

*Abstract*

Chants in the Nidaros repertory show influences from different geographical regions. Previous research focused on the hypothesis of “dual transmission” in which repertoire reached Nidaros in two separate streams, one German and one Anglo-French, and where a blending of the two traditions took place after they reached Scandinavia. In more recent studies, I nuance this view by demonstrating that the notion of monolithic “German” and “Anglo-French” practices can be further refined to reveal regional differences that may be helpful in analysing sequence transmission also in Nidaros manuscripts. The aspect of melodic variability within the medieval province of Nidaros is particularly interesting with regard to the relationship between Icelandic and Norwegian manuscripts. Icelandic manuscripts have so far been viewed as transmitting more German features than Norwegian manuscripts. As more fragments and various chants in this tradition are examined, however, a more complex picture emerges.