



Yale University Department of Music

Music Theory in Translation: A Bibliography

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Source: *Journal of Music Theory*, Vol. 3, No. 1 (Apr., 1959), pp. 70-96

Published by: Duke University Press on behalf of the Yale University Department of Music

Stable URL: <http://www.jstor.org/stable/843002>

Accessed: 14/12/2009 16:31

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MUSIC THEORY IN TRANSLATION:

A BIBLIOGRAPHY

by

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Frankly, I am relieved that it is unnecessary for me to present here a formal, philosophical discussion of what constitutes "music theory" and its literature, but instead, have only to generalize about the scope of this particular survey. Even those generalizations can be very brief and informal, since the list itself, in all its own brevity, clearly shows the scope settled upon and its occasional vagaries. It may be appropriate, however, to note that the problem of scope here, as always, is bi-dimensional, that the compiler of such a list has to (or should) decide, first, what topics, or what types of subject matter, from what period of time are pertinent to his compilation; and secondly, what the standards of quality are against which he will measure all works considered for inclusion. Though I have wrestled with these theoretical problems for some time, I am avoiding here any formal presentation of decisions regarding them (with the customary appended list of exceptions!), for in the actual work of putting the list together, it was not necessary for me to haggle with myself at great length about whether or not, for example, to include only speculative treatises, omitting those intended for more practical purposes. I have not attempted to draw any clear line between theory and practice, except where the latter touches upon specific media of performance, because no labored distinctions needed to be enforced, it seemed to me, between purely speculative works (Helmholtz), didactic but pioneering works (Fux), didactic but popularizers or paraphrasers (Jeppeson, Albrechtsberger), and didactic but commonplace tracts (Bussler, Paul, Reicha). Nor have I attempted — except again, for those practical works which clearly focus upon a particular medium — to assign any degree of significance to works in translation encountered in the compilation and to eliminate all those falling below a certain mark. I have, instead, included nearly all which have come to my attention — and for several reasons. In the first place, the mere fact that these treatises have been translated into English at all would seem to me prima facie evidence that they were at some time, to some person or persons, "significant," and that they are now, therefore, pertinent to various as-yet-unwritten histories of music theory. Secondly, many of them which are presently considered prosaic, nevertheless transmit with varying degrees of verisimilitude, the teachings of important older theorists such as Mattheson, Kirnberger, et al, many of whose own works have not yet been translated. Thirdly, grouped together, these translations suggest many things, and provide some information, about musicians' attitudes toward theory in English-speaking countries throughout the past two centuries. And finally, there are so few which have to be listed—even if the loosest criteria for inclusion are applied — that,

though the resultant list is comprehensive and could serve adequately as a basis for a number of future studies, it is still not overlong. It is, in fact, depressing in its brevity. (Such a public display of paucity, however, may be desirable at this point, both in order to demonstrate the needs and to encourage potential translators to supply them.)

Following somewhat flexible over-all criteria in collecting citations for this bibliography, I have, nevertheless, searched systematically the various categories of what is commonly considered "music theory" and have listed almost all translations which I encountered of works on harmony, counterpoint, thoroughbass, modal theory, fugue, instrumentation, orchestration, the psychological and physiological responses to musical sounds, and temperament. But, somewhat arbitrarily, I have included, as well, a few of the more famous works on musical practice whose import, it seems to me, extends beyond the performance, or re-creation, of music, back to its actual creation—specifically works which were, at the time they were in circulation and wide use, valuable guides, not only for performers, but also for those who labored to comprehend and organize the raw materials of music, the composers. The list includes, therefore, C. P. E. Bach, Couperin, Frescobaldi, Türk, and others on keyboard performance, Tosi and Carissimi on singing, and Tartini and Leopold Mozart on violin-playing, but excluded are most treatises on interpretation and ornamentation. Quantz's and Hotteterre's works on the flute are listed here, but Boehm's and Otto's works which deal with the construction of the flute—and works of similar intent—are not. Somewhat conversely, I suppose, I have included translations of sections from Mersenne and Praetorius which assay the nature and describe the construction of a great variety of instruments. Finally, I have ignored all the translated works on conducting (Inghelbrecht, Scherchen, et al), as well as the famous treatises on dancing (Arbeau, P. Rameau, et al), most of the works on musical form, and all expositions of purely aesthetic or acoustical theories.

About other problems of scope I have been equally arbitrary, perhaps about some, even whimsical. The subtle problems, for example, of balancing translations of excerpts from "significant" works and complete translations of long but pedestrian tracts, or that of balancing partly-summarized, partly-translated excerpts against literal translations of long but unmomentous treatises, I have solved as simply as possible, merely by including the majority of each—a cavalier and criticizable way of resolving perplexities, perhaps, but one which prevents dilution or diminution of the intended comprehensiveness of this survey. But as a consequence, the user is apt to find a few items listed which were perhaps better ignored. He is free, of course, to do so.

Additions to this list or corrections of items already included will be welcomed by both the editor and myself. Truly, the absence from the bibliography of works by theorists of unquestioned stature, such as Zacconi, Werckmeister, Gaffurius, Prosdocimus de Beldemandis, Viridung, Johannes de Grocheo, Philippe de Vitry, and scores of others is distressing, and the superfluity of translations of works by lesser writers is regrettable, but through the efforts of periodicals such as

this journal—through their publication of surveys such as this one, and by the encouragement they offer musicians who are at work translating the theoretical "Denkmäler"—perhaps the picture in the next few years will be measurably brightened. Indeed, we might even hope that the rate of translation soon will be so great that within a few years this guide will be totally obsolete.

A few words are needed here respecting the format and mechanics of the list.

1. Sources. I have utilized fully the resources of the Vassar Library, of course, and whenever possible have examined carefully each item listed below. But many citations have been drawn from common secondary sources—encyclopedias (Groves, Fétis), library catalogues (Boston, British Museum, Library of Congress), private library catalogues (Cortot, Wolffheim), current lists in periodicals and annuals (NOTES, Jahrbuch... Peters, Acta, the Music Index), standard histories (Reese MMA and MR, Lang), and standard bibliographies (Forkel, Becker, Lichtenthal). The opportunity to examine more theoretical works in English, and to compare more of them with the older foreign language treatises would surely yield additional information about what has been translated and/or paraphrased where and by whom, but such a sophisticated detective job is, more appropriately, a second step, while this effort—predominantly a search of the secondary sources—is a natural, initial one.

2. Bases for translations cited. For almost every translation, I have tried to note the supposed title and date of the work from which the English version was prepared; in the case of those treatises included in Coussemaker and Gerbert's Scriptores, even citations of the pages covered have been given. I say "supposed," for often translators are not explicit about which manuscript or edition they have used, and though an attempt was made to secure thorough documentation whenever it was impossible to collate a particular translation with all the possible sources for it, in a few instances, documentation was completely lacking, and the work which is noted as the original may be incorrect or the wrong edition of the original.

3. Variants. For works before 1900 and for works which I consider extremely important, I have tried to set out in detail all variant editions of the extant English translations, but for lesser works (e.g. Richter's) I have, sometimes cited only the first and last editions.

4. Abbreviations. To save space, some abbreviations are used throughout the list. For some reference works used, and for locations of translations: Arnold = his The Art of Accompanying from a Thorough-Bass (Oxford U. P., 1931); BrusF = catalog of the Fétis library in the Brussels Bibliothèque Royale (Paris, 1877); CS = Coussemaker, Scriptores; EiT = the Quellen-Lexikon; Gal/Reid = Gal's catalog of the Reid library, Univ. of Edinburgh (1941); GS = Gerbert, Scriptores; Hawkins = his History of Music, 1875 ed.; JoMT = this, the Journal of Music Theory; Mann = The Study of Fugue, by Alfred Mann (Rutgers, 1958); MD = Musica Disciplina; MQ = Musical Quarterly; Reese = his Four-Score Classics of

Music Literature (N.Y., 1958); Riemann/Spratt (see under Riemann in the bibliography itself); Shirlaw = his Theory of Harmony (repr., 1955); Strunk = his Source Readings (Norton, 1950). For general abbreviations used, see the glossary on page 96.



ADAM VON FULDA [Musica. GS III, 329-81] p tr and ann in Riemann/Spratt:123-25.

AGAZZARI, AGOSTINO [Del Suonare sopra il basso con tutti stromenti. 1607. i.e., the preface to his Sacrae Cantiones, Lib.II. 1609] sum long p tr and ann, Arnold:67-74 et passim.

ALBERT, HEINRICH [Ander Theil der Arien ... 2d ed, 1643. Preface] His rules for basso continuo tr and ann, Arnold:127-31.

ALBRECHTSBERGER, JOHANN GEORG [Sämtliche Schriften. r1838r] Collected writings on thorough-bass, harmony and composition, ed by Seyfried. Tr by Sabilla Novello; musical p rev by Vincent Novello. L., 1855. 3v.

____ (same) L., Novello; B., Ditson r187?r 3v.

____ [Gründliche Anweisung zur Komposition. 1790] Methods of harmony, figured bass, and composition. Tr from the last Ger ed, as augm and arr by Seyfried, with the remarks of M. Choron. Tr from the last Paris ed, by Arnold Merrick. First Engl ed. L., R. Cocks r1834r 2v.

____ (same) 2d ed. L., Cocks, 1844. 2v.

____ p of Albrechtsberger's tract with add by Seyfried tr in Mann: 213-262 et passim.

____ [Kurzgefassete Methode den Generalbass. 1792] Principles of accompaniment or thorough-bass. Tr with ann by J. Jousse. L., r1815r (EiT)

____ [?] A Treatise on the use of the diminished & superfluous intervals. Tr by ? L., r s. d. r (not verified; in Gal/Reid catalog)

ALEMBERT, JEAN LE ROND D' [Elémens de musique, théorique et pratique. 1752] Elements of music, theoretical and practical, tr from the Fr with complete additions by rDr. Blacklock in v.?, p. 500-551 of Dobson's Encyclopedia, Phila., 1798. (with 10 plates)

ALSTED, JOHANN HEINRICH [Elementale musicum. 1611] Templvm mvsicvm: or, The musical synopsis, of the learned and famous ... being a compendium of rudiments both of the mathematical and practical part of musick. Tr by John Birchensha. L., Dring, 1664. (6th

part of Elementale only)

ANON. [Quatuor principalia. c.1380] Tr by Gilbert Reaney announced for publ soon; see Reese. (formerly attr to Tunstede)

____ [Scholia enchiriadis. GS I, 184-96] "Of Symphonies" tr in Strunk: 126-38.

ANON. IV [De mensuris et discantu. c.1275 CS I, 327-65] tr and ed by Luther Dittmer. Brooklyn, N. Y., Institute of Medieval Music, c1959. 73 p.

ANON. XI [Tractatus de musica plana et mensurabili. CS III, 416-75] xrpts in Riemann/Spratt:96-7.

ANON. XII [De contrapuncto. CS III, 475-95] xrpts in Riemann/Spratt: 99-100.

ANTONIOTTO, GIORGIO L'Arte armonica; or, a treatise on the composition of musick ... L., Printed by J. Johnson, 1760. 2v.

ARISTIDES [De Musica] p tr and sum in Hawkins: Lib. I, p.31-32; Lib. II & III, p.81-3. Some of Meibom's comments on this tract tr, p. 21-3.

ARISTOXENUS [Armonika Stoicheia] The Harmonics of Aristoxenus; ed with tr notes intro and index by Henry S. Macran. Oxford, Clarendon Press, 1902. 303p.

____ Lib. I, tr by Dr. Callcott. Br. Mus. MS Add. 27647, ff:2-6.

ASIOLI, BONIFACIO [Principj elementari di musica. 1809] A compendious musical grammar in which the theory of music ... tr by J. Jousse.. L., 1825.

ARON, PIETRO [Trattato della natura e cognizione di tutti gli toni di canto figurato. 1525] p tr Strunk:205-18.

ARTUSI, GIOVANNI MARIA [L'Artusi, ovvero, Delle imperfezioni della moderna musica. 1600] "Second discourse," in Strunk:393-404.

AUGUSTINUS, AURELIUS De Musica, a synopsis, by W. F. Jackson Knight. L., Orthological Institute 1949? 125p.

____ St. Augustine on music. Books I-VI. Tr by R. Catesby Taliaferro. Annapolis, St. John's Bookstore, c1939.

BACH, JOHANN SEBASTIAN [from Anna Magdalena Bach's Clavier Book. 1725] Some most necessary rules of thorough-bass. Tr in David and Mendel's Bach Reader. N. Y., 1945, p. 390-1.

_____ Tr in Spitta, Life of Bach, II, 347-8.

_____ [Vorschriften und Grundsätze zu vierstimmigen Spielen des General-Bass oder Accompagnement. 1738] Tr in Spitta, Life of Bach, I, 315-47.

_____ Tr in David and Mendel's Bach Reader, p. 392-8.

BACH, KARL PHILIPP EMANUEL [Versuch über die wahre Art das Clavier zu Spielen. 1753-62] Essay on the true art of playing keyboard instruments, tr and ed by William J. Mitchell. L. & N.Y., Cassell and Norton, 1949. xiii, 449p.

_____ (II. Theil. 1762) extensive sum tr ann and exx in Arnold; 29-94, 326-7, 414-35, 468-81, 527-33 et passim.

BANCHIERI, ADRIANO [Dialogo musicale sicuramente sopra un basso continuo. i.e., p.59-65 in his L'Organo suonarino. 1611] long tr and ann in Arnold: 82-90 et passim.

BARBIERI, C. F. A new treatise on theori-practical, fundamental & thorough bass, also on composition... 2d ed., greatly augm. & improved. 1st ed. was Pub.d (sic) in Paris. Edinburgh, Printed for the author c.1800 184p.

BASLER, CHARLES [Reisekarte für das Reich der Töne. 1850] Pictorial representation of the science, harmony, and relationship of chords, tr by G. F. Flowers. L. r.s.d., 1850? (Fétis says 1850, 40; above is 80)

BECKER, CONSTANTIN JULIUS A concise treatise on harmony, accompaniment and composition. L., 1845. (Tr of Kleine Harmonielehre, 1844?)

BEETHOVEN, LUDWIG VAN [Studien im Generalbasse... 1832] Studies in thoroughbass, counterpoint and the art of scientific composition, collected from the autograph posthumous manuscripts of the great composer, and first publ by Ignatius von Seyfried; tr and ed by H. H. Pierson (E. Mannsfeldt). Leipzig, N.Y., Schuberth, 1853. xii, 328, 98p.

BEMETZRIEDER, ANTON Nouvelles leçons de clavecin ou instruction générales sur la musique vocale et instrumentale ... suivies d'une nouvelle explication ... des différens genres de musique. 2d ed. New Lessons for the harpsichord ... L., 1783. (Publ in Fr and Engl)

_____ Précis d'une nouvelle méthode de musique... Compendium of a new method of music... L., 1782. (Publ in Fr and Engl)

_____ Précis d'une nouvelle méthode pour enseigner les principes de la musique ... Abstract of a new method of teaching the principles of music. L., 1782. (Publ in Fr and Engl)

- ____ Principes et méthode de musique... Principles and methods of music. L., 1782. (Publ in Fr and Engl)
- ____ [Traité de musique. 1776] Music made easy to every capacity, in a series of dialogues; being practical lessons for the harpsichord... so little difficult, that any person ... may play well; become a thorough proficient in the principles of harmony; and will compose music ... in less than twelve-month. Publ in Paris, (with a Preface) by the celebrated Monsieur Diderot, the whole tr and adapted ... by Giffard Bernard. L., W. Randall, 1778. vi, iv, 249p.
- ____ (same) [L.] Printed by G. Bigg for Messrs. Birchall and Andrews, 1785. viii, iv, 249p.
- BERLIOZ, HECTOR [Traité d'instrumentation] A treatise on modern instrumentation and orchestration, to which is appended the Chef d'orchestre. Tr by M. C. Clarke. New ed rev and ed by J. Bennet. L., Novello [18--?] enl and rev by Richard Strauss. Tr by Th. Front. N.Y., Kalmus, c1948.
- BERNARDI, GIAN GIUSEPPE [Contrappunto. 1904] Counterpoint, tr by Claude Landi. L., Kegan Paul; N.Y., Dutton, 1921. viii, 206p.
- BERTEZÉN, SALVATORE [Estratto dell' opera de Principj della musica...] Extract of the work entitled Principles of music. L., Printed for the author, 1782. 46p. (Publ in It and Engl parallel cols.)
- BESARD, JEAN BAPTISTE [De modo in testudine studendi libellus. 1603] "Necessary observations belonging the lute and lute-playing," the Preface to John and Robert Dowland's Varietie of Lute Lessons, 1610.
- BIANCIARDI, FRANCESCO [Breve regola per imparar a sonare sopra il basso con ogni sorte d'istrumento. 1607] sum long xrpts tr and ann in Arnold:74-80, 82.
- BOETHIUS [De musica] completely summarized with long tr in Hawkins:117-24. Another p tr p.16-17.
- BORGHESE, ANTONIO D. R. A new and general system of music; or, The Art of music, deduced from new and the most simple principles; containing the theory and practice of the composition of melody and harmony, of thorough-bass, and of vocal and instrumental music. Tr from the orig It by John Gunn. L., Printed for the author, 1790. (Br. Mus. catalog says It orig never publ. EiT dates 1795; another ed?)
- BROSSARD, SEBASTIAN DE [Dictionnaire de musique. 1701] A musical dictionary; ...including the historical, theoretical, and prac-

tical parts of music. Tr by James Grassineau¹. L., J. Wilcox, 1740. xii, 347p.

____ New ed to which is added an Appendix selected from the Dictionnaire de musique of J. J. Rousseau. L.J. Robson, 1769. vii, 347, 52p. (NB: theoretical discussions under, e.g., "Systems, Genus, Octave, etc!")

BUSSLER, LUDWIG [Musikalische Elementarlehre?] Elementary harmony. Tr from the 2d Ger ed by Th. Baker. N.Y., G. Schirmer c1891⁷ viii, 227p.

____ (same) 1906.

____ [Musikalische Elementarlehre] Elements of notation and harmony, with 85 exercises. Tr from the 5th rev and enl ed. N.Y., G. Schirmer, 1890. viii, 131p.

____ [Praktische Harmonielehre] Practical harmony, tr by N. Gans, from the 3rd rev and enl Ger ed. Berlin, Habel, 1894.

____ (same) Latest rev ed. Phila., Natch music, c1896.

____ [Musikalische Formenlehre] The theory and practice of musical form. Tr by J. H. Cornell. N.Y., G. Schirmer, 1883. 260p.

____ (2. Aufl., 1894) Musical form, tr by N. Gans. Berlin, Habel, 1894.

CARISSIMI, GIOVANNI GIACOMO [Ars Cantandi. 1689] A brief discourse on the Italian manner of singing, wherein is set down the use of the graces in singing ... etc. L., n.d. ?⁷

____ The art of singing; a translation in Engl of "Ars Cantandi" from an ed of 1693 of a Ger tr of the orig in It by J. R. Douglas. n.p.⁷ 1949. (Thesis, Union Theological Seminary)

CASSIODORUS [Institutiones] section on the modes reprinted in Strunk: 87-92, from Mynor's ed for the Clarendon Press, 1937.

CATEL, CHARLES SIMON [Traité d'harmonie. 1802] A treatise on harmony. Tr by Lowell Mason. B., 1832. vi, 156p.

____ L., Novello, 1854. (tr by ?)

____ rev by J. Pittman. L., 1855.

____ Tr by Speranza and T. Westrop. L., Sheard, 1875.

1. Not entirely a tr of Brossard, nor perhaps, even mainly. See my Music Lexicography, 1958, p.xvi-xix.

CENSORINUS [De Die Natali] chs. 10-13 on music, partly tr in Hawkins:
87-88

CERONE, PEDRO [El melopeo y maestro. 1613] xrpts tr in Hannas,
Ruth, "Cerone, Philosopher and teacher," in MQ, 21, 1935:408-22,
incl some rules for counterpoint and harmony.

_____ p. 685-91 of Book XII tr in Strunk:263-73.

CHERUBINI, LUIGI [Course de contrepoint et de fugue. 1835] A course
in counterpoint and fugue, tr by J. A. Hamilton. L., Cocks, 1837.
2v.

_____ A treatise on counterpoint and fugue, tr by Mrs. C. Clarke.
L., Novello, 1854. 128p.

_____ (same) New ed, rev by J. Bennett. L., Novello; N.Y., Gray
190-?7

CHEVÉ, EMILE JOSEPH MAURICE The theory of music. Tr and ap-
pendices added by G. W. Bullen. L. 187?7

CLEONIDES [Introduction to harmonics] complete tr in Charles Davy's
Letters, addressed chiefly to a young gentleman, upon subjects of
literature: including a tr of Euclid's section of the canon; and his
treatise on harmonic [i.e., Cleonides' ...7 Bury St. Edmunds, J.
Rackham, 1787. 2v.

_____ long p tr in John Keeble's The theory of harmonics: or, an
illustration of the Grecian harmonic. L., Printed for the author
17847

_____ tr complete in Strunk:34-46

COUPERIN, FRANÇOIS [L'Art de toucher le clavecin] The art of play-
ing the harpsichord, tr by M. Roberts. Leipzig, Breitkopf & Härtel,
1933. 39p.

CZERNY, CARL Letters on thorough-bass, with an appendix on the
higher branches of musical execution and expression. Tr by J. A.
Hamilton. L. 18467 105p.

_____ Letters to a young lady on the art of playing the pianoforte, tr by
J. A. Hamilton. L., R. Cocks 18387

_____ (another) 18467 v, 82p.

_____ (another) N.Y., S. T. Gordon, 1868. 60p.

_____ (another) Phila., Lee & Walker, c1884. 16p.

_____ (another) B., Ditson 187-7 56p.

— New exercises on harmony and thorough bass ... forming a practical appendix to his celebrated letters. L., R. Cocks f1846 v 32p.

— [Vollständige theoretisch-praktische Kompositionslehre, op. 600] School of practical composition; or, Complete treatise on the composition of all kinds of music ... together with a treatise on instrumentation. Tr by John Bishop. L., R. Cocks f1848 v 3v.

— Treatise on the composition of music, tr by John Bishop. L. n.d., 1849 v 3v.

DAUBE, JOHANN FRIEDRICH [General-bass in drey Accorden. 1756] xrpts in Arnold:371, 388-91.

DESCARTES, RENÉ [Compendium musicae. 1618] Renatus Des-Cartes excellent compendium of musick: with necessary and judicious animadversions thereupon. By a person of honour. L., H. Moseley, 1653. 8, 94p.

— brief sum of passages on intervals and temperament, with short tr in Shirlaw:57-62.

DONI, GIOVANNI BATTISTA [De Praestantia musicae veteris libri tres. 1647] xrpts tr in Hawkins:396 (on Vicentino and genera); 630-35 (a sum)

EUCLID [Sectio canonis] tr in Charles Davy's Letters to a young gentleman ... see here under CLEONIDES.

FÉTIS, FRANÇOIS JOSEPH [Méthode élémentaire et abrégée d'harmonie et d'accompagnement. 1824] An elementary and abridged method of harmony and accompaniment ... by the study of which amateurs will speedily be able to accompany the figured bass and score. Tr by J. Bishop. L., Cocks f1835 v

— (another; tr of same work?) How to play from score. A treatise on accompaniment from score on the organ or pianoforte, tr by Alfred Whittingham. L., Reeves f1888 v vii, 56, 40p.

— [Manuel des compositeurs, directeurs de musique. f1837 v] A manual for composers ... tr by ? L. n.d. v (not verified)

— [Traité complet de la théorie et de la pratique de l'harmonie. 1844] sum and lengthy tr in Shirlaw:335-51.

FORKEL, JOHANN NICOLAUS [Ueber der Theorie der Musik. 2d ed, 1777] tr by Dr. Callcott, 1804. Br. Mus. MS Add.27690, ff126-158b.

FRANCO OF COLOGNE [Ars cantus mensurabilis. c.1260. CS I, 117-35] tr complete in Strunk:139-59.

FRESCOBALDI, GIROLAMO [Toccate e partite, d'intavolatura di cimbalo, Lib. I. 1614] Preface tr complete in Dolmetsch (Interpretation):4-5, and in Dannreuther's Ornamentation:48-49.

FUX, JOHANN JOSEPH [Gradus ad Parnassum. 1725] Practical rules for learning composition ... written orig in Latin by John Joseph Fux. L., Preston 1791? 49p. (Mann calls it "a free paraphrase")

____ (another) Steps to Parnassus; the study of counterpoint, tr and ed by Alfred Mann with the collaboration of J. St. Edmunds. N.Y., Norton, c1943.

____ p tr in Strunk:535-63

____ (another) "The Study of fugue; a dialogue." Tr and ed by Alfred Mann, in MQ 36, 1950, p. 525-39; 37, 1951, p. 28-44, 203-19, 376-93. Reprinted in his book, The Study of fugue, c1958, p. 75-138.

GAFORIO, FRANCHINO [Apologia ... adversus Joannem Spatarium. 1520] p of this reply to Spataro's Tractato & utile et breve regule are in Hawkins:288-90.

____ [Practica musicae. 1496] p tr in Hawkins. Lib. I on p. 131 (exx 132-33) and Lib. II, cap. i-iv, vi on p. 278-82 (on notation).

GEVAERT, FRANÇOIS AUGUSTE [Nouveau traité d'instrumentation. 1885] A new treatise on instrumentation, tr by E.F.E. Suddard. Paris & Brussels, Lemoine; L., Gérard 1906? 339p.

GLANVILLE, called BARTHOLOMAEUS ANGLICUS [De Proprietatibus Rerum. 1366] xrpts on music and musical instruments in Hawkins: 267-71. Engl tr of the whole work, of which ch 19 deals with music, were publ 1398 and 1582.

GLAREANUS, HENRICUS [Dodecachordon. 1547] tr complete in "Henricus Glareanus: Dodecachordon," by H. M. Miller. unpubl Ph.D diss, Univ of Michigan, 1950.

____ Book III, ch 24 in Strunk:219-27.

____ Book I, ch 10, xrpts in Hawkins:28. Book I, ch 16 and 21, xrpts in Hawkins:315-18 (with exx to 323)

GRASSINEAU, JAMES see BROSSARD

GUIDO ARETINUS [Argumentum novi cantus inveniendi] xrpts (important) in Hawkins:163-4.

____ [Micrologus. GS II, 1-61] Ch XV, on modulation, in "Musica rhythmica and musica metrica in antique and medieval theory," by R. L. Crocker, in JoMT, II, 1958, p. 12-15, with discussion.

_____ xrpts in Hawkins:165-68.

_____ see also: Engl tr of Ornithoparcus' Micrologus (below), as well as brief xrpts and sum of Guido's in articles by van Waesberghe in MD, V, 1951, p. 15-53; 55-63.

_____ [Prologus antiphonarii sui. GS II, 34-37] tr complete in Strunk: 117-25.

GUILELMUS MONACHUS [De Preceptis artis musice et pratice. CS III, 273-307] p tr and sum in Riemann/Spratt:102-109.

HANDLO, ROBERT DE [Regulae cum maximis Magistri Franconis cum additionibus aliorum musicorum, 1326. Br. Mus. MS Add. 4909 ff 1-11^r] tr and ed by Luther Dittmer. Brooklyn, N. Y., Institute of Medieval Music, c1959. 44p.

HAUPT, KARL AUGUST. Theory of counterpoint, fugue and double counterpoint, tr from the orig MS by H. Clarence Eddy. N. Y., G. Schirmer c1876 179p.

HAUPTMANN, MORITZ [Die Natur der Harmonie und Metrik. 1853] The nature of harmony and metre, tr and ed by W. E. Heathcote. N. Y., Novello; L., Swan Sonnenschein, 1888. xlviii, 352p.

_____ (same) 2d ed. L., 1892.

_____ sum with numerous quotes from Heathcote's tr, or tr from the orig, in Shirlaw:352-72.

HEINICHEN, JOHANN DAVID [Der General-bass in der Composition. 1728] extensive sum, p tr with ann and exx in Arnold:255-69, 332-44, 383, 448-63, 731-5 et passim.

HELMHOLTZ, HERMANN LUDWIG FERDINAND VON [Lehre von den Tonempfindungen. 1863] On the sensations of tone as a physiological basis for the theory of music, tr by A. J. Ellis. L., Longmans, Green, 1875. (from the 3rd Ger ed)

Other eds:

L., Longmans, Green, 1885. (from the 4th and last Ger ed of 1877)

3rd ed rreprinted from the 2d rribid, 1895.

4th ed rreprinted from the 3rd rN. Y., Longmans, 1912.

5th ed rreprinted from the 4th r1930.

6th ed rreprinted from the 5th r1948.

2d Engl ed ... 1885 reprinted with a new intro (1954) by H. Margenau. N. Y., Dover r1954 r

HERMANNUS CONTRACTUS [Musica. 11th c.] Musica Hermanni Contracti. Presented from an unedited source and collated with the Vienna Ms no. 51 and the eds of Gerbert and Brambach, with parallel Engl tr by Leonard Ellinwood. Rochester, Eastman School of Music, 1936. 71p.

HINDEMITH, PAUL [Unterweisung im Tonsatz] The craft of musical composition. Vol. I, theoretical part tr by Arthur Mendel; Vol. II, exercises in 2-part writing, tr by Otto Ortmann. N.Y., Associated Music Publ, 1941-42.

_____(another) Tr by John R. Halliday in his Ph.D diss, Eastman School of Music, 1941: "Paul Hindemith, the theorist," p. 90-345.

HOFMANN, RICHARD [Praktische Instrumentationsschule. 1893] Practical instrumentation, tr by R. H. Segge. Vol. I-VII. Leipzig, Dörf-ling & Franke, 1898.

HOTTETERRE, JACQUES [Principes de la flute traversiere. 1707] The rudiments or principles of the German flute. Explaining after an easy method everything necessary for a learner ... Wrote in Fr ... & faithfully tr into Engl. L., I. Walsh ¶1729¶ 36 numb 2

_____(another) "The newest method for learners on the German flute," Pt. III of Peter Prelleur's Modern Musick-master, London, 1738.

(This free tr, in turn, was paraphrased in "The Compleat tutor for the German flute, containing the best and easiest instruction ... L., H. Waylett ¶c. 1745¶

HUCBALD [De institutione harmonia. GS I, 125-47] sum and brief xrpts tr, plus 4 facs p. in "Hucbald as musician and theorist," by R. Weakland in MQ 42, 1956, p. 66-84.

HUMMEL, JOHANN NEPOMUK [Ausführliche theoretisch-praktische Anweisung zum Pianofortespiel. 1828] A complete theoretical and practical course of instructions on the art of playing the pianoforte. L., T. Boosey ¶1828?¶

D'INDY, VINCENT [Cours de composition musicale, 1903-33] complete tr in unpubl Ph.D diss, Univ of Rochester, 1946, by M. Montgomery: "A comparative analysis (and tr) of Vincent d'Indy's Cours ..."

JACQUES DE LIÈGE [Speculum musicae. CS II, 384-5, 427-32] tr of p of Bk. VII in Strunk: 180-90. Formerly attr to Jean de Muris; see Reese.

JADASSOHN, SALOMON [Elementar-Harmonielehre. 1895] Elementary principles of harmony. Leipzig, Breitkopf & Härtel, 1895.

_____[Der Generalbass. 1901] Thoroughbass. Instruction in the performance of the continuo parts in the works of the old masters. Engl Ger and Fr text. Leipzig, 1901.

_____[Harmonielehre. 1883] A manual of harmony, tr by Paul Terek and H. B. Pasmore. Leipzig, Breitkopf & Härtel, 1884. (Issued in various eds through the 8th, rev and enl, 1908.)

- A manual of harmony, tr from the 3rd rev and augm Ger ed by Th. Baker. N.Y., G. Schirmer, c1893. (Reprinted many times, 1895, 1903, etc.)
- [Kanon und Fuge. 1884] A course of instruction on canon and fugue, tr by Gustav (Tyson-) Wolff. Leipzig, Breitkopf & Härtel; N.Y., G. Schirmer, 1884. (2d ed ibid, 1904; 3rd ed ibid, 1929)
- [Kontrapunkt. 1884] Manual of simple, double, triple and quadruple counterpoint, tr by Gustav (Tyson-) Wolff. Leipzig, Breitkopf & Härtel; N.Y., G. Schirmer, 1897. (Tr from 3rd rev Ger ed. Other eds: 1902 (reprint), and 2d ed, 1904.)
- [Lehrbuch der Instrumentation. 1889] A course of instruction in instrumentation, tr by H. P. Wilkins. Leipzig and N.Y., Breitkopf & Härtel, 1899.
- [Das Tonbewusstsein. 1899] A practical course in ear training. Leipzig, Breitkopf & Härtel, 1899.
- JEPPESEN, KNUD [Kontrapunkt. 1930] Counterpoint: the polyphonic vocal style of the 16th century. Tr and intro by Glen Haydon. New York, Prentice Hall, 1939. xviii, 302p. (From the Ger ed of 1935; 2d printing, 1949)
- JOHANNES DE GARLANDIA [Optima introductio. CS III, 12-13] p tr in Riemann/Spratt: 59-60.
- JOHANNES DE MURIS [Ars discantus. CS III, 68-113] sum ann and sizeable tr in Riemann/Spratt: 76-84.
- [Ars novae musicae, 1319. GS III, 292-7, 300-01] Bk II p in Strunk: 172-9.
- [De discantu et consonantiis. GS III, 306-7] p tr in Riemann/Spratt: 72
- KEPLER, JOHANNES [Harmonices mundi] xrpts tr in Hawkins: 618-20.
- KIRCHER, ATHANASIOS [Musurgia universalis... 1650] xrpts from T. I tr in Hawkins: 35-36, 101-2, 637-8, 639-40; and from T. II, p. 97-8. (A synopsis of the whole work is given by Hawkins p. 635-40)
- KIRNBERGER, JOHANN PHILIP [Grundsätze des Generalbasses als erste Linien zur Composition. 1781] sum tr ann exx in Arnold: 312-18, 395-7, 789-792, et passim.
- KISTLER, CYRILL [Harmonielehre. 1879] System of harmony, tr by A. Schreiber from the 2d Ger ed. L., Haas, 1899. ("2d Ger ed" not publ until 1903!)

KOECHLIN, CHARLES [Précis des règles du contrepoint. 1927] A summary of the rules of counterpoint, tr by Ernest Quinan. Paris, Heugel, 1927. 137p.

KOLLMANN, AUGUST FRIEDRICH CHRISTOPH. Remarks on what Mr. J. B. Logier calls his new system of musical education. Written and tr from the Ger by A. F. C. Kollmann. 2d ed. L., 1824. viii, 49p.

KORNERUP, THORVALD OTTO. Musical acoustics based on the pure third-system, tr by P. A. Petersen. Copenhagen and Leipzig, W. Hansen, 1922. 112p.

KRYZHANOVSKII, IVAN IVANOVITCH. The biological bases of the evolution of music, tr by S. W. Pring. L., Oxford U.P., 1928.

KUHNAU, JOHANN [Biblische Historien...] Six Biblical sonatas for keyboard (1700) with the original preface and introductions in Ger (facsimile) and Engl. Tr and ann by Kurt Stone. N.Y., Broude 1953 (Preface: viii-xv.)

LEMOINE, HENRI [Traité d'harmonie pratique. 1836] A treatise on practical harmony, tr by Wm. Aspull. L., Wessel 1836.

LENORMAND, RENÉ [Étude sur l'harmonie moderne. 1912] A study of 20th-century harmony. A treatise and guide, tr by H. Antcliffe. L., J. Williams 1915 xiv, 142p.

LE ROY, ADRIEN. A briefe and easye introduction to learne the tableture, to conduct and dispose the hands unto the lute ... Tr by John Alford. L., 1568.

____ A briefe and plaine instruction to set all musicke of eight diuers tunes in tableture for the lute. With a briefe instruction how to play on the lute by tableture, to conduct and dispose thy hand vnto the lute, with certaine easie lessons for that purpose. ... All first written in French ... and now trans. by F. Kn. Gentleman. L., Ihon Kyngeston for James Rowbothame, 1574.

LOBE, JOHANN CHRISTIAN [Katechismus der Kompositionslehre. 1872] Catechism of composition, tr by F. R. Ritter. N.Y., Schuberth 1868 vii, 183p.

____ (same) Rev and ed by Th. Baker. 2d and rev ed N.Y., G. Schirmer, 1891. vii, 200p.

____ [Katechismus der Musik. 1851] Catechism of music, tr by F. R. Ritter. N.Y., J. Schuberth 1867 vii, 126p.

____ (another) Phila., F. A. North 1876 130p.

____ (another) ed and comp by Oscar Coon. Newly improved and up-to-date ed. N.Y., C. Fischer 1905 vi, 137p.

LOEWENGARD, MAX [Lehrbuch der Harmonie. 1892] Harmony, tr by H. M. Peacock. L. A. Owen; Berlin, Stahl 1905 iv, 108p.

____ (another) Tr by F. Liebling. 1907. (according to Baker's Biographical Dict., not verified)

____ (another) Harmony modernized: a course equally adapted for self-instruction or for a teacher's manual. Tr from the 6th augm and thoroughly rev Ger ed, by Dr. Th. Baker. N.Y., G. Schirmer, 1910. vi, 145p.

____ [Lehrbuch des Kontrapunkts. 1902] A manual of counterpoint, tr from the Ger by F. L. Liebling. Berlin, Dreililien, 1907.

MARCELLO, BENEDETTO [Il Teatro alla moda... c.1720] Il teatro alla moda, or, a sure and easy method to compose well and to produce Italian operas in the modern fashion... Tr and ann by Reinhard G. Pauly in MQ, 34, 1948, p.371-403; 35, 1949, p.85-105.

MARCHETTUS DE PADUA [Pomerium. c.1318. GSIII, 170-8] Bk II tr in Strunk: 160-171. (Musical exx from CS III, 5-8)

MARPURG, FRIEDRICH WILHELM [Abhandlung von der Fuge. 1753-54] large p in Mann:142-212 from Pt. I, ch 1-6; Pt. II, ch 7, et passim.

____ [Handbuch bey den Generalbasse. 1755-62] xrpts tr and exx in Arnold:485-496, et passim.

____ [Kritische Beiträge zur Musik] short sum with very brief tr in Shirlaw: 308-16 with bits from other Marpurg works: Systematische Einleitung, 1757, and the Handbuch bey dem Generalbasse, 1755-58.

MARTINI, GIAMBATTISTA [Esemplare o sia saggio fondamentale pratico di contrappunto fugato. 1774-75] Essay on counterpoint 1774-75 tr by Dr. Callcott, 1803. Br. Mus. MS Add.27686, ff13-22b.

____ long p from v. 2 in Mann:263-314, et passim.

MARX, ADOLF BERNHARD [Allgemeine Musiklehre. 1839] General musical instruction; an aid to teachers and learners in every branch of musical knowledge. Tr by George Macirone. B., Ditson 1854. 139p.

____ (same) L., N.Y., Novello, 1854. 131, 8p.

____ (another) The universal school of music. Tr from the 5th ed of the orig Ger by A. H. Wehran. L., R. Cocks, 1853. xv, 367p.

____ [Die Lehre von der musikalischen Composition. 1837-47] The school of musical composition (with additional notes and a special preface for the Engl ed) tr from the 4th ed of the orig Ger by Augustus Wehran. Vol. I. L., R. Cocks, 1852. xxiv, 541p.

____ (another) Theory and practice of musical composition, tr from the 3rd Ger ed. Ed by Herman Saroni. N.Y., Huntington, 1852. 406p.

____ (another) The theory and practice of musical composition. 5th American ed, with an appendix and notes by Emilius Girac. N.Y., Mason 1854 406, vi, 131-165p.

____ (another) from the 3d Ger ed and ed by Herrmann (sic?) S. Saroni. 6th American ed. N.Y., Mason, 1860, 1854.

____ [Die Musik des 19. Jahrhunderts. 1855] The music of the nineteenth century and its culture. Method of musical instruction, tr by A. H. Wehran. L., R. Cocks, 1855.

MASSIMINO, FEDERICO [Nouvelle méthode pour l'enseignement de la musique. 1819] Method of musical instruction: singing-tutor on an entirely new plan... with exercises in harmony by John Green. L., L. Harrison 1819.

MATTHESON, JOHANN [Kleine General-Bass-Schule. 1734] A complete treatise of thorough bass, containing the true rules with a table of all the figures & their proper accompaniments ... L., P. Hodgson 1734-1732p. (NB: EtT cites this as a tr of the Grosse General-Bass-Schule, a misattribution corrected in Reese, q.v.)

____ sum, xrpts tr, ann and exx in Arnold:270-83, et passim.

____ [Organisten-Probe. 1719] Johann Mattheson's Forty-Eight thorough-bass test-pieces; translation and commentary. A diss by Harvey P. Reddick available on microfilm from University Microfilms (Publ. no. 19715)

____ Erläuterungen to the "Test-pieces" sum, tr in part with exx in Arnold:440-48.

____ [Der vollkommene Capellmeister. 1739] Selections from Pt I, ch 3 (Concerning sound and the natural science of music); from Pt II, ch 13 (Species of melody...); and Pt II, ch 4 (Melodic invention) tr in "Johann Mattheson on affect and rhetoric in music," by Hans Lenneberg in JoMT, II, 1958, p. 47-84, 193-236.

MENDELSON, J. A complete method of musical composition according to the system of A. B. Marx. Vol. I. N.Y., C. Fischer, 1910. iv, 231p.

MERSENNE, MARIN [Harmonie universelle. 1636-37] The Books of instruments, tr by Roger E. Chapman. The Hague, Nijhoff, 1957. 608p.

____ xrpts from Lib. III, Des Genres, prop. xi (on Fabio Colonna's system of temperament) tr in Hawkins:598-99.

____ [Harmonicorum Libri XII. 1635] xrpts from Pt. I, prop. xxxiii

- and xxxvii; Pt. II, prop. i are tr in Hawkins:604-607. (NB: p. 600-616 of Hawkins are devoted to paraphrases and tr of Mersenne's descriptions of instruments.)
- MESSIAEN, OLIVIER [Technique de mon langage musical. 1944] The Technique of my musical language, tr by John Satterfield. Paris, Leduc 1944, 1956 12v.
- MONTÉCLAIR, MICHEL PIGNOLET DE [Petite méthode pour apprendre la musique. c.1730] Preface and xrpts from the bulk of the work publ by M. Pincherle in "Elementary musical instruction in the 18th century: an unknown treatise on Montéclair," and tr for publ in MQ, 34, 1948, p. 61-7 by Willis Wager.
- MONTEVERDI, CLAUDIO [Il quinto libro de madrigali... 1605] The Foreword with the "Declaration" by his brother 1 written 1607 1 in Strunk:405-12.
- MOZART, LEOPOLD [Versuch einer gründlichen Violinschule. 1756] A treatise on the fundamental principles of violin playing, tr by Edith Knocker. Pref by Alfred Einstein. N. Y., Oxford, 1948. xxxv, 231p.
- MOZART, WOLFGANG AMADEUS [Kurzgefasste Generalbass-Schule. Wien, 181] Practical elements of thorough bass ... tr from the Vienna ed by Samuel Goedsche. L., R. Cocks 1 c.1820 1 (Gal/Reid catalog says "apocryphal")
- NIEDT, FRIDERICH ERHARD [Musikalische Handleitung oder gründlicher Unterricht. Erster Theil: Handelt von General-Bass. 1700] lengthy tr with ann and exx in Arnold:213-36.
- ODO OF CLUNY [Enchiridion] tr complete in Strunk:103-116.
- ORNITHOPARCUS, ANDREAS [Musicae activae Micrologus... 1517] Andreas Ornithoparcus his Micrologus, or Introduction: containing the art of singing. Digested in foure bookes. Not onely profitable, bvt also necessary for all that are studious of musicke. Also the dimension and pefect vse of the monochord, according to Guido Aretinus. By Iohn Dovland... L., T. Adams, 1609 190 p. 1
Portions of Dowland's tr have been reprinted as follows: Ch 6 of the Micrologus in "The recognition of chordal formation by early music theorists," by Helen E. Bush in MQ 32, 1946, p. 227-43. Other xrpts reprinted by Hawkins:308-14.
- OTTERSTROM, THORVALD [Beiträge zur Theorie] Contributions to theory... Berlin, Sulzbach, 1930. 93p. (Issued in Ger and Engl)
- PAUL, OSCAR [Lehrbuch der Harmonik. 1880] A manual of harmony for use in music-schools and seminaries and for self-instruction. Tr from the latest Ger ed by Th. Baker. N. Y., G. Schirmer, 1885. x, 174p.

PENNA, LORENZO [Li primi albori musicali per il principianti della musica figurata. 1672] extensive sum, long tr with ann and exx in Arnold:133-54.

PRAETORIUS, MICHAEL [Syntagma musicum. 1618-20] Vol. 2: De organographia, 1st and 2d parts, in an Engl tr by Harold Blumenfeld. ¶n.p., 1949¶ vi, a-x, 83p.

_____ long xrpts from De Organographia tr in "Pitch in the 16th and early 17th centuries, Part II" by Arthur Mendel in MQ 34, 1948, p. 199-221.

_____ Vol. III, Ch VI: De Basso generali seu continuo. Sum, long tr and ann in Arnold:93-100.

PRÉVOST, HIPPOLYTE [Musikalische Stenographie ... 1833] A system of musical stenography; whereby the auditor is enabled to note down any vocal and instrumental composition as rapidly and correctly as it is performed. Tr from the Ger by R. Lincoln Cocks. L., R. Cocks, 1849.

PTOLEMY [Harmonicorum] p of Lib. II tr in Stiles' "Explanation of the modes or tones in the ancient Greek music," in Philosophical Transactions, 51, 1760, pt. II, p. 695-773. (Reprinted separately, 1761)

See also item below under WALLIS

QUANTZ, JOHANN JOACHIM [Versuch einer Anweisung die Flöte traversiere zu spielen. 1752. ¶publ in facs ed by Bärenreiter, 1953¶] Easy and fundamental instructions whereby either vocal or instrumental performers unacquainted with composition, may from the mere knowledge of the most common intervals in music, learn how to introduce extempore embellishments; as also ornamental cadences, with propriety, taste, and regularity. ... L., Longman and Broderip ¶n.d., 1790¶ 32p.

According to Reese, an Engl tr with some omissions of only ch 13-15 of the original, plus tab 13-21.

_____ xrpts tr in Strunk:577-98.

_____ brief xrpts from Hauptstück XVII in Arnold:407-14, et passim.

_____ xrpts (on performance practice) from Ch XI in "A problem of rhythm in Baroque music" by Sol Babitz in MQ 38, 1952, p. 533-65.

RAMEAU, JEAN PHILIPPE [Génération harmonique. 1737] sum with lengthy tr in Shirlaw:155-254.

_____ [Nouveau système de musique théorique. 1726] sum with some tr in Shirlaw: 134-54.

- ____ [Nouvelles réflexions sur le démonstration du principe de l'harmonie. 1752] sum with brief tr in Shirlaw:261-74.
- ____ [Traité de l'harmonie. 1722] A treatise of music, containing the principles of composition. L., J. French r1737r 3, 180p. (Liv. III only)
- ____ (another) L., R. Brown, sold by J. Walsh, 1752. 4, 176p. (Liv. III of the orig only)
- ____ (another) A treatise of music. Tr into Engl. 2d ed. L., Murray, 1779. (Appears as item 383 in Otto Haas' antiquarian catalog no. 4, c.1937; under the name "Rameau, J. Fr." No author by this name appears in any of the standard music reference tools. At the same time, none of the reliable bibliographical tools note an ed of Jean Philippe's treatise dated 1779. This may well be a "ghost.")
- ____ (another) A treatise on harmony, in which the principles of accompaniment are fully explained and illustrated. Tr by G. Jones. L., Longman & Broderip r1795?r (Liv. IV of the orig. Reese cites date r1804?r)
- ____ preface and ch 18, 19 and 20 tr in Strunk:564-74.
- ____ sum and extensive tr in Shirlaw:63-133.
- RAMOS DE PAREJA, BARTOLOMÉ [Musica practica. 1482. rpubl in facs ed by J. Wolf in 1901r] xrpts tr in Strunk:201-04.
- REGER, MAX [Beiträge zur Modulationslehre. 1930] Supplement to the theory of modulation, tr by John Bernhoff. Leipzig, Kahnt, 1904. 50p. (Reprinted by Kalmus in 1948 as: On the theory of modulation.)
- REICHA, ANTON [Cours de composition musicale. 1816] A course of musical composition ... (with remarks by C. Czerny), tr by A. Merriek and ed by J. Bishop. L. r1854r 355p.
- ____ [?] A new theory of the resolution of discords, tr by J. A. Hamilton. L., R. Cocks rc.1810r 5p. (EiT cites; not otherwise verified.)
- ____ [Traité de haut composition musicale. r1824-26r] Practical harmony and orchestration, tr by C. Rudolphus. L. rs.d.r (This too cited only by EiT and otherwise not verified.)
- ____ [Traité de mélodie, abstraction faite des ses rapports avec l'harmonie. 1814] Treatise on melody. Considered apart from its relations to harmony. Tr from the Italian by E. S. Metcalf. Chicago, Metcalf rc1893r 138r26p.
- RITTER, ERNST FRIEDRICH EDUARD [Lehrbuch des einfachen und doppelten Contrapunkts. 1872] Treatise on counterpoint, tr by Franklin Taylor. Rev ed. L., J. B. Cramer r1874r 150p.

- ____ (same) tr from the 2d Ger ed, with an additional appendix. B., Ditson, c1878. iv, 163p.
- ____ [Lehrbuch der Fuge. 1859] A treatise on canon and fugue, tr and adapted by Franklin Taylor. L., J. B. Cramer, 1878. vii, 159p.
- ____ (another) A treatise on fugue, incl the study of imitation and canon. Tr from the 3d Ger ed by A. W. Foote. B. and N.Y., Ditson, c1878. 187p.
- ____ [Lehrbuch der Harmonie. 1853-] Manual of harmony. Ed by Alfred Richter, tr from the 25th Ger ed by Th. Baker. N.Y., G. Schirmer; B., Boston Music, 1912. vii, 236p.
- ____ (another) Manual of harmony ... rev and ed from the latest ed by Oscar Coon. Newly rev ed N.Y., C. Fischer, 1896. viii, 236p. A "Key to exercises" and "Book of additional exercises" added, c1904.
- ____ (another) Manual of harmony. Tr from the 8th Ger ed by J.C.D. Parker. Boston and N.Y., Ditson, c1873. viii, 215p.
Reprinted(?) 1901, same collation.
- ____ (another) Treatise on harmony, tr and adapted by Franklin Taylor. L., J. B. Cramer 1864 iv, 120p.
Second ed publ 1887 as "New ed, rev and augm," 136p.
- ____ (another) Manual of harmony, tr from the latest Ger ed by J.P. Morgan. N.Y., G. Schirmer, 1864.
This went through various revised editions through the 23rd, 1908. It was republished in L., 1880 and in Leipzig, 1884 and 1887. Various ed also included "Additional exercises."
- RIEMANN, HUGO [Geschichte der Musiktheorie. 1898] History of music theory; introduction and chapter XI (i.e., Contrapuntal theory of the 14th and 15th centuries). Engl tr by John F. Spratt in "Studies in Music History and Theory" ed by Lee Rigsby. Florida State Univ. Studies no. 18. Tallahassee, 1955, p.41-128.
- ____ [Lehrbuch des einfachen, doppelten und imitierenden Kontrapunkts. 1888] Textbook of simple, and double counterpoint including imitation or canon. Tr by S. H. Lovewell. Leipzig, Breitkopf & Härtel, 1904. viii, 208p.
- ____ [Musikinstrumente (Kleine Instrumentationslehre) 1888] Catechism of musical instruments (guide to instrumentation). L., Augener 1888 iv, 104p.
Riemann (Musiklexikon) says 9th Engl ed, 1928.
- ____ [Die Natur der Harmonik. 1882] The nature of harmony, tr by John C. Fillmore. Phila., Presser, 1886.

____ [Orchestrierung. 1902] Catechism of orchestration. Tr from the Ger. L., Augener, 1905.

____ [Partiturspiel. 1903] Introduction to playing from score. New ed. L., Augener 1905 120p.
4th Engl ed.

____ [Vereinfachte Harmonielehre. 1893] Harmony simplified, or the theory of the tonal functions of chords, tr by the Rev. H. Bewerunge. L., Augener, 1895. vi, 200p.

RIMSKY-KORSAKOV, NICOLAI. Practical manual of harmony, tr from the 12th Russian ed by Joseph Acron. N.Y., C. Fischer, 1930. viii, 142p.

____ Principles of orchestration, tr by Edward Agate and ed by M. Steinberg. N.Y., Kalmus 1930 xii, 152p.

____ (same) digest, selected and ed by Adolf Schmid from the Engl tr of Edward Agate. Pt. 1-2. N.Y., Boosey & Hawkes 1950 168p.

RIVA, GIUSEPPE [Avviso ai compositori] Advice to the composers and performers of vocal musick. Tr from the Italian. L., Tho. Edlin, 1727. 16p. NB: Mizler von Kolof in the Appendix to his Musikalischer Staarstecher provides a Ger tr of the It orig.

ROUSSEAU, JEAN JACQUES [Dictionnaire de musique. 1768] A complete dictionary of music, consisting of a copious explanation of all words necessary to a true knowledge and understanding of music, tr by W. Waring. L., 1771. 2d ed publ by Murray in L., 1779. Could this be the "ghost" mentioned under Rameau above?

RUFER, JOSEF [Die Komposition mit zwölf Tönen] Composition with twelve notes related only to one another, tr by H. Searle. L., Rockcliff; N.Y., Macmillan, 1954. 218p.

SABBATINI, GALEAZZO [Regola facile e breve per sonare sopra il Basso continuo. 1628] Extensive sum, long tr with ann in Arnold: 110-26.

SAINT-LAMBERT, MICHEL DE [Nouveau traité de l'accompagnement. 1707] extensive sum, long tr with ann and exx in Arnold: 172-202 et passim.

SALINAS, FRANCESCO [De musica libri septem. 1577] sum in toto with some tr in Hawkins: 404-17. Specific tr: Lib. I xrpts, Hawkins: 404-7; Lib. II, cap x, 408-9; cap xix, 409-10; cap xx, 29; Lib. III, cap i-ii, 411-13; Lib. IV, cap iii, 51-52; cap xxx, 416-17. Xrpts on p. 29, 51-2 refer to temperament.

____ xrpts on temperament from Lib. III, cap xv in Helmholtz Sensations of Tone, 6th Engl ed, p. 547.

- SCHENKER, HEINRICH [Neue musikalische Theorien und Phantasien. 1. Bd.: Harmonielehre. 1906] Harmony, ed and ann by Oswald Jonas; tr by E. M. Borgese. [Chicago] Univ of Chicago Pr 1954 xxxii, 359p. (Abridged)
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Published by Ditson, B., c1851. 28p.
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- SPATARO, GIOVANNI. Two letters preserved in Vat. Lat. 5318 and Paris MS Italien 1110, the first to Cavazzoni, the second to Aron, both dealing with Willaert's chromatic duo "Quid non ebrietas," and in passing, temperament, instruments, and harmony, are tr as part of E. Lowinsky's article "Adrian Willaert's chromatic duo re-examined" in the Tijdschrift voor Muziekwetenschap, 18, 1956, p. 1-36; letters on p. 14-18, 22-26.
- STADEN, JOHANN [Kurzer und einfältiger Bericht für diejenigen, so im Basso ad Organum unerfahren. 1626] [reprinted in Allg. Mus. Ztg., 12, 1877] sum with long tr and ann in Arnold:100-109.
- TARTINI, GIUSEPPE [Lettera del defonto Signor Tartini alla Signora M. Lombardini...] A letter from the late Signor Tartini ... publ

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[2d ed.] London, 1779.

____ [Trattato di musica. 1754] Principles and power of harmony [by Benjamin Stillingfleet] L., Printed by J. and H. Hughs and sold by S. Baker and G. Leigh, 1771. vii, 154⁴6⁷p.

Essentially a tr of the Trattato with extensive commentary.

____ sum and short tr in Shirlaw: 286-302.

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____ Dedication tr in Strunk:197-99.

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____ Tl. I, The Clavier-school, tr by Dr. Callcott in 1803. Br. Mus. MS Add.27686, ff23, 40. ("Followed by a précis of the same and other portions of the work!")

____ [Kurze Anweisung zum Generalbassspielen. 1791] xrpts sum, tr, with tab in Arnold:318-22, et passim.

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VICENTINO, NICOLA [L'Antica musica ridotta alla moderna prattica. 1555] xrpts tr in Hawkins as follows: Lib.I, cap iv, Hawkins:41-44; Lib. III xrpts, ibid.; unlocated xrpts, Hawkins:219-20; Lib.IV, cap xxxiii, Hawkins:392-93.

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VOSSIUS, ISAAC [De poematum cantu et viribus rythmis. 1673] brief xrpts in Hawkins:71-2 (on hydraulic organ); 660-61, with sum 659-61 on general theory.

WALLIS, JOHN [Claudii Ptolemaei Harmonicorum libri tres. 1682.] an important p, p. 314f of the Appendix: De veterum harmonia ad hodiernam comparata (p.281-328) dealing with the modes is tr in Hawkins:54-55.

WEBER, GOTTFRIED [Versuch einer geordneten Theorie der Tonsetzkunst. 1817-21] Attempt at a systematically arranged theory of musical composition, tr by J. F. Warner. B., Wilkins and Carter, 1841-46.

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_____ [Harmonie- und Modulationslehre. 1888, 2d ed, 1909] Manual of harmony: theoretical and practical. Vol. I. Leipzig, Fleischer, 1907.

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Glossary of general abbreviations used

	<u>means</u>		<u>means</u>
add	additional	incl	including
	additions		inclusive
ann	annotated	intro	introduction
	annotations	It	Italian
arr	arranged	L.	London
attr	attributed	N. Y.	New York City
augm	augmented	numb	numbered
B.	Boston	orig	original
ch	chapter(s)	p	partial
comp	compiled		portions
diss	dissertation	p.	page(s)
ed	edited	publ	published
	edition		publisher
Engl	English	rev	revised
enl	enlarged	sum	summaries
exx	examples		summarized
facs	facsimile	tr	translated
Fr	French		translation
Ger	German	xrpts	excerpts