# Plainsong Nedieval Music



## 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

Catherine Bradley, University of Oslo (Co-Editor)

Daniel J. DiCenso, College of the Holy Cross (Co-Editor)

Nicolas Bell, Trinity College, Cambridge (Reviews Editor)

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

Susan Rankin, Emmanuel College, Cambridge (Consulting Editor)

James Borders, University of Michigan (former Editor)

Helen Deeming, Royal Holloway, University of London (former Editor)

Joseph Dyer, Boston, Massachusetts (former Editor)

David Hiley, University of Regensburg (President, Plainsong & Medieval Music Society)

Christian Leitmeir, Magdalen College, Oxford (former Editor)

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 32 (2023), which includes print and electronic access, is £184 net (US\$299 in the USA, Canada and Mexico) for institutions; £51 net (US\$76 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 £160 (US\$265 in the USA, Canada and Mexico). Single parts are £106 (US\$172 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 0961-1371/2020.

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 & Assessment 2024

# Plainsong and Medieval Music

VOLUME 33 NUMBER 1

### **CONTENTS**

The music theory booklet Balliol 173A, fols. 74r–81v: scribal organisation of an early medieval theory miscellany C. Matthew Balensuela	1
New evidence from Shrewsbury on the creation and circulation of music in high-medieval England  JACK STEBBING	21
Ars Antiqua motets in fourteenth-century Italy: liturgical priorities, style and notation in Bodleian, lat. liturg. e. 42	63

### CONTRIBUTORS

**C. Matthew Balensuela** is the James B. Stewart Professor of Music at DePauw University and obtained his PhD from Indiana University. He is the co-author with David Russell Williams of *Music Theory from Boethius to Zarlino: A Bibliography and Guide* (2007), and the general editor of *The Norton Guide to Teaching Music History* (2019). His research has appeared in *Grove Music Online, Acta musicologica, The Routledge Companion to Popular Music and Humor, Journal of Jazz Studies* and *Popular Music and Society*.

Jack Stebbing is a PhD candidate at Jesus College, University of Cambridge. His project on the post-conquest insular sequence repertory is match funded by the UK Arts and Humanities Research Council and the Jesus College Hogwood Scholarship. He read Music at St Catharine's College, Cambridge, where he won the William Barclay Squire Prize in Music History. He then completed his Master of Studies in Music (Musicology) at the University of Oxford, supervised by Professor Elizabeth Eva Leach, and funded by the Ralph Leavis–Lydia Chan scholarship at Jesus College.

**Matthew P. Thomson** is currently Stipendiary Lecturer in Music at Merton College, Oxford and formerly a Government of Ireland Postdoctoral Research Fellow at University College Dublin. His research addresses the music of thirteenth-century France, both polyphonic motets and monophonic song. Alongside his work on motets, he is currently carrying out a research project examining the close interactions between narratives about music and sexuality in thirteenth-century France, exploring the impact that these intertwined narratives had on French literary and musical production. He is co-editor of *A Medieval Songbook: Trouvère Manuscript* C (2022) with Elizabeth Eva Leach and Joseph W. Mason.