Contents

List of Figures
List of Tables
List of Examples
Note on Musical Examples
Preface
List of Abbreviations

PART I MUSICAL LITERACY

1 Writing Music

2 Palaeographical Study of Neumatic Notations (from 1681 to the Present)
   2.1 1681–1889: From Palaeography to 'Paléographie Musicale'
   2.2 1889–1952: From Monastery to Academy
   2.3 Manuscripts as Material Objects: The Post-War Years
   2.4 Neumae Latini Antiquiores
   2.5 Why, Where and When?

3 Music Notations 800–900: The Evidence
   3.1 Before and After: Writing Music
   3.2 Before and After: Reading Music
   3.3 A Paradigm Shift?
   3.4 Evidence of Music Notations Written in the Ninth Century: Methodology
   3.5 Evidence of Music Notations Written in the Ninth Century: Scripts
   3.6 Evidence of Music Notations Written in the Ninth Century: Manuscript Sources

   3.6.1 Palaeofrankish Script
   3.6.2 Breton Script
   3.6.3 Lotharingian Script
   3.6.4 Aquitanian Script
   3.6.5 Frankish Scripts

   3.6.5.1 West Frankish Examples
   3.6.5.2 East Frankish Examples
   3.6.5.3 Italian Examples
### Contents

3.6.5.4 Old Hispanic Examples 118  
3.6.6 Nonantolan Script 122  
3.7 Exploitation of Music Notation by 900 122  
3.7.1 The Sankt Gallen *Versiculatum* 123  
3.7.2 *Versus* 128  
3.7.3 Prayers and Readings 145  
3.7.4 Liturgical Chant: Gregorian Propers and New Repertories 151  
3.7.5 The *Liber Ymnorum* of Notker Balbulus 157

#### PART II MUSIC SCRIPTS 163

4 Graphic Techniques and Strategies 165  
4.1 Graphic and Spatial Characteristics of Ninth-Century Music Scripts 165  
4.2 Categories of Difference between Scripts 173  
4.3 Models for the Relation between Extant Music Scripts 179  
4.4 Comparisons between Extant Scripts 191

5 Frankish Scripts 194  
5.1 Frankish Script in East Francia and in Italy: Sankt Gallen and Bobbio 194  
5.1.1 Summary 206  
5.2 Frankish Script in West Francia 207  
5.3 Frankish Scripts (West, East and Italian) 223

6 Lotharingian and Breton Scripts 229  
6.1 Placement of Neumes in the Interlinear Space 230  
6.2 Writing Single Notes: Lotharingian Script 240  
6.3 Writing Single Notes: Breton Script 245  
6.4 Incorporation of the *Virga* into Longer Neumes in Chartres 47 and Laon 239  
6.5 Joining and Separating 248  
6.6 Other Signs and Procedures in Chartres 47 and Laon 239  
6.7 Summary 254

7 Palaeofrankish Script 255  
7.1 Placement of Neumes in the Interlinear Space 256  
7.2 Neume Forms for Single Notes 257  
7.3 Neume Forms for Note Groups 262  
7.4 The Idea of a *Tonortschrift* 265  
7.5 Palaeofrankish, Lotharingian and Breton Scripts Compared 269

8 Music Scripts: Conclusions 272
Contents

PART III WRITING SOUND

9 Signs and Meaning 279
  9.1 Grammar and the Control of Sound 279
  9.2 Metaphors for Sound 282
  9.3 Accents and Musical Sound 289
  9.4 Speaking and Singing Voices 294

10 Writing Music: Accents 303
  10.1 A First Model (Palaeofrankish) 303
     10.1.1 A New Hypothesis 305
     10.1.2 From Accents to a Music Script 308
     10.1.3 Palaeofrankish Music Script: Extant Examples 313
  10.2 A Second Model (Frankish) 317
     10.2.1 Writing Individual Notes 319
     10.2.2 Frankish Music Script 325
  10.3 Many Music Scripts 328
     10.3.1 The Palaeofrankish Family of Scripts 330
     10.3.2 The Frankish Family of Scripts 334

11 The Carolingian Invention of Music Writing 337
  11.1 Preparing the Word of God 340
  11.2 Performing the Word of God 345
  11.3 Writing Music 353
  11.4 Exploration, Experimentation, Exploitation 358

Appendix 363
Bibliography 370
Index of Manuscripts 391
Index of Chants and Songs 395
General Index 398