



Yale University Department of Music

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Music Theory

in Translation:

This list updates a survey appearing in the *Journal of Music Theory* under the same title in April, 1959. So far as scope, method and criteria for selection are concerned, it departs in no significant ways from the previous list, and users are referred to the lengthy introduction there if fuller explanations are needed. The minor changes in format here are of little consequence and require no comment.

What does require comment, of course, is the remarkable increase in the number – and the quality – of translations which have appeared in the past ten years. The original survey, spanning all of history up to 1959, numbered about 400 items. Many of the translations of complete treatises mentioned there were, however, of unexceptional worth, being based on nine-

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Bibliography Supplement,

1959-69

JAMES COOVER

teenth-century didactic works on harmony, counterpoint, school fugue, and the like.

The present list, more than one-third the size of the original, numbers 140 items, and almost all of them have been produced in just ten short years. No fewer than 79, more than half, are translations of complete treatises, and the treatises are generally more important than those in the original survey. To cite some stellar examples, translations of tracts by the following are listed: Bermudo, Boethius, Euler, Finck, Gasparini, Descartes, Mersenne, Heinichen, Zarlino, Robert de Handlo, Glareanus, Johannes de Grocheo, Tinctoris, Roussier, and Salinas. Performance practice received considerable attention, and the list includes works by Bottrigari, Muffat, Hotteterre,

Ganassi, Tartini and Quantz. We are also beginning to see not only duplication, but replication; three translations of Aurelian of Réom's *Musica disciplina* show up here, along with two of Gaffurio's *Practica musicae*, and two of the Hotteterre treatise.

Such productivity is impressive, *per se*, but perhaps more importantly, it denotes a trend which, if real, promises a bounty of translations in years to come. Contributing to the trend – as well as responding to it – are two conditions worthy of note. First, it seems clear from this survey that translations and analyses of important theoretical works are becoming increasingly appropriate projects for doctoral dissertations. Secondly, the outlets for such studies, whether connected with a doctoral candidacy or not, multiply rapidly. Not only are dissertations in general still available on microfilm or in Xerox prints at very little cost, but this journal and several others allocate space occasionally to translations. In addition, four series of monographs, all fairly recently begun, are devoted primarily to the publication of translations: the Yale Music Theory Translation Series (Yale University Press), the Colorado College Music Press Translations, *Musicological Studies and Documents* (American Institute of Musicology), and *Musical Theorists in Translation* (Institute of Medieval Music). Only one volume of one of those monographic series was in print at the time the original survey was completed!

The increasing rate at which translations are being produced suggests some exciting prospects. It probably means, too, that this compiler should be less than sanguine about the exhaustiveness of the present list. He will, of course, be grateful for information about omissions and errors as users of the supplement run across them.

I. SOURCES AND COLLECTIONS OF TREATISES (some analyzed by author in Part II)

ATCHERSON, W. THOMAS. Modal theory of 16th-century German theorists. Ph.D. diss., Indiana Univ., 1960 (U.-M. 60-6280). Modal theory in literally dozens of 16th c. treatises from Adam von Fulda to Gumpeltzhaimer, with a few xrpts tr.

CRANE, FREDERICK BARON. A study of theoretical writings on musical form to ca. 1460. Ph.D. diss., State Univ. of Iowa, 1960 (U.-M. 60-5645). Generous xrpts from many treatises tr and discussed. Many are analyzed in Part II of this

list, e. g., various Anonymi, GUIDO, JOHANNES DE MURIS, etc.

FALCK, MYRON RUDOLPH. 17th century contrapuntal theory in Germany. Part one: a study of selected 17th-century German contrapuntal treatises. Part two: Three treatises of Christoph Bernhard in English translation. Ph.D. diss., Eastman School of Music, 1965 (U.-M. 66-3810).

GERBOTH, WALTER, et al. An introduction to music; selected readings. Rev. ed. New York: Norton, 1964.

HOULE, GEORGE LOUIS. The musical measure as discussed by theorists from 1650 to 1800. Ph.D. diss., Stanford Univ. 1960 (U.-M. 61-1230). Includes brief tr from a great number of treatises, including Ornithoparcus, Micrologus; Falck, *Idea boni cantoris*; Scaletta, *Scala di musica*; Bourgeoise, *Le droit chemin*, and many others. Not individually analyzed in Part II of this list.

JACKISCH, FREDERICK FRANK. Organ building in Germany during the Baroque era according to the treatises dating from Praetorius' *Syntagma Musicum* (1619) to Adlung's *Musica mechanica organoedi* (1768). Ph.D. diss., Ohio State Univ., 1966 (U.-M. 67-6327). Chapter VI, Temperament, pp. 201-211. Some treatises included are: Bendeler, *Organopoeia*; Werckmeister, *Orgel-Probe*; Niedt, *Musikalischer Handleitung*; Adlung, *Anleitung*, and several others.

KELLER, HERMANN. Thoroughbass method, with excerpts from the theoretical works of Praetorius [and others] and numerous examples. Tr and ed by Carl Parrish. New York: Norton, 1965.

KREHBIEL, JAMES W. Harmonic principles of Jean-Philippe Rameau and his contemporaries. Ph.D. diss., Indiana Univ., 1964 (U.-M. 64-12049).

MEKEEL, JOYCE. The harmonic thought of Kirnberger and Marpurg, in JoMT, IV, 1960, pp. 169-93. Brief xrpts tr and discussed from various treatises by both authors.

SMITHER, HOWARD E. Theories of rhythm in the 19th and 20th centuries with a contribution to the theory of rhythm for the study of 20th century music. Ph.D. diss., Cornell Univ., 1960 (U.-M. 61-18).

II. TRANSLATIONS

ANON. [Ad organum faciendum, 12th c.] ed with an intro, tr and notes by Jay A. Huff. Brooklyn, Institute of Medieval Music [1969] (Musical theorists in translation, 8).

_____. tr and ann by Fred Blum in "another look at the Montpellier organum treatise", in MD XIII, 1959, pp. 15-24.

_____. [Alia musica (GS I, 125-47)] "Alia musica", a chapter in the history of music theory, by Edmund Brooks Heard. Ph.D. diss., Univ. of Wisconsin, 1966 (U.-M. no. 66-13798). See also the publication and study of the treatise by Jacques Chailley, Paris, Centre de documentation universitaire, 1965.

_____. [Ars cantus mensurabilis. (CS III, 379-98)] xrpts tr and discussed in Crane, pp. 212-13, 226.

_____. [Commentarius in Micrologum Guidonis, ca. 1085] xrpts tr and discussed in Crane, pp. 56, 80, 94, 106-107.

_____. [Item de organo] ed with an intro, tr and notes by Jay A. Huff. Brooklyn, Institute of Medieval Music [1969] (Musical theorists in translation, 8). With: Ad organum faciendum. See above.

_____. [De mensuris et discantu, ca. 1275. (CS I, 327-65)] xrpts tr and discussed in Crane, pp. 175-77, 179-83, 185-90, 229.

_____. [Musica, 10th c. (GS I, 330-38)] xrpts tr and discussed in Crane, pp. 44-45, 51, 59.

_____. [De musica libellus (CS I, 378-83)] tr by Janet Knapp in JoMT, VI, 1962, pp. 200-215.

_____. [Notitia del valore delle note del canto misurato, ca. 1400] xrpts tr and discussed in Crane, pp. 214-16, 226.

_____. [Tractatus de musica, 12th c. (La Fage)] xrpts tr and discussed in Crane, pp. 66-69, 179.

_____. [Tractatus de musica plana et organica, ca. 1400 (CS II, 484-98)] xrpts tr and discussed in Crane, p. 64, 77, 102-104, 107, 109.

_____. [(British Museum. Add Ms. 4911)] An anonymous Scottish treatise on music form from the 16th century. Ed and comm

by Judson D. Maynard. Ph.D. diss., Indiana Univ., 1961. 2v. (U.-M. no. 61-4463). Quotes from: Ornithoparcus Micrologus, Gaffurio *Practica musica*, Heyden *de arte canendi*, and smaller portions of Rhaw and Agricola.

_____. (Farmer, Henry George) An old moorish lute tutor . . . from unique manuscripts in the Biblioteca Nacional Madrid and the Staatsbibliothek Berlin. Glasgow, 1933. vii, 40p.

AARON, PIETRO. The theoretical writings of Peitro Aaron, by Ed Peter Bergquist, Jr. Ph.D. diss., Columbia Univ., 1964 (U.-M. no. 65-7496). An analysis and discussion of 5 treatises: *Libri tres*, 1516; *Toscanello*, 1523; *Trattato*, 1525; *Lucidario*, 1545; *Compendiolo*, ca. 1550; plus correspondence.

AGAZZARI, AGOSTINO. [Del sonare sopra 'l basso con tutti li stromenti, 1607] brief xrpts tr and discussed by Gloria Rose in JAMS, XVIII, 1969, pp. 382-93, "Agazzari and the improvising orchestra".

ALCUIN [Musica]. Gerbert's attribution and reprinted in GS I, pp. 26-27, but it is in fact Chapter VIIIa of Aurelian of Réome's *Musica disciplina*, q. v.

ALEMBERT, JEAN LE ROND D' [various works] xrpts tr and discussed throughout Krehbiel.

AL-FARABI. Al-Farabi's Arabic-Latin writings on music in the *Ihsa' al-'ulum* (Escorial library, Madrid, no. 646), *De scientiis* (British Museum, Cott. ms. Vesp. B.X., and Bibl. nat., Paris, no. 6298, and Bodleian library, Oxford, no. 3623), etc.; the texts edited with tr and comm by Henry George Farmer. Glasgow: The Civic press, 1934. Reprinted (?) London: Hinrichsen, 1965.

AURELIAN OF RÉÔME. [Musica disciplina, ca. 843 (GS I, 26-63)] tr by Joseph Ponte. Colorado Springs: Colorado College Music Press, 1968. 64p.

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_____. The *Musica Disciplina* of Aurelian of Réome; a critical text and comm, by Lawrence A. Gushee. Ph.D. diss., Yale Univ., 1963 (U.-M. 64-11873).

_____. xrpts tr and discussed in Crane, pp. 34-35, 94.

BACH, KARL PHILIPP EMANUEL. [Versuch über die wahre Art das Klavier zu spielen, 1753-62] xrpts tr and discussed in Keller (tr by Parrish), pp. 49-53.

_____. xrpt, "On playing continuo accompaniment and embellishments", tr in Gerboth, pp. 45-48.

BACILLY, BÉNIGNE DE. [Remarques curieuses sur l'art de bien chanter 1668] A commentary upon the art of proper singing, tr and ed by Austin B. Caswell. New York, Institute of Medieval Music, 1968. (Musical theorists in translation, 7) Originally part of Ph.D. diss., Univ. of Minnesota, 1964, with different title.

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BERMUDO, JUAN. [Declaración de instrumentos musicales, 1555] English tr with critical comm by George Lazanas. Ph.D. diss., Univ. of Wisconsin, 1967 (U.-M. no. 68-2337).

BERNHARD, CHRISTOPH. [Ausführlicher Bericht vom Gebrauche der Con- und Dissonantien, before 1682] Discussed throughout Falck and tr in Part III of volume 2, "A detailed account concerning the use of consonances and dissonances".

_____. [Tractatus compositionis augmentatus, ca. 1650] Discussed throughout Falck and tr in Part II of volume 2.

_____. [Von der Singe-Kunst oder Manier, ca. 1640] Discussed throughout Falck and tr in Part I of volume 2.

BERNIER, NICOLAS. [Principes de composition] Principles of composition, tr and ed by Philip Nelson. Brooklyn, Institute of Medieval Music [1964] (Musical theorists in translation, 5).

BÉTHIZY, JEAN-LAURENT DE. [Exposition de la théorie, 1754] xrpts tr and discussed throughout Krehbiel.

BOETHIUS. [De institutione musica (after Freidheim's ed from Mss in Paris, Bibl. Natl.)] The principles of music; an introd, tr and comm by Calvin M. Bower. Ph.D. diss., George Peabody College, 1967, (U.-M. no. 67-15005).

BOTTRIGARI, ERCOLE. [Il desiderio, 1594] Concerning the playing together of various musical instruments [and Discorso sopra la musica [by] Vincenzo Giustiniani] Tr by Carol MacClintock. American Institute of Musicology, 1962. (Musicological studies and documents. 9).

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DANTE ALIGHIERI. [De vulgari eloquentia, ca. 1305] xrpts (mostly on versification) tr and discussed in Crane, pp. 132-36, 170.

DESCARTES, RENÉ. [Compendium musicae, 1618] Tr by Walter Robert. Introd and notes by Charles Kent. American Institute of Musicology, 1961. (Musicological studies and documents, 8).

EGIDUS DE MURINO. [Tractatus cantus mensurabilis, ca. 1370? (CS III, 124-28)] xrpts tr and discussed in Crane, pp. 116, 155-61, 163, 208-212, 226.

ENGELBERT OF ADMONT. [De musica, ca. 1300 (GS II, 287-369)] xrpts tr and discussed in Crane, pp. 697, 88-91, 115.

ESTÈVE, PIERRE. [Nouvelle découverte du principe de l'harmonie, 1752] brief xrpts tr and discussed in Krehbiel, pp. 153-65.

EULER, LEONHARD. [Tentamen novae theoriae musicae, 1739] A tr and comm by Charles Samuel Smith. Ph.D. diss., Indiana Univ., 1960 (U.-M. no. 60-2844).

_____. xrpts tr and discussed in Krehbiel, pp. 86-108.

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GUIDO OF AREZZO. [Micrologus, ca.1028 (GS II, pp.1-24)] xrpts tr and discussed in Crane, pp.43, 52-57, 64, 72, 74-75, 80-81, 84, 100, 106, 233.

HAUPTMANN, MORITZ. [Die Natur die Harmonik und der Metrik, 1873] xrpts tr and discussed in Smither, pp.39-78. Smither collates his tr with Heathecoate's, which was included in original bibliography.

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JACOBUS OF LIÈGE. [Speculum musicae, betw. 1330-40 (CS II, 384-5, 427-432)] xrpts tr and discussed in Crane, pp. 71-72, 105, 108-109, 111, 236.

JA'QUB IBN ISHAG AL-KINDI. [Risala fi hubr ta'lif al-'alhan, ca. 850] tr by Carl Cowl in Consort, no. 23, 1966, pp. 129-66, "Essay on the composition of melodies".

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JOHANNES DE MURIS. [Libellus cantus mensurabilis, ca. 1345 (CS III, pp. 45-58)] xrpts tr and discussed in Crane, pp. 205-207, 214, 217-19, 223, 225-26, 233.

_____. [Summa musicae, 1st ahfl, 13th c. GS III, 189-248)] xrpts tr and discussed in Crane, pp. 69, 84-86, 107-108.

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KOCH, HEINRICH CHRISTOPH. [Versuch einer Anleitung zur Composition, 1782-93] xrpts tr and discussed in Crane, pp. 257-

58, 265-69.

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PRAETORIUS, MICHAEL. [Syntagma musicum, 1618-20. Book III] xrpts tr and discussed in Keller (Parrish tr), pp. 29-32.

PROSDOCIMUS DE BELDEMANDIS. [Tractatus practice cantus

mensurabilis ad modum Italicorum, 1412 (CS III, 228-48 & Sartori, *Notazione italiana del trecento*)] xrpts tr and discussed in Crane, pp. 202, 216-17, 221-26.

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APPENDIX: SIGLA AND ABBREVIATIONS USED

comm	= comments, commentary
CS	= Coussemaker. Scriptores
diss	= dissertation
ed	= editor, edition, edited
GS	= Gerbert. Scriptores
introd	= introduction, introductory
JAMS	= American Musicological Society, Journal
JoMT	= Journal of Music Theory
MD	= Musica disciplina
MQ	= Musical Quarterly
NATS Bull	= National Association of Teachers of Singing. Bulletin
publ	= published, publisher, publication
tr	= translated, translation, translator
U.-M	= University Microfilms
xrpts	= excerpts, excerpted