

Index

- accidentals, 128–31, 131n, 134, 134n, 135, 137–39, 239–40, 309, 339, 378–79; origin of, 37, 61, 96, 96n, 113–15, 117, 119, 124
- affect, 81–82, 230n, 303, 305, 344, 346, 361. *See also* key(s)—characteristic moods or affects
- Albani, Cardinal Alessandro, 348n
- Alessandri, Felice, 10n
- Algarotti, Francesco, 359n
- Alypius, 82n
- Ambrose, Saint, 97, 122
- Angellini, Leopoldo, 8n
- Anson-Cartwright, Mark, 346n
- Antolini, Bianca Maria, 11n
- Archetti, Cardinal Giovanni Andrea, 13n, 59, 59n
- Archytas, 90n
- Arezzo, Guido d': *See* Guido d'Arezzo
- Aristides Quintilianus, 27, 27n, 87, 87n
- Aristotle, 60, 81
- Aristoxenus of Tarentum, 81, 82n, 90n, 140
- Arns, Robert G., 148n
- Arshagouni, Michael Hrair, 368n
- Artusi, Giovanni Maria, 22, 63, 63n, 64
- Athenaeus, 90
- Bach, Carl Philipp Emanuel, 354, 354n
- Bach, Johann Christian, 1, 5n, 354, 354n
- Baillet, Pierre-Marie-François de Sales, 47n
- Baker, Nancy Kovaleff, 39n
- Ballabene, Gregorio, 348, 348n
- Balucanti, Tommaso, 13n, 59n, 60n
- Bandur, Marcus, 38n
- Barbieri, Patrizio, 51n, 147n
- Barker, Andrew, 84n
- Bassi, Patrizia, 6n
- basso cantante, 163, 174, 203, 208, 224, 350, 350n, 371
- basso continuo, 69, 163, 173–75, 179, 182, 184–85, 201–3, 206–8, 208n, 209, 228–30, 232, 232n, 239, 312, 332, 349n, 350n
- Bauman, Thomas, 40n, 303n, 323n
- Beach, David, 39n, 135n
- Beethoven, Ludwig van, 50
- Benevoli, Orazio, 348, 348n
- Besseler, Heinrich, 74n
- Blasius, Leslie, 27n
- Boccherini, Luigi, 1, 280, 350, 353, 353n, 356
- Boethius, Anicius Manlius Severinus, 90, 94

Boisgelou, François Paul Rouallé de, 117, 117n
Bonanni, Filippo, 20, 26, 78n
Bonds, Mark Evan, 38n
Bontempi, Giovanni Andrea Angelini, 112n, 113n, 278, 278n
Borer, Philippe, 51n, 147n
Borghetto, Gabriella, 315n
Bouquet-Boyer, Marie Thérèse, 4n, 5n, 6n
Brown, Clive, 52n
Bruni, Franco, 11n
Bryennius, Manuel, 82n
Burney, Dr. Charles, 34n, 37n
Burnham, Scott, 41n
Burette, Pierre-Jean, 93n
Burton, Deborah, 11n, 16n, 42n, 273n, 286n
Butler, David, 147n
Butler, Margaret Ruth, 5n, 6n

cadence: authentic, 165, 331; avoided (impeded), 224, 255; deceptive, 256n, 344n; definitions, 127, 134, 164–66, 198, 310n; feigned, 215, 224, 237, 255; half-cadence, 165n, 255n; harmonic, 165, 332; and key, 215, 234–35, 237, 344; and multiple parts, 250, 254, 254n, 272; perfect, 164–65, 202, 225, 255, 331; plagal, 165, 255, 331, 333; suspended, 165, 165n, 255, 332; truncated, 332. *See also* fundamental bass—cadence; melody—and cadence

Cannone, Belinda, 74n

canon, 37, 69, 245, 271–72, 272n, 273–78, 278n, 279, 279n, 348; *canonizans*, 274–75; closed, 274, 279n; complex, 24, 24n; double, 277–78; enigma, 274–76; finite, 272; Musical Labyrinth, 279, 279n; open (loose), 274; perpetual (infinite), 272–73, 278; pickup, 273n; reprise sign, 273–74; retrograde, 274, 276; simple, 278; of a single harmony, 278; for thirty-six voices, 278; true, 276; at the unison, 272–74

cantus firmus, 99n, 184, 192

Capalti, Francesco, 20, 187n

Capuzzi, Antonio, 353, 353n

Carboni, Giacinto Cantalamessa, 2, 2n, 3n, 7, 7n, 9, 10, 11n, 13–14, 14n, 16, 18–19, 46, 46n, 54n

Carducci, Giambattista, 14, 14n

Carpanetto, Dino, 6n

Cartier, Jean-Baptiste, 47, 47n

Castelli, Giuseppe, 3, 3n, 8, 8n, 9

Ceruti, Giacinto, 20, 78n

chant: *See* plainsong

Chiari, Pietro, 369n

chiaroscuro, 354, 357, 365, 365n

chord, 37, 50, 53, 72, 79, 158, 216, 230, 251, 251n, 254, 264, 345, 362; consonant and dissonant, 68, 155–56, 167–73, 175–79, 181, 183, 185–86, 190–91, 202, 212, 212n, 214–15, 221, 230, 343, 372; fundamental, 68, 156, 167–72, 179, 181, 185, 214–15, 221, 255, 318, 335, 372; inversions, 68, 146n, 170, 170n, 171–75, 179, 182, 185;

212n, 213n, 214, 221, 228, 231, 247, 265, 266n; perfect, 156, 159–60, 162, 167, 184, 190, 213, 334–36; properties of, 170–72, 174–76, 176n, 177–79, 181, 183, 205n, 229, 229n, 231, 239, 344; root position, 332n. *See also* hexachord; tetrachord

Choron, Alexandre Étienne, 2, 2n

Christensen, Thomas, 29n, 153n, 335n

Chürgin, Bathia, 40, 40n, 41, 48–49, 55n, 323n, 330n, 358n, 368n

Cimarosa, Domenico, 1, 10n, 74, 279, 346, 369

clef(s): alto, 300; baritone, 101–2, 117, 252, 278; bass, 25, 83, 101, 101n, 102–3, 117, 252, 277, 300, 376–78, 380; contralto, 101, 117, 210, 252, 277–78, 300, 376, 378, 380; mezzo-soprano, 101, 103, 117, 252, 278; modern, 100; origins of, 37, 61, 100; soprano, 101–3, 117, 252–53; 277, 300, 376; tenor, 101–2, 117, 252–53, 277, 300, 376, 379; treble, 25, 83, 83n, 101n, 102–3, 117, 150, 150n, 151, 155, 252, 276–78, 376–80; types or uses of, 101, 101n, 102–3, 117, 117n, 125n, 272, 309; violin, 83n, 101, 150n

Cohen, Albert, 116n

Cohn, Richard, 50, 50n, 335n

composition: art of, 26–28, 31n, 33, 37, 72, 147, 164, 186, 303–5; *cartella*, 374, 374n, 375n; chamber music, 18, 315, 350–58, 358n, 359; *concertato*, 50, 349–50, 355, 365; concerto, 323, 350–51, 358, 360, 360n, 377; for full orchestra, 358–60, 373, 378, 380; harmonious handling, 71n, 73, 227, 323, 323n; inspiration in, 39, 70, 73n, 305–6, 312–23, 352, 354; instrumental, 27, 32, 42n, 76n, 81, 82n, 186, 188, 188n, 189, 194–96, 199, 201, 212, 259, 279, 305, 323, 327, 329, 346, 349–58, 358n, 359–61, 364–67, 369–73, 373n, 374–80; *intavolatura*, 349, 349n; knowledge of all instruments, 375–80; multiple choirs (choruses), 218, 302, 348; orchestration, 71, 222–23, 355, 360–72, 375; *piano*, 189, 349–50, 360–61, 364, 371; random note generation, 39, 40n, 315, 315n, 316–18; score, 40, 62, 111, 111n, 349n, 356, 364–65, 372, 372n, 373, 373n; skeleton (framework), 40, 280, 312, 312n, 346, 373–74; sonata, 41, 42n, 49, 49n, 50, 102n, 109n, 111, 251, 330n, 331n, 351; for stringed instruments, 33, 102, 190, 195, 199–200, 251–52, 349, 351, 370–77; symphony, 323, 350, 357–58, 358n, 359; text setting, 258–59, 346, 361–62, 364, 367–68; vocal, 27, 42n, 76n, 81, 82n, 165n, 185, 187, 189, 196, 200–1, 259, 279, 324, 327, 329, 346–50, 360–61, 364–67, 369–70, 372–73, 373n, 374–75. *See also* Galeazzi—musical compositions; harmony—in composition; melody—in composition

compositional styles, 71, 186–89, 305, 329; *cantabile*, 328n, 367–68, 377; ecclesiastical, 62, 119, 147n, 185, 187–89, 210, 259, 279, 287, 304, 323, 348–49, 358n, 360–61, 364–65, 369, 371, 376; galant, 49, 323, 323n, 327n, 354n; mixed, 186, 188, 188n, 305, 305n, 324, 350, 360–61, 365, 369, 373; *opera buffa*, 6, 11n, 360, 368; *opera seria*, 6, 11n, 360, 368; *organal*, 186–87; *Palestrinian*, 186–87, 192, 347; *stile organico*, 347; theatrical, 73, 186, 188, 279, 323, 358, 358n, 359–61, 365–66, 366n, 367–69, 376. *See also* composition—instrumental; composition—vocal

Cook, Captain James, 76n

Corelli, Arcangelo, 4–5, 31n, 111, 111n, 305, 358

Corrette, Michel, 33, 34n

counterpoint, 24, 26, 29, 31–33, 37, 48n, 64, 70, 72–73, 73n, 93, 145n, 186, 202, 208, 210, 228, 271, 272n, 304, 312, 374n, 375n; artful, 28, 31n, 69, 184, 230, 242, 244–45, 259, 280, 301; cross-relations, 200n, 223, 248, 268n, 370; double, 31n, 69, 242, 259–

69, 269n, 270–71, 274, 286n, 297, 300–1, 348; for the eye, 299; florid, 221, 224–26, 231–41, 248–50; four notes against one, 208–11, 312; four parts, 46, 69, 200, 252–59, 273, 301; free (loose), 188–90, 193–94, 198–200, 222, 231n, 276; imitation in, 31n, 37, 69, 223, 242–48, 250, 253, 271–72, 276, 280, 300, 348, 351; invention of, 108n, 116, 304n; inversion in, 247, 260–62, 265, 266n, 267, 269–71, 286n; invertible, 37; mirror inversion, 244, 286n, 297n, 322n; musical motion in, 189–201, 216, 221–25, 233, 243–44, 253, 262, 264, 267, 269, 278, 297–98, 321–22, 322n, 345, 356, 370, 374; note against note, 201, 203–4, 222, 364; rigorous (strict), 187–89, 192–94, 198–200, 218, 222–23, 231n, 248, 255, 347, 364; rules of, 46, 68, 72, 74, 187–270, 304n; subject, 201–2, 232, 232n, 237, 242, 259, 261–68, 268n, 269, 356; suspension, 104n, 135n, 169n, 172, 199, 208, 211–21, 224–26, 230, 239, 242, 245, 247, 250–51, 251n, 254, 274, 276, 278, 280, 349, 371; three parts, 46, 69, 200, 247–53, 301; two notes against one, 204–5, 206–8; two parts, 46, 190, 192, 194, 200, 204, 215, 221–23, 226, 231–32, 247–48, 250–53, 274, 301. *See also* canon; fugue

Crawford, Bret E., 148n

Czerny, Carl, 41, 41n, 49, 328n

Dahlhaus, Carl, 354n

Dall'Olio, Giambattista, 25, 25n

D'Amico, Alessandro, 11n

Darcy, Warren, 49, 49n, 328n, 330n

d'Arezzo, Guido: *See* Guido d'Arezzo

De Dominicis, Giulia, 11n

De Van, Gilles, 366n

Demachi, Giuseppe, 353n

DeSanctis, Cesare, 9, 9n

Descartes, René, 21, 67, 67n, 313

Diderot, Denis, 154n

Didier, Béatrice, 76n

Didymus, 81, 90n

diesis, 96n, 118; chromatic, 61, 113–15; enharmonic, 61, 91, 113–15, 142; Pythagorean,

85

Diodorus Siculus, 80, 80n

dissonance: *See* chord—consonant and dissonant; counterpoint—suspension; harmony—

notes outside (false); intervals—consonant and dissonant

Doni, Giovanni Battista, 21, 63, 63n, 64

Dunstaple, John, 304n

Dunstan, Saint, 304, 304n

Durante, Francesco, 185

ear-composer, 73, 306, 306n

Eitan, Zohar, 323n

Epigonus, 90

Eratosthenes, 90n

d'Este, Archduke Ferdinando, 195n

Euler, Leonhard, 21, 24, 26, 74, 74n, 147n, 176n

Evans, Clifton James, 376n
Eximeno, Antonio, 20–21, 26, 78n, 140n, 195
expression, musical, 33, 303, 303n, 305, 309–10, 310n, 328, 328n, 329, 349, 359, 361–62, 362n, 363, 365n, 366n, 368, 370; *forte*, 310, 365n; *piano*, 310, 365n. *See also* *chiaroscuro*; melody—expressive; meter—and expression; word painting

falsobordone: *See* counterpoint—note against note

Farinelli, 195n

Fayolle, François Joseph, 2, 2n

Ferrari, Giulio, 5, 5n

Fétis, François-Joseph, 2, 2n, 3, 3n, 4, 4n, 9, 9n, 11, 16, 16n

Feytoux, Jean Étienne, 154n

figural song, 99, 99n, 105, 116, 119, 121, 131

figure, 104n, 209, 209n, 223–24; 243–45, 253, 278, 297, 300n, 315–16, 355

figured bass, 167n, 346, 349, 371–72

Fiore, Anna Maria Ioannoni, 10n

Flender, Reinhard, 77n

Fränzl, Ferdinand, 2n

Fraſcarelli, Angelo, 4, 4n, 5n, 34n, 35n, 42, 42n, 48, 48n

Frescobaldi, Girolamo, 107

fugue, 23, 31n, 37, 69–70, 187–88, 188n, 242, 259, 271, 279–302, 312n, 355, 364; answer, 69, 242, 272, 272n, 276, 286, 286n, 287–93, 293n, 294–97, 299–301; consequent, 272; contrary reversal, 286, 298, 301; countersubject, 286, 286n, 296, 296n, 297, 299–300, 300n, 301, 327, 356; divertimento, 286, 299–301; free (loose), 271, 279; guide, 242, 244, 272–73, 273n, 276; inversion, 286, 297, 301, 301n; modulation in, 276, 286, 286n, 299, 299n, 301; real, 287; reversal, 286, 297–98, 301, 321, 321n, 322n; reversing, 301n; second subject, 286n, 296, 296n; stretto, 286–87, 296, 299–300, 300n, 301; strict, 271; subject, 272, 274, 276–77, 286, 286n, 287–93, 293n, 294–300, 300n, 301–2; tonal, 281–88; true, 280

fundamental bass, 68, 127, 161–68, 170–74, 175n, 176n, 179–80, 182, 184–85, 195n; 202–4, 204n, 205n, 206, 210, 213–16, 220, 227–30, 234–35, 239n, 241, 278, 312, 331, 333, 341, 343–45, 358, 371; cadence, 165, 202–3, 215, 217, 224, 232, 238–39, 331–32, 336, 342; cadential leap, 168, 171, 175, 182–83, 203, 229, 233, 237; implied, 175, 233, 237n; laws (rules) of, 68–69, 147n, 163, 167–68, 179, 181, 183, 187, 203, 207–9, 245; notes with two, 205, 207; system of, 24–25, 32, 37–38, 46, 64–65, 67; true, 163, 185, 221, 231

Fux, Johann Joseph, 21, 26, 26n, 64, 64n, 193, 193n

Gabrielli, Riccardo, 17n

Gaffurio, Franchino, 19, 19n, 22, 64, 64n, 91n, 99

Galand, Joel, 50n

galant style: *See* compositional styles—galant

Galeasso, Francesco, 4, 4n

Galeazzi, Adelino, 17

Galeazzi, Clelia, 3n, 4n, 7n, 8n, 17; *I Galeazzi*, 3n, 4n, 7n, 8n, 14n, 17n

Galeazzi, Enrico, 17

Galeazzi, Ettore, 17
Galeazzi, Eugenio, 10, 17
Galeazzi, Francesco: biography, 1–17; *Elements* (first edition), 12, 12n, 16, 18, 25, 42, 42n, 43; *Elements* (second edition), 16–17, 29, 29n, 36, 42, 42n, 43–47; *Elements* (sources for), 1, 19–26, 30, 316n; *Elements* (structure of), 33–42; musical compositions, 9–11, 11n, 13, 18–19, 18n, 55–56, 190, 194, 194n, 251–52, 326, 352n, 355; political troubles, 13–16; symphony (“La Revolution”), 13, 13n; writings, 7–8, 11, 16n, 18–19, 35n, 54. *See also* musical discipline
Galeazzi, Francesco (Junior), 17
Galeazzi, Giuseppe, 10, 17
Galeazzi, Giuseppe Galeazzo, 8n, 17
Galeazzi, Reginaldo, 17
Galeazzi, Virgilio, 17
Galilei, Vincenzo, 22, 99, 99n
Galuppi, Baldassare, 369n
Gasparini, Francesco, 21
Gatti, Francesco, 10n
Geminiani, Francesco, 33–34, 34n
genus: chromatic, 81, 90–91, 113; diatonic, 81, 86, 88, 90n, 91, 98, 119, 121, 123, 184; enharmonic, 81–82, 90n, 91, 93–94, 113, 345; tempered (modern), 91, 91n, 98, 128, 185
Gerard, Alexander, 323n
Gerber, Ernst Ludwig, 2, 2n
Gerhard, Anselm, 51n
Germi, Luigi Guglielmo, 35n
Gervasoni, Carlo, 48n
gesture, 364, 374
 harmonic, 326n
 musical, 356, 356n
Ginguené, Pierre Louis, 154n
Gjerdingen, Robert O., 49, 49n, 323n, 324n, 327n
Glück, Christoph Willibald, 359n
Gmeinwieser, Siegfried, 348n
Goldoni, Carlo, 369n
Gossett, Philip, 40n
Granot, Roni Y., 323n
Greater Perfect System (General System, Greater System, Greatest System), 83, 86, 89, 92–95
Green, Burdette, 147n
Gregory, Saint, 82, 94, 97, 122, 304
Guglielmi, Pietro Alessandro, 10n
Guido d’Arezzo, 36, 46, 62, 82, 94–95, 97, 97n, 98–99, 115–16, 304. *See also*
 hexachord—Guidonian system
Guidotti, Benedetto, 18n
Gunter, Thomas, 315n
Gürtelschmied, Walter, 348n

Haimo, Ethan, 50n
 Hanboys, Johannes, 304n
 Handel, George Frideric, 1, 188n, 354
 harmonics: *See* pitch—harmonics; violin pedagogy—harmonics
 harmony: in composition, 27, 29, 32–33, 37, 127, 164, 192, 194–95, 197, 203–4, 207, 221, 224, 226–31, 229, 233, 236, 247, 250, 252, 254, 261, 263, 351, 358, 370–71; experiments with, 38, 65–66, 66n, 148, 148n, 149, 149n, 150–51, 151n, 152–54, 154n, 155n; harmonic connection, 50, 68, 71, 170, 175, 175n, 176, 179, 181, 183–86, 204n, 211–12, 229–30, 334–35, 345; laws (rules) of, 46, 161, 184, 190, 217, 234, 340n; modern, 304; notes outside (false), 208–10, 223, 239–40, 261; physical harmonic phenomenon, 147, 151, 155–57, 159, 161, 183, 205, 212n; and pitch, 26, 194–95, 198–200, 212, 212n, 213n, 214, 247, 260, 344; science of, 25, 39, 58–59, 64–65, 67, 69, 72, 80, 140, 147, 149, 168, 173, 183, 240–42, 303. *See also* cadence—harmonic; canon—of a single harmony; composition—harmonious handling; gesture—harmonic; melody—and harmony; scale—harmonic
 Harwood, Gregory W., 48, 48n
 Hawkins, Sir John, 36n
 Haydn, Joseph, 1, 50, 74, 188n, 190, 280, 315n, 323n, 346, 346n, 353n, 354, 356–57, 358n, 359
 Hedges, Stephen A., 315n
 Henry VI, King of England, 304n
 Hepokoski, James, 49, 49n, 328n, 330n
 Herlinger, Jan, 126n
 Herrando, José, 34, 34n
 hexachord, 116, 143; Guidonian system, 37, 94–96, 96n, 97, 100, 116
 Hill, Laura Callegari, 25n
 Hinrichsen, Hans-Joachim, 40n
 Hunter, Mary, 51n
 Hurley, David Ross, 40n

 instrumentation: *See* composition—orchestration
 instruments, musical: ancient, 26, 77–78, 78n, 79–80, 80n, 81; bassoon, 378; bells, 149, 150n; clarinet (clarino), 378, 378n, 379; contrabass, 150n, 200, 377, 377n; flute (transverse), 34n, 351–52, 377, 377n; harpsichord, 66, 148–50, 177, 345, 347, 375; hunting horn, 150n, 379, 379n, 380; modern, 148, 201; oboe, 66, 148, 150, 199, 351–52, 371, 374, 377; organ, 91n, 151, 151n, 155, 155n, 186, 345, 347, 349–50, 365, 365n, 371–72; Renaissance, 91n, 116n; timpani (timballi), 34n, 380; trumpet, 77, 77n, 78–79, 150, 154, 379–80; viola, 34n, 190, 199, 201, 351–53, 364, 370–77; violin, 1–17, 20, 26, 31–34, 34n, 35, 35n, 36, 46–48, 51, 66, 66n, 78, 102, 147n, 148, 150–51, 154, 190, 195, 199–201, 251, 349, 351–53, 364, 369–75, 375n, 376–77, 379; violoncello, 102, 149, 154, 200–1, 351–53, 376–77, 379. *See also* composition—instrumental; composition—for stringed instruments; orchestra—instruments in; pitch—instrumental; tuning—stringed instruments; violin pedagogy
 intervals, 37, 156–60, 226, 242–44, 362n, 369; altered, 141–42, 142n, 145n, 157n; composite or incomposite, 141, 158; consonant and dissonant, 80, 85, 156–61, 190,

195–98, 214–15, 217n, 265, 270; definitions of, 140–42, 142n, 143–46, 288; inversions, 146, 146n, 158, 160, 170n, 229; just, 122n, 141–42; perfect or imperfect, 122n, 141–42, 145n, 158–60, 195–97; relationships of, 153, 193, 199–200, 209–10, 216, 251n, 253–54, 273, 298, 312, 364; simple, 141–44; species of, 120–21, 121n, 123; 126–27, 129, 163. *See also* counterpoint—inversion in intervals, names of: diapason, 62, 84, 144; fifth, 119–20, 141, 144, 145n, 156–60, 190–92, 194–98, 209, 213, 215, 217n, 219, 242–43, 248, 253, 260, 267, 270, 273, 288, 364; fifth (false), 143, 144n, 145n, 193–94, 200, 209, 213, 229; fifth (just), 192, 197; fifth (major), 157; fifth (perfect), 142–43, 194; fifth (Pythagorean), 142n, 219; fourth, 119–20, 141, 144, 145n, 146, 156–60, 190, 197, 217, 217n, 219, 219n, 220, 242, 260, 267, 270, 278, 288; fourth (augmented), 145n; fourth (just), 142–43; fourth (major), 143, 144n, 145n, 146, 193; fourth (minor), 157; Greek, 143–44; octave, 119, 119n, 120, 144, 146, 146n, 153, 156–57, 160, 190, 192–95, 197–200, 206, 209, 214–16, 218–19, 242, 251n, 253, 253n, 254, 260, 266n, 267, 273, 349, 364, 370; second, 141, 157–58, 160, 214–16, 219–20, 242–43, 260, 267, 270, 321; second (augmented), 143, 146, 168; second (major), 143, 146; second (minor), 143, 146; seventh, 144, 157–58, 160, 193, 213–20, 226, 242–43, 260, 267, 270; seventh (augmented), 144; seventh (diminished), 143, 144n, 145n, 229, 229n, 230; seventh (major), 144; seventh (minor), 144, 153, 153n; sixth, 146, 157–60, 213, 215–16, 242–43, 248, 260, 266n, 267, 270, 370; sixth (augmented), 142–43, 157, 229n; sixth (diminished), 143, 157; sixth (major), 142–43, 144n, 156–57, 159, 193, 196, 206; sixth (minor), 142–43, 156–57, 159, 193, 196; third, 141, 145n, 146, 157–58, 160, 191–92, 213, 216, 242–43, 248, 260, 267, 270, 338, 370–71; third (augmented), 143, 146, 157; third (diminished), 142–43, 146, 157, 229; third (just), 142n; third (major), 143, 146, 153, 156–57, 159, 190, 192, 196, 228, 243, 339; third (minor), 142–43, 146, 156–57, 159, 168, 190, 192, 196, 228, 243, 298, 339, 344; tritone, 119, 119n, 144n, 193, 200, 206, 209–10, 213, 216, 225–26; unison, 146n, 157, 194, 199, 242–43, 251n, 254, 260, 266n, 267, 270, 321, 349, 364, 370. *See also* diesis; octave

intonation, 25, 33, 87, 118, 193, 210, 223, 226, 345, 369. *See also* tuning

Jacobus-Freund, Suzanne, 50n

Johannes de Muris: *See* Muris, Johannes de

Johnson, Fredric Bolan, 147n

Josephus, Flavius, 22, 26, 62, 77, 79n

Julius III, Pope, 111n

Kant, Immanuel, 323n

Kapp, Reinhard, 18n

key, change: *See* modulation

key(s): characteristic moods or affects, 51, 309, 362, 362n, 363–64; collaterals, 165–66, 342; common, 341; definitions of, 52, 67–68, 136, 136n, 215; fundamental of, 291, 330; Greek, 92; home, 41, 49, 326n, 330n; major, 63n, 128–39, 163, 165, 168, 192, 226–27, 234–35, 250, 256, 298–99, 328, 329n, 340, 342n, 349, 353, 362–63; minor, 63n, 69, 128–29, 131–39, 165, 168, 190, 192–93, 227–28, 230, 234–35, 238–39, 250, 256, 298, 299n, 327–28, 339, 349, 353, 362–63, 363n; modern, 63–64, 92, 92n, 119, 119n, 122, 127, 127n, 128, 362; principal, 134, 182, 192, 196, 232, 234, 241, 291,

299, 327-31, 334, 360, 367; progression of, 71, 71n, 115-16, 224, 299, 337-42, 346,
357; recognition, 135, 231-33, 235, 239-40, 336; related, 197, 234-35, 299, 328;
329n, 330, 336, 352-53, 357, 367; relationships in modulation, 41, 71, 116-17, 197,
233, 239, 255, 334-40, 340n; 341-44, 349, 363, 363n; signature, 133n, 134, 137-39.
See also cadence—and key; melody—and key; modulation—by related keys
keyboard playing, 25, 33n, 34n; 372, 372n
Kircher, Athanasius, 6, 19, 21, 24, 24n, 26, 30, 30n, 63, 63n, 76n, 78, 78n, 90n, 93n, 99,
107n, 187, 187n, 278, 278n; 279, 316n
Kirnberger, Johann Philipp, 39, 39n, 47, 71n, 135n, 253n, 335n
Kirkendale, Warren, 35n
Klotz, Sebastian, 315n
Koch, Heinrich Christoph, 39, 39n, 41, 41n, 47, 49
Kopp, David, 335n
Krause, K. C. F., 50, 335n
Kreutzer, Rodolphe, 47, 47n
||
L'Abbé le Fils, 33, 34n
Eandels, J. G., 148n
Landey, Peter M., 39n
Lardin, Heather Miller, 377n
Larousse, Pierre, 3, 3n
Le Maire, Jean, 116, 116n
Lenton, John, 33, 34n
Leo, Leonardo, 185
Lester, Joel, 26n
Lichtenthal, Peter, 2, 2n
Liverziani, Giuseppe, 20, 20n
Locke, John, 313
Löhlein, Georg Simon, 33-34, 34n
||
Maes, Costantino, 15n
Magarotto, Matteo, 3n, 4n, 10n, 11n, 55n
Malebranche, Nicolas, 313
Mancini, Giambattista, 20, 26, 117, 117n
Manfredini, Vincenzo, 20, 25, 25n, 33n, 73n, 101n, 118
Mangsen, Sandra, 51n
Marcello, Benedetto, 107, 195n
Marchetto of Padua, 126n
Maria Theresa, Empress, 59n, 195n
Martini, Giovanni Battista, 6, 21, 23, 23n, 27, 27n, 28-29, 36, 48n, 62, 62n, 63, 73n, 76n,
77-78, 78n, 81, 82n, 85, 90n, 91n, 99-100, 187, 187n, 195, 195n, 200, 200n, 272,
272n, 273n, 278, 279n, 280, 286, 286n, 304n
Marx, Adolf Bernhard, 41, 41n, 49
Marzattinocci, Davide, 15n
mathematical relationships in music, 24, 26, 29, 30-31, 36, 64, 80-81, 83n, 120n, 140,
141, 148n, 159-60, 316n, 345

Mathiesen, Thomas J., 27n, 78n, 82n, 86n, 87n, 90n

Mattei, Loreto, 361, 361n

Mattei, Saverio, 304n, 361, 361n

Mattei, Stanislao, 195n

Max-Weber, Magda, 11n

Meibom, Marcus, 21, 23, 82n, 84n, 87, 90n, 304n

melody: and cadence, 39, 39n, 41, 70, 39, 39n, 70, 167, 326–30, 332, 357, 368; in composition, 38–39, 39n, 108n, 127, 147, 165, 192, 194, 198, 202, 208, 221, 223, 227, 233–34, 242, 245, 250, 253, 280, 293, 297, 314–15, 322, 324–26, 334, 348, 350–54, 354n, 357, 357n, 359, 364, 367, 369, 371, 374, 376–77; concept of, 22–23, 29, 29n, 38n, 47, 65, 70, 140, 173, 303n, 313; derivative, 317–21; expressive, 74, 351, 357, 357n, 363, 367–68; Greek, 91, 304; and harmony, 22, 23n, 26–28, 33, 37, 74, 303n, 305, 305n, 312, 333–38, 344, 346, 349; and key, 309, 327, 333–34, 356–58, 360; and meter, 308, 310, 310n, 317; original, 317–18, 321; and pitch, 38, 165, 303, 316n, 321, 327; precepts of, 308–12, 327; principal, 349, 352, 370, 373–74; rules of, 331–34

melody, parts of, 40–41, 49, 70, 163, 303–34; cadential period, 324, 329, 331, 349, 351–53, 356–57, 360, 367–68; characteristic passage, 39, 41, 49, 70, 324, 328, 328n, 329–30, 330n, 331, 351–52, 367–68, 373; clause, 46n, 108n, 134, 163, 163n, 326n, 331–32, 332n, 334; coda, 41, 324, 329–31, 351, 356, 358; departure, 324, 328, 352, 365, 373; modulation in, 39, 41, 324, 328–29, 329n, 330, 334, 349, 351, 353, 356, 360, 368; motive, 39–41, 49, 313–16, 318, 321, 323, 323n, 324, 326–30, 330n, 349, 351–53, 355–57, 360, 367–68, 373; period, 324, 326n, 327–32, 332n, 333, 344, 346, 349, 351–53, 356–60, 367–68, 373; phrase, 163–64, 231, 255, 307, 309n, 332, 332n, 333, 349; prelude, 324, 326, 326n, 329, 331, 351–52, 367; reprise, 324, 330, 330n, 356; ritornello, 309, 309n, 324, 324n, 329, 349, 349n, 365, 367–68, 373–74

Mendel, Hermann, 2n

mensuration, 104, 104n

Mersenne, Marin, 22, 64, 64n, 104, 316n

Metastasio, 304n, 368, 368n

meter: *a cappella*, 108, 108n, 280, 280n; *alla breve*, 108n, 280n; *bar*, 62, 106–7, 107n, 108n, 109n, 110, 113, 134, 191, 199, 205, 214, 233, 242, 250n, 259, 294n, 305n, 308n, 309, 309n, 310, 310n, 311; beat, 104n, 106–7, 107n, 113, 134, 191, 199–200, 205, 210, 214, 218, 233, 242, 247, 250, 254n, 259, 305n, 307–8, 308n, 309, 309n, 310, 310n, 311, 332; common time, 109n, 111, 111n, 294n, 307, 307n, 309–10, 310n, 333–34, 364; definitions of, 52, 104n, 307, 307n, 308; dots used in notation of, 112, 113n, 308, 309n; duple, 107n, 108n, 109n, 199, 254, 307–8, 333–34, 357, 357n, 364; even or odd, 107, 107n, 307, 307n; and expression, 364; incorrect notation of, 305, 305n, 307, 309, 310, 310n; perfect or imperfect, 107, 107n, 110n; quadruple, 199, 254, 309n, 310n, 334, 357n; quintuple, 113; sextuple, 308, 357, 364; syncopation, 186, 219, 310, 370; triple, 107n, 111, 199n, 254, 307, 311, 333–34, 357, 364. *See also* melody— and meter; notation— and meter

Meucci, Renato, 4n, 10n, 12n, 17n

Meyer, Heinz-Dieter, 74n

Michaud, J. Fr., 2, 2n, 16, 16n, 46, 46n

Michaud, Louis Gabriel, 2n

Micheli, Romano, 24, 278
mode(s): authentic, 122, 124–25, 127; choral, 122–23; church, 35n, 37, 92n, 119n, 122, 127n, 187; definitions of, 52, 63n, 92, 92n, 136, 136n; Greek, 36, 92, 92n, 93, 304; Hebrew, 79; medieval, 36, 92n; minor, 53, 235n, 357; modern, 52–53, 128, 128n; perfect or imperfect, 126, 126n, 127; pitches in, 63, 119, 125, 125n, 126–27; plagal, 122, 124–25, 127, 287, 333; plainsong, 63, 69, 118, 121–25, 125n, 126–28, 163, 186–87, 192; scale of, 93, 123–25; transposed, 92–93, 123–24. *See also* notation—modes of
modulation, 69, 71, 71n, 98, 127, 173, 175n, 182, 204n, 226, 234n, 231–42, 334–47; concealed (hidden), 233–34; by enharmonic transition, 335, 345–46, 346n; by related keys, 197n, 229, 233, 235, 324, 335, 335n, 336–40, 340n, 341–42; by resolution, 335, 343–46; theory of, 231–41. *See also* fugue—modulation in; key(s)—relationships in modulation; melody, parts of—modulation in
Momigny, Jérôme-Joseph de, 48, 48n, 154n
monochord, 81, 83, 83n
Morales, Cristoforo, 107
Moreno Rojas, Jairo Alberto, 38n, 323n, 329n
Moretti, Vito, 10n
Mozart, Leopold, 33–34, 34n, 47, 47n
Mozart, Wolfgang Amadeus, 315n, 331n
Murat, Joachim, 14
Muratori, Ludovico, 6n, 73n
Muris, Johannes de, 104, 304
music, science of, 29, 38, 60, 62, 65, 69, 76, 94, 140, 148, 221, 279, 354–55
music theory, history of, 1, 29, 33, 36–37, 40, 107, 109; ancient, 23, 26, 36, 59–60, 62, 77–80, 107, 112, 120, 128, 181, 187, 187n, 190–93, 196–98, 242, 370; Greek, 23, 27, 36, 46, 59, 62, 62n, 80–83, 83n, 84, 84n, 85–90, 90n, 91–93, 93n, 95, 97, 113–14, 128, 148n, 195n, 304, 304n, 346n, 362n; Hebrew, 36, 46, 77, 79; medieval, 36; modern, 33, 46; Roman, 94
musical discipline: Galeazzi's concept of, 26–29; Martini compared to Galeazzi, 27–28
musical grammar, 25, 33, 33n
Neubacher, Jürgen, 50n, 323n
Neubauer, John, 303n
Newman, William S., 49, 49n
Newton, Isaac, 313
Nicomachus, 84, 84n
notation: ancient, 77, 77n, 106–7; dots used in, 62, 77, 99, 104, 109, 112n, 113; Greek, 82, 82n, 99–100; ligature, 62, 104, 104n; mensural, 37, 52, 104n; and meter, 310–12; modes of, 108, 110–11; modern, 33, 93n, 106–7, 116n; *pentad* (five lines), 99–100; prolation, 107n, 108–11; rhythmic, 36, 40, 104, 104n, 105, 209n, 311; *tempus*, 52, 104n, 108–12, 112n, 254n; time signatures, 52, 62, 104n, 109n, 110, 111n. *See also* meter—dots used in notation of; meter—incorrect notation of
note(s): shapes and values, 37, 62, 99n, 104, 104n, 105–11, 209n, 304, 304n, 307n, 311, 315–17, 321; fundamental, 141, 169, 175, 182, 205, 227, 290, 371; names of, 89, 94, 97–98, 100, 137, 296. *See also* notation; pitch

O'Beirne, Thomas Hay, 315n

octave: diatonic, 82, 84; division of, 62, 85, 116, 119–21, 126–29, 137, 163, 288, 317.

See also intervals—species of; intervals, names of—octave

Oliya, Gianni, 10n

Olympus the Phrygian, 81, 91

orchestra, 5n, 7, 8n, 12, 33, 367; instruments in, 71, 150n, 200, 375n, 376–80; seating

arrangements in, 5, 12, 50. See also composition—for full orchestra

ornamentation, 25, 25n, 32, 33, 51, 69, 73, 131n, 135, 157n, 188, 226, 242, 245, 279–80,

311–12, 321, 355; *acciaccatura*, 157n, 173; *appoggiatura*, 198, 209, 312; *gruppetto*, 374; mordent, 25n; *passaggi*, 329; trills, 329; vocal, 73, 198

Ortolani, Carla, 10n

Paganini, Niccolò, 35n

Paisiello, Giovanni, 1, 74, 279, 369, 369n

Palestrina, Pierluigi da, 31n, 107, 110, 111n, 184

Pásztor, Lajos, 59n

Pavolini, Claudio, 35n, 51n

Penna, Lorenzo, 21, 64, 64n

Pergolesi, Giovanni Battista, 185, 305, 305n

Petrobelli, Pierluigi, 147n

Pfrogner, Hermann, 346n

Pichl, Václav (Vincelao, Wincelao, Wincisla), 1, 195, 195n, 196n, 353n

Pincherle, Marc, 48, 48n

pitch: common, 87, 177, 334–35; designations, 37, 94–97, 99–100, 101n, 102, 104, 116, 118, 124, 131, 135; difference tone, 25, 25n, 147n; fundamental, 121, 128–29, 131, 134, 141, 154n, 161–64, 168, 190, 203, 221, 227, 345; generation of, 29, 80n, 132; harmonics, 66, 147, 149, 152, 152n, 153n, 154n, 155, 155n, 161–63, 165, 173; high and low, 66, 93, 124, 126, 140, 149, 149n, 150, 150n, 152n, 154, 154n, 155, 158, 201, 214, 216, 242, 259, 269n, 288–89, 344–45, 376–80; instrumental, 81, 148–51, 201, 375n, 376; overtone, 66; principal, 81, 149, 149n, 151, 152n, 153–55, 155n, 161, 164; *proslambanomenos* (added pitch), 86–92, 95; relationships, 140, 166, 176, 227, 293; resonance, 65–66, 148, 148n, 150, 152, 152n, 153–54, 168n, 177; systems, 82–83, 86; and temperament, 81; vocal, 81, 86–87, 94, 97, 148, 148n, 200–1, 366. See also harmony—and pitch; melody—and pitch; mode(s)—pitches in

Pitoni, Giuseppe Ottavio, 348, 348n

Pius VI, Pope, 59n

plagiarism, 39, 40n, 305–6. See also stealing

plainchant, 104n, 163, 287. See also mode(s)—plainsong; plainsong

plainsong, 36, 46, 99, 99n, 100, 104–5, 116, 118–19, 121–22, 125, 131, 192, 287. See also mode—plainsong

Plato, 60

Pleyel, Ignazio, 47, 353n

Plutarch, 60

Porta, Costanzo, 107

Postolka, Milan, 196n

Pougin, Arthur, 3n
Ptolèmy, Claudius, 90n
Pugnani, Gaetano, 5, 5n
Pythagoras, 80–81, 83, 83n, 84

Rameau, Jean-Philippe, 19, 19n, 21, 24, 25n, 38, 50, 50n, 64, 64n, 65, 67, 67n, 68, 147, 148n, 149n, 151n, 153n, 161, 168n, 175n, 195n, 205n, 335n
Ratner, Leonard, 49, 49n, 315n
Ravenscroft, Thomas, 304n
Refrigeri, Fabio, 11n
Regli, Francesco, 3n, 4, 4n, 5n
Reicha, Anton, 39n, 40n, 41, 41n, 48, 48n, 49
Reichardt, Johann Friedrich, 34, 34n
Réti, Rudolph, 323n
rhythm: *See* notation—rhythmic
Riciperati, Giuseppe, 6n
Riepel, Joseph, 41, 41n, 47
Rodé, Pierre, 47n
Rosen, Charles, 42n, 49, 49n
Rostirolla, Giancarlo, 10n
Roubo, André, 5, 6n
Rousseau, Jean-Jacques, 21–23, 23n, 27n, 63, 63n, 65, 67n, 71, 73n, 74n, 76n, 93, 93n, 97n, 104, 114n, 117n, 154n, 244, 244n, 276, 278, 278n, 303n, 343, 354, 354n, 357n, 372n

Sabbatini, Luigi Antonio, 19, 20n
Sacchi, Giovenale, 20, 195, 195n
Salieri, Antonio, 10n
Salinas, Francesco, 27n
Sarti, Giuseppe, 369
Sartori, Claudio, 48n
Sauveur, Joseph, 66n
scale: ascending and descending, 132, 173–75, 179–83, 228–29, 241, 245, 291, 294; chromatic, 128, 137n, 241; diatonic, 83–86, 97, 121, 127–29, 131n, 132, 161–63, 173, 175n; enharmonic, 128, 137n, 346n; harmonic, 174, 183, 185; major, 130–31, 136, 229, 256, 298, 299n; minor, 68, 131–33, 136, 230–31, 256, 298; tempered, 91n
Scarlatti, Domenico, 331n
Schmalzriedt, Siegfried, 50n
Schött, Kaspar, 21
Schulz, J. A. P., 358n
Schumann, Robert, 18n
Schwartz, Judith L., 354n
Seletsky, Robert E., 52
Simonides, 81
skeleton score: *See* composition—skeleton (framework)
Smiles, Joan E., 51n

solfege: definition, 116; methods, 87, 117, 117n, 118, 193, 244; syllables, 87, 89, 94, 97, 116, 116n, 117, 117n, 118, 243, 243n, 244

Somfai, László, 346n

Somis, Giovanni Battista, 4, 5n

sonata form: *See* composition—sonata

sounding body, 65, 65n, 127, 148–49, 152n, 153, 153n, 154, 154n, 161, 168n

Stadler, Maximilian, 315n

stealing, 305–6, 321. *See also* plagiarism

Steblin, Rita, 51n, 362n

Stevens, Jane R., 50n, 328n

Stowell, Robin, 33n

Strom, Reinhard, 359n

Sulzer, Johann Georg, 358n

suspension: *See* counterpoint—suspension

Sutter, Milton, 376n

talent, musical, 39, 40n, 81, 147, 279–80, 303, 303n, 313, 321, 329, 357, 361, 365–66, 366n

Talmelli, Andrea, 315n

Tammaro, Ferruccio, 195n

Tartini, Giuseppe, 21, 24–25, 25n, 31n, 34, 34n, 38, 42n, 64, 64n, 65, 67, 147, 147n, 148n

taste, musical, 22, 72–73, 73n, 74, 74n, 79, 186, 188–89, 198, 201, 223, 280, 305, 305n, 342, 357, 363, 363n, 365, 369

Teatro Capranica, 11n

Teatro Carignano, 6

Teatro del Leone, 10

Teatro di Ventidio Basso, 10

Teatro Fiano, 14n–15n

Teatro Regio, 4–5, 5n, 6

Teatro Tordinona, 11n

Teatro Valle, 4n, 9, 9n, 11, 11n, 12n

Tebaldini, Giovanni, 348n

Telesco, Paula, 51n

temperament, 33, 81; equal, 362n. *See also* genus—tempered (modern); scale—tempered

tempo, 51–52, 104n, 108–9, 109n, 110n, 111, 307, 307n, 311, 356–57, 363–64, 368, 368n, 370n

tenuta, 362, 370–72, 374

Tessarini, Carlo, 21, 26

tetrachord, 81, 84, 86–91, 94–96, 113

Tevò, Zaccaria, 21, 64, 64n

Thomas Aquinas, Saint, 76n

Thym, Jurgen, 39n, 135n

Timotheus of Miletus, 81, 90

Tipaldo, Emilio de, 2, 2n

tonality, 37, 47, 63n, 92n, 119n, 326n

Tosi, Pierfrancesco, 113n
transposition, 92–93, 102–3, 103n, 129, 146, 174, 261–63, 266, 268, 268n, 269, 269n,
270, 288–89, 329, 331, 356
tuning, 150, 377; fixed (precise), 138n, 139n, 345; stringed instruments, 26, 51, 154, 345,
377n; systems, 51. *See also* intonation
Tunkel, Victor, 78n
Valentini, Pierfrancesco, 24, 24n, 279
van der Straeten, Edmond, 2n
Vanhel, Johann Baptist, 1, 346, 346n, 353n
Verba, Cynthia, 23n
Verdi, Giuseppe, 366n
Verdone, Mario, 11n
Vessella, Alessandro, 18
Victor Amadeus II, 6n
viola: *See* instruments, musical—viola
violin: pedagogy, 1–2, 4, 6, 20, 31–33, 35–36, 46–48, 51, 102, 102n, 307n; bowing, 33,
42, 45, 51–52, 78, 149, 152n, 258n, 310n; harmonics, 22, 35, 51, 66; intonation, 33;
portamento, 33, 52; position, 51; vibrato, 52. *See also* clef(s)—violin; composition—
for stringed instruments; instruments, musical—violin; tuning—stringed instruments
violoncello: *See* instruments, musical—violoncello
Viotti, Giovanni Battista, 5n
Vitruvius, 82n
vocal performance, 26, 104, 116–18, 122, 135, 193, 200–1, 258–59, 329, 346, 349;
ancient, 77; cadenza, 26, 360n. *See also* composition—vocal; ornamentation—vocal;
pitch—vocal
Waeber, Jacqueline, 354n
Walls, Peter, 51n
Webster, James, 42n
Weiss, Piero, 369n
Wiener, Oliver, 40n, 322n
word painting: altissimus, 362; ascendit, 362; de profundis, 362; descendit, 362; in
aeternum, 362; punto di scena, 366, 366n
Zanella, Andrea, 11n
Zarlino, Gioseffo, 6, 22, 24, 26, 26n, 63, 63n, 64, 90n, 91n, 121n, 187, 187n
Zaslav, Neal, 50, 51n, 315n, 376n
Zeno, Apostolo, 369
Zondadari, Fulvio, 117, 117n
Zoroaster, 287, 287n

Studies in the History of Music Theory and Literature

Volume 1

Music and Ideas in the Sixteenth and Seventeenth Centuries
By Claude V. Palisca

Volume 2

John Dygon's *Proportiones practicabiles secundum Gaffurium*
Edited and translated by Theodor Dumitrescu

Volume 3

Gallus Dressler, *Præcepta musicæ poëticæ*
Edited and translated by Robert Forgács

Volume 4

Prosdocimo de' Beldomandi, *Plana musica* and *Musica speculativa*
Edited and translated by Jan Herlinger