Friday 5 July

Pre-conference activities
10.00 Visits to the Manuel de Falla Archive and the Centro de Documentación Musical de Andalucía. More information here.

Saturday 6 July

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

11.30-12.00	**Patio:** Coffee break					
12.00-13.30	**Themed session: New Sources for the History of the Requiem in 16th-Century Italy: F.R.F in Piacenza and Jean Richafort in Rome** **Chair: Antonio Chemotti** Riccardo Pintus: The Requiem in the Manuscript s.s. (5) from Piacenza Cathedral Nicolò Ferrari: A New Roman Source for Jean Richafort's Requiem (I) Antonio Chemotti: A New Roman Source for Jean Richafort's Requiem (II)	**Early modern France** **Chair: Eleanor Price** Debra Nakos: An interpretation of crocq de ache and its implications for the chanson 'Il sera pour vous / L'homme armé' (virtual) Alexander Robinson: Everyday musical experience and sound in late Renaissance Avignon (c.1550-c.1625) 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	**Round table: Channels and Documentation of Pan-European Music Book Circulation** **Chair: Elisabeth Giselbrecht** Louisa Hunter-Bradley: The Officina Plantiniana as agent for Pierre Phalèse Elisabeth Giselbrecht: Did any German music books leave German-speaking areas? Iain Fenlon: Italian books for export	**Themed session: Rethinking the West: Arabic and Hebrew Music Theory in Medieval Iberia** **Chair: Charles Atkinson** **Organiser: Giulia Accornero** Marcel Camprubí: Al-ʿAbdarī's *Questions on the Fundamentals of Music*: Music Theory in the Medieval Muslim West Alexandre Cerveux: Al-Fārābī in Hebrew: Elements of an Iberian-Provençal Jewish Epistemology of Music Giulia Accornero: Islamicate Music Theory in Christianate Seville: Solomon ibn Yaʿīsh on the Musical Motion of the Pulse (virtual)	**Digital tools** **Chair: María Elena Cuenca** Giulia Gabrielli and Guido Milanese: MICHAEL – Multimedial Italian CHant ArchivE of Liturgical melodies and texts: A project on Italian chant sources (14th-18th centuries) (virtual participation of Guido Milanese) 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 Ichiro Fujinaga, Anna de Bakker, Andrew Hankinson, Dylan Hillerbrand and Laurent Pugin: LinkedNeumes: The Making of Cantus Ultimus	**Round Table: Mediating Secular Music 1100–1650** **Chair: Alexandros Maria Hatzikiriakos** **Discussants: Tin Cugelij and Antonio Cascelli** Tim Shephard: Material Culture, Domesticity, and "Music Sources" Jane Alden: The Microcosm of Long-Admired Songs (virtual) Inga Mai Groote: A (Music) Book of One's Own: Personalised Teaching Texts and the Musical Horizons of Their Users
13.30	Lunch (not provided)					

16.00-17.30	**Music and visual culture** **Chair: Susan Boynton** Katie Bank: Image and audiation: the Susanna and the Elders Antonio Cascelli: Spectatorship and performative experience 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)	**Workshop. Encoding Neumes with MEI** Martha E. Thomae and Elsa De Luca	**Evoking Josquin** **Chair: Esperanza Rodríguez-García** Wojciech Odoj: Josquin's (?) Missa Di Dadi, Miracle of the Profaned Host, and the Altar of Corpus Domini in Urbino Daniele V. Filippi: The Roman reception of Josquin in the mid and late sixteenth century Cory McKay and Julie Cumming: New Tools for Old Questions: Applying Feature Extraction and Machine Learning to Rodin's "The Josquin Canon at 500"	**Performance practice** **Chair: Alex Fisher** Bernhard Rainer, Juliane Oberegger and Elisabeth Frauscher **[double paper]**: Performance practice at the Graz court around 1600 Judith I. Haug: The Living and the Notated: Issues of Historicity and Tradition in Cross-Cultural Early Music Performances	**Themed session: Sacred Music and the Society of Jesus: The Contribution of José López-Calo (1922–2020)** **Chair: Michael Noone** María Teresa López Calo: José López Calo: Una vida dedicada a la investigación musical Rachel Carpentier: Two Masses of Philippe Rogier in Alquézar MS 1 Michael Noone: José López-Calo and the Centro de Investigación de Música Religiosa	**Medieval France** **Chair: Henry Drummond** Joshua Stutter: New concordances within the Notre Dame repertory: a preliminary report Maria Incoronata Colantuono and Adriana Camprubí: La translatio como paradigma de composición de la producción poético-musical devocional francesa y occitana
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 **Chair: James Cook**					
19.00-20.00	**Patio:** Welcome reception					
21.30	**Music Tower:** Concert: La Danserye, 'A musical walk in sixteenth-century Granada'. More information here.					

Sunday 7 July

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

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

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

Monday 8 July

9.00-11.00	**Aula Magna** **England** **Chair: James Cook** Kalina Tomova: Burdens in the Fifteenth-Century Carol James R. Tomlinson: Music and Book Exchange in Medieval Oxford: Reassessing Durham, Barker Research Library, MS C.I.20 Lara Ehrenfried: Discord and Disharmony in the Gunpowder Plays Hannah Yip: 'I shall beg a song or two of you': Recreational Music-Making in the Correspondence of Protestant Clergymen in the English Reformation	**Taller 11** **Music and festivities** **Chair: Bernadette Nelson** José Antonio Gutiérrez-Álvarez: La música conventual en la red festiva de Madrid (ca. 1580-1700) Alberto Medina de Seiça: Sound and music in the festivities held for the canonization of St Ignatius and St Francis Xavier in Portugal, 1622 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 Aleksandra Pister: The Sound of Victory: The Triumphant Entry of King Sigismund III Vasa into Vilnius in 1611	**Aula 3** **Italian cities** **Chair: Tin Cugelj** Lorenzo Tunesi: "and they started to insult the priests": Loud voices and disrupting behaviors in Milan's Duomo Luca Benedetti: Music for the Cathedral: Giovanni Cavaccio in Bergamo Ilaria Grippaudo: Ceremony and Reform: Cardinal Giannettino Doria's Contribution to Palermo's Soundscape Roman Lüttin: Collaboration between fact and fiction: Revisiting the Compagnia dei musici di Roma	**Aula 4** **Themed session: The Diverse Contexts of French Vernacular Song** **Chair: Alexandros Hatzikiriakos** Áine Palmer: Meliacin's Song: Tracing Transmission from Chansonnier to Romance Eleanor Price: Echoes of International Intrigue in a French Motet: Mongols in Ma loiauté m'a nuisi Nicholas Bleisch: Reinventions of Moniot d'Arras: Scribal Attributions, Modern Narratives, and Four Contrafacts of a Marian Song from the 1210s (virtual) Emily Korzeniewski: Machaut's Remede in Circulation: Musical Readings in the Newly Recovered Christopher de Hamel Machaut Fragment (MS L)	**Aula 5** **Renaissance motet** **Chair: Julie Cumming** Robert Nosow: The Beata es Maria Motet Complex Simon Frisch: Motet as chronicle: Jean Mouton's Quis dabit oculis reconsidered Deanna Pellerano: Mouton and Marignano: An Analysis of the Victory Motet Exalta regina Galliae 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)
11.00-11.30	**Patio:** Coffee break				

11.30-13.30	**England and Scotland** **Chair: Hannah Yip** Magnus Williamson: Music and worship in royal progresses, 1500-1550 Alexandra Siso: Voices of Purgatory: Catholic theatre and Elizabethan sacred judgement in the Office of the Dead Paul Newton-Jackson: Exploring the 'Dunkeld Partbooks': Franco-Flemish Polyphony in Sixteenth-Century Scotland Ralph Corrigan and James Cook: Music and Musicians in Scotland – the latest developments	**Fragments and notation** **Chair: Elsa De Luca** Nicolò Ferrari and Thomas Schmidt: Parvus Undercover: Musical Fragments in the Fondo Cappella Sistina Michael Winter: Reconstructing polyphonic fragments from the Eton Choirbook: a study of contemporary reconstruction processes. Sarah Sabol: Taking Up the Cross: Difficulty, Effort, and Contemplation in Three Cruciform Riddles Cécile Beaupain: The Use of Tempus Diminutum in the Notation of Baude Cordier's Calligrams	**Italian musical culture** **Chair: Laura Ventura** Eliza Jane Callander: Sin and Singing Nuns: Tensions Between Musical Activity and Reform in the Convents of the Convertite, c. 1569-1607 (virtual) Christian Thomas Leitmeir: 'sença parlare essere inteso': New communicative strategies in Verdelot's five-part madrigals Francis Bertschinger: Avian Song In Three Late Renaissance Ornithological Treatises Leendert van der Miesen: A Parrot Singing Flemish in Rome. Music, Animals and Natural History in Early Seventeenth-Century Italy	**Historiography** **Chair: Emilio Ros-Fábregas** Matthew Alec Gouldstone: What happens when the world turns against you?! The curious case of Alfonso Ferrabosco and a proposed solution… Vincenzo Borghetti: Musics and Musicians on the Move: Early Modern Mobilities and the Historiography of Borders 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	**Spanish sources and musical practices and discourses** **Chair: Michael Noone** Andrea Puentes-Blanco: Polyphonic Music Pro Mortuis in Catalonia: A Neglected Repertoire Kenneth Kreitner: The Aspersion Antiphons of Seville Cathedral c1500 Ferran Escrivà-Llorca: New perspectives on the ownership and consumption of music books in the Early Modern Kingdom of Valencia Sergi Zauner: The meanings of silence in Early-Modern Spain
13.30	**Capilla Real visit**. More information here. Lunch (not provided)				

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

18.30-19.45	**Aula magna:** Poster session. **Chair: David Irving** – Camila Cavicchi and Paola Dessì: Echos. Sound Ecosystems in Travelogues. A georeferenced webapp for musical events described in travels around the world. – 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 159) – Polykarpos Polykarpidis, Dionysios Kalofonos, Fabian C. Moss and Christina Anagnostopoulou: Echos (mode) classification in heirmologic corpora of Byzantine music – Hana Studeničová: Manuscript Choirbooks 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	**María de la O restaurant:** Conference dinner

Tuesday 9 July

9.00-11.00	**Aula Magna** **Themed session: Visualizing Music Concepts East and West** **Chair: Yasemin Gökpınar** Yasemin Gökpinar: Visualisations in al-Fārābī's *Great Book on Music* Jasmin Hartmann-Strauß: Visualizing Tonal Relations in Latin Reception of Greek Musical Knowledge: Diagrams in Boethius' *De institutione musica* Stephanie Schewe: On al-Kindī´s Verbalization of Diagrams Salah Eddin Maraqa: On the Diagrammatic Representations of Music-Theoretical Knowledge in the Works of the 'Systematists' Konstantin Voigt: Towards a Typology of Diagrams in Cantus-Treatises	**Aula 2** **Granada** **Chair: Juan Ruiz Jiménez** 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 Javier Irigoyen-García: La zambra morisca entre los reinos de Granada y Valencia	**Aula 3** **Motet analysis** **Chair: Simon Frisch** Saagar Asnani: The Curious Case of "mi doint": Sociolinguistic Analysis of an Occitan-French Hybrid Motet Catherine A. Bradley: Contexts for Thirteenth-Century Latin Motets: New Perspectives from Vienna, Österreichische Nationalbibliothek, Fragment 911 Cathy Ann Elias: Biblical Redactions in Musical Settings: What about Unrepentant Jonah? Jennifer Thomas: Jean Richafort's Thematic Technique: Christus totius and Hac clara die	**Aula 4** **Mass settings** **Chair: David Fallows** Fabrice Fitch: Obrecht's fragmentary Missa Scaramella: a Preliminary Overview Christopher Ellis Reyes Montes: Improvisational Techniques in Isaac's Missa La Spagna (virtual) Brett Andrew Kostrzewski: Gaspar's Missa O Venus bant and the Error of the Error anglorum Sam Bradley: English Stylistic Traits in Agnus Dei Settings: Firminus Caron and the Naples L'homme armé Masses	**Aula 5** **Intertextuality and citation** **Chair: Honey Meconi** Jeremy Thomas Llewellyn: 'Let God Arise' – But For What? Quoting Chant in Cantiga no. 45 Tim Shephard and Chenxi Xiao: Encountering Asian Musics in the India Recognita (1492) Arianna Rigamonti: Arabesque Motifs in Sixteenth-Century Venetian Keyboard Instruments: a Case of Trans-Cultural Exchange between Venice and the Islamic World
11.00-11.30	**Patio:** Coffee break				

11.30-13.30	**Themed session: The VALSOUNDS Project: Exploring Early Valois Residences Archaeo-Acoustically** **Chair: Karl Kügle** Krista De Jonge and Miara Fraikin: Re-constructing Early Valois Royal Apartments: Expanding the Spatial Turn with Sound Sanne Maekelberg and Vincent Vanhamme: Echoes of the Past: Reconstructing Lost Spaces in Early Valois Residences Monika Rychtarikova and Yannick Sluyts: The Archaeo-acoustic Tool Kit: Combining Measurements and Virtual Models to Recreate Acoustics of the Past Karl Kügle: Hearing with Late-Medieval Ears?	**Monastic sounds** **Chair: Santiago Ruiz Torres** Lucia Marie Denk and Rachel Margaret Glodo: O Glorious Empress: Marian Aesthetics and Rhetorical Agency of a Sequence in US-PRu 169 Zorana Dordevic: Unravelling the Significance of Large Percussion Instruments in Medieval Monastic Soundscapes Henry Parkes: The Night Sky, Sung and Surveyed, in the Offices of St Benedict at Fleury Océane Boudeau: The Hieronymite manuscripts in the Free Library of Philadelphia	**Instruments I** **Chair: Kenneth Kreitner** Alexandre Bento: Musical instruments recovered in the Portuguese Al-Andalus: Contribution and new leads Philip Wetzler: Sangspruch and the Idea of Instrumental Music **Paired papers: E-Laute: Interplay in the Corpora of German Lute Tablature** Silas Bischoff: German Lute Tablature – Truly a German invention or a souvenir from other music cultures? Olja Janjuš: See the bigger picture? – Applying computational approaches to tablature data sets	**Renaissance Germany** **Chair: Barbara Eichner** Alex Fisher: Negotiating Confessional Sound and Space in Early Modern Augsburg: Gregor Aichinger's Solennia (1606) for the Confraternity of Corpus Christi Moritz Kelber: Singing in the Streets of a Confessionally Divided City: 'Kurrendesingen' in Augsburg During the Reformation Period Sebastian Bank Jørgensen: The 'Pri re la' Mnemonic in German Sixteenth-Century Theoretical Books on Music Linda Pearse: Songs of Heroes and Songs of War: Memory and Music in the Habsburg–Ottoman Conflict (1593–1606)	**Modal theory** **Chair: David Burn** Cathal Twomey: 'There', 'Further Beyond', 'and[/or] Back Again': The Exploration of Registral Space in Renaissance Polyphony Megan Long: Mapping the Gamut: Solmization Pedagogy, Tonal Compass, and Sixteenth-Century Counterpoint Stefano Mengozzi: Cadential Closure ca. 1500, Then and Now Daniele Sabaino and Marco Mangani: Question of words or sound? About the distinction between F-Lydian and F-Ionian modes in post-Glarean music
13.30	**Capilla Real visit**. More information here. Lunch (not provided)				

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

18.00-19.30	**Themed session: La polifonía vocal en la Guatemala en el siglo XVI: ¿Un 'Siglo de Oro'?** **Chair: Carlos Alberto Haas Pfob** Carlos Alberto Haas Pfob: El dominio colonial y la Iglesia: la conquista de Guatemala Omar Morales Abril: Adecuación de prácticas musicales europeas a las necesidades y condiciones locales: algunas particularidades en la provincia de Guatemala Stefan Steinemann: Práctica interpretativa histórica y moderna de la música sacra en el Reino de Guatemala	**Early keyboard music** **Chair: John Griffiths** Frauke Jürgensen: **Lecture-recital**. Dufay on Tab: Keyboard Covers of Renaissance Classics 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	**Instruments III** **Chair: Annabelle M. Page** Stanislas Germain-Thérien: **Lecture-recital**. The Challenge of Notating an Oral Tradition: Vincenzo Capirola and the Art of the Lute Intabulation Thilo Hirsch: 'Rubebe, Rubechette e Rubecone' - Were There Rabab-'Consorts' in Early 15th Century Italy? Ann Allen: A dinosaur amongst chickens - how the shawm fitted into the late Renaissance windband	**Women III** **Chair: Laurie Stras** Simona Gatto: **Lecture-recital**. Giving sound to a woman's voice: Gaspara Stampa's 'L'empio tuo stral, Amore' in two forgotten composers Kieran Alexander Foss: Overlapping Spectra: Music and Gender as Joint Signifiers in Wisdom	**Themed session: Triggering Devotional Practice: Sound and Music in Early Modern Catholicism** **Chair: Pablo Acosta García** Tess Knighton: Collective devotional practice: Affective Discourses in the Performance of Funerary and Rogative Processions c.1500 (read by a colleague) Pablo Acosta-García: Sounding Visions: Liturgical Soundscapes and Medieval Female Mysticism Catherine Saucier: "O happy tears": Sounding Penance in a Late Medieval Motet for St John the Evangelist
19.30	**Aula magna:** Business meeting and presentation of awards **The Boydell and Brewer Award for the Best Poster Presentation at the Conference of Medieval and Renaissance Music 2024, University of Granada** As at last year's conference in Munich, the publishers Boydell & Brewer are offering an award of €100 in books to the poster presentation that receives the most votes during the early evening session on Monday 8 July 2024. **Award in Memory of Lenka Hlávková (1974–2023)** This year the Med-Ren Conference is offering an award of €100 for the most promising paper given by an early-career scholar. Assessment will be made on the basis of both originality of content and presentation and will be undertaken by the conference programme committee. This award is made in honour of Lenka Hlávková who tragically lost her life at the end of last year while working at Charles University in Prague, where she served as the Director of the Institute of Musicology.				