



# Cambridge Core

Explore today at cambridge.org/core

Cambridge Core





### Notes for Contributors

- 1 Articles should be sent to Professor James Borders, The University of Michigan, School of Music, Theatre & Dance, 1100 Baits Drive, Ann Arbor, Michigan 48109-2085, USA, or to Professor Christian Thomas Leitmeir, Magdalen College, Oxford OX1 4AU, UK. The editors may also be contacted by email: <jborders@umich.edu> and <christian.leitmeir@music.ox.ac.uk>.
- 2 BOOKS FOR REVIEW should be sent to Dr Nicolas Bell, Trinity College, Cambridge CB2 1TQ, UK. AUDIO RECORDINGS FOR REVIEW should be sent to Fr Jerome F.Weber, 1613 Sunset Avenue, Utica, NY 13502–5437, USA.
  - MATERIAL FOR INCLUSION IN THE CHANT BIBLIOGRAPHY should be sent to Dr Günther Michael Paucker, Weinsteige 10, D–71384 Weinstadt, Germany <dr.g.paucker@gmx.de >.
- 3 The language of publication is English, using British conventions of spelling and punctuation. Continental scholars may submit initial versions of articles in German, French, Italian, or Spanish. If the article is accepted for publication, it is the author's responsibility to arrange for an idiomatic English translation.
- 4 Fuller guidance for contributors and a stylesheet may be found on the journal's website: journals.cambridge.org/pmm (follow the link 'Instructions for Contributors').



### The Plainsong and Medieval Music Society www.plainsong.org.uk

Chair: Dr Emma Hornby, PMMS, Music Faculty, University of Oxford, St Aldate's, OX1 1DB.

The Society was founded in 1888 for 'the advancement of public education in the art and science of music and in particular plainsong and mediæval music'. New members are always welcomed. Membership in the Society is open to scholars, students, professional musicians, and to all with an interest in the music of the Middle Ages. Suggestions and proposals about the Society's activities may be directed to the Publicity Secretary. Membership includes a subscription to *Plainsong and Medieval Music*, discounts on the Society's publications and invitations to all events sponsored by the Society. Ordinary membership costs £32 and student membership costs £22. There is also a special joint membership rate of £40. For further details, please write to The Plainsong and Medieval Music Society, Music Faculty, University of Oxford, St Aldate's, OX1 1DB, UK.

This journal issue has been printed on FSC-certified paper and cover board. FSC is an independent, non-governmental, not-for-profit organization established to promote the responsible management of the world's forests. Please see www.fsc.org for information.

Printed in the United Kingdom at Bell and Bain Ltd, Glasgow

## Plainsong Medieval Music

#### 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, Hildegard of Bingen and Musical Reception: The Modern Revival of a Medieval Composer HENRY HOPE	71
William Smith, The Use of Hereford: The Sources of a Medieval English Diocesan Rite  MATTHEW CHEUNG SALISBURY	74

### **Cambridge Core**

For further information about this journal please go to the journal website at: **cambridge.org/pmm** 



MIX
Paper from
responsible sources
FSC® C007785

**CAMBRIDGE**UNIVERSITY PRESS