Digital Analysis of Chant Transmission
DACT

PI: Jennifer Bain, Dalhousie University
Project Manager: Debra Lacoste, University of Waterloo
Digital Analysis of Chant Transmission (DACT)

SSHRC, Partnership Development Grant
DACT Partners

• Dalhousie University
• McGill University
• University of Manitoba
• University of Waterloo
• Fragmentarium
• Cantus Planus in Polonia
• Hungarian Chant Database
• Musica Hispanica
• Slovakian Early Music Database
• Centro de Estudos de Sociologia e Estética Musical
DACT Co-Investigators

• Ichiro Fujinaga, McGill University
• Julie Cumming, McGill University
• Kate Helsen, Western University
• Mark Daley, Western University
• James Maiello, University of Manitoba
DACT Collaborators

- Andrew Hankinson
- Michael Norton
- Elsa De Luca
- Inga Behrendt
- Sarah Ann Long
- Thomas Forrest Kelly
- Barbara Haggh-Huglo
- Terence Bailey
- Christoph Fluëler
- David Watt
- Christine McWebb
- Deantha Edmunds
- Janice Tulk
Potential DACT Collaborators

- Catherine Bradley (Univ. of Oslo) - *Benedicamus Domino*
- Miriam Wendling (Leuven) - *Requiem Mass chants*
- Tim Crawford (Goldsmiths) - *similarity searches*
- Richard Haefer (Arizona State University) – *national databases*
- Morne Bezuidenhout (University of Cape Town)
- Dylan Robinson (Queen’s University)
- Rebecca Shaw (University of Toronto)
Objectives

I: Establish Cantus Digital Network (CDN)
I: Establish *Network Cantus*
Objective I: Establish *Network Cantus*

Melody ID

OMR and MEI: SIMSSA and Cantus Ultimus
Objective II: Address two gaps

1. Transmission of chant outside of Europe
2. Transmission of chant through manuscript fragments
1: Transmission of chant outside Europe
Christian Kauder
Buch das Gut
1866
Christian Kauder

Buch das Gut

1866
Rituel du Diocèse de Québec

Paris, 1703
Rituel du Diocese de Quebec
Paris, 1703
Le Paroissien
Noté, 2nde édition
Québec, 1883
Pacifique de Valigny

Le Paroissien Micmac Noté

1923
Andrew Hankinson

Salzinnes Antiphonal 1554/55

Art Gallery of Nova Scotia
How do we deal with these materials?

Build national chant databases in non-European countries

CANADIAN CHANT DATABASE
Establish standards and protocols

- Orthographies
- Printed books
- Recordings

Rebecca Shaw, MLIS and MA Musicology

“The Canadian Chant Database: A Proposal”
Establish standards and protocols

- Indigenous materials
- Ethics
- Establishing relationships with communities
- Formal agreements

Fallen Matthews, PhD student
Objective II: Address two gaps

2: Transmission of chant through MS fragments
<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RARE MINIATURE</strong></td>
<td>medieval illuminated manuscript vellum leaf gothic 15th c</td>
</tr>
</tbody>
</table>

- **Condition:** --
- **Time left:** 5d 23h Tuesday, 9:52AM

**Starting bid:** **US $2,800.00**  
[0 bids]

Enter US $2,800.00 or more

- **Best Offer:**
- **Make Offer**

- **100% positive feedback**

**Shipping:** **$50.00**  
USPS Priority Mail International Flat Rate Envelope | See details

International items may be subject to customs processing and additional charges.

Item location: Le Mans, France
Ships to: Worldwide
et liberavit me de medio ignis,
et non sum aliatus. Sae
Beatus Laurentius orabat
ocens: Sta tibi ago Diic,
quibus tuas ingredi merui.
Sae Ad Mai. Aline
Levita Laurentius
bonum opus operatus est, qui.
Case study 7: Fragments with Musical Notation in the Herzog August Bibliothek

The Wolfenbüttel collection – two boxes full of music – offers a comprehensive collection of liturgical manuscripts spanning the period from the eleventh to the early seventeenth century. Although at first glance many of the manuscripts seem rather sober, they provide candid testimony to the development of ecclesiastical libraries, even if only in a few cases their place of origin can be identified. Moreover, these documents record the liturgical practice, and through it, the cultural heritage of Central Europe. Antje Hoffmann (Weimar) received her MA in musicology in 2015. In addition to her studies, she has worked at the Free State of Thuringia Music Archive Weimar, the library of the University of Music FRANZ LISZT Weimar, and for several projects...
Christoph Flüeler  Fragmentarium.ms

Antiphonary, Dominican use
1 leaf: 1335 – 1340 CE : 54 cm
F-savf
Permalink: https://fragmentarium.ms/overview/f-savf
https://fragmentarium.ms/metadata/ilif/F-savf/manifest.json
Cambridge, MA, Harvard University, Houghton Library, MS Typ 1002

Antiphonary
1 leaf: 1310 – 1315 CE : 56 cm
F-y6ux
Permalink: https://fragmentarium.ms/overview/f-y6ux
https://fragmentarium.ms/metadata/ilif/F-y6ux/manifest.json
Cambridge, MA, Harvard University, Houghton Library, MS Typ 1003

Gradual or antiphonary
1 fragment : 1370 – 1380 CE : 8 x 9 cm
Antiphonary – Fragment
Parchment · 1 leaf · 1150 – 1250 CE · 35 cm
F.ii4c
Cambridge, MA, Harvard University, Houghton Library, MS Typ 962
Permalink: https://fragmentarium.ms/overview/F.ii4c
https://fragmentarium.ms/metadata/fili/F.ii4c/manifest.json
Image Rights: PUBLIC DOMAIN

Social Tags
There are no social tags for this document.

Text Language: Latin

Script Type: Gothic Script (generic)

Liturgica: Antiphonar

Summary:
A single leaf beginning with the antiphon Veni, Sancte Spiritus.

How to quote:
Antiphonary (fragment), Cambridge, MA, Harvard University, Houghton Library, MS Typ 962, (https://fragmentarium.ms/overview/F.ii4c)

Online Since: 02/19/2018

Scholarly descriptions:
- Elena Iourteva, Houghton Library, 2018
  Show description
Lisa Fagin Davis, *Gottschalk Antiphoner*
Lambach Abbey, Austria
Lisa Fagan Davis, *Gottschalk Antiphoner*
Lambach Abbey, Austria
Lisa Fagin Davis, *Gottschalk Antiphoner*
Lambach Abbey, Austria
Lisa Fagin Davis, *Gottschalk Antiphoner*  
Lambach Abbey, Austria

### CANTUS Manuscript Index: Gottschalk Antiphoner (fragments)

The source index contains 1357 chants.

<table>
<thead>
<tr>
<th>Siglum</th>
<th>Marg</th>
<th>Folio</th>
<th>Seq</th>
<th>Feast</th>
<th>Office</th>
<th>Genre</th>
<th>Pos</th>
<th>Incipit</th>
<th>Cantus ID</th>
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<td>M</td>
<td>R</td>
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<td>V</td>
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<td>a</td>
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<td>R</td>
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<td>V</td>
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<td>R</td>
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<td>V</td>
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<td>R</td>
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<td>V</td>
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<td>w</td>
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<td>R</td>
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<td>V</td>
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<td>V</td>
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<td>Domine deus virtutem converte</td>
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<td>A</td>
<td>3.</td>
<td>Ecce in nubibus caeli filius</td>
<td>002516</td>
<td>1</td>
<td>*</td>
<td>CG EMVH D</td>
</tr>
</tbody>
</table>
Bring together catalogue and images?
Cantus Ultimus: cantus.simssa.ca
Next steps

Chant fragments already on Fragmentarium:
• Inventory on Cantus Database (full text and music)

McGill and other chant fragments in Canadian collections:
• Create files and describe on Fragmentarium
• Inventory on Cantus Database (full text and music)

Bring together on Cantus Ultimus

Launch Social Media campaign
Jennifer Bain, Dalhousie University

bainj@dal.ca
Fragments

Jennifer Bain, Dalhousie University
Plan for Fragments
Fragmentarium - Phase 1

Digital Research Laboratory for Medieval Manuscript Fragments

Fragmentarium enables libraries, collectors, researchers and students to publish images of medieval manuscript fragments, allowing them to catalogue, describe, transcribe, assemble and re-use them.

Case study 7: Fragments with Musical Notation in the Herzog August Bibliothek

The Wolfenbüttel collection – two boxes full of music – offers a comprehensive collection of liturgical manuscripts spanning the period from the eleventh to the early seventeenth century. Although at first glance many of the manuscripts seem rather sober, they provide candid testimony to the development of ecclesiastical libraries, even if only in a few cases their place of origin can be identified. Moreover, these documents record the liturgical practice, and through it, the cultural heritage of Central Europe. Antje Hoffmann (Weimar) received her MA in musicology in 2015. In addition to her studies, she has worked at the Free State of Thuringia Music Archive Weimar, the library of the University of Music FRANZ LISZT Weimar, and for several projects...

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Sign in

Please sign in with your user name and password below.

User Name

Password

Remember me

Sign in

Forgot your password?
Edit Document: F-5gyq, Nowhere, Experimental Collection

Fields marked with one star (*) are required for saving/adding a document. Fields marked with two stars (**) are required for publishing a document.

Fragment Title: **

Fragment Subtitle: 

Material: **

Place of Origin: 

Test fragment
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<th>URL</th>
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<td>Fragments de manuscrits.</td>
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<tr>
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<td>BnF. Département des manuscrits. NAL 2318</td>
<td>Fragments de manuscrits latins, parmi lesquels on doit citer quatre morceaux d'un petit manuscrit de l'abrégré du Bréviaire d'Alaric par Aegidius, du VIII e ou du IX e siècle, trouvés dans la couverture du volume qui forme aujourd'hui le n° 23144 du fonds français (jadis n° 137 de Notre-Dame).</td>
<td><a href="https://gallica.bnf.fr/iiif/ark:/12148/btv1b105485233/manifest.json">https://gallica.bnf.fr/iiif/ark:/12148/btv1b105485233/manifest.json</a></td>
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<tr>
<td>Digitale Landesbibliothek Oberösterreich</td>
<td>Handschriften-Fragment], lat.</td>
<td>[Corporis Christi Squ.] [Lauda Sion salvatorum ...] Laudis thama specialis ... nos tuere tu nos bon[a fac] (Can g01130; AH 50 Nr. 385, hier Str. 2a-11a, wobei Str. 8b bei der Makulierung ausgeschnitten ist, Teile von Str. 3a-3b und 8b-9b von der Rückenüberklebung versteckt sind).</td>
<td><a href="https://digi.landesbibliothek.at/viewer/rest/iiif/manifests/AC15297887/manifest">https://digi.landesbibliothek.at/viewer/rest/iiif/manifests/AC15297887/manifest</a></td>
</tr>
</tbody>
</table>
Antiphonary - Fragment

Parchment · 1 leaf · 1150 – 1250 CE · 35 cm

Cambridge, MA, Harvard University, Houghton Library, MS Typ 962

Permalink: https://fragmentarium.ms/overview/F-li4c

Image Rights:

How to quote:

Antiphonary (fragment), Cambridge, MA, Harvard University, Houghton Library, MS Typ 962, (https://fragmentarium.ms/overview/F-li4c)

Online Since: 02/19/2018

Scholarly descriptions:

- Elena Iourtæeva, Houghton Library, 2018
  Show description
The 'Meyrick Page' - Fragment

Parchment · 1 leaf · 1400 – 1500 CE · Germany · 490 x 365 mm

Canberra, The Australian National University Library.

Permalink: https://fragmentarium.ms/overview/F-2fqq

Image Rights:

How to quote:
The 'Meyrick Page' (fragment), Canberra, The Australian National University Library, lxiii. (https://fragmentarium.ms/overview/F-2fqq)

Online Since: 05/20/2018

Scholarly descriptions:

Transcriptions:
• Available

Social Tags
Add tag

Century:
15th century

Text Language:
Latin

Script Type:
Gothic Script (generic)

Liturigica:
Antiphoner

Persons:
Carnahan, June (Previous Owner)
Ernst von Feder (Previous Owner)
Power, Dawn (Previous Owner)

Summary:
Leaf from an antiphoner gifted to the Australian National University Library in 1984 by two sisters - June Carnahan and Dawn Power (née Meyrick). It is named the 'Meyrick Page' in honour of the donors.

The stamp of an earlier owner, Ernst von Feder (1824-1904) of Karlsruhe, is imprinted on the leaf. The originating antiphoner was probably produced in Germany in the sixteenth century.
Text

Commune unius Martyris

Antiphons and responsorial chants provided for the feast day for the Common of One Martyr

On major feast days, the psalmody of the normal week is interrupted, and psalms with verses or themes appropriate to the feast are sung instead in honour of a saint or a category of saints such as martyrs.

Normalised transcription (abbreviations expanded in italics, punctuation and reverential capitals) with spacing between words added as required and rubrication and decorated initials indicated in colour. A second transcription follows that attempts to set out the text of the musical notation. As is characteristic of antiphons and responsorial chants, there are more musical notes than syllables of text, so the syllables of the text are widely stretched over numerous notes. Viewed in isolation the syllables are virtually unintelligible.

Prepared by R. Faunce, April 2018.

lxxiii

Chant fragment description?

Rebecca Shaw, "The Canadian Chant Database: a Proposal," 2019

Musical and text elements:
• Number of staff lines
• Number of staves per page
• Coloured lines
• Notation type
• Colour of text
• Colour of initials
Interoperability?

Rebecca Shaw, “Protocols for Manuscript and Fragment Identification: Proposal,” 2019

DACT ID – 3 parts

(1) Database identifier for original location of information (e.g., “F” for Fragmentarium, “CD” for the Cantus Database, “CU” for Cantus Ultimus, etc.).

(2) A computer-generated, four-digit alphanumeric code unique.
(3) An alphabetic suffix to indicate whether the record is a:

D = manuscript or fragment description
I = complete manuscript or fragment inventory
C = individual chant record within the manuscript or fragment, followed by the folio and sequence number, as entered in the *Cantus Database*
F = digital facsimile of the manuscript or fragment
Salzinnes Antiphonal:

*Cantus Database* description: CD-g7jk-D
*Cantus Database* inventory: CD-g7jk-I

Manuscript images, hosted on *Cantus Ultimus*: CU-g7jk-F

Responsory *Asciens a longe ecce video*, the first chant on f. 2r, would be CD-g7jk-C.002r.1
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bainj@dal.ca