

CONTENTS

Preface	vii–x
Acknowledgements	xi
I Tonal Aspects of 13th-Century English Polyphony <i>Acta Musicologica</i> 37. Basel, 1965	19–34
II Cantilena and Discant in 14th-Century English Polyphony <i>Musica Disciplina</i> 19. Rome, 1965	7–52
III The Question of Perotin's Oeuvre and Dates <i>Festschrift Walter Wiora</i> . Kassel, 1967	241–249
IV The Medieval Motet <i>Gattungen der Musik in Einzeldarstellungen: Gedenkschrift</i> <i>Leo Schrade</i> . Bern, 1973	497–573
V The Medieval Hocket in Practice and Theory <i>The Musical Quarterly</i> 60. New York, 1974	246–256
VI The Early Motets of Philippe de Vitry <i>Journal of the American Musicological Society</i> 28, no. 1. Richmond, 1975	24–45
VII English Polyphony in the Morgan Library Manuscript <i>Music & Letters</i> 61. Oxford, 1980	172–176
VIII Consonance and Rhythm in the Organum of the 12th and 13th Centuries <i>Journal of the American Musicological Society</i> 33, no. 2. Richmond, 1980	264–286
IX <i>Sine littera</i> and <i>cum littera</i> in Medieval Polyphony <i>Music and Civilization: Essays in Honor of Paul Henry Lang</i> , ed. Edmond Strainchamps, Maria R. Maniates, and Christopher Hatch. New York, 1984	215–231

X	Style and Technique in Datable Polyphonic Notre-Dame Conductus <i>Gordon Athol Anderson (1929–1981): In Memoriam (Musicological Studies 59). Henryville, PA, 1984</i>	505–530
XI	Conductus and Modal Rhythm <i>Journal of the American Musicological Society 38, no. 3. Richmond, 1985</i>	439–469
XII	The Earliest Phases of Measured Polyphony <i>Music Theory and the Exploration of the Past, ed. Christopher Hatch and David W. Bernstein. Chicago, 1993</i>	41–58
XIII	Rithmus <i>Essays on Medieval Music in Honor of David G. Hughes, ed. Graeme M. Boone. Cambridge, Mass., 1995</i>	415–440
	Additions and Corrections	1–5
	Index of Names and Texts	1–3
	Index of Manuscripts	1–2

This volume contains xii + 344 pages