## CONTENTS

Pre	Preface		
No	Note to the reader List of abbreviations		
Lis			
Int	roduct	I	
		Part I: Number in music and verse	
I	The courtly chanson		13
	I	Number symbolism and numerical disposition	15
	H	Number disposition and poetic theory	19
	ПП	Number: the texts	25
	ΙV	Number: the melodies	32
	v	Words, notes and numbers	45
2	Latin songs: conductus and cantio		48
	I	The medieval hymn	52
	H	The conductus	56
	H	Latin art-song: the cantio	63
	IV	Conclusion	73
3	The sequence		80
	I	The early sequence: Notker	83
	ΙI	Later sequences: 'Letabundus'	91
	III	The standard sequence: Adam of St Victor	100
4	Lai and planctus		110
	I	The secular sequence	110
	ΙΙ	The Cambridge Songs	114
	111	Planctus	119
	ΙV	Lai	140
	v	Conclusion: the Song of the Flood	144

Part II: Re	lations of spee	ch, action,	emotion and	l meaning
-------------	-----------------	-------------	-------------	-----------

5	The da	nce-song	159
	I	Courtly dance-song: carole and rondeau	163
		The French refrain	171
		Clerical dance-song: rondellus	178
		The music of dance-song	186
		Words and music	196
6	Narrative melody I: epic and chanson de geste		199
•		Melodic types	200
		The Old English period	204
		German narrative song	212
		The French tradition: chanson de geste	222
7	Narra	235	
•	I	rive melody II: Saint's Life and liturgical narrative Saint's Life and chanson de geste	235
	II	Epistles of the saints	239
	111	The rhymed Office	249
		Narrative singing in drama	255
		Saints' Lives in French	263
	VΙ	Conclusion	265
8	8 Speech and melody: Gregorian chant		268
_		Words and action in the liturgy	269
		Notation and speech	272
		The chant and the text: accent and duration	277
		Chant and text-structure	283
		Formulaic, adapted and 'free' melodies	286
		Sound and sense	292
		Detailed relations: 'important' words; rhetoric	296
	VIII	Detailed relations: the sound of meaning	299
9	Drama I: liturgy, ceremony and play		
	I	The 'drama of the liturgy'	315
	11	The liturgical drama	324
	111	The Rouen Ceremony of the Shepherds	337
10	Dran	na II: music, action and emotion	348
	l	Dramatic emotion: 'angry Herod'	348
	11	Dramatic emotion: 'mourning Rachel'	351
	111	Dramatic singing: the evidence of the rubrics	362

		Contents	xi	
ΙΙ	Music and meaning: the problem of expressiveness		372	
	I	The concept of musica	375	
	H	Text and music	381	
	111	The emotive effects of music	386	
		The experience of music	391	
		Expressiveness	399	
	VI	Conclusion	409	
		Part III: Melody, rhythm and metre		
12	The t	heorists	413	
	I	Theory of ritmus and metrum	416	
	ΙΙ	Modal rhythm and musica metrica	423	
	111	Johannes de Grocheo	429	
13	Palae	ography, notation and presentation	435	
13	I alac	Notation and layout	435	
	11	Mensural and non-mensural notation	446	
		Afterword	458	
14	Rhyt	hm and genre	460	
-4		Monophonic melodies and the French motet	461	
	II	Chansons-avec-des-refrains	466	
		Refrain-songs	468	
		The pastourelle	471	
		The lai	476	
	VI	Conductus and cantio	484	
Iς	Word	ls and music: a balanced relationship	492	
- )	I	Assumptions and theories	492	
	II	Balance: the 'double melody' and the numerical Idea	496	
	III	A balanced relationship: rhythmic implications	500	
Gla	ssary		505	
	ssary t of sou	Tres	512	
			523	
Bibliography General index				
	Index of first lines			