

## Table of contents

JOHN HAINES	
Introduction .....	7

### PART I WRITING MEDIEVAL MUSIC

1. MICHEL HUGLO	
Toward a scientific palaeography of music .....	13
2. ALBERT DEROLEZ,	
The codicology of late medieval music manuscripts: some preliminary observations .....	23
3. GETACHEW HAILE	
Manuscript production in Ethiopia: an ongoing practice .....	37

### PART II EARLY MEDIEVAL NOTATIONS

4. SUSAN RANKIN	
Calligraphy and the study of neumatic notations .....	47
5. JEAN-LUC DEUFFIC	
La notation neumatique bretonne: manuscrits et centres de diffusion (x <sup>e</sup> -xii <sup>e</sup> siècle) .....	63
6. SUSANA ZAPKE	
Dating neumes according to their morphology: the corpus of Toledo .....	91
7. GIACOMO BAROFFIO	
Music writing styles in medieval Italy .....	101
8. MARGOT FASSLER	
Liturgical books and book production in the thirteenth-century diocese of Chartres: the case of Biblioteca Apostolica Vaticana, Vat. Lat. 4756 .....	125

9. DAVID HILEY  
Some characteristic neumes in North French,  
Sicilian and Italian chant manuscripts . . . . .153
10. MICHEL HUGLO  
The earliest developments in square notation:  
twelfth-century Aquitaine . . . . .163

**PART III**  
**LATER MEDIEVAL NOTATIONS**

11. OLIVIER CULLIN  
Notation in Carthusian liturgical books:  
preliminary remarks . . . . .175
12. MICHEL HUGLO  
Dominican and Franciscan books:  
similarities and differences between their notations . . . . .195
13. JOHN HAINES  
On *ligaturae* and their properties:  
medieval music notation as esoteric writing . . . . .203
14. LAWRENCE EARP  
Interpreting the deluxe manuscript: exigencies of scribal practice  
and manuscript production in Machaut . . . . .223
15. ANNA MARIA BUSSE BERGER  
The consequences of Ars Nova notation . . . . .241
16. BARBARA HAGGH  
The meeting of chant and polyphony in monophonic square notation  
from Cambrai Cathedral 1250-1550 . . . . .253
- Table of illustrations . . . . .273