

# Publications for Kathleen Nelson

## 2017

Nelson, K. (2017). Acerca del Exultet y algunos de sus usos melódicos en Francia y en España a lo largo de la Edad Media. In Maricarmen Gomez Muntane (Eds.), *El Juicio Final: Sonido. Imagen. Liturgia. Escena*, (pp. 163-176). Madrid, Spain: Editorial Alpuerto.

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Nelson, K. (2016). The Notated Exultet in Braga's Missal de Mateus: Known Tradition or New Composition? In Manuel Pedro Ferreira (Eds.), *IEMS 2: Musical Exchanges, 1100-1650: Iberian Connections*, (pp. 31-48). Kassel, Germany: Edition Reichenberger.

## 2013

Nelson, K., Gomez, M. (2013). *A Musicological Gift: Libro Homenaje for Jane Morlet Hardie*. Lions Bay BC Canada: Institute of Mediaeval Music.

Coady, C., Nelson, K. (2013). Extra-curricular Undergraduate Research Training: Notes on the Pedagogical Practices Behind the Sydney Undergraduate Journal of Musicology. *Journal of University Teaching and Learning Practice*, 10(2), 1-13.

Nelson, K. (2013). The Exultet at Vic during the Era of Bishop Oliba. In Kathleen Nelson, Maricarmen Gomez (Eds.), *A Musicological Gift: Libro Homenaje for Jane Morlet Hardie*, (pp. 213-229). Lions Bay BC Canada: Institute of Mediaeval Music.

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Nelson, K. (2011). *Cathedral, City and Cloister: Essays on Manuscripts, Music and Art in Old and New Worlds*. Ottawa, Canada: Institute of Mediaeval Music.

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Nelson, K. (2011). Percy Grainger and the 'Musical Confucius'. *Musicology Australia*, 33(1), 15-27. <a href="http://dx.doi.org/10.1080/08145857.2011.576646">[More Information]</a>

Nelson, K. (2011). University of Sydney, Fisher Rare Book Additional Manuscript 357: A Product of Many Changes. In Kathleen Nelson (Eds.), *Cathedral, City and Cloister: Essays on Manuscripts, Music and Art in Old and New Worlds*, (pp. 113-133). Ottawa, Canada: Institute of Mediaeval Music.

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Nelson, K. (2010). Semitone Indication in a Twelfth-Century Source of Aquitanian Notation Zamora. In Alexandre Gabriel and Sofia Vaz Ribeiro (Eds.), *Revista Portuguesa de Musicologia*, (pp. 7-24). Lisboa, Portugal: Zefiro.

## 2009

Nelson, K. (2009). Seeking Early Practice for the Exultet in Iberia. In Stoessel, Jason (Eds.), *Identity and Locality in Early European Music, 1028-1740*, (pp. 27-36). Surrey, England: Ashgate.

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Nelson, K. (2008). Fragments of medieval chant manuscripts at the University of Sydney. *Fontes Artis Musicae*, 55(1), 223-231.

Nelson, K. (2008). From the Republic of Slovenia: Slovenian Music History and Musicology. *Musicology Australia*.

Nelson, K., Torellas, A. (2008). Processional | Use of Rome. In Nigel Morgan, Bronwyn Stocks (Eds.), *The Medieval Imagination: Illuminated Manuscripts from Cambridge, Australia and New Zealand*, (pp. 114-115). Melbourne, Australia: Macmillan Art Publishing.

## 2007

Nelson, K. (2007). Observations on an Early Twelfth-Century Antiphoner Fragment at Toledo. *Inter-American Music Review*, 17(1-2), 17-24.

## 2006

Nelson, K. (2006). Commemorations of the Light: the Exultet in Toledo Sources from c. 1200 to c. 1600. In Jane Morlet Hardie (Eds.), *Commemoration, Ritual and Performance: Essays in Medieval and Early Modern Music*, (pp. 71-87). Ottawa: Institute of Mediaeval Music.

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Nelson, K. (2005). The Melbourne Philharmonic Society under Contract to the Australian Broadcasting commission: Preservation and Triumph. *Context*, 25, 25-33.

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Nelson, K. (2001). 'Living, Deathless, Timeless Music': Grainger and Early Music. *Australasian Music Research*, 5, 83-104.

Nelson, K. (2001). Conlaudemus omnes pie and Deo nos agentes: Polyphony in a Fourteenth-century Source of the Church of Zamora. In Maricarmen G&#243;mez & M&#224;rius Bernad&#243; (Eds.), *Fuentes Musicales en la Pen&#237;nsula Ib&#233;rica (ca. 1250-ca. 1550)*, (pp. 109-119). Lleida: Ediciones de la Universitat de Lleida.

Nelson, K. (2001). Grainger and the Australian Broadcasting Commission after 1935: Memories, Hopes and Frustrations. *Australasian Music Research*, 5, 113-124.