

EARLY MUSIC HISTORY

14

Studies in
medieval and
early modern
music

Edited by Iain Fenlon

EARLY MUSIC HISTORY 14

EDITORIAL BOARD

WULF ARLT, University of Basel

MARGARET BENT, All Souls College, Oxford

LORENZO BIANCONI, University of Bologna

BONNIE J. BLACKBURN, University of Oxford

DAVID FALLOWS, University of Manchester

F. ALBERTO GALLO, University of Bologna

JAMES HAAR, University of North Carolina at Chapel Hill

KENNETH LEVY, Princeton University

LEWIS LOCKWOOD, Harvard University

FRITZ RECKOW, Christian Albrecht University, Kiel

EDWARD ROESNER, New York University

COLIN SLIM, University of California at Irvine

REINHARD STROHM, King's College, London

THOMAS WALKER, University of Ferrara

EARLY MUSIC HISTORY 14

STUDIES IN MEDIEVAL AND EARLY MODERN MUSIC

Edited by

IAIN FENLON

Fellow of King's College, Cambridge



CAMBRIDGE
UNIVERSITY PRESS

Published by the Press Syndicate of the University of Cambridge
The Pitt Building, Trumpington Street, Cambridge CB2 1RP
40 West 20th Street, New York, NY 10011-4211, USA
10 Stamford Road, Oakleigh, Melbourne 3166, Australia

© Cambridge University Press 1995

First published 1995

Phototypeset in Baskerville by Wyvern Typesetting Ltd, Bristol
Printed in Great Britain at the University Press, Cambridge

ISSN 0261-1279

ISBN 0 521 558433

SUBSCRIPTIONS The subscription price (excluding VAT) of volume 14, which includes postage, is £50.00 (US \$92.00 in USA and Canada) for institutions. £32.00 (US \$55.00 in USA and Canada) for individuals ordering direct from the Press and certifying that the annual is for their personal use. Airmail (orders to Cambridge only) £10.00 extra. Copies of the annual for subscribers in the USA and Canada are sent by air to New York to arrive with minimum delay. Orders, which must be accompanied by payment, may be sent to a bookseller, subscription agent or direct to the publishers: Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 2RU. Payment may be made by any of the following methods: cheque (payable to Cambridge University Press), UK postal order, bank draft, Post Office Giro (account no. 571 6055 GB Bootle – advise CUP of payment), international money order, UNESCO coupons, or any credit card bearing the Interbank symbol. EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT registered subscribers should provide their VAT registration number. Japanese prices for institutions (including ASP delivery) are available from Kinokuniya Company Ltd, P.O. Box 55, Chitose, Tokyo 156, Japan. Orders from the USA and Canada should be sent to Cambridge University Press, 40 West 20th Street, New York, NY 10011-4211, USA.

BACK VOLUMES Volumes 1–13 are available from the publisher at £45.00 (\$85.00 in USA and Canada).

NOTE Each volume of *Early Music History* is now published in the year in which it is subscribed. Volume 14 is therefore published in 1995. Readers should be aware, however, that some earlier volumes have been subscribed in the year *after* the copyright and publication date given on this imprints page. Thus volume 8, the volume received by 1989 subscribers, is dated 1988 on the imprints page.

COPYING This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923. Organizations in the USA who are also registered with C.C.C. may therefore copy material (beyond the limits permitted by sections 107 and 108 of US copyright law) subject to payment to C.C.C. of the per copy fee of \$6.00. This consent does not extend to multiple copying for promotional or commercial purposes. Code 0261 1279/95 \$6.00+0.10.

ISI Tear Sheet Service, 3501 Market Street, Philadelphia, Pennsylvania 19104, USA, is authorized to supply single copies of separate articles for private use only.

For all other use, permission should be sought from Cambridge or the American Branch of Cambridge University Press.

CONTENTS

	page
RUTH I. DEFORD (Hunter College and Graduate Center, City University of New York) Tempo relationships between duple and triple time in the sixteenth century	1
JAMES GRIER (Yale University) Roger de Chabannes (d. 1025), cantor of St Martial, Limoges	53
CRISTLE COLLINS JUDD (University of Pennsylvania) Reading Aron reading Petrucci: the music examples of the <i>Trattato della natura et cognitione di tutti gli tuoni</i> (1525)	121
KENNETH KREITNER (University of Memphis) Music in the Corpus Christi procession of fifteenth- century Barcelona	153
ADELYN PECK LEVERETT (Fairfax, Virginia) Song masses in the Trent Codices: the Austrian connection	205
KAY BRAINERD SLOCUM (Capital University, Columbus, Ohio) <i>Confrérie, Bruderschaft</i> and guild: the formation of musicians' fraternal organisations in thirteenth- and fourteenth-century Europe	257

NOTES FOR CONTRIBUTORS

PRESENTATION

Contributors should write in English, or be willing to have their articles translated. All typescripts must be double spaced *throughout*, including footnotes, bibliographies, annotated lists of manuscripts, appendixes, tables and displayed quotations. Margins should be at least 2.5 cm (1"). The 'top' (ribbon) copy of the typescript must be supplied. Scripts submitted for consideration will not normally be returned unless specifically requested.

Artwork for graphs, diagrams and music examples should be, wherever possible, submitted in a form suitable for direct reproduction, bearing in mind the maximum dimensions of the printed version: 17.5 × 11 cm (7" × 4.5"). Photographs should be in the form of glossy black and white prints, measuring about 20.3 × 15.2 cm (8" × 6").

All illustrations should be on separate sheets from the text of the article and should be clearly identified with the contributor's name and the figure/example number. Their approximate position in the text should be indicated by a marginal note in the typescript. Captions should be separately typed, double spaced.

Tables should also be supplied on separate sheets, with the title typed above the body of the table.

SPELLING

English spelling, idiom and terminology should be used, e.g. bar (not measure), note (not tone), quaver (not eighth note). Where there is an option, '-ise' endings should be preferred to '-ize'.

PUNCTUATION

English punctuation practice should be followed: (1) single quotation marks, except for 'a "quote" within a quote'; (2) punctuation outside quotation marks, unless a complete sentence is quoted; (3) no comma before 'and' in a series; (4) footnote indicators follow punctuation; (5) square brackets [] only for interpolation in quoted matter; (6) no stop after contractions that include the last letter of a word, e.g. Dr, St, edn (but vol. and vols.).

BIBLIOGRAPHICAL REFERENCES

Authors' and editors' forenames should not be given, only initials; where possible, editors should be given for Festschriften, conference proceedings, symposia, etc. In titles, all important words in English should be capitalised; all other languages should follow prose-style capitalisation, except for journal and series titles which should follow English capitalisation. Titles of series should be included, in roman, where relevant. Journal and series volume numbers should be given in arabic, volumes of a set in roman ('vol.' will not be used). Places and dates of publication should be included but not publishers' names. Dissertation titles should be given in roman and enclosed in quotation marks. Page numbers should be preceded by 'p.' or 'pp.' in all contexts. The first citation of a bibliographical reference should include full details; subsequent citations may use the author's surname, short title and relevant page numbers only. *Ibid.* may be used, but not *op. cit.* or *loc. cit.*

ABBREVIATIONS

Abbreviations for manuscript citations, libraries, periodicals, series, etc. should not be used without explanation; after the first full citation an abbreviation may be used throughout text and notes. Standard abbreviations may be used without explanation. In the text, 'Example', 'Figure' and 'bars' should be used (not 'Ex.', 'Fig.', 'bb.'). In references to manuscripts, 'fols.' should be used (not 'ff.') and 'v' (verso) and 'r' (recto) should be typed superscript. The word for 'saint' should be spelled out or abbreviated according to

Notes for Contributors

language, e.g. San Andrea, S. Maria, SS. Pietro e Paolo, St Paul, St Agnes, St Denis, Ste Clothilde.

NOTE NAMES

Flats, sharps and naturals should be indicated by the conventional signs, not words. Note names should be roman and capitalised where general, e.g. C major, but should be italic and follow the Helmholtz code where specific (*C*, *C*, *Ccc'* *c''* *c'''*; *c'* = middle C). A simpler system may be used in discussions of repertories (e.g. chant) where different conventions are followed.

QUOTATIONS

A quotation of no more than 60 words of prose or one line of verse should be continuous within the text and enclosed in single quotation marks. Longer quotations should be displayed and quotation marks should not be used. For quotations from foreign languages, an English translation must be given in addition to the foreign-language original.

NUMBERS

Numbers below 100 should be spelled out, except page, bar, folio numbers etc., sums of money and specific quantities, e.g. 20 ducats, 45 mm. Pairs of numbers should be elided as follows: 190–1, 198–9, 198–201, 212–13. Dates should be given in the following forms: 10 January 1983, the 1980s, sixteenth century (16th century in tables and lists), sixteenth-century polyphony.

CAPITALISATION

Incipits in all languages (motets, songs, etc.), and titles except in English, should be capitalised as in running prose; titles in English should have all important words capitalised, e.g. *The Pavin of Delight*. Most offices should have a lower-case initial except in official titles, e.g. 'the Lord Chancellor entered the cathedral', 'the Bishop of Salford entered the cathedral' (but 'the bishop entered the cathedral'). Names of institutions should have full (not prose-style) capitalisation, e.g. Liceo Musicale.

ITALICS

Titles and incipits of musical works in italic, but not genre titles or sections of the Mass/English Service, e.g. Kyrie, Magnificat. Italics for foreign words should be kept to a minimum; in general they should be used only for unusual words or if a word might be mistaken for English if not italicised. Titles of manuscripts should be roman in quotes, e.g. ‘Rules How to Compose’. Names of institutions should be roman.

AUTHORS’ CORRECTIONS

It is assumed that typescripts received for publication are in their final form. There may be an opportunity to make minor emendations at the copy-editing stage, but corrections in proof *must* be restricted to printer’s and publisher’s errors. Any departure from this practice will be at the discretion of the editor and the publisher, and authors may be subject to charge.