

CONTENTS

FOREWORD	ix
GLOSSARY OF TERMS	xi
ABBREVIATION OF JOURNALS	xiii
ABBREVIATION OF REFERENCE WORKS	xiii
CHAPTER ONE	
'EARS TO HEAR, BUT DO NOT HEAR'	1
Introduction	1
Late Renaissance Intonation	5
Later Intonation Standards	9
Eighteenth-Century Views	12
Theory <i>vs.</i> Practice	14
Tuners and the Monochord	15
CHAPTER TWO	
FUNDAMENTALS	17
Measurement	17
The Construction of Meantone Temperament	19
The Monochord	23
The Ear's Tolerance for Pitch Discrepancies	25
The Meaning of 'Diatonic'	29
Equal Temperament in Practice	30

CHAPTER THREE	
TEMPERAMENT IN ITALY AND FRANCE	33
Equal Temperament in Italy	33
Equal Temperament in France	41
Marin Mersenne	43
Equal Temperament and Instruments	46
Jean-Philippe Rameau	47
Reaction	48
The Francophile Marpurg	55
Temperament Requirements in French Music	57
CHAPTER FOUR	
CLARIFYING THE ISSUES	61
The Necessity for Equal Temperament	61
Does an Unequal Temperament Make All Keys Usable?	63
Werckmeister and Equal Temperament	64
Well-Tempered	72
Neidhardt and Equal Temperament	75
CHAPTER FIVE	
TEMPERAMENT IN GERMANY	81
The Acceptance of Equal Temperament	81
Key Characteristics	87
Kirnberger and Temperament	91
CHAPTER SIX	
INTONATION	103
Flexible Intonation	104
Eighteenth-Century Intonation	106
The Curious Story of the Prelleur Violin Chart	108
The Influence of Traditional Theory	117
Differentiating between Theory and Practice	119

Orchestral Intonation	125
Tuning and Intonation	126
CHAPTER SEVEN	
ORGAN TEMPERAMENT AND J. S. BACH	129
Equal Temperament and the Organ	129
Musical Scores	130
Equal Temperament in Bach's Area	134
Builders and Temperament	135
Bach's Harmonic Requirements	139
Postscript	143
CHAPTER EIGHT	
EXPRESSIVE INTONATION	145
Equal Temperament and Expressive Intonation	145
Mathematicians' Reaction	150
CONCLUSION	157
BIBLIOGRAPHY	161
INDEX OF NAMES	183