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1) Stanley Sadie, ed., *New Grove Dictionary of Music*, "Theory, Theorists," vol. 19, s.v. Claude V. Palisca, p.741; , " : , " 2(1997), 4-9 .
2) , (Hans Tischler), " 가?" 2 (: , 1997), 20-22 .

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(A. M. S. Boethius, 480 -524)

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(Ugolino di Urbevetano Ugolino of Orvieto, 1380 -1457)

(^ㅁ 가 Declaratio musicae discipline, 1430

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(Johannes Tinctoris, 1435 -1511)

4) Ruth Halle Rowen, *Music Through Sources and Documents*(NJ: Prentice-Hall, 1979), pp.13-14.

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^ㅁ 가 (De institutione musica, 500 , 5) , (musica mundana), (musica humana), () (musica instrumentalis)

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가 (Franchinus Gaffurius, 1451-1522) .1)
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(Johann Kepler, 1571-1631) ⁷ 가 (Harmonices mundi, 1619)

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(Joseph Sauveur, 1653-1716) (: ⁸

가 Syst me g n ral des intervalles des sons, 1701),

(Jean Philippe Rameau, 1683-1764)

가 (⁹ 가 , Trait de l'harmonie, 1722).¹⁾
(, Affentenlehre) .1)

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가 (Moritz

Hauptmann, 1792-1894) , -

(Fran ois-Joseph F tis, 1784-1871),
(Hermann von helmholtz,

1821-1894) (III-6)¹⁾

⁷⁾ 15 가 가 () 12 (1472
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Theorists," p.752.

8) (Giuseffo Zarlino, 1517-1590) ⁸ 가 (Le istituzioni harmoniche,
1558(III-5)).

9) , ⁹ 가 (: , 1991), 303 .

10) John A. Kimmy, Jr., *A Critique of Musicology: Clarifying the Scope, Limits, and Purpuses of Musicology*(Lewinston: The Edwin Mellon Press, 1988), pp.122-24, 131-34.

11) (Ren Descartes, 1596-1650) ¹⁰ 가 (Trait des passions de l'
me, 1649) (Marin Mersenne, 1588-1648) ¹¹ 가 (Harmonie universelle,
1636) . ¹² 가 , 305 .

12) ¹² 가 (Die Natur de Harmonik und Metrik, 1853) ¹³

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(Thomas Clifton) 1)

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가 (Harmonic Elements).1)

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가 (9),1) 11 (Guido d'Arezzo, 992 -1050) (Micrologus, 1026)

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(Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik, 1863); John A. Kimmy, Jr., *A Critique of Musicology*, pp.157-160, 162-165, 237

(Trait complet de la théorie et de la pratique de l'harmonie, 1844); Matthew Shirlaw, *The Theory of Harmony*(NY: Da Capo Press, 1969), pp.335-351.

13) “ : ” 17-18 .

14) 12 가 (Milton Babbitt, 1916-) (Set Theory) (Allen Forte, 1926-), (Iannis Xenakis, 1922-), (Information Theory) (Lejaren Hiller, 1924-) . Stanley Sadie, “Theory, Theorists,” p.760.

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16) Norman Carden, “Pythagoras and Aristoxenus Reconciled,” *JAMS* 11(1958), p.97.

17) Richard L. Crocker, “Aristoxenus and Greek Mathematics,” p.102.

18) (Aurelianus Reomensis) (Musica disciplina), (Hucbald, 840 -930) (De harmonica institutione). Ruth Halle Rowen, *Music Through Sources and Documents*, pp. 52-53.

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-< ()>(Basso continuo)

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(Giulio Caccini, 1550 -1618) ♪ (Le nuove musiche, 1601/2)

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¹⁹⁾ Stanley, Sadie, ed., "Theory, Theorists," p.746.

²⁰⁾ (John Cotton Johannes Afflighemensis) ♪ (Musica, 1100), (Berno von Reichenau, 1048) ♪ (Tonarium), (Hermanus Contractus, 1013-54) ♪ (Musica) . Stanley Sadie, ed., "Theory, Theorists," p.747.

²¹⁾ (Johnnes de Muris, 1300 -1350) ♪ (Ars nova musicae, 1319 1321), (Johannes de Grocheo, 1300) (1300), (Marchetto da Padova, 1274 -1326) ♪ (Pomerium in arte musicae mensurate, 1325), (Philippe de Vitry, 1290 -1361) ♪ (Ars nova, 1320).

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(Jacques de Lieg , 1260 -1330) ♪ (Speculum musicae, 1330 , 7) . Stanley Sadie, ed., "Theory, Theorists," p.749.

²²⁾ ♪ (Liber de arte contrapuncti, 1477, 3 , III-5); 가 ♪ (Practica musicae, 1496, III-6); (Ramos de Pareja, 1440-1491) ♪ (Musica practica, 1482); (Henricus Glareanus, 1488-1563) ♪ 12 ♪ (Dodecachordon, 1547, III-1); (Nicola Vicentino, 1511-1576) ♪ (L'antica musica ridotta alla moderna prattica, 1555, III-4); ♪ (Vincenzo Galilei, 1520-1591) ♪

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²³⁾ Stanley Sadie, ed., "Theory, Theorists," p.756.

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(Johann J. Fux, 1660-1741) 『 』

(Gradus ad Parnassum, 1725)

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(Heinrich C. Koch,

1849-1916) 『 』

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24) Claude V. Palisca, *Music in the Baroque Era*(NJ: Prentice-Hall, 1981), pp.59-60.

25) Joel Lester, *Compositional Theory in the Eighteenth Century*(MA: Harvard University Press, 1992), pp.187-89.

26) (Arnold Schoenberg, 1874-1951) <12 >
가 - 가 (『 Harmonielehre, 1922). 가 (Henry Cowell, 1897-1965) 가 (『 New Musical Resources, 1930). (Paul Hindemith, 1895-1963) 가 (『 < > (『 Unterweisung im Tonsatz, 1937-39). Stanley Sadie, ed., "Theory, Theorists," p.759. 2 3 , " 『 』 『 』 7(1994), 190 .

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27) : (e'-e), (d'-d), (c'-c), (b'-b), (a'-a),
 (g-G), (f-F). 7
 , () - - - - - . Donald J. Grout, and Claude
 V. Palisca, *A History of Western Music*, pp.14-16.
 28) ♯ ♯ ♯ ♯ ♯ ♯ (Dialogus de musica,
 11) ♯ .
 29) (Finalis) 2 , (Ambitus)
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): (d-d'), (a-a'), (e-e'), (b-b'), (f-f'),
 (c-c), (g-g'), (d-d').
 30) . . 8 (Oktoechos:
) . Donald J. Grout, and Claude V.
 Palisca, *A History of Western Music*, pp.27-28.

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>(Rhythmic Modes) . , 1 가 ,
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44) Donald J. Grout, and Claude V. Palisca, *A History of Western Music*, p.82.
45) , “ ” ♯ 13(1996), 137 .
46) (MM.=60-70). Dale Borge, “Gaffurius on Pulse and Tempo,”
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(『Der Vollkommene Capellmeister,

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(『 System der

musikalischen Rhythmik und Metrik, 1903).

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47) Olivier Strunk, *Source Reading in Music History*, 302-22.
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54) (Didymus, 1) 3 5/4
 (‘ - ’ , Syntonic-ditonic). Stanley Sadie, ed., “Didymus,” vol. 5, s.v. Lucas
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(♯ , Introduction to Music).
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< >(Modal Notation: 12)

58) (♯ Die musikalische Temperatur, 1691)

59) Stanley Sadie, "Alipius," vol. 1, s.v. Warren Anderson, pp.302-303.

60) (Carl Parrish), ♯ (:), 1991. John A. Kimmy, Jr., A Critique of Musicology, pp.70-71, 82.

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13 < >(Mersural Notation)

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61) (Franco von K ln, 1260) ♯ ♯ (Ars cantus mensurabilis).

62) < >
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63) Willi Apel, *The Notation of Polyphonic Music 900-1600*(MA: The Medieval Academy of America, 1961), pp.3-188.

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 ‘ (Res facta:) (Mente: ;

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 72) Franchinus Gaffirius, *Practica Musica*, ed. and trans. Clement Miller(Rome: American Institute of Musicology, 1968), p.125.
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supra librum cantare: ‘

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76) . 3 6 : 5/4, 5/4, 5/3, 8/5. 6 6
6 7 (4 3)

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79) (1:1) . 2 (2:1)

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18-19

(Johann Philipp Kirnberger, 1721-1783) ㉑

㉒(Die Kunst des reinen Satzes in der Musick, 1776), 1771-9)

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(Ernst Kurth,

1886-1946) ㉑

㉒(Grundlagen des linearen Kontrapunkts, 1917) 20

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. Alfred Mann, ed. & trans. *The Study of Counterpoint from Johann Joseph Fux's Gradus ad Parnassum*(NY: W. W. Norton), 1971.

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82)

(Cantus firmus)

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83) - - - 4

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86) $\frac{3}{6} \frac{5}{3}$ 가 1 : 1 : 1/3(+5 =5) : 1/5(2 +3 =3).

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(Jean le Rond d'Alembert, 1717-1783)

(⁸⁷ Elements de musique, th
orique et pratique suivant les principes de M. Rameau, 1752).¹⁾

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(⁸⁹) Neue musikalische Theorien und Phantasien, 1906-35). (:

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