

VOLUME 19 PART 2 OCTOBER 2010

0961-1371

*Plainsong  
& Medieval  
Music*

**CAMBRIDGE**  
UNIVERSITY PRESS

# Plainsong and Medieval Music

Published in Association with the Plainsong and Medieval Music Society and the  
International Musicological Society Study Group 'Cantus Planus'

## EDITORIAL COMMITTEE

James Borders, *University of Michigan (Co-Editor)*  
Helen Deeming, *Royal Holloway, University of London (Co-Editor)*  
Margaret Bent, *All Souls College, Oxford (Consulting Editor)*  
Susan Rankin, *University of Cambridge (Consulting Editor)*  
Edward Roesner, *New York University (Consulting Editor)*  
Nicolas Bell, *The British Library (Review Editor, Books)*  
Günther Michael Paucker, *Weinstadt (Chant Bibliography)*  
Jerome F. Weber, *Utica, New York (Review Editor, Audio)*

John Harper, *Bangor University (Chair of Committee)*

Giacomo Baroffio, *University of Pavia*

Susan Boynton, *Columbia University*

John Caldwell, *University of Oxford*

Richard Crocker, *University of California at Berkeley*

Emma Dillon, *University of Pennsylvania*

László Dobszay, *Hungarian Academy of Sciences*

Joseph Dyer, *Massachusetts, USA*

Lawrence Earp, *University of Wisconsin*

Manuel Pedro Ferreira, *University of Lisbon*

David Hiley, *University of Regensburg*

Lori Kruckenberg, *University of Oregon*

Elizabeth Eva Leach, *University of Oxford*

Alexander Lingas, *City University, London*

Christopher Page, *University of Cambridge*

Owen Rees, *University of Oxford*

Ruth Steiner, *The Catholic University of America*

Leo Treitler, *Graduate Center of the City University of New York*

Christian Troelsgård, *University of Copenhagen*

Bruno Turner, *Worthing, West Sussex*

Philippe Vendrix, *Centre d'Études Supérieures de la Renaissance, Tours*

Ronald Woodley, *University of Central England, Birmingham Conservatoire*

**SUBSCRIPTIONS** *Plainsong and Medieval Music* (ISSN 0961-1371) is published twice a year in April and October. Two parts form a volume. The subscription price (excluding VAT) of volume 19 (2010), which includes print and electronic access, is £96 net (US\$170 in the USA, Canada and Mexico) for institutions; £31 net (US\$47 in the USA, Canada and Mexico) for individuals, which includes print only, ordering direct from the publisher and certifying that the journal is for their personal use. The electronic-only price available to institutional subscribers is £88 (US\$155 in the USA, Canada and Mexico). Single parts are £51 (US\$88 in the USA, Canada and Mexico) plus postage. 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 are available from Kinokuniya Company Ltd, P.O. Box 55, Chitose, Tokyo 156, Japan. Prices include delivery by air where appropriate. Members of the Plainsong and Medieval Music Society receive the Journal as part of their membership subscription. *Special subscription rates are available to members of Cantus Planus. For details please contact journals@cambridge.org.*

Orders, which must be accompanied by payment, may be sent to a bookseller, subscription agent or direct to the publisher: Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 8RU, UK; or in the USA, Canada and Mexico: Cambridge University Press, Journals Fulfillment Department, 100 Brook Hill Drive, West Nyack, New York 10994-2133, USA.

**COPYING** This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923, USA. Organisations in the USA who are registered with C.C.C. may therefore copy material (beyond the limits permitted by sections 107 and 108 of U.S. Copyright law) subject to payment to C.C.C. of the per-copy fee of \$12. This consent does not extend to multiple copying for promotional or commercial purposes. Code 0961-1371/2010.

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

Organisations authorised by the Copyright Licensing Agency may also copy material subject to the usual conditions. *For all other use, permission should be sought from Cambridge or from the North American Branch of Cambridge University Press.*

This journal is included in the Cambridge Journals Online service which can be found at [journals.cambridge.org](http://journals.cambridge.org).

# Plainsong and Medieval Music

VOLUME 19 NUMBER 2

## CONTENTS

- Introits and ingressae – Milan and Rome: the elaboration of chant melodies, the operation of musical memory 89  
TERENCE BAILEY
- The manifestation of musical time in Italian ballatas around 1400: the case of Andrea da Firenze's *Non più doglie ebbe Dido* 123  
SIGNE ROTTER-BROMAN
- Transcribing the Beneventan chant 139  
MATTHEW G. PEATTIE
- Liturgical chant bibliography 19 169  
GÜNTHER MICHAEL PAUCKER
- Reviews
- Charles M. Atkinson, *The Critical Nexus: Tone-System, Mode, and Notation in Early Medieval Music* 201  
JOSEPH DYER
- K.D. Hartzell, *Catalogue of Manuscripts Written or Owned in England up to 1200 Containing Music* 208  
DAVID HILEY
- Guillaume Gross, *Chanter en polyphonie à Notre-Dame de Paris aux 12e et 13e siècles* 213  
THOMAS B. PAYNE
- Amantius Akimjak, Rastislav Adamko and Janka Bednáriková, eds., *Spišský Graduál Juraja z Kežmarku z roku 1426: Graduale Scepusiense Georgii de Kesmark anni 1426* 218  
ANDREA KOVÁCS

## CONTRIBUTORS

**Terence Bailey** has taught at three Canadian universities beginning in 1963. He has devoted most of his research since 1980 to the music and liturgy of the Milanese Church, and lately to the question of the relationship between Ambrosian and Gregorian chant repertoires.

**Signe Rotter-Broman** (born in 1968) studied Musicology, History, and Scandinavian Studies in Frankfurt am Main and Kiel, Germany. She received the Dr. phil. at Kiel University with a study on the string quartets of the Swedish composer Wilhelm Stenhammar. Since 2002, she has been working as a Junior Researcher (Projektforscherin) and, since 2004, as an Assistant Professor (Wissenschaftliche Assistentin) in the Department of Musicology at Kiel University. In 2010, she completed her habilitation with a thesis on compositional techniques in polyphonic songs from the late Trecento.

**Matthew G. Peattie** completed his Ph.D. in musicology at Harvard University in June 2005 with a dissertation entitled 'The Beneventan Antiphon and the Influence of Beneventan Style in the South Italian Office'. He was a Lecturer in Music at Harvard from 2005 to 2007 and a Resident Dean in Harvard College from 2004 to 2007. He is currently an Assistant Professor of Musicology at the University of Cincinnati, College-Conservatory of Music.