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[Aller au sommaire du numéro](#)

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balanced in contour, uses intervals of the minor third, perfect fourth, and perfect fifth, and makes a dramatic leap of a minor seventh at the end of the phrase" (p. 42). Surely, a reader able to derive meaning from this description would gain a much clearer picture from a score excerpt. Furthermore, the excerpts frequently do not follow the text sequentially and in some cases have no accompanying elaboration at all.

Despite these minor objections, this book fills a serious gap in the body of literature on Canadian music and composition. It is the sort of text that can be used for locating previously elusive source materials, teaching introductory courses in Canadian music, or general reading. Perhaps more importantly, it serves as a systematic guide to the significant artistic activity in this country over the last eight decades which, for the most part, remains unknown to the international music community.*

Bruce W. Pennycook

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TERENCE BAILEY: *The Processions of Sarum and the Western Church*. (Studies and Texts, No. 21.) Toronto: Pontifical Institute of Mediaeval Studies, 1971, xv. 208 pp.

Primary research into medieval music often results in one of several distinct kinds of publication: manuscript inventories; histories of people, places, and/or rites; analytical discourses; genre studies; and critical editions. All are useful, but the indulgent wallowing in detail, deliberate myopia, or the *rigor mortis* of *apparatus criticus*, that is, arid pedantry, can mercilessly suffocate the reader. Such is not the case with Terence Bailey's book. One of the refreshing qualities is its wealth of interrelationship; it describes a microcosm replete with its own interdependencies and demonstrates how this fits the macrocosm of Western liturgical practice, yet not at the expense of *minutiae*.

Bailey's monograph "proposes to describe and study the ceremonies and chants of the processions of the Western Church as a whole" (p. ix) through a detailed examination of practices at Salisbury. In spite of the balkanization characteristic of Europe in the Middle Ages, Sarum chant constitutes a reasonable focal point for such a study because of its pre-eminent position, the demonstrable approbation it was accorded in Rome, and its relatively widespread adoption outside its home cathedral. Not only does its corpus include the sole fully-rubricated medieval Processional, but also a full complement of related service books. In tandem, these allow an examination of the liturgy and music (an integral part of the former) which would hardly be possible to duplicate in a study based on any other extant corpus of chant.

The volume is split almost equally in its attentions to Sarum chant (which is discussed in Part I) and the "General Practice" (Part II). In both parts, the nature of processions, the occasions of their use, chronology, history, forms, purposes, and liturgical placement (with attention to both normal and special procedures) are scrupulously documented. The repertory of the processions and their manuscript sources are cumulated in various tables. The inventories and discussions are generously supported by ninety-five musical examples of which many are complete pieces, others excerpts, and still others comparative concordances. Analyses of texts and melodies establish the nature of the processions themselves, and frequent quotation of Latin rubrics (provided with parallel English translations) confirm how, when, and by whom they were performed. Diagrams of Salisbury cathedral, plus fifteen reproduced woodcuts of the stations there, help to recreate the spectacle which was an important part of the ceremonies. In short, the book does not slip into an overly singular treatment of the subject, but investigates sensual and aesthetic appeal in a richly varied manner.

Although the content and approach taken are most engaging, some might be led to carp at two relatively trivial aspects of the presentation — two aspects which are largely the responsibilities of the publisher. Firstly, the volume contains rather more typographical errors than would be expected in such an erudite study. These clearly could have been eliminated through better communication between publisher and author during the proof stages; however, an enclosed *Corrigenda* provides the necessary emendations to what are mainly obvious clinkers. Secondly, the transcriptions, though always legible, are reproduced manuscript rather than engraved copy, nor are they the work of a polished calligrapher. The serpentine beams which wiggle across the strings of "eighth notes," as well as some inconsistency in spacing, result in quaint graphics which would amuse some and distract others, but whatever the case, the reduced cost of this process may have allowed the publishers to offer the book at its very reasonable price.

Anyone with a keen interest in medieval music or church ritual would certainly overlook these minor flaws. On the one hand the book revives the aural and visual features which were a part of church ceremony, and on the other, determines from the context the kinds of chant used for processions. Curiously, these are most often not the chants — such as *conductus* and *versus* — which are frequently and casually cited as processional types. Above all, the study emphasizes formidably the necessity of contextual research as an essential backdrop to understanding chant, or indeed, any genre.