

On the Performing Difficulties associated with the Proportionation of Durations in the Musical Practice of the Catholic Church of the XV century ..... 18

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The article is devoted to the analysis of performing problems arising from the introduction of the phenomenon of proportioning rhythmic durations into the notation of polyphonic ordinaries, which was carried out both vertically (when different mensures in different voices were superimposed on each other) and horizontally (when all voices simultaneously changed mensures, used as a «tempo markers»).

The difficulty was: a) in different interpretation of rhythmic values and «speed» of performing of tactus in different conditions of proportioning; b) in the variety of principles for the designation of this technique — mensuration (including cut-out), modus-cum-tempore signs or fractions; c) in the ambiguity of the reading of mensuration signs expressing one or another proportion; d) in separate contradictions on these issues between theory and practice.

The article highlights various interpretations of proportional relations in performance in the English and continental traditions.

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