

EARLY MUSIC HISTORY

5

Studies in
medieval and
early modern
music

Edited by Iain Fenlon

EARLY MUSIC HISTORY 5

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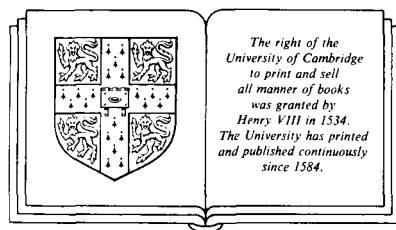
EARLY MUSIC HISTORY 5

STUDIES IN MEDIEVAL AND EARLY MODERN MUSIC

Edited by

IAIN FENLON

Fellow of King's College, Cambridge



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CONTENTS

	page
ANNA MARIA BUSSE BERGER (Stanford University) The relationship of perfect and imperfect time in Italian theory of the Renaissance	1
MARGOT E. FASSLER (Yale University) The office of the cantor in early Western monastic rules and customaries: a preliminary investigation	29
THOMAS FORREST KELLY (Amherst College) Montecassino and the Old Beneventan chant	53
LEWIS LOCKWOOD (Harvard University) Adrian Willaert and Cardinal Ippolito I d'Este: new light on Willaert's early career in Italy, 1515–21	85
WILLIAM F. PRIZER (University of California at Santa Barbara) Music and ceremonial in the Low Countries: Philip the Fair and the Order of the Golden Fleece	113
EDMOND STRAINCHAMPS (State University of New York at Buffalo) The life and death of Caterina Martinelli: new light on Monteverdi's 'Arianna'	155
ANNE WALTERS (University of Chicago) The reconstruction of the abbey church at St-Denis (1231–81): the interplay of music and ceremony with architecture and politics	187
RONALD WOODLEY (University of Newcastle upon Tyne) The printing and scope of Tinctoris's fragmentary treatise <i>De inuentione et usu musicæ</i>	239

Contents

REVIEWS

NINO PIRROTTA, <i>Music and Culture in Italy from the Middle Ages to the Baroque: a Collection of Essays</i> and <i>Musica tra Medioevo e Rinascimento</i>	
JAMES HAAR	269
CURTIS A. PRICE, <i>Henry Purcell and the London Stage</i>	
PETER HOLLAND	275

NOTES FOR CONTRIBUTORS

PRESENTATION

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

Tables, graphs, diagrams and music examples must be supplied on separate sheets from the text of the article. Illustrations should be in the form of black and white prints, measuring 20.3 × 15.2 cm (8" × 6"). All illustrative material should carry the contributor's name and should be numbered and carefully keyed into the typescript. Captions should be separately typed, double spaced.

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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 abbreviations that include the last letter of a word, e.g. Dr, St (but Prof.).

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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.

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Incipits in all language (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’, ‘Bishop Fisher entered the cathedral’ (but ‘the bishop entered the cathedral’). Names of institutions should have full (not prose-style) capitalisation, e.g. Liceo Musicale.

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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.

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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.* and *op. cit.* may be used, but not *loc. cit.*

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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*, *C c c' c'' c'''*; *c'* = middle C).