

Preface

The present volume is made up of eleven chapters, based on studies published at various times between 1983 and 2007. These have been revised, restructured, partly rewritten, expanded (in some cases radically), and – as far as those originally published in Italian are concerned – translated.

Given the ‘collected writings’ format, there are inevitably repetitions, particularly in connection with the basic theory of temperament. *One advantage of this, however, is that one can read any one of these chapters without necessarily resorting to the technical clarifications contained in the remaining chapters. Furthermore, for the definitions of technical terms references will be found in the Subject Index.* The attached CD – which contains a good part of the surviving rare compositions, digitally mounted – will also provide the reader with concrete acoustic examples of the micro-intervals for which a written text can provide only arithmetical ratios.

The eleven chapters – or at least their bulk – originally appeared as follows (see the full references in “Works cited”, under “Barbieri”): Chapter A in 2002c, and 2005; Chapter B in 2006c; Chapter C in 1990d, and 1991; Chapter D in 1987a (pp. 329-55), 1990d, and 1991; Chapter E in 1998a, and 2007; Chapter F in 1983; Chapter G in 1987a (pp. 290-338); Chapter H in 1987b; Chapter I in 1987c; Chapter J in 1999; Chapter K in 1990a (p. 106).

As for the overall organization of the book, the enharmonic systems are divided into the two classic categories (not counting the joking ‘deregulated enharmony’ of the short *Part III*):

Part I. Open-chain, i.e. non-circulating.

Part II. Closed-chain, i.e. those based on the many types of Equal Tempered System (ETS).

Also examined in Part I are: (1) problems of performance practice relating to

the intonation of violins, woodwinds, and singers; (2) the attempts to reintroduce the ancient Greek genera and *tonoi*, all carried out in the first half of the 17th century; (3) the repeated proposals to extend ‘just intonation’ to harmonic numbers beyond those of Zarlino’s *Senario*, with the consequent introduction of the new enharmonic intervals produced by Septimal and Undecimal Harmonies.

Acknowledgements

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