

## Index

- Abendmusik* (Lübeck), 19
- Abraham à Sancta Clara, 29, 222
- abruptio*, 142
- accento/accens*, 125, 128–9, 133, 134, 135, 136, 141, 144, 145, 154, 159, 174–5
- acciaccatura*, 144
- acoustics, 79
- addressees of primers, 53
- Adrio, A., 203, 226
- affective power of music, 26, 41–6, 64, 155, 181, 186, 187, 189
- Agricola, J. F., 83, 88, 90, 91, 93, 144, 146, 166, 171, 174, 175, 176, 177, 179, 216, 219
- Agricola, M., 6–7, 8–9, 53, 194, 219
- Agricola, M. G. L., Kapellmeister in Gotha, 50
- Ahle, J. G., 15, 29, 37, 38, 39, 44, 57–8, 59, 64, 101, 138–9, 140–1, 143, 153–6, 159, 160, 198, 199, 211, 212, 219
- Ahle, J. R., 37, 39, 57–8, 59, 64, 155, 198, 219
- Albrecht, J. L., 180–1, 216, 225
- Allerup, A., 195, 203, 209, 210, 226
- Alumni*, 5
- amateur attitudes and market, 64, 188
- anticipazione della syllaba/nota*, 134, 135
- Anton, J. E., 60, 102, 198, 201, 205, 219
- Anwander, G., 15–16, 195, 196, 199, 219
- applicatio textus*, 59, 136, 140
- appoggiatura*, 144, 171, 175, 176, 179
- ardire*, 70, 135, 211
- aria, 191
- Aristotle
  - music and morals, 27
  - substance and form, 38
- articulation, 79, 90–2, 175, 216
  - of figures, 133, 178–9
- Artusi, G. M., 148, 212
- attitudes of singers, criticism of, 29
- Augsburg, 201
- Augustine, 35, 198
- Auriemma, D., 219
- Avella, G. d', 203, 219
- Bach, C. P. E., xiv, 19, 113, 190
- Bach, J. S., xi, xii, xiv, 13, 17, 19, 23, 29, 33, 166, 179, 181, 190, 196, 200, 208, 214
  - Bidermann controversy, 185–6, 187
  - dispute with Ernesti, 33, 184, 217
  - 'Entwurf' (1730), 23, 44, 63
  - Scheibe controversy, 36, 39, 46, 113, 149, 163, 164, 175
  - Symbolum Nicenum* from B Minor Mass, 113
- balance, 106
- Banchieri, A., 47, 128, 134, 200, 203, 219
- Banning, H., 184–5, 186, 226
- Barbarino, B., 213
- Baron, E. G., 63, 220
- Bartels, U., xv, 95, 99, 100, 106, 203, 226
- bass as musical fundament, 39, 60, 106–7, 133, 206
- bass line, holding of at cadences, 100
- basse de violon, 119
- bassoon, 119
- Bebisation*, 59
- Bebung*, 177
- Beer (Bähr), J., 27–8, 186, 197, 219
- behaviour of boys in church, 28
- Beicken, S. J., 221
- Belicius, 65
- Benary, P., 212, 225, 226
- Bendeler, J. P., 31–3, 184, 197–8, 220
- Beringer, M., 60, 198, 200, 220
- Bern, 204
- Bernhard, C., xv, 30, 42, 49, 50, 53, 54, 69–70, 74, 77, 82, 121–2, 134–8, 141, 142, 144, 145, 147, 148–51, 156–7, 157–60, 163, 175, 177, 198, 200, 210, 212, 220

## Index 231

- Beurhaus, F., 220  
 Beyer, J. S., 36, 58, 59, 82–3, 142, 145, 220  
 Beyschlag, A., 226  
 Biber, H. I. F. von, 117  
*bicinia*, 65  
 Bidermann, J. G., 33, 184–6, 220  
 Birnbaum, J. A., 33  
*Bobisation*, 59  
 Boecklin, F. F. S. A. von, 178, 220  
 Boethius, xiii  
 Bolli, D., 134  
*bombi*, 144  
 Bona da Brescia, V., 220  
 Bononcini, G. M., 220  
 Book of Wisdom (apocryphal), 38  
 Böskens, F., 113, 226  
 Bovicelli, G. B., 72, 73, 125, 220  
 breathing, 71, 73, 75, 79, 84, 87, 89, 91,  
     112, 133, 167–8, 171, 175, 178, 179  
 Breig school ordinance, 20  
 Bremen, 201  
 Bremer, H., 193, 194, 226  
 Brown, H. M., 209, 226  
 Brunswick school ordinance, 2  
 Bugenhagen, J., 2  
 Burmeister, J., 47, 49, 55, 59, 71–2, 95–6,  
     103, 122–3, 200, 201, 220  
 Burney, C., 166, 214  
 Butt, J. A., xii, 200, 209, 226  
 Büttner, E., 14, 24, 65, 195, 196, 220  
 Buxtehude, D., 19, 111, 129, 164  
 Caccini, G., 13, 47, 49, 72, 73, 83, 84, 125,  
     127, 204, 229  
 Caligula, 27–8, 185  
 Calvinism, 15, 182  
 Calvisius, S., 30, 34, 53, 59 71, 72 74, 81,  
     103, 105, 106, 190, 198, 200, 201,  
     203, 206, 220  
 canon, 7–8, 65, 172, 177, 179, 202  
*cantar d'affetto*, 49, 69  
*cantar passaglato*, 49, 69, 134  
*cantar sodo*, 49, 69, 134  
 cantata, 182, 192  
 cantor, 3–4, 5, 13, 17, 18, 19, 22, 25, 30,  
     31–2, 62, 103, 163–4, 169, 189, 190,  
     214  
*Cantorei*, 4, 5, 9, 14, 16, 22, 23, 30  
*capella*, 108, 109–10, 112  
 Carissimi, G., 220  
 Carter, T., 226  
 Cartesian view of affects, 101  
 castrati, Italian, 112  
 castration, 80  
 Catholicism and Catholic practices, xii, xv,  
     15, 19, 189  
*cercar della nota*, 134, 135, 159  
 Cerone, P., 80, 220  
 chamber music, 107  
 Charlemagne, 25  
 choir director's role, 99–103  
 chorale(s), xiii, 19, 65, 111, 118, 170, 177,  
     179, 193  
         singing and improvisation, 146, 178  
         intonations to, 118  
*Choro favorito*, 109–10  
 chorus, 171  
*Chorus musicus*, 4  
*Chorus symphoniacus*, 4, 5, 9, 111  
 Christmann, J. F., 173  
 Cicero, 47  
*circolo mez[zo]*, 133, 144  
 city musicians, 17  
 Claudio, 27–28  
 clavichord, 65, 65  
 clefs, 56  
 Coclico, A. P., 10–11, 122, 220  
*Collegium musicum*, 21–2  
 coloratura, *see* diminution  
 Comenius, J. A., 66, 176, 202  
 composition, 83  
 concert style/tradition, 88, 167, 169, 177  
 concerted style, 103, 108  
 concertists, 18, 22, 23, 32, 171  
 concerto  
     textures, 13  
         church, 110  
 conciseness in presentation of material, 6, 65  
 conducting patterns, 100, 102  
 Conforti, G. L., 220  
 Conrad von Zabern, 70, 203, 220  
 consonance, rules of, 10  
 cornetto, 119  
 counterpoint, 164  
 court establishments, 17, 42  
 court musicians, 20, 62  
 Cranna, C. A., 47, 203, 219  
 Crappius, A., 55, 198, 220  
 Cretz, J., 220  
 Crüger, J., 57, 115, 117, 128–9, 147, 151,  
     164, 175, 200, 201, 220  
 Crusius, J., 220  
*Currende*, 4, 9, 23, 190  
 da capo form, 44  
 Dahlhaus, C., 148, 226  
 dalla Casa, G., 220  
 Dammann, R., 16, 33, 38, 40, 205, 226  
 dance-movements, 119  
 Daubenrock, G., 220  
 David, H. T., and Mendel, A., 23, 29, 33,  
     216, 226  
 Dedeckind, H., 54, 55, 220  
 definitions of music, 35–9

## 232 Index

- Demandtius, J. C., 22, 42, 131, 198, 200, 201, 202, 204  
 Demelius, 195  
 Denmark, 182  
 Detlefsen, H. P., 17, 23, 182, 218, 226  
 Dieterich, M., 61, 65, 129, 147, 202, 220  
 digestion, music as an aid to, 3  
 diminution, *see* ornamentation  
*Director Musices*, 5, 17, 18, 30, 33, 189  
 Diruta, G., 150  
 dissonance, 92  
 Dodart, 86  
 Doles, J. F., 57, 59, 89, 90, 91, 92–3, 102, 144, 175, 184, 205, 206, 221  
 Doni, G. B., 80, 221  
*Doppelschlag*, 144  
*doppelter Accent*, 138  
 dotted rhythm, 133, 176  
 Dresden, 16, 24, 25, 69, 175, 190, 200  
 Dressler, G., 9, 221  
 Durante, O., 221  
 dynamics, 69, 78, 82, 83, 84, 89, 90, 103  
 Eggelbrecht, H. H., xii, 226  
 Eichmann, P., 65, 198, 221  
 Einicke, G., 185  
 Eisel, J. P., 67, 202, 221  
 Eisentut, T., 201, 221  
*ellipsis*, 141–2  
 employment of outside singers, 23  
 Enlightenment, 26, 32, 167, 173, 177, 184, 190, 192  
 Erfurt, 21  
 Erhardi, L., 41, 57, 66, 105, 109–10, 111, 203, 206, 221  
 Ernest the Pious, 17  
 Ernesti, J. A., 33, 184  
 Ewers, cantor at Flensburg, 17  
*exclamatio*, 48, 73–4, 81, 88, 124–5  
 exercise, bodily, 80  
 exercises, vocal, 75, 86, 93  
 Faber, H., 6, 8, 35, 37, 53, 55, 59, 65, 69, 70, 82, 89, 168, 198, 221  
 Falck, G., xv, 20, 25, 36, 53, 57, 81–2, 115–17, 128, 129, 198, 205, 207, 209, 221  
 falsetto, 73, 85, 174, 203  
 faults of singing, 79  
 Federhofer, H., 157, 212, 226  
 Ferand, E. T., 209, 226  
 Ferdinand III, 25  
*femur*, 69, 135, 210  
 Ferrara, 148  
 Fesser, J., 8, 221  
 Feyertag, M., 136, 36, 42, 82, 102, 138, 199, 200, 201, 210, 211, 221  
*figurae* (signs used in music), 56  
 figural music, 16, 17, 22  
 figures, 132–4, 147, 157–60, 210  
     articulation of, 132–3, 178–9  
     ornamental, 145, 151–3  
     *figura corta*, 133, 143  
     *figura suspirans*, 133, 142, 143  
     *messanza*, 133, 143  
 Finck, H., 8, 9, 70, 71, 87, 122, 123, 144, 221  
 Finkel, K., 53, 173, 194, 227  
 flageolet, 119  
 Flensburg, 17, 23, 218  
 flute, 119  
 Fokkerodt, J. A., 33–4, 35, 221  
*Folie d'Espagne*, 43  
 Forchert, A., 50, 227  
 Foreman, E. V., 92, 204, 227  
 Forkel, J. N., 170, 187–91, 192, 215, 217, 218, 221  
*forte*, 135, 210  
 Fortune, N., 227  
 Frankfurt am Main, 18, 218  
 Freiberg, 21, 22, 25, 33, 182, 184–5  
 Friccius (Frick), C., 14–15, 16, 39, 40, 42–3, 110, 199, 206, 221  
 Friderici, D., 35, 42, 56, 57, 74–7, 81, 97–8, 99, 100, 104, 107–8, 111, 130–1, 133, 147, 200, 201, 203, 204, 205, 221  
 Friedrich, M., 14, 15, 24, 221  
 Friedrich Wilhelm, King of Prussia, 182  
 Fröde, C., 166, 227  
 Frye, N., 200  
 'Fuga', 65  
 fugal passages, 71, 106, 119  
 Fuhrmann, M. H., 17–18, 19, 25, 36–7, 58, 67, 83, 112, 113, 142–3, 145, 195, 211, 221  
 funerals, 4  
 Gaffurio, F., xii, xiv, 64  
 galant style, 91, 93, 103, 171  
 Galilei, V., 148  
 Gallo, F. A. (with R. Groth, C. V. Palisca and F. Rempp), 150, 209, 226  
 Gengenbach, N., 35, 56, 57, 59, 66, 69, 70, 109, 201, 204, 221  
 Gerber, C., 181, 182, 217, 221  
 Gerber, E. L., 89  
 Gerstenbütel, J., 29–30  
 gesture, 71, 74  
 Gibel, O., 49, 53, 59, 210, 221  
 Giganti, Herr Gottfried, 78  
 Goldschmidt, H., 210, 227  
 good and bad notes, 92, 175  
 Görlitz, 21  
 Gotha, 21, 27, 50  
     ordinance issued by Ernest the Pious, 17

## Index 233

- Göttingen, 201  
 Gottsched, J. C., 46, 200  
 Gradenthaler, H., 21, 25, 61, 65, 105, 196, 202, 206, 221  
 Graun, C. H., 59, 171, 174, 177  
 Greenlee, R., 204, 227  
 Gregorian chant, 59, 193  
*groppo*, 125, 128, 133, 136, 138, 144  
 Gruber, E., 15, 20, 64, 138, 221  
 Gumpelzaimer, A., 8, 55–6, 198, 200, 221  
*Gymnasium* pupils, 23  
 Hack, J. C., 40, 50, 199, 221  
 Halberstadt, 218  
 Halle, 17, 18, 30, 32  
 Hamburg, 14, 19, 16, 20, 21, 23, 29, 175, 197  
 Handel, G. F.  
     *Messiah*, 192  
 harmony, 10, 60–1, 106, 172  
 Harnisch, O. S., 60, 198, 200, 221  
 Harriss, E. C., 84, 143, 211  
 Hase, W., 59, 198, 201, 221  
 Heinichen, J. D., 159, 164  
 Helmstedt, 32  
 Herbst, J. A., 18, 64, 82, 114–15, 116, 127, 128, 133, 134, 147, 164, 199, 200, 209, 212, 221  
*heterolepsis*, 142  
 high notes, 71  
 Hiller, J. A., 167–9, 171, 173–9, 184, 190, 191–2, 214, 215, 216, 221  
 Hilse, W., 200, 220  
 history of music (ancient), 64  
 Hitchcock, H. W., 227  
 Hizler, D., 36, 53, 59, 61, 66, 69, 114, 198, 200, 202, 222  
 Hoffmann, C., 56, 58, 82, 102, 205, 222  
 Hofmann, E., 9, 36, 222  
 Hogarth, W., 88  
 Holtheuser, J., 8, 95, 222  
 Horsley, I., 209, 210, 212, 213, 227  
 humanism, xiii, 2–3, 36  
 instrumental music, 21, 26, 40, 173, 182  
 instrumental performance modelled on vocal,  
     119  
 instrumental technique, 118  
 instrument(s), 10, 15, 16, 18, 20, 21, 61–3,  
     67, 83, 113–20  
         analogy with animals, 16  
         criticism of, 27  
         human voice as, 85  
         posture and position of, 115  
         tuning of, 105  
 intervals, 56, 66, 79, 174  
*intonatio*, 124–125, 209  
 Isaac, H., 9  
 Italian musical examples, xv, 128  
 Italian style, new, 13, 15, 17, 25, 39, 41, 42, 47, 50, 51, 68, 70, 71, 74, 76, 81, 88, 97, 113, 115, 127, 153, 192  
 Italian terms, 61  
 Italy  
     performers and conservatories, xii, 167, 169, 174, 175, 176, 190, 212, 214  
 Josquin Desprez, 1, 4, 9, 10, 141, 143  
     *In exitu Israel*, 9  
     *Missa Hercules* (canonic Agnus Dei), 9  
 Kalb, F., 1, 25, 195, 196, 227  
*Kapellmeister*, 17, 18, 19, 20, 214  
 Keiser, T., 55, 59  
 keys, 57–8, 172  
 key signatures, 58  
 keyboard  
     fingering, 118  
     instruments, 83, 173  
     technique, 118  
 Kircher, A., 37, 43, 49  
 Kirnberger, J. P., 164, 222  
 Kittel, K., 128  
 Kraft, H., 59, 65, 198, 222  
 Kretzschmar, J., 59, 198, 222  
 Krickeberg, D., 16, 17, 18, 19, 20, 21, 22, 25, 182, 195, 196, 227  
 Krüger, L., 16, 21, 22, 23, 30, 110, 111, 194, 227  
 Kuhn, M., 210, 227  
 Kuhnau, J., 17, 21, 22, 23, 29, 53, 149, 152–3, 156, 190, 200, 222  
     *Biblische Historien*, 40, 45–6  
     *ClavierÜbung*, 136  
         *Frische Clavier Früchte*, 149–50  
         *Der musikalische Quacksalber*, 29, 163, 213  
 Kürzinger, I. F. X., 36, 45, 89, 92, 94, 119, 144, 209, 222  
 La Marche, F. de, 5, 19, 87, 114, 131, 222  
 Lange, J. C., 195, 222  
 Lasser, J. B., 179, 222  
 Lasso, O. de, 9  
 Latin, xv, 2, 27, 193, 195, 214  
 Lauben, 26, 138  
 Leaver, R., 196, 228  
 Leipzig, 17, 20, 22, 23, 30, 32, 33, 89, 113, 167, 185, 190, 195, 196, 200  
 instrumentalists, 21  
 Thomasschule and its ordinances  
     (*Ordnungen*), 12, 19, 20, 21, 22, 23, 24, 31, 53, 54, 57, 59, 66, 89, 153, 156, 166, 167, 173, 174, 178, 184, 195, 196, 197, 201, 202, 214, 215, 218, 222  
 Leisring, V., 21, 53, 61, 64, 201, 206, 222

## 234 Index

- Leopold I, 25
- lifestyle of singer, 79, 171, 174
  - and diet, 78, 80, 82, 87, 174
- ligatures, 56, 57
- Lindau, 201
- Lippius, J., 34, 37, 47, 51, 59, 150–151, 222
- Listenius, N., xiii, 6, 7–8, 35, 53, 55, 65, 69, 70, 82, 89, 222
- Löban school ordinance, 22
- lorber, J. C., 27, 222
- Lossius, L., 53, 222
- Lübeck, 19, 187, 218
- Lüneburg, 190, 200, 218
- lute, 10, 65
- Luther, M., xiii, 1–2, 3, 6, 8, 12, 14, 25, 27, 36, 39, 40, 64, 183, 193
- madrigal, 13, 96, 148
- Maffei, G. C., 79, 204, 222
- Magdeburg, 9
- Magirus, J., 60, 198, 222
- Maier, J. F. B. C., 164, 202, 222
- Mancini, G., 176
- Marbach, C., 222
- Marpurg, F. W., 59–60, 89, 90, 91–2, 93, 94, 102, 112–13, 144, 159, 169, 171, 172–3, 174, 175, 177, 213, 222
- Martius, C. E., 222
- Mattheson, J., 20, 30, 83, 84–7, 88, 143–44, 149, 159, 182, 185, 203, 204, 205, 208, 211, 217, 222
- mechanistic view of universe, 38, 50
- Mediaeval theocentric thinking, xii, 36, 38
- Megerle, A., 18, 29, 222
- Meissen, 15
- Melanchthon, P., 2, 4
- memory, 78, 172, 173
- mensural system and tempo, 96
  - mensuration signs and proportions in, 56
- Merck, D., 61, 62, 63, 117, 208, 222
- messia di voce*, 73, 88, 90, 175
- metre and text, 101
- Metzel, H., 222
- Meyer, J., 182, 222
- mezza di voce*, see *messia di voce*
- Michael, T., 24, 69, 107, 153, 154, 160, 163, 196, 206, 222
- Minear, P. S., 217
- mistichanze*, 144
- Mithobius, H., 14, 222
- Mizler, L., 185, 186
- moderanten*, 125
- moderieren*, 82
- modes, 56, 57
- modulatoria*, 143
- monochord, 40, 79
- monody, 13, 110, 128
- monophony, 25
- Monteverdi, C., 13, 134, 148, 213
- mordant/mordent*, 144, 171, 211
- mordanten*, 125
- mordantiae*, 123
- Moscow, 217
- motet, 16, 65, 96, 102, 109, 111, 112, 177
- Motz, G., 181, 216, 223
- Moyer, A. E., xiii, 202, 228
- Mozart, W. A., xii
- Muffat, G., 116–117
- Mühlhausen, 29, 44
- Müller, C., 223
- Müller-Blattau, J., 54, 69, 159, 210, 212, 228
- Münster, J. J. B., 201, 223
- Murschhäuser, F. X. A., 164, 223
- Muscovius, J., 26, 28, 29, 32, 138, 197, 223
- music
  - and dogma, xiii, 15
  - and nature, 38
  - and science/mathematics, xiv, 37, 43, 198, 199
  - and rhetoric, xii, 13, 46–50, 64, 70, 72, 74, 88, 126, 132, 141, 145, 155, 159–60, 165, 200
  - as mirror of heaven and God, xii, 40, 50, 61, 180–1, 183
  - as mnemonic, 20
  - as refreshment from academic subjects, 20
    - in the liturgy, xiii, 14, 183
- music profession, low status of, 24, 184
- Musicant*, 33, 41
- Musicus*, 33–4, 35, 41
- music theory, 2, 3
  - musica choralis*, xvi, 2, 6, 7, 17, 56, 60, 193
  - musica figuralis*, xvi, 2, 7, 17, 56, 50, 193
  - musica figuralis ornata*, 82
  - musica modulatoria*, 141, 164
  - musica poetica*, xii, xiii, 8, 19, 35, 38, 47, 141, 146, 148, 164, 198
  - musica practica*, xii, xiii, xiv, 8, 10, 19, 34–5, 38, 51, 61, 68, 113, 122, 141, 146, 164, 176, 198
  - musica reservata*, 10
  - musica therica*, xiii, 8, 19, 35, 38, 198
  - speculative, 37
- musical grammar, 155
- Mylius, W. M., 22, 54, 81–2, 101, 105, 134–7, 149–50, 141, 175, 204, 209, 223
- Nachschlag*, 144, 145, 176
- Nero, 27–8, 185
- Neumeister, E., 44
- Newcomb, A., 148, 213, 228
- Niedt, F. E., 39, 163, 164, 181, 216, 223

## Index 235

- Niemöller, K. W., 2, 3, 4, 5, 53, 55, 193, 194, 228
- Nopitsch, C. F. W., 170–1, 223
- Nordhausen, 185
- ordinance, 5, 16
- ode, 3
- opera/theatrical practice, 20, 22, 30, 44, 84, 88, 164, 177, 182, 200
- opera buffa*, 190
- organ, 16, 112, 119
- dedications, 14, 15, 24, 39
- organist, 19, 103, 127, 163–4
- Orgosinus, H., 53, 59, 198, 223
- Oridryus, J., 8, 223
- ornamentation, 45, 48, 49, 72, 75–6, 78, 82, 83, 87, 88–9, 93, 94, 114, 121–65, 169, 172, 176, 177
- criticism of, 27, 28, 49, 140–1
- diminution/passages (*passaggi*)/coloratura, 10, 71, 73, 75–7, 79, 115, 125–6, 130–1, 136, 141, 144, 146, 148, 159, 174–5, 178–9, 182, 200
- instrumental, 116
- optional and essential, 145
- simultaneous application of, 112, 127, 140
- vocal and instrumental differences, 86
- Ornithoparchus, A., 223
- Orthodox Lutheran attitudes, 44, 180–1, 184, 196
- Osnabrück, 113
- Osteroda, 201
- pagan tradition, 64
- Palatinate, 53, 173
- Paris Académie, 88
- pausa*, 132
- pedagogic approach, 64–7
- pedagogic reforms, 78, 172–8
- Peetsch, P., 223
- Petri, J. S., 55, 89, 90, 91, 93, 102, 103, 105, 113, 119–20, 144, 146, 169–70, 175, 177, 205, 206, 207, 209, 215, 223
- Petzoldt, M., 19, 202, 228
- philanthropic movement, 173
- physiology of singing, 70
- awareness of, 84
- piano*, 135, 211
- Pietism, 25–9, 32–3, 43, 44, 181–2, 186, 196, 211
- pitch, 56, 71, 87, 167, 206
- setting of, 103–5
- placement of singers, 74
- Poland, N., 15, 223
- polychoral music, 13, 106
- port de voix*, 144
- Portmann, J. G., 223
- posture, 71, 82, 84, 89, 115
- Poulin, P. L., and Taylor, I. C., 163, 216, 223
- Praetorius, C., 9, 71, 106, 122, 123, 200, 203, 223
- Praetorius, J., 204, 223
- Praetorius, M., xi, 13, 17, 24, 41, 42, 43, 47, 49, 57, 61, 68, 72–4, 76, 81, 82, 84, 85, 88, 94, 96–7, 98, 99–100, 101, 105, 106, 107, 108–9, 114, 115, 123–7, 128, 129, 130, 131, 132, 133, 134, 140, 144, 146–7, 150, 151, 160–3, 200, 204, 205, 206, 207, 209, 211, 212, 223
- preludes, 105, 119
- Preussner, E., 21, 25, 195, 228
- prima pratica*, 49, 148, 157
- Printz, W. C., 22, 56, 64, 70, 77–81, 82, 83, 86, 89, 100, 101, 105, 111, 112, 113, 129–30, 132–4, 142, 143, 144, 147, 151–3, 156, 160, 163, 164, 171, 174, 178, 179, 196, 199, 200, 201, 204, 205, 207, 210, 212, 223
- private instruction, 22, 32
- Profe, A., 59, 66, 223
- pronunciatio affectuosa*, 71, 123
- pronunciation, 78, 93–5, 147, 167–8, 170, 171, 174, 177
- proportion, 56–7
- Pythagorean view of music, xiii, 33, 40, 180
- quadrivium*, xiii, 3, 12
- Quantz, J. J., 166, 168, 214, 223
- Quasi transitus*, 142
- Quedlinburg, 31–2
- Quehl, J., 223
- question-and-answer style (*erolemata*), 8, 9, 54, 67
- Quintilian, 47, 62, 71–2
- Quintilianus, 64
- Quirsfeld, J., 60, 81, 100, 101, 102, 200, 204, 223
- Quitschreiber, G., 53, 56, 58, 60, 61, 64, 66, 71, 73, 95, 98, 100, 103, 104–5, 106, 194, 198, 201, 202, 206, 223
- Rainbow, B., 202, 228
- range, vocal, 73, 89
- Raselius, A., 223
- Ratsinstrumentisten*, 23
- Rautenstrauch, J., 228
- recitative, 110, 191
- rector, 3–4, 12, 30, 31–2
- Reddemer, 65
- Redivivus, H., 41
- Reformation, 1
- registers, 92–3, 174, 203
- blending of, 84
- shift in male voice, 84–5, 204

## 236 Index

- Reichardt, J. F., 177  
 Renaissance  
 – conventions of, 159  
 – polyphony (see also *prima practica*), 13, 25, 49, 150  
*retardatio*, 142  
 Reusch, J., 3, 223  
 Reyher, A., 223  
*ribututa di gola*, 128, 144  
 Ribovius, L., 14, 38, 64, 66–7, 199, 203, 223  
 ricercar, 43  
 Rifkin, J., 113, 157, 208, 228  
*ripieno*, ripienists, 108, 109, 113, 171  
 Rist, J., 14, 194, 223  
*Ritterakademien*, xv  
 Rivera, B. V., 33, 35, 37, 47, 222, 228  
 Roggiosi, N., 224  
 Rognoni, F., 128, 134  
 Rosa, S., 185  
 Rosinus, P., 15, 16, 195, 224  
 Rostock, 201  
 Rousseau, J. J., 173  
 Rovetta, G., 134  
 Ructz, C., 44, 159, 186–7, 199, 213, 217, 224  
 Ruhnke, M., xiv, 33, 47, 59, 70, 71, 96, 103, 123, 228  
 Sadler, J. E., 202  
 Salmen, W., 53, 214, 228  
 Samber, J. B., 149, 159, 224  
 Sances, G. F., 128  
 Sanford, S. A., 228  
 Sammemann, F., 228  
 sarabande, 43  
 Sartorius, E., 64, 201, 224  
 Saxon ordinances, 2, 4, 9, 20, 53, 184  
 scale, 66  
 Scheibe, J. A., 33, 175, 183–4, 208, 217, 224  
 Scheibel, G. E., 43–4, 112, 113, 182, 224  
 Scheidt, S., 18, 30, 197  
 Schein, J. H.  
*Diletti pastorali, Hirten Lust*, 153, 224  
 Schelle, J., 156, 160, 163  
 Schering, A., 21, 22, 29, 184, 228  
 Schipke, M., 173, 218, 228  
*Schleifer*, 145  
 Schleiz, 20  
 Schleswig-Holstein, 181–2  
 Schleusingk, J. V., 224  
 Schmelz, R. P. S., 36, 201, 224  
 Schmiedeknecht, J. M., 57, 224  
 Schmitz, A., 228  
 Schneegass, C., 9, 56, 60, 71, 95, 98, 100, 106, 201, 224  
 Schneiderheinze, A., 57, 89, 93, 95, 96, 205, 206, 221, 228  
 Schornberg, H., 40, 224  
 Schröder, L., 224  
 Schröter, C. G., 185–6, 187, 217, 224  
 Schubert, J. F., 179, 224  
 Schulze, H.-J., 20, 208, 229  
 Schünemann, G., 2, 3, 4, 5, 6, 20, 21, 173, 184, 193, 194, 229  
 Schütz, H., xi, 13, 24, 83, 129, 156, 157, 224  
*Geistliche Chor-Music*, 157  
*Historia Der . . . Auferstehung unsers einigen Erlösers*, 99, 107  
*Historia, der Freuden- und Gnadenreichen Geburt Gottes und Marien Sohnes*, 42  
*Kleine geistliche Concerten*, 25  
*Musicalische Exequien*, 107, 110  
*Psalmen Davids*, 107, 110  
*Symphoniae sacrae* part 2, 25, 42, 115  
*Symphonias sacrae* part 3, 110  
 Seay, A., 220  
*seconda practica*, 13, 148  
 Selle, T., 23, 110, 197  
 Sevier, Z. V. D., 29, 229  
 Siegle, U., 17, 214, 229  
 Singer, J., 10, 194, 224  
 singer as orator, 126  
 singing as specialist discipline, 169, 174  
 Singspiel, 185  
 Smiles, J. E., 229  
 Smith, D. A., 220  
 Snyder, K., 19, 111, 197  
 solmisation, 6, 8, 56, 58–60, 66, 172  
     hexachords, 56, 58  
     mutation, 56  
 sonata, 43  
 Sorau, 78  
 Sorge, G. A., 224  
 Speer, D., 36, 62–3, 83, 102, 118, 119, 208, 224  
 Spener, P. J., 138–9, 211  
 Sperling, J. P., 63, 81, 83, 119, 224  
 Speyer ordinance, 14  
 Spiess, J. M., 224  
 Spiess, R. P. M., 159, 213, 224  
 Staden, S. T., 205, 224  
*Stadtpfeiffer*, 5, 21, 28, 62  
 Stahl, W., 210, 229  
 Staucha, 16  
 Steffani, D. A., 180, 216, 225  
 Steiner, J. L., 36, 211, 225  
 Steinfurt, 53  
 Stenger, N., 53, 54–5, 66, 198, 202, 225  
 Sternstorff, cantor of Flensburg, 23  
 Stierlein, J. C., 35, 58, 60, 81–2, 118, 136–8, 141, 149, 159, 198, 211, 225  
 Stiller, G., 182, 195, 229  
 Stiphelius, L., 225  
 street-singing, 22

- string instruments, 15  
     bowing, 114–15, 116, 117  
     tuning, 115
- Strohm, R., 216
- Stroux, C., 229
- Strunk, O., 204, 212, 229
- stylus phantasticus*, 43
- stylus recitationis*, 44
- sustained singing style, 91, 175
- tactus, beating of, 55, 95, 99, 100
- taste, 44–5, 88, 172
- Taylor, R. M., 25, 53, 163, 221
- teaching as vocation, 172
- Telemann, G. P., 19, 29, 22, 164, 190
- tempo, 71, 56, 99, 101  
     and mensural system, 96  
     variation of, 95, 97–99
- text setting, xii, 155  
     comprehensibility of, 26, 27, 181  
     underlay, 71, 92  
     textual expression, 83, 171
- theatrical practice/style, *see* opera
- Thirty Years War, 17, 24, 39
- Thomasius, rector in Leipzig, 20
- thoroughbass, 39, 83, 118–19, 164
- Tilesius von Tilenau, N., 225
- timpani, 119
- titata*, 125, 136, 144  
     *meza*, 133
- toccata, 43, 119
- tone, 71
- Tosi, P. F., 83–4, 88, 89, 98, 144, 146, 166, 171, 174, 175, 176, 177, 179, 225
- transitus*, 144
- transposition, 58, 103, 104–5
- Trautmann, H., 201, 225
- tremolo/tremulo*, 69, 92, 125, 134, 136, 138, 144, 176
- triad, 39, 57
- trill/*Triller*, 79, 144, 145, 171, 174–5, 176, 178, 179, 204, 211
- trilletti*, 79, 204
- trillo*, 48, 79, 125, 128, 133, 134, 135, 136, 138, 144, 175
- Tristram Shandy*, 167
- Trivialschulen*, 170
- trivium, 2, 46–7, 70
- trombone, 119
- Trümper, M., 225
- trumpet, 103, 119
- Ubert, M., 229
- Ulich, J., 198, 225
- Ulrich, B., 80, 203, 204, 212, 229
- university pupils as singers, 23
- variatio*, 159
- variatio notae*, 136, 139–50
- vernacular, 6, 8, 65
- Viadana, L., 99–100, 109
- vibrato, 70, 138, 144
- viola, 115, 119
- viola da gamba, 115, 119
- violin, 10, 66, 115, 119
- vocal forces  
     placement/positioning, 107  
     size and distribution, 106–13
- vocal production, 71, 81, 84, 87
- vocal registers, 88
- vocal scoring, 107–13, 207, 208, 215
- voces concertatae*, 108
- Vockerodt, G., 21, 27–8, 30, 31–2, 43, 182, 185, 186, 225
- Vogelsang, J., 225
- voice teachers, 85
- Vormbaum, R., 193
- Vorschlag*, 144, 145, 174–5
- vowels, 70, 74, 84, 87
- Vulpius, M., 200, 225
- Wagner, G., 208, 229
- Walder, J. J., 225
- Walliser, C. T., 57, 198, 204, 225
- Walter, H., 20, 218, 229
- Walther, J. G., 117, 149, 159, 164, 210, 212, 225
- Weckmann, M., 22
- weddings, 4
- Weide, M., 40–1, 60, 64, 225
- Weimar, G. P., 179, 225
- Weimar school ordinance, 21
- Weissenburg, 201
- Werckmeister, A., 30, 34, 35, 39, 51, 156–7, 163, 180–1, 213, 225
- Wesselius, F., 37, 58, 84, 201, 214, 225
- Westhoff, J. P. von, 117
- Westphalia, 53, 214  
     Peace of, 185
- Wilflingseder, A., 8, 9, 225
- Wolf, G. F., 171, 177, 208, 215, 225
- Wolff, H. C., 229
- women, education of, 53, 167
- Württemberg, 218
- Wustman, R., 20, 21, 229
- Zacconi, L., 150
- Zahn, organist at Halle, 17
- Zarlino, G., xiii, 71, 203, 225
- Zedler, J. H., 19, 30, 34–5, 36, 45, 183, 225
- Zerleider, N., 64, 198, 204, 225
- Zwingli, U., 44