyday musical experience and sound in late Renaissance Avignon (c.1550-c.1625)</p> <p>Hector Sequera: ‘Admired and melodious tunes are nothing but a peaceful and artificial imitation of the speaking and passionate voice’: Assessing performance practice of early 17th-century French music through rhetorical oration</p>	<p>Round table: Channels and Documentation of Pan-European Music Book Circulation</p> <p>Chair: Elisabeth Giselbrecht</p> <p>Louisa Hunter-Bradley: The Officina Plantiniana as agent for Pierre Phalèse</p> <p>Elisabeth Giselbrecht: Did any German music books leave German-speaking areas?</p> <p>Iain Fenlon: Italian books for export</p>	<p>Themed session: Rethinking the West: Arabic and Hebrew Music Theory in Medieval Iberia</p> <p>Chair: Charles Atkinson Organiser: Giulia Accornero</p> <p>Marcel Camprubi: Al-‘Abdarī’s <i>Questions on the Fundamentals of Music</i>: Music Theory in the Medieval Muslim West</p> <p>Alexandre Cerveux: Al-Fārābī in Hebrew: Elements of an Iberian-Provençal Jewish Epistemology of Music</p> <p>Giulia Accornero: Islamicate Music Theory in Christianate Seville: Solomon ibn Ya’īsh on the Musical Motion of the Pulse</p>	<p>Digital tools</p> <p>Chair: María Elena Cuenca</p> <p>Giulia Gabrielli: MICHAEL – Multimedial Italian CHant ArchivE of Liturgical melodies and texts: A project on Italian chant sources (14th-18th centuries)</p> <p>Emilio Ros-Fábregas: Recent developments and contributions of the digital platforms Books of Hispanic Polyphony and Fondo de Música Tradicional to the cataloguing, study, and future digital editions of Hispanic early music</p> <p>Ichiro Fujinaga, Anna de Bakker, Andrew Hankinson, Dylan Hillerbrand and Laurent Pugin: LinkedNeumes: The Making of Cantus Ultimus</p>	<p>Round Table: Mediating Secular Music 1100–1650</p> <p>Chair: Alexandros Maria Hatzikiriakos</p> <p>Tim Shephard: Material Culture, Domesticity, and “Music Sources”</p> <p>Jane Alden: The Microcosm of Long-Admired Songs (virtual)</p> <p>Inga Mai Groote: A (Music) Book of One’s Own: Personalised Teaching Texts and the Musical Horizons of Their Users</p>
13.30	Lunch					

16.00-17.30	<p>Themed session: New Sources for the History of the Requiem in 16th-Century Italy: F.R.F in Piacenza and Jean Richafort in Rome</p> <p>Chair: Antonio Chemotti</p> <p>Riccardo Pintus: The Requiem in the Manuscript s.s. (5) from Piacenza Cathedral</p> <p>Nicolò Ferrari: A New Roman Source for Jean Richafort's Requiem (I)</p> <p>Antonio Chemotti: A New Roman Source for Jean Richafort's Requiem (II)</p>	<p>Workshop. Encoding Neumes with MEI</p> <p>Martha E. Thomae and Elsa De Luca</p>	<p>Josquin</p> <p>Chair: Esperanza Rodríguez-García</p> <p>Wojciech Odoj: Josquin's (?) Missa Di Dadi, Miracle of the Profaned Host, and the Altar of Corpus Domini in Urbino</p> <p>Daniele V. Filippi: The Roman reception of Josquin in the mid and late sixteenth century</p> <p>Cory McKay and Julie Cumming: New Tools for Old Questions: Applying Feature Extraction and Machine Learning to Rodin's "The Josquin Canon at 500"</p>	<p>Performance practice</p> <p>Chair: Alex Fisher</p> <p>Bernhard Rainer, Juliane Oberegger and Elisabeth Frauscher [double paper]: Performance practice at the Graz court around 1600</p> <p>Judith I. Haug: The Living and the Notated: Issues of Historicity and Tradition in Cross-Cultural Early Music Performances</p>	<p>Themed session: Sacred Music and the Society of Jesus: The Contribution of José López-Calo (1922–2020)</p> <p>Chair: Michael Noone</p> <p>María Teresa López Calo: José López Calo: Una vida dedicada a la investigación musicalT</p> <p>Rachel Carpentier: Two Masses of Philippe Rogier in Alquézar MS 1</p> <p>Michael Noone: José López-Calo and the Centro de Investigación de Música Religiosa</p>	<p>Medieval France</p> <p>Chair: TBC</p> <p>Joshua Stutter: New concordances within the Notre Dame repertory: a preliminary report</p> <p>Juan Carlos Asensio: Los tropos de Felipe el Canciller para los quadrupla de Perotín. Replanteamiento de la cuestión</p> <p>Maria Incononata Colantuono and Adriana Camprubi: La translatio como paradigma de composición de la producción poético-musical devocional francesa y occitana</p>
17.30-18.00	Patio: Coffee break					
18.00-19.00	Aula magna: Keynote lecture 1: Eduardo Carrero Santamaría: Sounding the Soul in Medieval Monastic Spaces					
19.00-20.00	Patio: Welcome reception					
21.30	Music Tower: Concert: La Danserye, 'A musical walk in sixteenth-century Granada'					

<p>9.00-11.00</p>	<p>Aula 1</p> <p>Themed session: Central Europe I: Liturgy and Latin Songs: In memoriam Lenka Hlávková</p> <p>Chair: Inga Mai Groot</p> <p>Jan Ciglbauer: Liturgy and Songs in the Fifteenth Century: Singing New Music in Central European Churches</p> <p>Manon Louviot: Between Regional Tradition and Individual Agency: Collecting <i>Benedicamus Domino</i> Melodies in Fifteenth-Century Manuscripts from Southern Central Europe</p> <p>Pavel Kodytek: The Life of a Late Medieval <i>Cantio</i>: The Multifaceted Transformations of <i>Cedit hiems eminus</i></p> <p>Ute Evers: <i>Auroram lucis visitat Gabriel</i>: A <i>Cantio</i> Melody's Journey onto the Phonograph and to America</p>	<p>Aula 2</p> <p>Themed session: Renaissance Borrowing and Imitation I: Lessons from History, Analysis, Reconstruction and Performance</p> <p>Chair: Marcel Klinke</p> <p>Christiane Wiesenfeldt: Between 'bene tractare' and Plagiarism: The Changing Concept of 'Imitating'</p> <p>Thomas Schmidt: Imitation Masses as Re-tellings</p> <p>Marcel Klinke and Richard Freedman [double paper]: Lasso Takes a Second Look: An Imitation of an Imitation Mass?</p>	<p>Aula 3</p> <p>Women I</p> <p>Chair: Ilaria Grippaudo</p> <p>Ascensión Mazuela-Anguita: Devotional music and maternity in the early modern Hispanic context: <i>The Missa pro mulieribus pregnantibus</i></p> <p>María José Iglesias y Mireya Royo: Marcas sonoras femeninas a través de las prácticas musicales devocionales en la ciudad de Valencia en los siglos XVI y XVII</p> <p>Daniela Graca: Performing Sixteenth-Century Womanhood in Song: Theology of Gender in <i>Domenica da Paradiso's</i> Laude</p> <p>Soterraña Aguirre Rincón: Pernicious or virtuous women: the choice of the title 'Silva de sirenas'</p>	<p>Taller 3</p> <p>Themed session: IMS SG Auditory History I: Rural Soundscapes</p> <p>Chairs: Vincenzo Borghetti and Tim Shephard</p> <p>Vincenzo Borghetti and Tim Shephard: Introduction: Rural Soundscapes</p> <p>Chriscinda Henry: Rural Soundscapes Real and Imagined: Music and Villa Culture in the Veneto, c. 1500–1520</p> <p>Chantal Berry: The Saltfleetby Soundscapes Project</p> <p>Giovanni Zanovello: Popularizing and Rural Elements in Italian Songs, ca. 1500</p>	<p>Aula 5</p> <p>Poland</p> <p>Chair: Wojciech Odoj</p> <p>Emily Lauren Peppers: Anton Möller: Artistic patronage and musical allegory in late Renaissance Gdańsk</p> <p>Alanna Tierno: Palestrina Goes to Poland: The Lutheran Reception of Tridentine Catholic Masses</p> <p>Jacek Iwaszko: Music in the times of pest in Kraków Cathedral</p> <p>Eva Veselovská and Zuzana Badárová: The Notated Manuscript as a Sign of Identity. The Group of Notated Sources of Queen Elizabeth Richeza</p>	<p>Aula 4</p> <p>Themed session: Music in Africa I</p> <p>Chair: Philippe Vendrix</p> <p>Tal Tamari: Early Sources on Musicians and Musical Instruments in Sudanic West Africa (XIth to XVIth Centuries)</p> <p>Camilla Cavicchi: The resonant sculptures of the Royal Palace of the Oba of Benin</p> <p>Mary Caton Lingold: African Atlantic Interstices: An Evening in Cape Verde, 1647</p> <p>Janie Cole: Music, Ritual and Afro-Catholic Performance in the Early Modern Kingdom of Kongo</p>
<p>11.00-11.30</p>	<p>Patio: Coffee break</p>					

11.30-13.30	<p>Musical discourse</p> <p>Chair: Cristina Diego Pacheco</p> <p>Michael Eberle: Powers of Music: Reconstructing Michael Psellos' music theory as a gateway to an 11th century Constantinopolitan conception of music</p> <p>David Maw: Love, envy and the psychological turn in a fourteenth-century music-theoretical debate</p> <p>Nadezhda Ignateva: Two disputes in the end of Renaissance: Clash of Aesthetics in Music and Literature</p> <p>Andrew Hallock: Anamorphic listening: Bringing in Some Tools from the Visual Arts</p>	<p>Themed session: Renaissance Borrowing and Imitation II: Lessons from History, Analysis, Reconstruction and Performance</p> <p>Chair: Laurie Stras</p> <p>Laurie Stras: The equal-voice masses of Brussels 27766</p> <p>Sonja Tröster: Dead Knights Singing at Mass</p> <p>Miguel Ángel Ríos Muñoz and María Elena Cuenca Rodríguez: The style of Pedro Fernández Buch's Pro Defunctis mass: a digital comparative analysis</p> <p>Marina Toffetti and Gabriele Taschetti: Taking Care of Incomplete Music: Valerio Bona's Polychoral Mass (1611) on Giovanni Maria Nanino's Madrigal 'Morir non può 'l mio core' (1579)</p>	<p>Themed session: Jesuits and Music in Context: Tracing the Exchange of Emotions and Ideas in Early Modern Europe</p> <p>Chair: Daniele Filippi</p> <p>Henry T. Drummond: Musical Affect in Jesuit Books from the Eighty Years' War</p> <p>Lothar Peirsman: Ignatius of Loyola's <i>Spiritual Exercises</i> and the Sensuous Spiritual Madrigals of Philippe de Monte (1521–1603)</p> <p>Céline Drèze: The Congregazione Mariana del Nobile: Devotion, Music and Affect within a Jesuit Marian sodality in Rome</p> <p>Ana López Suero: Music and Politics in the Pamphlets of the Royal College of St Alban in Valladolid</p>	<p>Themed session: IMS SG Auditory History II: Auditory Communities: Sound, Identity and Belonging</p> <p>Chair: Tin Cugelj</p> <p>Helen Coffey: Dance and Difference in the Holy Roman Empire of Maximilian I</p> <p>Tin Cugelj: Thunder, Songs, and Whistles: Ad-hoc Communities of Early Modern Pilgrimage</p> <p>Alexandros Maria Hatzikiriakos: Noisy Venetians: Sound and Propaganda in Early Modern Crete</p> <p>Salih Demirtaş: Evliyâ Çelebi's Multisensorial Atmospheres of Seventeenth-Century Ottoman Istanbul</p>	<p>Themed session: The Italian Lauda: Tradition, Context, Performance</p> <p>Chair: Lucia Marchi</p> <p>Giacomo Pirani: Voices in the Desert: Lauda Sources and Practice from the Pavia Charterhouse</p> <p>Matteo Leonardi and Lucia Marchi: Towards a Taxonomy of the <i>cantasi come</i> Repertory</p> <p>Marco Gozzi: Processional Lauda in the Cortona Laudario: Contextual and Performative Aspects</p> <p>Francesco Zimei: Supposed Anomalies in lauda Text-Music Relationship</p>	<p>Themed session: Music in Africa II: Its Diffusion in the Early Modern World</p> <p>Chair: Camilla Cavicchi</p> <p>Paola Dessì: Africa in Medieval Christian Liturgy for Virgins, Saints and other Females</p> <p>Cecilia Nocilli: The Conquest of Granada and Otherness through Morescas: Music and Dance in the Renaissance Naples of Jacopo Sannazaro (1492)</p> <p>Gianfranco Salvatore: Transgender and Transcultural Instruments: The Tambourine, the Timpani, and the African Mediation</p> <p>Massimiliano Raffa: Lost in Transition: The 'Buzz' of Black Musicality from the Middle Age to the Contemporary World</p> <p>Ezra Abate Yimam: Teaching Music in a Multicultural Society: Safeguarding Indigenous Music Knowledge in Ethiopia</p>
13.30	Lunch					

16.00-18.00	<p>Themed session: Central Europe II: Isaac, Josquin and Others: In memoriam Lenka Hlávková</p> <p>Chair: Emilio Ros-Fábregas</p> <p>Bernhold Schmid: Heinrich Isaac's Mass Movements on <i>Cantus Fractus</i> Melodies</p> <p>Paweł Gancarczyk: From Flanders and Italy to Central Europe: Du Fay and Josquin in the Lviv Fragments</p> <p>David Burn: The Anonymous <i>Missa dominicalis</i> in The Czech National Library, Ms. 59 R 5117</p> <p>Bartłomiej Gembicki: From 'The Lion's Ear' to 'Insect Songs': Narrating Josquin through Discs</p>	<p>Themed session: San Giovanni a Carbonara: The Music and Liturgy of the Augustinian Monastery in Medieval and Early Modern Naples</p> <p>Chair: Kyrie Ekaterina Bouressa</p> <p>Luisa Nardini: The Monastery in the Context of Neapolitan and European History</p> <p>Andrea Klassen: Meaning and Graphicity: Notational Practices in the Manuscripts of San Giovanni a Carbonara</p> <p>Bibiana Vergine: The Liturgical Soundscape of San Giovanni a Carbonara</p> <p>Kyrie Bouressa and Catherine Heemann: Performance as Pedagogy: Neumes in passages from Virgil and Ovid at San Giovanni a Carbonara</p>	<p>Themed session: Georgian Music of the Middle Centuries</p> <p>Chair: Khatuna Managadze</p> <p>Khatuna Managadze: The Process of the Transmission of Georgian Church Music and the Cultural-Political Environment</p> <p>Tamar Chkheidze: A New Source for the Study of Georgian Unpitched Musical Notation: The 10th-century Yale Tropologion</p> <p>Ekaterine Oniani: Hymns of 'Minasipi: Musical-Theoretical Aspects</p> <p>Eka Chabashvili: Human Body Tuning as Musical Instrument (Ecomusicological Point of View)</p>	<p>Themed session: Musical Thought in Renaissance Spain</p> <p>Chair: Amaya S. García Pérez</p> <p>Amaya S. García Pérez: Researching Spanish Renaissance musical theory</p> <p>Cristina Diego Pacheco: Lexicology as a clue for the study of Early Music Theory</p> <p>Javier A. Quintanilla Calvi: 'De musica alcançaron algunas consonancias': Indian representation and musical thought in Inca Garcilaso de la Vega's <i>Comentarios reales</i> (1609)</p> <p>Paloma Otaola González: Modernity, theory and practice in <i>Arte de música teórica y práctica</i> by Francisco de Montanos (1592)</p>	<p>Themed session: Edad Media, Renacimiento y la posteridad: vibraciones iconográfico-musicales en el arte y música en Portugal</p> <p>Chair: Luzia Aurora Rocha</p> <p>Cláudia Sousa: Iconografía musical en contexto: para una nueva lectura del manuscrito de la 'Crónica Geral de Espanha'</p> <p>Luis Correia de Sousa: Repercusiones de la Edad Media y Renacimiento en el siglo XX: Los instrumentos de los ángeles músicos en el techo de la iglesia de Santa Maria Maior en Covilhã (Portugal)</p> <p>Luisa Correia Castilho: Instrumentos musicales de guerra en el tapiz renacentista en Portugal: análisis e impacto en la producción de azulejos en Portugal del período Barroco</p> <p>Sónia Duarte: Retratos y criptoretratos de músicos (hombres y mujeres): fuentes y modelos utilizados en pinturas del Renacimiento portugués</p>	<p>Sources</p> <p>Chair: Thomas Schmidt</p> <p>Karen Desmond: A music scroll and its origins in thirteenth-century Yorkshire: A re-examination of Princeton University Library, MS Garrett 119</p> <p>Bernadette Nelson: New Perspectives on Wolfenbüttel Cod. Guelf. A Aug. 2°: Contexts, Themes, Symbolism</p> <p>Katarzyna Spurgjasz: In the footsteps of Fridericus Cornarius: discovering a new source for music education in 16th-century Wittenberg</p> <p>Christina Kim: From Decline to Discovery: A Choirbook as a Transatlantic Testament to Institutional Endurance</p>
18.00-18.30	Patio: Coffee break					
18.30-19.30	Aula magna: Keynote lecture 2: Barbara Eichner: Dissolutions					
21.00	San Jerónimo monastery: Concert: Sourcework, Schola Antiqua, La Danserye, 'Sebastián de Vivanco - <i>Missa super octo tonos</i> '					

Monday 8 July

<p>9.00-11.00</p>	<p>Aula 1</p> <p>England</p> <p>Chair: James Cook</p> <p>Kalina Tomova: Burdens in the Fifteenth-Century Carol</p> <p>James R. Tomlinson: Music and Book Exchange in Medieval Oxford: Reassessing Durham, Barker Research Library, MS C.I.20</p> <p>Lara Ehrenfried: Discord and Disharmony in the Gunpowder Plays</p> <p>Hannah Yip: 'I shall beg a song or two of you': Recreational Music-Making in the Correspondence of Protestant Clergymen in the English Reformation</p>	<p>Aula 2</p> <p>Music and festivities</p> <p>Chair: TBC</p> <p>José Antonio Gutiérrez-Álvarez: La música conventual en la red festiva de Madrid (ca. 1580-1700)</p> <p>Alberto Medina de Seíça: Sound and music in the festivities held for the canonization of St Ignatius and St Francis Xavier in Portugal, 1622</p> <p>Raphaela Judith Beroun: Mary as Mediatrix. Bridging the distance during the consecration of the Mass. A religious-musical practice at the court of Maximilian I</p> <p>Aleksandra Pister: The Sound of Victory: The Triumphant Entry of King Sigismund III Vasa into Vilnius in 1611</p>	<p>Aula 3</p> <p>Italian cities</p> <p>Chair: TBC</p> <p>Lorenzo Tunesi: "and they started to insult the priests": Loud voices and disrupting behaviors in Milan's Duomo</p> <p>Luca Benedetti: Music for the Cathedral: Giovanni Cavaccio in Bergamo</p> <p>Ilaria Grippaudo: Ceremony and Reform: Cardinal Giannettino Doria's Contribution to Palermo's Soundscape</p> <p>Roman Lüttin: Collaboration between fact and fiction: Revisiting the Compagnia dei musici di Roma</p>	<p>Taller 3</p> <p>Themed session: The Diverse Contexts of French Vernacular Song</p> <p>Chair: Áine Palmer</p> <p>Áine Palmer: Meliacin's Song: Tracing Transmission from Chansonnier to Romance</p> <p>Eleanor Price: Echoes of International Intrigue in a French Motet: Mongols in Ma loiauté m'a nuisi</p> <p>Nicholas Bleisch: Reinventions of Moniot d'Arras: Scribal Attributions, Modern Narratives, and Four Contrafacts of a Marian Song from the 1210s</p> <p>Emily Korzeniewski: Machaut's Remede in Circulation: Musical Readings in the Newly Recovered Christopher de Hamel Machaut Fragment (MS L)</p>	<p>Aula 5</p> <p>Renaissance motet</p> <p>Chair: Julie Cumming</p> <p>Robert Nosow: The Beata es Maria Motet Complex</p> <p>Simon Frisch: Motet as chronicle: Jean Mouton's Quis dabit oculis reconsidered</p> <p>Deanna Pellerano: Mouton and Marignano: An Analysis of the Victory Motet Exalta regina Galliae</p> <p>Fernando Luiz Cardoso Pereira and Marcos Fernandes Pupo Nogueira: Combining textual and polyphonic structures: Syllable anchoring patterns for "Congratulamini mihi omnes" four voice motets throughout the 16th century (virtual)</p>
<p>11.00-11.30</p>	<p>Patio: Coffee break</p>				

11.30-13.30	<p>England and Scotland</p> <p>Chair: Hannah Yip</p> <p>Magnus Williamson: Music and worship in royal progresses, 1500-1550</p> <p>Alexandra Siso: Voices of Purgatory: Catholic theatre and Elizabethan sacred judgement in the Office of the Dead</p> <p>Paul Newton-Jackson: Exploring the ‘Dunkeld Partbooks’: Franco-Flemish Polyphony in Sixteenth-Century Scotland</p> <p>Ralph Corrigan and James Cook: Music and Musicians in Scotland – the latest developments</p>	<p>Fragments and notation</p> <p>Chair: Elsa De Luca</p> <p>Nicolò Ferrari and Thomas Schmidt: Parvus Undercover: Musical Fragments in the Fondo Cappella Sistina</p> <p>Michael Winter: Reconstructing polyphonic fragments from the Eton Choirbook: a study of contemporary reconstruction processes.</p> <p>Sarah Sabol: Taking Up the Cross: Difficulty, Effort, and Contemplation in Three Cruciform Riddles</p> <p>Cécile Beaupain: The Use of Tempus Diminutum in the Notation of Baude Cordier’s Calligrams</p>	<p>Italian musical culture</p> <p>Chair: Laura Ventura</p> <p>Eliza Jane Callender: Sin and Singing Nuns: Tensions Between Musical Activity and Reform in the Convents of the Convertite, c. 1569-1607</p> <p>Christian Thomas Leitmeir: ‘sença parlare essere inteso’: New communicative strategies in Verdelot’s five-part madrigals</p> <p>Francis Bertschinger: Avian Song In Three Late Renaissance Ornithological Treatises</p> <p>Leendert van der Miesen: A Parrot Singing Flemish in Rome. Music, Animals and Natural History in Early Seventeenth-Century Italy</p>	<p>Historiography</p> <p>Chair: Emilio Ros-Fábregas</p> <p>Matthew Alec Gouldstone: What happens when the world turns against you?! The curious case of Alfonso Ferrabosco and a proposed solution...</p> <p>Vincenzo Borghetti: Musics and Musicians on the Move: Early Modern Mobilities and the Historiography of Borders</p> <p>Laura Stefanescu: Experimenting with Perception: Reflections on Italian Renaissance Art and Music at the Turn of the Twentieth Century</p> <p>Fernando Carmona Arana and Santiago Real Gómez: La tradición del renacimiento como rasgo definitorio del paisaje sonoro de la Capilla Musical de Almería a lo largo del tiempo</p>	<p>Spanish sources and musical practices and discourses</p> <p>Chair: Michael Noone</p> <p>Andrea Puentes-Blanco: Polyphonic Music Pro Mortuis in Catalonia: A Neglected Repertoire</p> <p>Kenneth Kreitner: The Aspersion Antiphons of Seville Cathedral c1500</p> <p>Ferran Escrivà-Llorca: New perspectives on the ownership and consumption of music books in the Early Modern Kingdom of Valencia</p> <p>Sergi Zauner: The meanings of silence in Early-Modern Spain</p>
13.30	<p>Capilla Real visit</p> <p>Lunch</p>				

16.00-18.00	<p>Themed session: After Digitization: Computational Modelling and Analysis of Medieval Chant</p> <p>Chair: Tim Eipert</p> <p>Vojtěch Lanz, Jan Hajič jr. & Charles Atkinson: Gregorian Chant Melody Segmentation: Centonization vs Bayesian Methods</p> <p>Tim Eipert, Fabian C. Moss & Hana Vlhóva-Wörner: Reconstructing the Formation of Trope Traditions through Network Models</p> <p>Bas Cornelissen, Ashley Burgoyne & Andreas Haug: The Helping Hand: A Computational Perspective on Guidonian Solmisation</p> <p>Charles M. Atkinson: ‘I have a Dream’: Future Projects in Computer-Aided Chant Research</p>	<p>Paired papers (60'). Plainchant and/or Polyphony</p> <p>Chair: Paul Kolb</p> <p>Paul Kolb: Notational Paradoxes in Liturgical Polyphony</p> <p>Miriam Wendling: Using Polyphonic Sources for Plainchant Research</p> <p>Paired papers (60'). Winds of change: the role of Coventry's waits from the fifteenth to the seventeenth centuries</p> <p>Chair: Helen Roberts</p> <p>Jamie Savan: Who paid the piper in pre-Reformation Coventry?</p> <p>Helen Roberts: Piping and singing in godly England: the post-Reformation lives and livelihoods of Coventry's city waits</p>	<p>New worlds</p> <p>Chair: Javier Marín</p> <p>Claudio Ramírez-Urbe: ‘Prester John is ready for war... in Puebla’: The European Medieval Imagery around Africa in Gaspar Fernández’s Villancico Guineo a 6 [Tantarantán] (virtual)</p> <p>Ireri Chávez Bárcenas: Listening to Black Voices in Early Modern New Spain</p> <p>Eric Rice: Gaspar Fernandes’s Eso rigor e repente as Evidence for Mesoamerican and African Origins of the Sarabande</p> <p>Rubén García-Benito and Ignacio Ramos: Solmizing Chinese: Pantoja's 17th-Century Musical Code to Mandarin Tones</p>	<p>Music printing</p> <p>Chair: Michael Noone</p> <p>Simona Cenci: Ottaviano Petrucci’s First Book of Frottole: A Dive into the Printing Practices of a Publishing House Operating at the Dawn of Moveable Type Music</p> <p>Royston Gustavson: Music in sixteenth-century German publishers’ catalogues: An Overview</p> <p>Lucia Marie Denk: Dialogues Between Manuscript and Print: “Asperges” Antiphons in Early Modern and Iberian Chant Sources</p> <p>Marianne C. E. Gillion: Responding to the Reformation in Chant Prints from Nuremberg and for Riga</p>	<p>Themed session. Laudatory motets of the fourteenth century</p> <p>Chair: Antonio Calvia</p> <p>Jared C. Hartt: Cuckoldry and Compositional Innovation in a Fourteenth-Century Motet on St. Lawrence</p> <p>Kévin Roger: “Nam Alsidis hic par in omnibus”: Rhetorical Strategies in Motets in Honour of Gaston III</p> <p>Johanna-Pauline Thöne: Contextualising the Motet Fragments Basel71 and Basel72 ca. 1400</p> <p>Antonio Calvia: Praising the King of France: New Light on the Laudatory Motet Rex Karole/Leticie pacis</p>
18.00-18.30	Patio: Coffee break				

18.30-19.45	<p>Aula magna: Poster session</p> <ul style="list-style-type: none"> - Camila Cavicchi and Paola Dessì: Echos. Sound Ecosystems in Travelogues. A georeferenced webapp for musical events described in travels around the world. - Walter Chinaglia: From a medieval image of an organ to a tangible instrument: the recreation of the Harding Bible organ - Eva Veselovská: Medieval Music Manuscripts from Austrian Monasteries (https://austriamanus.org/) Recycled Medieval Musical Fragments of the Augustinian Abbey in Klosterneuburg in the Online Space (https://austriamanus.org/) - Alexander Morgan, Daniel McKemie and Johanna Devaney: pyAMPACT for Audio Analysis of Alessandrini Madrigal Recordings - Ana Ruiz: Research project 'Sounds of the past'. A step-by-step reconstruction of the sound in the Bible of Saint Louis - Helen Herbert: The ERC SOUNDSPACE Project: How Processions Moved: Sound and Space in the Performance of Urban Ritual, c.1400–c.1700 - Susan Lewis: The Sound of the 'Third Nature': Exploring Art and Artifice at the Medici Villa Pratolino - Stefan Gasch: The World of Ludwig Senfl (c.1490–1543) - Chelsey Belt: Ways of Singing Poetry: Mapping Italian Song Formulas, 1504–1635 - Johan Guiton: San Petronio in Bologna during the Fifteenth Century: Construction of a Basilica and Emergence of a Musical Institution - Ita Hijmans: Through the window of melodies of secular monophony from the Alps and central Europe to the North Sea between c. 1380-c. 1430: a research project - Jeannette D. Jones: A Naturalist's Field Guide to Brussels 228 - Sam Bradley: Ascending Oblique Ligatures: A Preliminary Report - Danil Riabchikov and Nadezhda Ignateva: Early music Kotor - Deivis Gabriel Herrera González: Hypertextual Soundscapes in Medieval Liturgical Monody - Geert Maessen: Three interpretations of the special signs in the Dijon tonary (F-Mof H 158) - Polykarpos Polykarpidis, Dionysios Kalofonos, Fabian C. Moss and Christina Anagnostopoulou: Echos (mode) classification in heirmologic corpora of Byzantine music - Hana Studeničová: Manuscript Choirbooks as Typical Sources of a Polyphonic Repertoire for the Liturgy around 1550: A Few Examples from Central Europe - Yu Sasaki: The musical emphasis in the Graduale of proper chants - Juyuan Feng: Distribution of Orality and Literacy within the Chanson Tradition: With a Focus on Adam de la Halle's Chansons - Mirjam Visscher and Frans Wiering: Fuzzy Frequencies: Studying tonal structures by analysing pitch content extracted from audio - Giulia Capecchi: The power of dissonance: Pietro Pontio's Ragionamento as a new perspective on the dissonance treatment - Sylvia Urdová: The incunabulum with Gregorian chant published in 1498 in the collection of the Slovenské národné múzeum-Hudobné múzeum (Slovak National Museum-Music Museum) in Bratislava
20.30	<p>María de la O restaurant: Conference dinner</p>

Tuesday 9 July

9.00-11.00	<p>Aula 1</p> <p>Themed session: Visualizing Music Concepts East and West</p> <p>Chair: Yasemin Gökpinar</p> <p>Participants: Yasemin Gökpinar, Jasmin Hartmann-Strauß, Salah Eddin Maraqa, Stephanie Schewe and Konstantin Voigt</p>	<p>Aula 2</p> <p>Granada</p> <p>Chair: Juan Ruiz Jiménez</p> <p>Santiago Ruiz Torres: An unknown testimony of the Office of the Taking of Granada by Fray Hernando de Talavera: the manuscript CF-50 from the Archive of the Cathedral of Santiago de Compostela</p> <p>Harald Gropp: Sancho de Nebrija (ca. 1480-1556), book printer in Granada, and the relation of religions and music in post conquest al-Andalus</p> <p>Javier Irigoyen-García: La zambra morisca entre los reinos de Granada y Valencia</p>	<p>Aula 3</p> <p>Motet analysis</p> <p>Chair: Rob Wegman</p> <p>Saagar Asnani: The Curious Case of “mi doint”: Sociolinguistic Analysis of an Occitan-French Hybrid Motet</p> <p>Catherine A. Bradley: Contexts for Thirteenth-Century Latin Motets: New Perspectives from Vienna, Österreichische Nationalbibliothek, Fragment 911</p> <p>Cathy Ann Elias: Biblical Redactions in Musical Settings: What about Unrepentant Jonah?</p> <p>Jennifer Thomas: Jean Richafort’s Thematic Technique: Christus totius and Hac clara die</p>	<p>Taller 3</p> <p>Mass settings</p> <p>Chair: David Fallows</p> <p>Fabrice Fitch: Obrecht's fragmentary Missa Scaramella: a Preliminary Overview</p> <p>Christopher Ellis Reyes Montes: Improvisational Techniques in Isaac’s Missa La Spagna</p> <p>Brett Andrew Kostrzewski: Gaspar’s Missa O Venus bant and the Error of the Error anglorum</p> <p>Sam Bradley: English Stylistic Traits in Agnus Dei Settings: Firminus Caron and the Naples L’homme armé Masses</p>	<p>Aula 5</p> <p>Intertextuality and citation</p> <p>Chair: Honey Meconi</p> <p>Jeremy Thomas Llewellyn: ‘Let God Arise’ – But For What? Quoting Chant in Cantiga no. 45</p> <p>Wolfgang Fuhrmann: Cantus firmus in polyphony, the changes of the 15th century: From pattern to (para)phrase, and why it happened</p> <p>Tim Shephard and Chenxi Xiao: Encountering Asian Musics in the India Recognita (1492)</p> <p>Arianna Rigamonti: Arabesque Motifs in Sixteenth-Century Venetian Keyboard Instruments: a Case of Trans-Cultural Exchange between Venice and the Islamic World</p>
11.00-11.30	Patio: Coffee break				

11.30-13.30	<p>Themed session: The VALSOUNDS Project: Exploring Early Valois Residences Archaeo-Acoustically</p> <p>Chair: Karl Kügle</p> <p>Krista De Jonge and Miara Fraikin: Re-constructing Early Valois Royal Apartments: Expanding the Spatial Turn with Sound</p> <p>Sanne Maekelberg and Vincent Vanhamme: Echoes of the Past: Reconstructing Lost Spaces in Early Valois Residences</p> <p>Monika Rychtarikova and Yannick Sluyts: The Archaeo-acoustic Tool Kit: Combining Measurements and Virtual Models to Recreate Acoustics of the Past</p> <p>Karl Kügle: Hearing with Late-Medieval Ears?</p>	<p>Monastic sounds</p> <p>Chair: Santiago Ruiz Torres</p> <p>Lucia Marie Denk and Rachel Margaret Glodo: O Glorious Empress: Marian Aesthetics and Rhetorical Agency of a Sequence in US-PRu 169</p> <p>Zorana Dordevic: Unravelling the Significance of Large Percussion Instruments in Medieval Monastic Soundscapes</p> <p>Henry Parkes: The Night Sky, Sung and Surveyed, in the Offices of St Benedict at Fleury</p> <p>Océane Boudeau: The Hieronymite manuscripts in the Free Library of Philadelphia</p>	<p>Instruments I</p> <p>Chair: Kenneth Kreitner</p> <p>Alexandre Bento: Musical instruments recovered in the Portuguese Al-Andalus: Contribution and new leads</p> <p>Philip Wetzler: Sangspruch and the Idea of Instrumental Music</p> <p>Paired papers: E-Laute: Interplay in the Corpora of German Lute Tablature</p> <p>Silas Bischoff: German Lute Tablature – Truly a German invention or a souvenir from other music cultures?</p> <p>Olja Janjuš: See the bigger picture? – Applying computational approaches to tablature data sets</p>	<p>Renaissance Germany</p> <p>Chair: Barbara Eichner</p> <p>Alex Fisher: Negotiating Confessional Sound and Space in Early Modern Augsburg: Gregor Aichinger’s Solennia (1606) for the Confraternity of Corpus Christi</p> <p>Moritz Kelber: Singing in the Streets of a Confessionally Divided City: 'Kurrendesingen' in Augsburg During the Reformation Period</p> <p>Sebastian Bank Jørgensen: The 'Pri re la' Mnemonic in German Sixteenth-Century Theoretical Books on Music</p> <p>Linda Pearse: Songs of Heroes and Songs of War: Memory and Music in the Habsburg–Ottoman Conflict (1593–1606)</p>	<p>Modal theory</p> <p>Chair: David Burn</p> <p>Cathal Twomey: ‘There’, ‘Further Beyond’, ‘and[/or] Back Again’: The Exploration of Registral Space in Renaissance Polyphony</p> <p>Megan Long: Mapping the Gamut: Solmization Pedagogy, Tonal Compass, and Sixteenth-Century Counterpoint</p> <p>Stefano Mengozzi: Cadential Closure ca. 1500, Then and Now</p> <p>Daniele Sabaino and Marco Mangani: Question of words or sound? About the distinction between F-Lydian and F-Ionian modes in post-Glarean music</p>
13.30	Lunch				

16.00-17.30	<p>Themed session: Central Europe III: Collectors and Readers: In memoriam Lenka Hlávková</p> <p>Chair: Antonio Chemotti</p> <p>Fiona Kizzie Lee: The Shadows Behind the Early Tablatures</p> <p>Agnieszka Leszczyńska: <i>Scripta ab amicis</i>: Georg Wolff von Huldshönu's Musical Friendships</p> <p>Scott L. Edwards: Reading Music in Kryštof Harant's <i>Putování</i> (1608)</p>	<p>Pre-Roman traditions</p> <p>Chair: Mercedes Castillo</p> <p>Giulio Minniti: 'Gallican' Chant in the Margins of non-Musical Manuscripts</p> <p>Melanie Rebecca Shaffer: Performing Common Liturgies and Crafting Saints in the Old Hispanic Rite</p> <p>Evangelia Spyrou: On conducting a medieval Byzantine choir</p>	<p>Instruments II</p> <p>Chair: Kenneth Kreitner</p> <p>Ailin Arjmand: From Chanson à la Française to the Italian Canzon da Sonar: The Voyage of French Chansons in Lute Books</p> <p>Ya'qub Yonas N. El-Khaled: Elisabeth von Hessen's Lute book</p> <p>John Griffiths: Innovation and elegance in 16th-century French tablature printing</p>	<p>Women II</p> <p>Chair: Laurie Stras</p> <p>Jane Hatter: Songbooks for Margherita and Marietta: Florentine Women's Musical Lives c. 1500 (<i>virtual</i>)</p> <p>Alvise Filippo Stefani: The Meaty Muse as a Musician: Women's Performative Agency in Teofilo Folengo</p> <p>Flannery McIntyre: Music Theory and Gender in Hrotsvit's Pafnutius</p>	<p>Themed session: 'Per penitencia plorem les nostres pecats': moving emotions in the soundspace of rogative processions</p> <p>Chair: Tess Knighton</p> <p>Francesc Orts, Chiara Mazzeletti and Lola Peña: The Organisation and Sonic Articulation of Rogative Processions</p> <p>Segi González González and Helen Herbert: Mapping the trajectories of rogative processions and their sonic identity</p> <p>Pablo Acosta García, Antonio Arneri and Andrea Gutiérrez: Multisensorial aspects of <i>pro pluvia</i> processions and the affective use of sounds associated with penitence</p>
17.30-18.00	Patio: Coffee break				

18.00-19.30	<p>Themed session: La polifonía vocal en la Guatemala en el siglo XVI: ¿Un ‘Siglo de Oro’?</p> <p>Chair: Carlos Alberto Haas Pfob</p> <p>Carlos Alberto Haas Pfob: El dominio colonial y la Iglesia: la conquista de Guatemala</p> <p>Omar Morales Abril: Adecuación de prácticas musicales europeas a las necesidades y condiciones locales: algunas particularidades en la provincia de Guatemala</p> <p>Stefan Steinemann: Práctica interpretativa histórica y moderna de la música sacra en el Reino de Guatemala</p>	<p>Early keyboard music</p> <p>Chair: John Griffiths</p> <p>Frauke Jürgensen: Lecture-recital. Dufay on Tab: Keyboard Covers of Renaissance Classics</p> <p>João Vaz: 'Pera se cantar ao orgaõ': Manuel Rodrigues Coelho's Flores de musica and the relations between voice and instruments in post-Tridentine Iberian liturgy</p>	<p>Instruments III</p> <p>Chair: Kenneth Kreitner</p> <p>Stanislas Germain-Thérien: Lecture-recital. The Challenge of Notating an Oral Tradition: Vincenzo Capirola and the Art of the Lute Intabulation</p> <p>Thilo Hirsch: 'Rubebe, Rubechette e Rubecone' - Were There Rabab- 'Consorts' in Early 15th Century Italy?</p> <p>Ann Allen: A dinosaur amongst chickens - how the shawm fitted into the late Renaissance windband</p>	<p>Women III</p> <p>Chair: Laurie Stras</p> <p>Simona Gatto: Lecture-recital. Giving sound to a woman's voice: Gaspara Stampa's 'L'empio tuo stral, Amore' in two forgotten composers</p> <p>Kieran Alexander Foss: Overlapping Spectra: Music and Gender as Joint Signifiers in Wisdom</p>	<p>Themed session: Triggering Devotional Practice: Sound and Music in Early Modern Catholicism</p> <p>Chair: Pablo Acosta García</p> <p>Tess Knighton: Collective devotional practice: Affective Discourses in the Performance of Funerary and Rogative Processions c.1500</p> <p>Pablo Acosta-García: Sounding Visions: Liturgical Soundscapes and Medieval Female Mysticism</p> <p>Catherine Saucier: "O happy tears": Sounding Penance in a Late Medieval Motet for St John the Evangelist</p>
19.30	<p>Aula magna: Business meeting and announcement of the poster competition decision</p>				