

VOLUME 26 PART I APRIL 2017

0961-1371

*Plainsong
& Medieval
Music*

CAMBRIDGE
UNIVERSITY PRESS

Plainsong and Medieval Music

Published in Association with the Plainsong and Medieval Music Society and the International Musicological Society Study Group 'Cantus Planus'

EDITORIAL COMMITTEE

James Borders, *University of Michigan* (*Co-Editor*)

Christian Leitmeir, *University of Oxford* (*Co-Editor*)

Margaret Bent, *All Souls College, Oxford* (*Consulting Editor*)

Susan Rankin, *University of Cambridge* (*Consulting Editor*)

Nicolas Bell, *The British Library* (*Review Editor, Books*)

Günther Michael Paucker, *Weinstadt* (*Chant Bibliography*)

Jerome F. Weber, *Utica, New York* (*Review Editor, Audio*)

Catherine Bradley, *Stony Brook SUNY*

Charles E. Brewer, *Florida State University*

John Caldwell, *University of Oxford*

Helen Deemng, *Royal Holloway, University of London*

Karen Desmond, *Brandeis University*

Emma Dillon, *King's College, London*

Joseph Dyer, *Boston, Massachusetts*

Manuel Pedro Ferreira, *University of Lisbon*

Barbara Haggh-Huglo, *University of Maryland*

David Hiley, *University of Regensburg*

Emma Hornby, *Bristol University*

Andrew Kirkman, *University of Birmingham*

Karl Kügle, *Utrecht University*

Elizabeth Eva Leach, *University of Oxford*

Alexander Lingas, *City University, London*

Edward C. Nowacki, *University of Cincinnati*

Owen Rees, *University of Oxford*

Christian Troelsgård, *University of Copenhagen*

Bruno Turner, *Worthing, West Sussex*

Elżbieta Witkowska-Zaremba, *Polish Academy of Sciences, Warsaw*

Ronald Woodley, *Birmingham City University, Birmingham Conservatoire*

SUBSCRIPTIONS *Plainsong and Medieval Music* (ISSN 0961-1371) is published twice a year in April and October. Two parts form a volume. The subscription price (excluding VAT) of volume 26 (2017), which includes print and electronic access, is £158 net (US\$257 in the USA, Canada and Mexico) for institutions; £42 net (US\$64 in the USA, Canada and Mexico) for individuals, which includes print only, ordering direct from the publisher and certifying that the journal is for their personal use. The electronic-only price available to institutional subscribers is £137 (US\$228 in the USA, Canada and Mexico). Single parts are £92 (US\$153 in the USA, Canada and Mexico) plus postage. EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT registered subscribers should provide their VAT registration number. Japanese prices for institutions are available from Kinokuniya Company Ltd, P.O. Box 55, Chitose, Tokyo 156, Japan. Prices include delivery by air where appropriate. Members of the Plainsong and Medieval Music Society receive the Journal as part of their membership subscription. *Special subscription rates are available to members of Cantus Planus. For details please contact journals@cambridge.org.*

Orders, which must be accompanied by payment, may be sent to a bookseller, subscription agent or direct to the publisher: Cambridge University Press, Journals Fulfillment Department, UPH, Shaftesbury Road, Cambridge CB2 8BS, UK; or in the USA, Canada and Mexico: Cambridge University Press, Journals Fulfillment Department, 1 Liberty Plaza, Floor 20, New York, NY 10006, USA.

COPYING This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923, USA. Organisations in the USA who are registered with C.C.C. may therefore copy material (beyond the limits permitted by sections 107 and 108 of U.S. Copyright law) subject to payment to C.C.C. of the per-copy fee of \$30. This consent does not extend to multiple copying for promotional or commercial purposes. Code 0961-1371/2017.

ISI Tear Sheet Service, 3501 Market Street, Philadelphia, PA 19104, USA, is authorised to supply single copies of separate articles for private use only.

Organisations authorised by the Copyright Licensing Agency may also copy material subject to the usual conditions. For all other use, permission should be sought from Cambridge or from the North American Branch of Cambridge University Press.

This journal is included in the Cambridge Journals Online service which can be found at journals.cambridge.org.

© Cambridge University Press 2017

Plainsong and Medieval Music

VOLUME 26 NUMBER 1

CONTENTS

The form of the monostrophic ballata as a frame for a logical demonstration ELENA ABRAMOV-VAN RIJK	1
The absent first gathering of the Chantilly manuscript MARGARET BENT	19
Signposting mutation in some fourteenth- and fifteenth-century music theory treatises ADAM WHITTAKER	37
Recordings	
Recent recordings of plainchant JEROME F. WEBER	63
Reviews	
Jennifer Bain, <i>Hildegard of Bingen and Musical Reception: The Modern Revival of a Medieval Composer</i> HENRY HOPE	71
William Smith, <i>The Use of Hereford: The Sources of a Medieval English Diocesan Rite</i> MATTHEW CHEUNG SALISBURY	74

CONTRIBUTORS

Elena Abramov-Van Rijk is an independent scholar whose research focuses on Italian music of Trecento and Cinquecento, particularly the forms of musical poetry and metrics. She is the author of several musicological articles and two monographs, *Parlar cantando: The Practice of Reciting Verses in Italy from 1300 to 1600* (Bern, 2009) and *Singing Dante: The Literary Origins of Cinquecento Monody*, RMA Monographs 26 (Farnham, 2014).

Margaret Bent, CBE, is an Emeritus Fellow of All Souls College, Oxford. Her most recent book is *Magister Jacobus de Ispania, Author of the Speculum musicae* (Farnham, 2015).

Adam Whittaker is a postdoctoral researcher at Birmingham City University. He received his Ph.D. from Birmingham Conservatoire in 2016 for his work on musical exemplarity in the notational treatises of Johannes Tinctoris. Alongside his work on musical examples in medieval and Renaissance music theory, Adam is involved in numerous music education projects as part of the Centre for the Study of Practice and Culture in Education, hosted at Birmingham City University. He is also a co-founder of the Representations of Early Music on Stage and Screen study group, which is due to have a volume of essays published later this year.