Contents of the CD

This CD is based on a Digital Sound Processing system. Its purpose is to provide the listener with an idea of the sound of the unaccustomed harmonic systems on which are based the compositions considered in this publication (the page number of each score is given in brackets). The ones relating to tracks 11-17 were presented by Lindoro Massimo Del Duca and by the author at the 1986 International Computer Music Conference and, using a different process, at the 2001 International Symposium of Musical Acoustics (see Barbieri & Del Duca 1986; Id. 2001). In its final version, the CD has benefited from the technical contribution of Tommaso Colafiglio, whom I wish to thank.

As stated, the scope of this CD is purely didactic, and has no 'artistic' aim. Indeed, for technical reasons, (1) many of the instruments utilised do not match the composers' original prescriptions, (2) only rarely has it been possible to utilise sampled sounds, and (3) it has not always been possible to eliminate the disturbing *vibrato* present in MIDI tones.

Track 1: Ex. A.2.1 (p. 7). Kodàly, 1957: two canons, pentatonic scale, ETS 12.

Track 2: Ex. A.2.2 (p. 10). Glinka, 1842: whole-tone scale, from *Ruslan and Lyudmila*, ETS 12.

Track 3: Exx. A.3.1-2 *bottom* (pp. 13-14). Benedetti, 1585: just intonation, (1) demonstration of the progressive pitch shift downwards, (2) correction of the pitch shift by leaving the 5th/4th D-A mistuned by a comma.

Track 4: Exx. A.3.1-2 (pp. 13-14). Benedetti, 1585: (1) beginning of Ex. A.3.1 *top* with comparison of the final 3rd C-E in just and Pythagorean intonation; (2) Ex. A.3.1 *top* in just intonation, with resulting pitch shift upwards; (3) correction of the above pitch shift by leaving the 5th/4th D-A mistuned by a

comma; (4) same correction using the meantone temperament; (5) same correction using alternatively the two commatic-split Ds when necessary; (6) 2nd voice alone of (5), in order to facilitate perception of the commatic shift between the two Ds.

Track 5: Table A.3.5 (p. 18). Demonstration of the dissonances produced by tunings of the meantone type with a range E♭-G♯, when the said range is exceeded. A comparison is provided of the cadences I-IV-V in the keys of C major (C-E-G, F-A-C, G-B-D) and A♭ major (which, in the range E♭-G♯ necessarily use the notes G♯-C-E♭, C♯-F-G♯, E♭-G-B♭) in three different tunings: 1/4-comma, 1/6-comma, equal temperament (only in the last-mentioned are the two tonalities in question at the same level of consonance).

Track 6: Ex. A.7.1 (p. 50). Doni, *c*1632-38: counterpoint with the three ancient Greek genera superimposed.

Track 7: Ex. C.4.1 (p. 140). Ferdinand III of Austria, first half of 17th century, madrigal *Chi volge ne la mente*: (1) with 1/4-comma tuning; (2) with equal temperament; (3) 2nd voice alone of (1), in order to facilitate perception of the microtone D♯-E♭; (4) 2nd voice alone of (2), showing that with equal temperament D♯ = E♭.

Track 8: Ex. C.4.3 (p. 141). Treu, 1635: instrumental composition with enharmonic microtones (D♯-E♭, A♯-B♭, E♯-F) performed in (1) meantone temperament, and (2) equal temperament.

Track 9: Ex. C.4.9 (p. 148). Rameau, *Les Indes galantes*, 1735: (1) the A♯/B♭ quarter tone in the famous ‘earthquake’ of Act 2, based on his “enharmonique cromatique” genus; (2) the violin part alone of the same measures, in order to facilitate perception of the quarter-tone that Rameau could not obtain from his orchestra, thus reducing the piece “to common music”.

Track 10: Ex. D.1.1 (p. 183). Doni, *c*1635-37: composition for a consort of three viols tuned to Ptolemy’s ancient Diatonic Hemiolon.

Track 11: Ex. F.7.1 (p. 320). Vicentino, 1555: madrigal *Musica prisca*, ETS 31.

Track 12: Ex. F.7.3 (p. 323). Vicentino, 1555: madrigal *Madonna il poco dolce*, ETS 31.

Track 13: Ex. H.3.1 (p. 417). Maione, 1618: “Soft chromatic”, ETS 31.

Track 14: Ex. H.3.2 (p. 418). Maione, 1618: “Tense chomatic”, ETS 31.

Track 15: Ex. H.3.3 (p. 418). Maione, 1618: “Soft enharmonic”, ETS 31.

Track 16: Ex. H.3.4 (p. 419). Maione, 1618: “Tense enharmonic”, ETS 31.

Track 17: Ex. H.3.5 (p. 419). Maione, 1618: diatonic-chromatic-enharmonic genera mixed together, ETS 31.

Track 18: Ex. J.5.1 (p. 520). Orazi, 1797: trio for a flute consort tuned to ETS 24.