

Contents

List of illustrations	page ix
List of tables	x
Acknowledgments	xiii
Abbreviations	xv
 Introduction	 1
Sources	4
Meter and musical accompaniment	15
<i>Numeri innumeri</i>	16
Other music	17
1 <i>Tibiae</i> and <i>tibicines</i>	26
<i>Tibicines</i>	27
<i>Tibiae</i>	35
2 Song	64
Livy and the role of the actor in <i>cantica</i>	64
Importance of the voice	77
Qualities of the voice	80
Speaking and singing	92
3 Dance	105
Cinaedic dancing	106
Gestural dance	114
Dancing with the feet	119
The role of dance	121
<i>Rudens</i> : dance drama?	131
4 Melody and rhythm	135
<i>Tibicen</i> and singer	135
Melody	139
Rhythm	144
5 Meters	171
The standard: trochaic septenarius	172

Variation 1: iambic senarius	174
Variation 2: other iambo-trochaic meters	177
Variation 3: non-iambo-trochaic meters	190
6 Arrangement of verses and variation within the verse	210
Stichic arrangement and polymetry	210
Catalexis	211
Systems	214
Musical variety within the verse	215
7 Musical structure	237
Opening scenes	242
The first singing character	245
Trochaic septenarii and the advancement of the plot	247
Trochaic septenarii "false starts"	251
ABC succession	253
Duration and content of musical units	255
Contrast between characters	258
Musical parallels	258
Units of action	260
Musical reversals	263
Endings	265
8 Polymetry	267
Four principles of polymetry	267
Some polymetric passages	274
Polymetric and stichic meters	300
9 <i>Pseudolus</i>	305
Structure	305
The polymetric songs	311
10 <i>Adelphoe</i>	352
Conclusion	372
Appendix I The meters of Roman comedy	380
Appendix II Meter and character type	385
Appendix III Musical features by play	395
Appendix IV Exceptions to the ABC pattern	399
Appendix V Polymetric passages	403
<i>Works cited</i>	410
<i>Index locorum</i>	431
<i>General index</i>	444