

# Contents

<i>List of Illustrations</i>	vii
<i>List of Tables</i>	ix
<i>List of Music Examples</i>	xi
<i>Notes on Contributors</i>	xiii
<i>Preface</i>	xvii
<i>Acknowledgements</i>	xix
<i>List of Abbreviations</i>	xxi
Editor's Introduction	1

## **PART I IDENTITY AND PRACTICE IN AQUITANIAN AND IBERIAN PLAINCHANT**

1 Adémar de Chabannes at the Nexus of Tradition and Innovation <i>James Grier</i>	13
2 Seeking Early Practice for the Exultet in Iberia <i>Kathleen E. Nelson</i>	27
3 Regional and Royal: Aspects of Practice in Three Portuguese Prints of the <i>Lamentations of Jeremiah</i> (1543–95) <i>Jane Morlet Hardie</i>	37
4 Plainsong in Eastern Spain and the <i>tono valenciano</i> <i>Greta J. Olson</i>	55

## **PART II LATE MEDIEVAL AESTHETICS, TRADITIONS AND PRACTICES**

5 Some Early References to Aristotle's <i>Politics</i> in Parisian Writings about Music <i>Catherine Jeffreys</i>	83
6 Music and Moral Philosophy in Early Fifteenth-Century Padua <i>Jason Stoessel</i>	107

- 7 Late-Medieval Sacred Songs: Tradition, Memory and History  
 2006 Gordon Athol Anderson Memorial Lecture 129  
*Reinhard Strohm*

**PART III LOCAL PRACTICES IN RENAISSANCE  
 AND BAROQUE MUSIC**

- 8 Pervasive Imitation in Senfl's *Ave Maria ... Virgo Serena*:  
 Borrowing from Josquin in Sixteenth-Century Augsburg 151  
*Miranda Stanyon*
- 9 Alessandro Scarlatti and the Roman Copies of his Neapolitan  
 Compositions: A Source Study of the Serenata *Venere*,  
*Adone et Amore* (1696) 173  
*Rosalind Halton*
- 10 'After Six Weeks': Music for the Churching Ceremonies of  
 Maria Josepha, Electoral Princess of Saxony and  
 Queen of Poland 191  
*Janice B. Stockigt*
- Bibliography* 211  
*Index* 237