

# Sixteenth-Century Polyphony

*A Basis for the Study of Counterpoint*

Arthur Tillman Merritt



Harvard University Press

# Sixteenth Century Polyphony A Basis For The Study Of Counterpoint

**Clara Marvin**



## **Sixteenth Century Polyphony A Basis For The Study Of Counterpoint:**

Sixteenth-century Polyphony Arthur Tillman Merritt,1970      Sixteenth-century Polyphony Arthur Tillman Merritt,1946

*Sixteenth Century Polyphony - A Basic For The Study Of Counterpoint* Arthur Tillman Merritt,2013-05-31 A Tillman Merritt graduated from the University of Missouri in 1924 and was the first recipient of a new degree Bachelor of Fine Arts in 1926 That autumn he came to Harvard as a graduate student in music recognition of his unusual talent was immediate In February 1927 he was asked to be Walter Piston s teaching assistant in music theory This book is intended to be an introduction and guide to the early study of counterpoint and deals with the construction of the single line and with the combination of two lines three lines and four lines      **The Principles and Practice of Modal Counterpoint** Douglass

Green,Evan Jones,2010-11-01 Covering modal music from Gregorian chant through the seventeenth century *The Principles and Practice of Modal Counterpoint* is a comprehensive textbook combining stylistic composition theory and analysis music history and performance By supplementing a modified species approach with a wealth of complete musical examples and historical information this textbook thoroughly joins principle with practice providing a truly immersive experience in the study of modal counterpoint and familiarizing students with modal repertoire      *Basic Contrapuntal Techniques* H. Owen Reed,Greg A. Steinke,Paul O. Harder,2003 A revision of the classic 1964 edition exploring counterpoint techniques beyond the stylistic base of the baroque tradition This practical 194 page book contains a glossary of terms a bibliography for further study and a subject index There is also an index of musical examples and the included CDs contain recordings of musical examples from the text Includes perforated exercise pages for students      **Giovanni Pierluigi da Palestrina** Clara

Marvin,2013-10-15 First Published in 2002 This guide introduces students and scholars to the literature on Palestrina as well as the complicated history of the publication of his works This bibliography is divided into four primary sections historical background on musical social and cultural life biographical literature studies of sources music and style and reception history They are divided roughly into the periods dating from Palestrina s lifetime to about 1750 from about 1750 to about 1914 from 1914 to the present This title also contains historical research on performance conditions and practices as they would have applied in Palestrina s time      *We Are Music: An Existential Journey Toward Infinity* John Stephen Sharpley,2024-02-15

What is music Modern society has come to view music largely as entertainment and commodity In response *We Are Music An Existential Journey Toward Infinity* provides the reader with a holistic starting point Music has unlimited potential to transform and enlighten and is only impeded when bound by materialism physicalism and reductionism *We Are Music* is an attempt to bring music back to the core of humanity as an agent of positive empowerment self actualization and beyond Embracing interconnectivity music is more deeply experienced alongside the arts science social sciences math philosophy history and above all spirituality An endless spiral self perception and identity can be vastly expanded if not questioned and transcended Music is an infinite field and any attempt to define and describe it is problematically finite and consequently

limited Herein lies the impossibility of the book which both excites and disturbs the paradox of being and not being A roadmap for music lovers toward self realization We Are Music is for those who desire to delve deeper into the power and illusion of self through music

**The Harvard Dictionary of Music** Don Michael Randel,2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music The Harvard Dictionary of Music has long been admired for its wide range as well as its reliability This treasure trove includes entries on all the styles and forms in Western music comprehensive articles on the music of Africa Asia Latin America and the Near East descriptions of instruments enriched by historical background and articles that reflect today s beat including popular music jazz and rock Throughout this Fourth Edition existing articles have been fine tuned and new entries added so that the dictionary fully reflects current music scholarship and recent developments in musical culture Encyclopedia length articles by notable experts alternate with short entries for quick reference including definitions and identifications of works and instruments More than 220 drawings and 250 musical examples enhance the text This is an invaluable book that no music lover can afford to be without The New Harvard Dictionary of Music Don Michael Randel,1986 Revised edition of Harvard dictionary of music

**Hexachords in Late-Renaissance Music** Lionel Pike,2019-05-23 First published in 1998 this broad survey includes a large number of musical illustrations and provides an indispensable guide for both students and teachers Hexachords and solmization syllables formed the foundations of musical language during the sixteenth century Yet owing to changes over time in music education and style there no longer exists widespread general knowledge of hexachords Without this awareness it is impossible to appreciate fully the music of the most important composers of the Renaissance such as Palestrina Lasso and Monteverdi This book is the first attempt to fill such a gap in our understanding of hexachords and how they were employed in late Renaissance music Lionel Pike s research covers the period from Willaert to Dowland c 1530 1600 and examines the ways in which the uses of hexachords developed in the hands of different composers The book concludes with an investigation of English examples of hexachords in vocal and instrumental music *Catalog of Copyright Entries. Third Series* Library of Congress. Copyright Office,1969

**Learning Directory** ,1970

**Structural Hearing** Felix Salzer,Professor Felix Salzer,1962-01-01 Written by a pupil of Heinrich Schenker this outstanding work develops and extends Schenker s approach More than 500 examples of music from the Middle Ages to the 20th century complement the detailed discussions and analyses The Performance of 16th-Century Music Anne Smith,2011-03-30 Modern musical training tends to focus primarily on performance practices of the Classical and Romantic periods and most performers come to the music of the Renaissance with well honed but anachronistic ideas and concepts As a result elemental differences between 16th century repertoire and that of later epochs tend to be overlooked yet it is just these differences which can make a

performance truly stunning The Performance of 16th Century Music offers a remedy for the performer presenting the information and guidance that will enable them to better understand the music and advance their technical and expressive abilities Drawing from nearly 40 years of performing teaching and studying this repertoire and its theoretical sources renowned early music specialist Anne Smith outlines several major areas of technical knowledge and skill needed to perform the music of this period She takes the reader through part books and choirbooks solmization rhythmic inequality and elements of structure in relation to rhetoric of the time while familiarizing them with contemporary criteria and standards of excellence for performance Through The Performance of 16th Century Music today s musicians will gain fundamental insight into how 16th century polyphony functions and the tools necessary to perform this repertoire to its fullest and glorious potential     *The Sacred Vocal Music of Giaches de Wert* Melvin Bernstein,1967     **Peter Maxwell Davies, Selected**

**Writings** Peter Maxwell Davies,2018 A varied and wide ranging collection in which the celebrated post war composer Peter Maxwell Davies presents his work and his opinions     Counterpoint in Composition Felix Salzer,Carl Schachter,1989 Stanley Persky City University of New York     **Selection of Recent Books Published in Great Britain** ,1944 Includes no 53a British wartime books for young people     Selection of Recent Books Published in Great Britain1940-Apr. 1941 ,1940 **British Book News** ,1944

## Reviewing **Sixteenth Century Polyphony A Basis For The Study Of Counterpoint**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Sixteenth Century Polyphony A Basis For The Study Of Counterpoint**," an enthralling opus penned by a very acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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