

CAMBRIDGE

## New from Cambridge University Press!

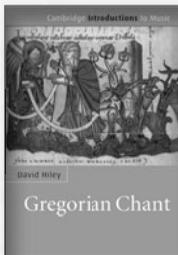
### Gregorian Chant

David Hiley

*Cambridge Introductions to Music*

\$87.00: Hb: 978-0-521-87020-7: 270 pp.

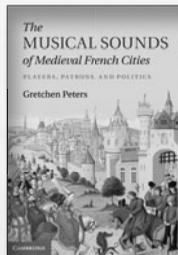
\$27.99: Pb: 978-0-521-69035-5



### The Musical Sounds of Medieval French Cities Players, Patrons, and Politics

Gretchen Peters

\$99.00: Hb: 978-1-107-01061-1: 297 pp.



### French Organ Music in the Reign of Louis XIV

David Ponsford

*Musical Performance and Reception*

\$114.00: Hb: 978-0-521-88770-0: 342 pp.

### Medieval Song in Romance Languages

John Haines

\$99.00: Hb: 978-0-521-76574-9: 318 pp.

### The Cultural Life of the Early Polyphonic Mass

*Medieval Context to Modern Revival*

Andrew Kirkman

\$108.00: Hb: 978-0-521-11412-7: 398 pp.

### The Cambridge Companion to Medieval Music

*Edited by Mark Everist*

*Cambridge Companions to Music*

\$103.00: Hb: 978-0-521-84619-6: 512 pp.

\$41.99: Pb: 978-0-521-60861-9

*Second Edition!*

### The Cambridge Companion to Medieval English Theatre

*Edited by Richard Beadle and Alan J. Fletcher*

*Cambridge Companions to Literature*

\$99.00: Hb: 978-0-521-86400-8: 424 pp.

\$30.99: Pb: 978-0-521-68254-1

### Ritual Meanings in the Fifteenth-Century Motet

Robert Nosow

\$99.00: Hb: 978-0-521-19347-4: 292 pp.

### Music and Urban Society in Colonial Latin America

*Edited by Geoffrey Baker and Tess Knighton*

\$94.00: Hb: 978-0-521-76686-9: 392 pp.

### A History of Singing

John Potter and Neil Sorrell

\$120.00: Hb: 978-0-521-81705-9: 358 pp.

### Ancient Greek Music A New Technical History

Stefan Hagel

\$126.00: Hb: 978-0-521-51764-5: 506 pp.

### The Musical World of a Medieval Monk

*Adémar de Chabannes in Eleventh-century Aquitaine*

James Grier

\$133.00: Hb: 978-0-521-85628-7: 384 pp.

### The Renaissance Reform of Medieval Music Theory

*Guido of Arezzo between Myth and History*

Stefano Mengozzi

\$99.00: Hb: 978-0-521-88415-0: 304 pp.

### A Concise History of Western Music

Paul Griffiths

\$25.99: Pb: 978-0-521-13366-1: 355 pp.

*Prices subject to change.*

[www.cambridge.org/us](http://www.cambridge.org/us)

@CambUP\_Music



CAMBRIDGE  
UNIVERSITY PRESS

# IMPORTANT ANNOUNCEMENT

## The Journal of Ecclesiastical History

### Editors

James Carleton Paget, *University of Cambridge, UK*  
Diarmaid MacCulloch, *University of Oxford, UK*

**The Editors and Editorial Board of The Journal of Ecclesiastical History are delighted to announce a major new prize in the field of early Christian History.**

The *Journal* is offering an annual prize of £500 for the best essay submitted on a subject connected with any aspect of early Christian history, broadly understood as including the first seven centuries AD/CE. Scholars in any relevant discipline (theology, classics, late antique studies, Middle Eastern Studies etc.), whether established in their field or graduate students, are encouraged to enter the competition. The essays should not exceed 8,000 words, including footnotes, and for 2014 should be submitted by **30th September 2013**. A judgement will be made at the end of November of the same year (the editors reserve the right not to award the prize if no essay of significant quality is submitted). The essay of the successful candidate will be published in the *Journal*, probably in the number appearing in July 2014. Other submissions entered into the competition may also be recommended for publication. **All essays should be sent as two hard copies, prepared to journal style, to Mrs. Anne Waites, The Journal of Ecclesiastical History, Robinson College, Cambridge CB3 9AN.**



*The Journal of Ecclesiastical History*

is available online at:  
<http://journals.cambridge.org/ech>

### To subscribe contact Customer Services

#### in Cambridge:

Phone +44 (0)1223 326070  
Fax +44 (0)1223 325150  
Email [journals@cambridge.org](mailto:journals@cambridge.org)

#### in New York:

Phone (845) 353 7500  
Fax (845) 353 4141  
Email  
[subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

### Free email alerts

Keep up-to-date with new material – sign up at  
[journals.cambridge.org/register](http://journals.cambridge.org/register)

For further information and free online content visit:  
<http://journals.cambridge.org/ech>



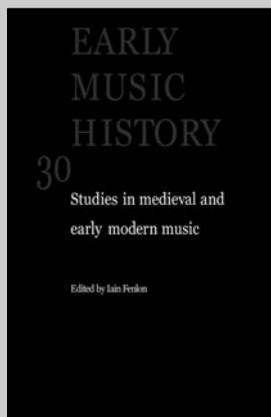
**CAMBRIDGE**  
UNIVERSITY PRESS

# Early Music History

**Editor**

Iain Fenlon, *King's College, Cambridge, UK*

*Early Music History* is devoted to the study of music from the early Middle Ages to the end of the seventeenth century. It gives preference to studies pursuing interdisciplinary approaches and to those developing new methodological ideas. The scope is broad and includes manuscript studies, textual criticism, iconography, studies of the relationship between words and music, and the relationship between music and society.

**Early Music History**

is available online at:  
<http://journals.cambridge.org/emh>

**To subscribe contact  
Customer Services****in Cambridge:**

Phone +44 (0)1223 326070  
Fax +44 (0)1223 325150  
Email [journals@cambridge.org](mailto:journals@cambridge.org)

**in New York:**

Phone +1 (845) 353 7500  
Fax +1 (845) 353 4141  
Email  
[subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

**Free email alerts**

Keep up-to-date with new  
material – sign up at

[journals.cambridge.org/register](http://journals.cambridge.org/register)

For free online content visit:  
<http://journals.cambridge.org/emh>



**CAMBRIDGE**  
UNIVERSITY PRESS

# Anglo-Saxon England

**Editors**

Malcolm R. Godden, *University of Oxford, UK*

Simon Keynes, *University of Cambridge, UK*

**Anglo-Saxon England** is recognised internationally as the foremost regular publication in its field. In fact it is the only one which consistently embraces all the main aspects of study of Anglo-Saxon history and culture - linguistic, literary, textual, palaeographic, religious, intellectual, historical, archaeological and artistic - and which promotes the more unusual interests - in music or medicine or education, for example. Especially it seeks to exploit the advantages of a broadly based interdisciplinary approach. Each volume provides a systematic bibliography of all the works published in every branch of Anglo-Saxon studies during the preceding twelve months.

The journal's editorial board follows a strict policy of reviewing submissions, and invites contributions (in English) from experienced and promising scholars from anywhere in the world.

**Anglo-Saxon England**

is available online at:

<http://journals.cambridge.org/ase>

**To subscribe contact  
Customer Services****in Cambridge:**

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email [journals@cambridge.org](mailto:journals@cambridge.org)

**in New York:**

Phone (845) 353 7500

Fax (845) 353 4141

Email

[subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

**Free email alerts**

Keep up-to-date with new material - sign up at

[journals.cambridge.org/register](http://journals.cambridge.org/register)

For free online content visit:  
<http://journals.cambridge.org/ase>



**CAMBRIDGE**  
UNIVERSITY PRESS

# New Testament Studies

Published under the auspices of Studiorum Novi Testamenti Societas

**Editor**

John Barclay, *University of Durham, UK*

*New Testament Studies* is an international peer-reviewed periodical whose contributors include the leading New Testament scholars writing in the world today. The journal publishes original articles and short studies in English, French and German on a wide range of issues pertaining to the origins, history, context and theology of the New Testament and early Christianity. All contributions represent research at the cutting edge of the discipline, which has developed a wide range of methods. The journal welcomes submissions employing any such methods, such as exegetical, historical, literary-critical, sociological, hermeneutical and theological approaches to the New Testament, including studies that employ gender, ethnicity or ideology as categories of analysis, and studies in its history of interpretation and effects.



***New Testament Studies*** is available online at:  
<http://journals.cambridge.org/nts>

**To subscribe contact  
Customer Services**

**in Cambridge:**  
Phone +44 (0)1223 326070  
Fax +44 (0)1223 325150  
Email [journals@cambridge.org](mailto:journals@cambridge.org)

**in New York:**  
Phone +1 (845) 353 7500  
Fax +1 (845) 353 4141  
Email  
[subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

**Free email alerts**

Keep up-to-date with new material – sign up at  
[journals.cambridge.org/register](http://journals.cambridge.org/register)

For free online content visit:  
<http://journals.cambridge.org/nts>



**CAMBRIDGE**  
UNIVERSITY PRESS

## Notes for Contributors

- 1 Articles should be sent to Professor James Borders, The University of Michigan, School of Music, Theatre & Dance, 1100 Baitz Drive, Ann Arbor, Michigan 48109-2085, USA, or to Dr Christian Leitmeir, School of Music, Bangor University, Bangor LL57 2DG, UK. The editors may also be contacted by email: <jborders@umich.edu> and <c.leitmeir@bangor.ac.uk>.
- 2 BOOKS FOR REVIEW should be sent to Dr Nicolas Bell, Music Collections, The British Library, 96 Euston Road, London NW1 2DB, 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](http://journals.cambridge.org/pmm) (follow the link 'Instructions for Contributors').



### *The Plainsong and Medieval Music Society* [www.plainsong.org.uk](http://www.plainsong.org.uk)

Chair: Dr Lisa Colton, PMMS, Bangor University, School of Music, College Road, Bangor, Gwynedd LL57 2DG.

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, Bangor University, School of Music, College Road, Bangor, Gwynedd LL57 2DG, 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](http://www.fsc.org) for information.

*Printed in the United Kingdom at MPG Books Ltd*

# Plainsong & Medieval Music

## CONTENTS

|   |     |
|---|-----|
| Text and formula in the Milanese cantus<br>EMMA HORNBY  | 1   |
| Ordering in the motet fascicles of the Florence manuscript<br>CATHERINE A. BRADLEY  | 37  |
| Augustinian networks and the Chicago music theory manuscript<br>RENATA PIERAGOSTINI   | 65  |
| Recordings<br>Recent recordings of plainchant<br>JEROME F. WEBER  | 87  |
| Reviews<br>Blair Sullivan, <i>The Classical Analogy between Speech and Music and its Transmission in Carolingian Music Theory</i><br>MARIKEN TEEUWEN                                  | 93  |
| <i>Actes du colloque '1000 ans de chant grégorien', Sablé-sur-Sarthe, Bibliothèque nationale de France, Abbaye de Solesmes, 9–10 septembre 2010</i> , ed. Patrick Hala<br>KATE HELSEN | 95  |
| Fred Büttner, <i>Das Klauselrepertoire der Handschrift Saint-Victor (Paris, BN, lat. 15139): eine Studie zur mehrstimmigen Komposition im 13. Jahrhundert</i><br>CATHERINE A. BRADLEY | 98  |
| Judith A. Peraino, <i>Giving Voice to Love: Song and Self-Expression from the Troubadours to Guillaume de Machaut</i><br>NICOLETTE ZEEMAN   | 101 |
| Elizabeth Eva Leach, <i>Guillaume de Machaut: Secretary, Poet, Musician</i><br>ALICE V. CLARK   | 105 |
| Robert Nosow, <i>Ritual Meanings in the Fifteenth-Century Motet</i><br>MARGARET BENT  | 107 |
| John Potter and Neil Sorrell, <i>A History of Singing</i><br>GREGORIO BEVILACQUA  | 114 |

### Cambridge Journals Online

For further information about this journal please go to the journal website at:  
[journals.cambridge.org/pmm](http://journals.cambridge.org/pmm)



MIX  
Paper from  
responsible sources  
FSC® C018575

**CAMBRIDGE**  
UNIVERSITY PRESS